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

Thesis

How to cite:


For guidance on citations see FAQs.

© 2022 Sarah Roberts

https://creativecommons.org/licenses/by-nc-nd/4.0/

Version: Redacted Version of Record

Link(s) to article on publisher’s website:
http://dx.doi.org/doi:10.21954/ou.ro.00014f8b

Copyright and Moral Rights for the articles on this site are retained by the individual authors and/or other copyright owners. For more information on Open Research Online's data policy on reuse of materials please consult the policies page.
Sarah Roberts

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

Thesis submitted for the degree of Doctor of Philosophy
Department of Art History

March 2022
The Open University

Volume 2 (redacted version)
Images

Fig.0.1: (left) Grammar, Camera delle Rose, Palazzo Trinci.
Fig.0.2: (right) Arithmetic.

Fig.0.3: Rhetoric.
Fig.0.4: Pedro Berruguete (attrib.) (c.1480-81) *Federico da Montefeltro and his Son Guidobaldo*, oil on board, Galleria Nazionale delle Marche, Urbino.
Fig. 1.1: Simplified Trinci family tree, showing signori of Foligno.
Fig.1.2: Modern Umbria, showing Foligno.
Fig. 1.3: Route of Via Flaminia (blue and pink), splitting at *Fulginium* (Foligno).

Fig. 1.4: Italy, 1400s.
Fig. 1.5: Artist’s impression of Palazzo Trinci, c.1400.

Fig. 1.6: Present-day view, from south, Palazzo Trinci. (Palazzo del Podestà to left, Cathedral to far right of bridge).
Figs. 1.7, 1.8: Courtyard, Palazzo Trinci.
Figs.1.9, 1.10, 1.11: ‘Gothic’ staircase, Palazzo Trinci. Top, looking down to well; centre, looking up to landing area; bottom, decoration on staircase.
Fig. 1.12: Plan of second floor, Palazzo Trinci.

Fig. 1.13: Detail, south-east corner (area with surviving decorations).
1 ‘Gothic’ staircase
2 Landing area
3 Chapel
4 Camera delle Rose (Bridge leads from the south-east corner)
5 Sala dei Giganti
6 Sala di Sisto IV (now roofed)
Fig. 1.14: Cut-away view of Palazzo Trinci, showing main areas with surviving fresco decoration, Mappe Palazzo Trinci.
Figs.2.1, 2.2, 2.3: Views of bridge, Palazzo Trinci.
Palazzo Trinci is to the left of bridge, Cattedrale di San Feliciano to the right, with the Palazzo delle Canoniche to right of cathedral.
Fig.2.4: Bridge: view towards cathedral from Palazzo Trinci.

Left hand side: Romulus and Scipio are out of view, closest to camera. The caged bird is above the shuttered window. The Nine Worthies are beyond the shuttered window, beginning with Joshua, then David, Judas Maccabeus, and Hector (not visible), followed by Caesar, Alexander, and Arthur. Charlemagne is out of view around corner.

Right hand side: Ages of Man, with Decrepitas and Senilitas closest to camera; Senectus beyond the window. Remaining figures are out of view around corner.

Fig.2.5: Windows and defensive openings in wall, with surviving under-drawing of Senectus.
Fig. 2.6: Petrarch (?), Bridge, Palazzo Trinci.

Fig. 2.7: Altichiero da Zevio or Jacopo Avanzi, (1374) *Petrarch in his study*, fresco, originally in Sala dei Giganti, Palazzo dei Carraresi; now in Palazzo Liviano, Padua.
Fig. 2.8: (left) *Infantia* and *Pueritia*. Ages of Man, bridge, Palazzo Trinci.
Fig. 2.9: (right) *Adolescentia*.

Fig. 2.10: (left) *Iuventus*.
Fig. 2.11: (right) *Iuventus*, detail.
Fig.2.12: (left) *Senectus*, Ages of Man, bridge, Palazzo Trinci.
Fig.2.13: (right) *Senilitas*.

Fig.2.14: (left) *Decrepitas*.
Fig.2.15: (right) *Decrepitas*, detail.
Fig. 2.16: *Caged bird*, bridge, Palazzo Trinci.

Fig. 2.17: (left) *Romulus*.

Fig. 2.18: (right) *Scipio*. Damage reveals remnants of earlier versions of *Infantia* and *Pueritia*. 
Fig. 2.19: (left) Joshua, Nine Worthies, bridge, Palazzo Trinci (with remnants of Adolescentia).
Fig. 2.20: (right) David (with remnants of Juventus).

Fig. 2.21: (left) Judas Maccabeus (with remnants of Senectus).
Fig. 2.22: (right) Hector.
Fig. 2.23: (left) Caesar, Nine Worthies, bridge, Palazzo Trinci.
Fig. 2.24: (right) Alexander.

Fig. 2.25: (left) Arthur.
Fig. 2.26: (right) Charlemagne.
Fig. 2.27: *Les Neuf Preux*. Parisian workshop of Maître de la Cité des Dames (1403-1404), *Le Chevalier Errant*, Tommaso III, Marquis of Saluzzo, Ms.12559, fols.125r,125v, BNF.

Fig. 2.28: *Les Neuves Preuses*.
Figs. 2.29, 2.30, 2.31, 2.32: Anonymous (1400-1410) *The Nine Worthies*, South Netherlandish, tapestry, MMA (some figures lost).
Fig. 2.33: Anonymous (c.1400) *Historical and mythological characters*, wall-painting, Castel Roncolo, Bolzano.

Fig. 2.34: gallery.

Fig. 2.35: *Arthur, Charlemagne, Godfrey de Bouillon.*
Fig. 2.36: Master of the Castello della Manta (1411-16) fresco, Sala Baronale, Castello della Manta, Saluzzo.

Fig. 2.37: seven of the *Novi Prodi*.

Fig. 2.38: to right, remaining *Novi Prodi*. 
Fig. 2.39: Anonymous (2nd c. CE) *Male heads*, sculpture, Palazzo Trinci.
Fig. 2.40: Anonymous (1176 -1200) *Psalm 89, Psalterium Cantuariense*, probably copied in Canterbury and illuminated in Catalonia, ink and gilding on parchment, Ms.Lat 8846, fol.161r, BNF.
Fig. 2.41: Anonymous (c.1380) *Vulcan finding Venus and Mars together, Roman de la Rose*, Egerton Ms.881, fol.141v, BL.

Fig. 2.42: Anonymous (c.1405) *Roman de la Rose*, tempera colours, gold leaf and ink on parchment, French, Ms.Ludwig XV 7, fol.91v, J. Paul Getty Museum.
Fig. 2.43: Anonymous (c.1400) *Le Jardin de Deduit, Roman de la Rose*, ink on parchment, French, Egerton Ms.1069 fol.1r, BL.

Fig. 2.44: Master of the Judgement of Paris (early 15th c.) *Aristotle and Phyllis*, tempera on wood panel, Museo Stibbert, Florence.
Fig. 2.45: Master of the Castello della Manta (1411-16) *Fountain of Youth*, fresco, Sala Baronale, Castello della Manta, Saluzzo.
Fig. 2.46: Pietro Cavallini (1296 – 1300) *Adoration of the Magi*, mosaic, Basilica di Santa Maria, Trastevere, Rome.

Fig. 2.47: Giotto (c.1320) *Adoration of the Magi*, tempera on wood, MMA.
Fig. 2.48: Taddeo Gaddi (c.1330) *Adoration of the Magi*, fresco, Cappella Baroncelli, Santa Croce, Florence.
Fig. 2.49: Simone de' Crocefissi (late 14th c.) *Adoration of the Magi*, tempera on board, Musei Civici Palazzo Farnese, Piacenza.

Fig. 2.50: Bartolo di Fredi (c.1390) *Adoration of the Magi*, oil on wood, MMA.
Fig. 2.51: Gentile da Fabriano (1423) *Adoration of the Magi*, tempera on panel, Galleria dei Uffizi, Florence.
Fig. 3.1: Landing area, Palazzo Trinci, view from top of Gothic staircase, looking east.

Fig. 3.2: Landing area: conception and birth of Romulus and Remus on left hand (north) wall; death of Ilia within arch (east wall), surrounded by images of the early life of Romulus and Remus.
Fig.3.3: Anonymous, (mid-2nd c. CE) *Cupid and Psyche*, marble relief, Palazzo Trinci.
Fig. 3.4: Vestal virgins at prayer (centre); Ilia encounters the father of Romulus and Remus (right)
Landing area, Palazzo Trinci, north wall. (Entrance to actual chapel is immediately to left of this image.)
Fig. 3.5: The twins carried away from Ilia, landing area, north wall, Palazzo Trinci.
Fig. 3.6: Ilia’s execution; scenes of the twins’ childhood around, landing area, east wall, Palazzo Trinci. Relief of Hermes inserted above doorway.

Fig. 3.7: Hermes, inserted relief.
Fig. 3.8: Faustulus rescues the twins, landing area, Palazzo Trinci.

Fig. 3.9: Faustulus brings the twins to his wife.
Fig. 3.10: Ilia’s execution, landing area, Palazzo Trinci.

Fig. 3.11: detail.
Fig.3.12: Anonymous (230-240CE) Sarcophagus of Mars and Rhea Silvia, marble, Palazzo Mattei, Rome.

Fig.3.13: Anonymous (2nd c.CE) Mars and Rhea Silvia, mosaic, Ostia Antica.
Fig. 3.14: Giotto (c.1305) *The Birth of the Blessed Virgin Mary*, fresco, Scrovegni Chapel, Padua.

Fig. 3.15: Giovanni da Milano (1365) *The Birth of the Virgin*, fresco, Rinuccini Chapel, Santa Croce, Florence.
Fig. 3.16: Master of the Ashmolean Predella, Andrea di Cione (1365-1370) *The Birth of the Virgin*, tempera and gilding on panel, Ashmolean Museum, Oxford.

Fig. 3.17: Master of Charles of Durazzo (c.1410) *A Birth Scene*, desco da parto, Harvard Art Museum.
Fig. 3.18: Altichiero da Zevio (1378-1384) *The Martyrdoms of Saint Catherine and Saint Lucy*, fresco, Oratorio di San Giorgio, Padua.
Fig. 3.19: Giovanni di Benedetto and collaborators (c.1385-1390) *Martyrdom of Saint Catherine of Alexandria*, Ms. Latin 757, fol. 362v, BNF.

Fig. 3.20: Jacobello del Fiore (1410) *Martyrdom of Santa Lucia*, oil on board, Museo Civico, Fermo.
Fig.3.21: Maître des Cleres Femmes (1403) *The death of Rhea Silvia*, illustration to Boccaccio’s *De Claris mulieribus*, Ms.Francais 12148, fol.69v, BNF.

Fig.3.22: Netherlandish artist working in Paris (early 15th c.) *Rhea Silvia and Amulius*, miniature illustration to *Histoire ancienne jusqu’à César*, Ms.Stowe 54, fol.266v, BL.
Fig. 3.23: Talbot Master (c1440) *Rhea Silvia*, illustration to Boccaccio’s *De claris mulieribus*, Royal Ms.16Gv, fol.55r, BL.
Fig. 3.24: Ilia’s execution (detail), landing area, Palazzo Trinci.

Fig. 3.25: Coltellini’s drawing, showing words ‘Fides Aduvat’ on pennant border.
Fig. 3.26: Giusto de’ Menabuoi (1370) *Crucifixion of St Philip*, fresco, Capella Conti, Padua.

Fig. 3.27: detail.
Fig. 4.1: Sala dei Giganti, Palazzo Trinci. North wall, from left, Augustus, Tiberius, Camillus, Fabrizius.

Fig. 4.2: Sala dei Giganti. North wall (continued) from left, Curius Dentatus, Torquatus, Cincinnatus, Marcellus. East wall, Scipio, ‘balcony’.
Fig. 4.3: Sala dei Giganti, Palazzo Trinci. East wall, far left (just in view) Scaeva. South wall, from left, Cato, Marius, Decius, Claudius Nero.

Fig. 4.4: Sala dei Giganti. South wall (continued) Decius, Claudius Nero, Fabius Maximus.
Fig. 4.5: Positions of figures in Sala dei Giganti, (not to scale; directions are approximate).

From recorded inscriptions, Romulus, Pompey, Caesar, Trajan and Caligula are missing.

Entrances are on left-hand wall, from room now called Sala Sistus IV. Right-hand wall overlooks Foligno’s main square and Via Gramsci.
Fig. 4.6: fictive balcony, east wall, Sala dei Giganti, (Scipio to left, Scaeva to right).

Figs. 4.7, 4.8: male figure (left) female figure (right).
Fig. 4.9: Anonymous (1st CE), *Famous Men*, sculpture, Municipal Forum, Merida, Spain.
Figs. 4.10, 4.11: Altichiero da Zevio (1364) *Roman Emperors* from Palazzo Scaligeri, fresco, Museo degli Affreschi, Verona.
Fig. 4.12: Taddeo di Bartolo, (1413-1414) *Allegories and Figures from Roman History*, fresco, Palazzo Pubblico, Siena.
Fig. 4.13: *Augustus*, Sala dei Giganti, north wall.
Fig. 4.14: (left) Tiberius; Fig. 4.15 (right) Tiberius’ poulaines, Sala dei Giganti, north wall.

Fig. 4.16: (left) Camillus; Fig. 4.17: (right) Fabrizius, Sala dei Giganti, north wall.
Fig. 4.18: (left) *Curius Dentatus*; Fig. 4.19 (right) *Torquatus*, Sala dei Giganti, north wall.

Fig. 4.20: (left) *Cincinnatus*; Fig. 4.21 (right) *Marcellus*, Sala dei Giganti, north wall.
Fig. 4.22: (left) Scipio Africanus; Fig. 4.23: (right) Scaeva, Sala dei Giganti, east wall.

Fig. 4.24 (left) Cato; Fig. 4.25 (right) Marius, Sala dei Giganti, south wall.
**Fig. 4.26:** Decius, Sala dei Giganti, south wall.

**Fig. 4.27:** Anonymous (early 1400s) Bianchi, Illustration to Giovanni Sercambi’s *Chroniche di Lucca*, Ms.107, fol.321r, Archivio di Stato, Lucca.
Fig. 5.1: Camera delle Rose, Palazzo Trinci.
West wall (from left) Sol (with Decrepitas above); Rhetoric, Arithmetic.
North wall (ahead, from left) Astronomy, Philosophy, Geometry.
East wall (to right), Music, Dialectic, Grammar.

Fig. 5.2: Camera delle Rose.
East wall (from left) Luna (with Senilitas above); Mars (with Infantia) beyond.
South wall (ahead) Mercury to left of window, Jupiter to right of window; Pueritia above window, Adolescentia to right of Jupiter.
West wall (to right) Juventus above door; remains of Saturn, with remains of Senectus to right.
Fig. 5.3: North wall, Camera delle Rose. Astronomy (left); Philosophy (centre); Geometry (right).
Fig. 5.4: East wall, left half, Camera delle Rose. Music (left); Dialectic (centre); Grammar (right).
Fig. 5.5: East wall, right half, Camera delle Rose. Luna (with Senilitas above) and Mars (with Infantia to right).
Fig.5.6: South wall, Camera delle Rose. Mercury (left) and Jupiter (right), with Pueritia above window and Adolescentia to right of Jupiter. Window looks out onto square.
Fig. 5.7: West wall, left half, Camera delle Rose. Saturn, with *juvenus* above, to the left. (Possibly *senectus* to the right).
Fig. 5.8: West wall, right half, Camera delle Rose. Sol, (with Decrepitas above), to the left; Rhetoric, centre; Arithmetic to the right.
Fig. 5.9: Camera delle Rose, plan.
Fig. 5.10: Decoration, top of room, Camera delle Rose. Rose design with border in Trinci colours of red and green and Trinci motto ‘fa’ interwoven.

Fig. 5.11: Fictive tapestry with golden rose design. Inscription for Music, above, in faux marble.
Fig. 5.12: Jean de Toulouse (attrib.) (1378-1383) *Prayer Book of Pope Clement VII*, Ms.BM 6733, Fols.006, 016 and 155, Bibliothèque Municipale, Avignon.
Fig. 5.13: Anonymous (c.1400) *Petrarch in his study*, Ms.101, fol.1v, Hochschul und Landesbibliothek, Darmstadt.

Fig. 5.14: Antonello da Messina (1474-5) *St Jerome in his study*, oil on wood, NG.
Fig. 5.15: Sandro Botticelli (c.1480) *Sant’Agostino nello studio*, fresco, Ecclesia dei Ognissanti, Florence.

Fig. 5.16: Vittore Carpaccio (1502) *St Augustine in his Study*, oil on canvas, Scuola di San Giorgio degli Schiavoni, Venice.
Fig. 5.17: Guillaume de Lorris and Jean de Meung (1475) *Le Roman de la Rose*, Ms. Douce 195, fol. 1r, Bodleian Library, Oxford.

Fig. 5.18: detail.
Fig.5.19: (left) Henri de Trevou and Raoulet d’Orleans, (1372) *King Charles V in his Library*, manuscript, John of Salisbury, Policraticus, translated into French by Denis Foulechat, Ms.Français 24287, fol.1, BNF.

Fig.5.20: (right) Christine de Pizan (c.1410 – 1414) *The Queen’s Manuscript*, Harley Ms.4431, fol.259v, BL.
Fig. 5.21: Anonymous (1458) *Inventory*, ink on paper, Archivio Storico Comunale di Foligno.

Fig. 5.22: detail, showing entry ‘*nella Camera delle Rose*’.
Fig. 5.23: Minucchio da Siena (1330) *Golden Rose*, gold, glass, enamel on silver, Musee de Cluny, Paris.

(The Golden Rose given to Ugolino Trinci is lost).
Fig. 5.24: Anonymous (1250-1270) *Psalter*, English?, Ms.B.11.4, fol.9, Trinity College, Cambridge. November/Cancer/pig-fattening; December/ Capricorn/pig-slaughtering.

Fig. 5.25: Anonymous (early 15th c.) *Almanac*, Harley Ms.2332, fol.3v, BL. (March/Ares/vine-pruning.)
Fig. 5.26: Master of the Brussels initials (1400-1410) *Book of Hours*, Add Ms.29433, fol.2, BL. (February/Pisces/fishing.)
Fig. 5.27: Limbourg Brothers and others (1412-1416) Months, the *Très Riches Heures* of the Duc de Berry, Ms.65, Musée Condé, Chantilly.
Figs. 5.28, 5.29: Anonymous (1391-1407) *Cycle of the Months*, fresco, Torre dell’ Aquila, Castello del Buonconsiglio.
Fig. 5.30: Francesco del Cossa and others (1476-84), Sala dei Mesi, fresco, Palazzo Sciffanoia, Ferrara.

Fig. 5.31 (left): Allegory of May.
Fig. 5.32 (right): detail, peasants scything.
Fig. 5.33: Ambroggio Lorenzetti (1338-9) *Allegory of Good and Bad Government*, fresco, Palazzo Pubblico, Siena, (detail).

Figs. 5.34, 5.35: (details showing seasonal work).

Fig. 5.36, 5.37: Seasons, personified.
Fig. 5.38: Nicoló Miretto and Stefano da Ferrara (1425 - 1440) *Astrological Frescoes*, Sala della Ragione, Padua.

Fig. 5.39(left): threshing; Fig. 5.40(right): vine-pruning.
Fig. 5.41: Novello Dondi dall’Orologio (1423) *Astronomical clock*, Padua. (Replacement built following destruction of original of 1344.)
**Fig. 5.42:** Workshop of Andrea Pisano (1334-1343), Original *Planetary Gods* from Campanile, marble, majolica, Museo del'Opera del Duomo, Florence. (Top, from left) Luna, Mercury, Venus; (middle, from left) Sol, Mars, Jupiter; (bottom) Saturn.
Fig. 5.43: Workshop of Enrico and Pietro Baseggio (1340-1355) *Planets with signs of the Zodiac*, stone sculpture, Doge’s Palace, Venice.

(top left) Saturn; (right) Jupiter

(second row left) Mars; (right) Sol

(third row left) Venus; (right) Mercury

(bottom) Luna.
Fig. 5.44: Nicolò Miretto and Stefano da Ferrara (1425-1440) *Venus*, Astrological Frescoes, Sala della Ragione, Padua.

Fig. 5.45: (left) *Mars*; Fig. 5.46: (right) *Mercury*.
Fig. 5.47: Andrea di Bonaiuto (1366–1367) *Triumph of Thomas Aquinas*, fresco, Santa Maria Novella, Florence, Planetary gods, presiding over Liberal Arts.

Fig. 5.48: Mars, Saturn, Mercury, Venus (details).
Fig.5.49: Guariento di Arpo (late 14th c.) *Planets with the Ages of Man*, border below *Life of Saint Augustine*, fresco, Chiesa degli Eremitani, Padua.

(from left) Luna/children; Mercury/adolescents; Venus/young adults; Sun/mature adults.

Out-of-view: Mars/middle-age; Jupiter/elderly couple; Saturn/ancient couple.
Fig. 5.50: Maestro di Angera (c.1300) *Sol, Luna*, fresco, Sala di Giustizia, Rocca Borromeo di Angera, Angera.

Fig. 5.51: *Saturn*. 
Fig. 5.52: *Luna*, Camera delle Rose, east wall.
Fig. 5.53: Anonymous (1st-2nd CE) *Lamp in the form of Luna*, brass, BM.

Fig. 5.54: Anonymous (1st-3rd CE) *Selene*, engraved sard gem, BM.

Fig. 5.55: Anonymous (194-190 BCE) Silver coin, BM. (left) *Roma*; (right) *Luna*
Fig. 5.56: *Mars*, Camera delle Rose, east wall.
Fig. 5.57: (left) Anonymous (2nd-3rd CE) *Mars Ultor*, bronze, silver inlay, private collection.

Fig. 5.58: (right) Anonymous (2nd CE) *Mars Ultor*, sculpture, Musei Capitolini, Rome. Found in 16th c in Forum of Nerva.

Fig. 5.59: Anonymous (180-192CE) *Column of Marcus Aurelius*, relief, Campus Martius, Rome.
Fig. 5.60: *Mercury*, Camera delle Rose, south wall.
Fig. 5.61: Anonymous (Roman copy of early 4th c. BCE Greek original) *Mercury*, marble, Musei Capitolini, Rome.

Fig. 5.62: Anonymous (late 1st c. BCE) *Youthful Mercury resting*, bronze, Museo Archaeologico Nazionale, Naples.
Fig. 5.63: Jupiter, Camera delle Rose, south wall.
Fig. 5.64: (left) Anonymous (1st c. CE) Jove, with thunderbolt in right hand and sceptre in left, wall painting, from Pompeii, Museo Archaeologico Nazionale, Naples.

Fig. 5.65: (right) Anonymous (Augustinian period, 1st c. BCE) Jove, with lightning in right hand, bronze and precious material, Museo Archaeologico Nazionale, Florence.
Fig. 5.66: *Saturn*, Camera delle Rose, west wall.
Fig. 5.67: Anonymous (2nd c. CE) *Saturn*, detail of altar, marble, Musei Capitolini, Rome.

Fig. 5.68: Anonymous (1st c. CE) *Saturn*, wall-painting, from Pompeii, Museo Nazionale Archaeologico, Naples.
Fig. 5.69: Sol, Camera delle Rose, west wall.
Fig.5.70: (left) Anonymous (c.1030-1060) *Chariots of sun and moon*, Ms Cotton Tiberius B V/I, fol.47r, BL.

Fig.5.71: (right) Anonymous (11th c.) *Chariot of sun*, Bristol Psalter, Ms Add 40731, fol.80v, BL.
Fig. 5.72: (left) Anonymous (mid-3rd CE) *Sol Invictus*, mosaic, Roman villa, Münster-Sarmsheim, Germany.

Fig. 5.73: (right) Anonymous (3rd CE) *Sol Invictus*, mosaic, Vatican necropolis, Rome.

Fig. 5.74: (118-107 BCE) *Roma* and *Sol*, denarius, Karl Sifferman Collection.
Fig. 5.75: Giotto (1304) *Elijah*, fresco, Cappella Scrovegni, Padua.

Fig. 5.76: Giotto (?) (1297-99) *Legend of St Francis*, fresco, Basilica di San Francesco, Assisi.
Fig. 5.77: Anonymous (3rd c. CE?) *Circus Maximus*, relief, Palazzo Trinci.

Fig. 5.78: Anonymous (3rd c. CE?) *Chariot race*, sarcophagus, Palazzo Trinci.
Fig. 5.79: (left) Senilitas; Fig. 5.80: (right) Infantia, Camera delle Rose, east wall.

Fig. 5.81: (left) Pueritia; Fig. 5.82: (right) Adolescentia, Camera delle Rose, south wall.
Fig. 5.83: (left) *Iuventus?* Camera delle Rose, west wall.

Fig. 5.84: *Decrepitas*, Camera delle Rose, west wall.

Fig. 5.85: (detail, right) *partial solar eclipse.*
Fig. 5.86: Anonymous (14th c.) *The Ages of Man and the Hours of the Day*, Francesco di Barberino’s *Documenti d’Amore*, Ms Barb. Lat 4076 fols. 76v, 77r, Biblioteca Vaticana, Rome.

Fig. 5.87: *Pueritia* and *Juventus*, (details).
Fig. 6.1: Anonymous (c.1150) *Incarnation of Christ*, stone-carving, Cathedral de Notre-Dame, Chartres.
(details) *Music, Grammar.*
Fig.6.2: Nicola Pisano (1265-1268) *Pulpit*, marble, Duomo, Siena.

(below) details, *Liberal Arts*. 
Fig.6.3: Giovanni Pisano (1301-1310) Pulpit, stone, marble, Duomo, Pisa. (below) details, Philosophy, Liberal Arts.
Fig. 6.4: Andrea di Buonaiuto (1366–1367) *The Triumph of St Thomas Aquinas*, fresco, Santa Maria Novella, Florence.

(below, left to right) *Arithmetic/Pythagoras, Geometry/Euclid, Astronomy/Ptolemy, Music/Tubalcain, Dialectic/Pietro Ispano, Rhetoric/Cicero, Grammar/Priscian.*
Fig. 6.5: Nicola Pisano, Giovanni Pisano, Rosso Padellaio (1277-1278) *Fontana Maggiore*, stone, bronze, Perugia.

(details) *Liberal Arts, Philosophy.*
Fig. 6.6: Giotto di Bondone, Andrea Pisano and Francesco Talenti (1334–1359) *Campanile*, Florence.

Liberal Arts are at second level from ground.
Fig. 6.7: Workshop of Andrea Pisano (1343–1360) Original Liberal Arts from Campanile, marble, majolica, Museo del’Opera del Duomo, Florence.

(top row, left to right) Grammar, Rhetoric, Dialectic; (middle row, left to right) Arithmetic, Geometry, Astronomy; (bottom) Music.
Fig. 6.8: Ambrogio Lorenzetti (1338–1339) *Allegory of Good Government*, fresco, Palazzo Pubblico, Siena.

Fig. 6.9: *Allegory of Bad Government*. 
Fig. 6.10: Allegory of Good Government, (details) surviving Liberal Arts.

Fig. 6.11: Allegory of Bad Government, (details) murderer (name?); Nero.
Fig. 6.1: Cola Petruccioli (?) (c.1400) Fortitude, Justice, Vita Activa, fresco panels originally from roof-spaces of Palazzo Stocchi-Isidori, Perugia, Szépművészeti Múzeum, Budapest.

Fig. 6.13: Anonymous (c.1400) Arithmetic; Dialectic; Astronomy/Astrology, fresco, Palazzo Stocchi-Isidori, Perugia.
Fig.6.14: Altichiero da Zevio (1377-1384) *Coronation of the Virgin*, fresco, Oratorio di San Giorgio, Basilica di San Antonio, Padua.

Fig.6.15: Altichiero da Zevio (1377-1384) *Annunciation*, fresco, Oratorio di San Giorgio, Basilica di San Antonio, Padua.
Fig. 6.16: Pietro Cavallini (early 14th c.) *Annunciation*, mosaic, Santa Maria in Trastevere, Rome.

Fig. 6.17: (left) Arnau Bassa, Catalan (1340s) *Annunciation*, tempera, gold on panel, Walters Art Museum.

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, Szépmûvészeti Mûzeum, Budapest.
Fig. 6.42: (centre) Anonymous, Polimnia, Gemäldegalerie, Berlin.
Fig. 6.43: (right) Anonymous, Euterpe, Szépmûvészeti Mûzeum, 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.