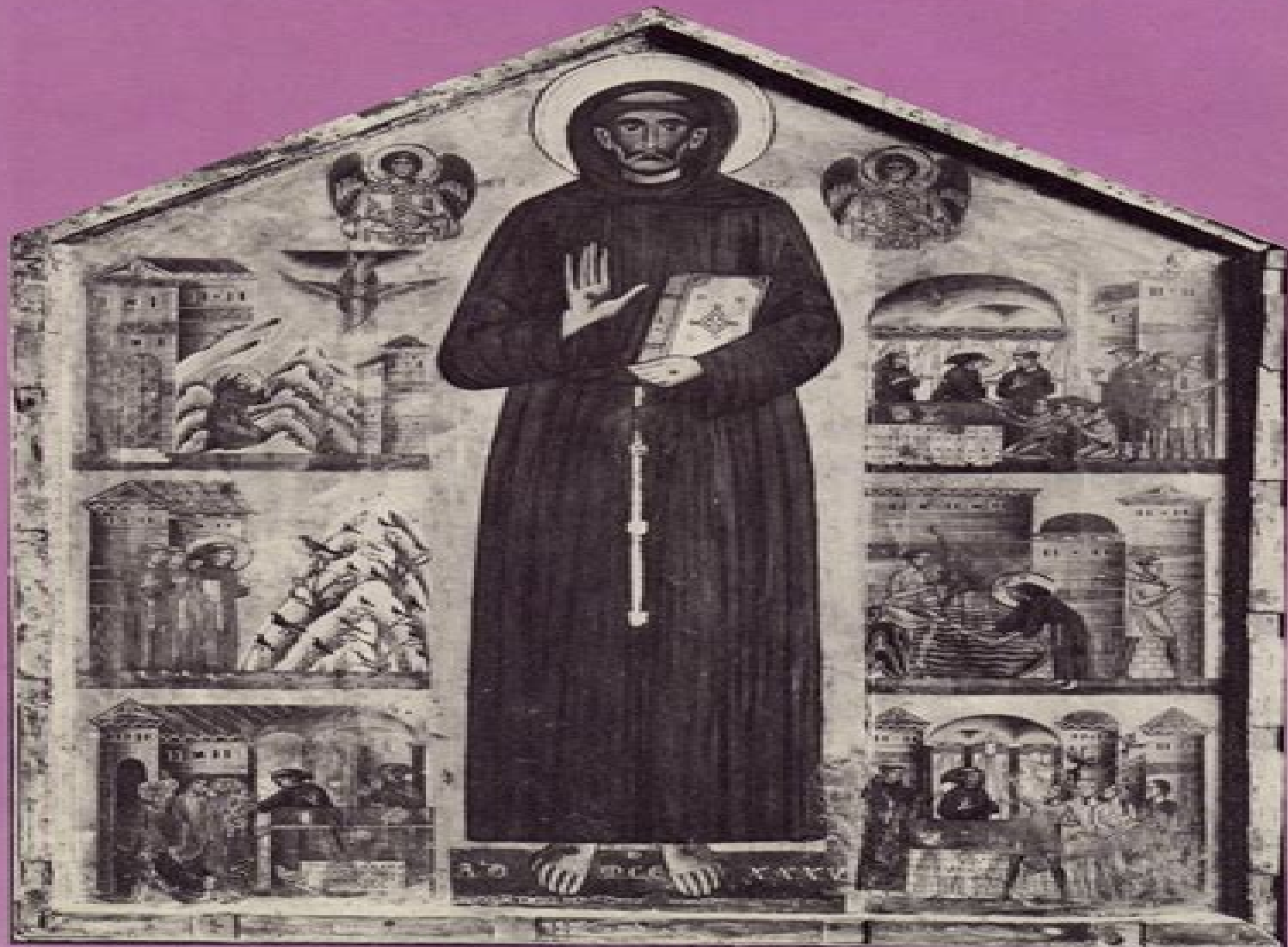


SPIRITUALITY IN CONFLICT

Saint Francis and Giotto's Bardi Chapel



RONA GOFFEN

Spirituality In Conflict Saint Francis And Giotto's Bardì Chapel

**Jill Rosemary Webster, Pontifical
Institute of Mediaeval Studies**



Spirituality In Conflict Saint Francis And Giotto's Bardi Chapel:

Spirituality in Conflict Rona Goffen, 1988 Few saints have received so much attention as Francis of Assisi and few artists so much attention as Giotto di Bondone and yet the master's cycle of Saint Francis in the Bardi Chapel of Santa Croce in Florence has been little discussed Similarly the remarkable panel that now serves as the chapel's altarpiece has been given only cursory consideration by historians and art historians even though this panel with its twenty narrative scenes of the saint's life represents the most complete visualization of mid thirteenth century Franciscan spirituality which has survived In this book Goffen shows how the history of Santa Croce itself which contains both of these works of art parallels and summarizes the early history of the Order of Friars Minor Santa Croce was and is the most important Franciscan church of Florence and like the order itself in the Middle Ages and the Renaissance it was bitterly divided into opposing factions the Spirituals and the Conventuals We see here that tragically the source of their disagreement lay in the character of Saint Francis himself Unlike the Dominicans and indeed unlike all other contemporary religious orders the Friars Minor fostered a cult of personality of their founder Precisely because Francis provided the example for his friars the way in which his character was presented in art and in literature became of the utmost concern to the order a matter requiring deep consideration and eventually careful control But despite their disagreements the factions were agreed about one central point Francis was unique in having received the wounds of Crucifixion as a sign of divine approbation Goffen considers the church of Santa Croce the Bardi Dossal and Giotto's cycle of Saint Francis both in relation to each other and in the context of the history and spirituality of the Franciscan order during its first century The dossal is the visual equivalent of the writings of Celano the first biographer of Saint Francis The hero of the dossal is the Spiritual ideal but by the time the Bardi family had commissioned its chapel of Saint Francis almost a century after the dossal was painted the Conventuals had effectively taken over the church and friary of Santa Croce Giotto's cycle of Saint Francis in the Bardi Chapel is understood as the representation of the Conventual Saint Francis the purposeful and controlled hero of Bonaventure's biography which had been imposed as the only official life of a saint

Giotto's Arena Chapel and the Triumph of Humility Henrike Christiane Lange, 2023-02-09 In this book Henrike Lange takes the reader on a tour through one of the most beloved and celebrated monuments in the world Giotto's Arena Chapel Paying close attention to previously overlooked details Lange offers an entirely new reading of the stunning frescoes in their spatial configuration The author also asks fundamental questions that define the chapel's place in Western art history Why did Giotto choose an ancient Roman architectural frame for his vision of Salvation What is the role of painted reliefs in the representation of personal integrity passion and the human struggle between pride and humility familiar from Dante's Divine Comedy How can a new interpretation regarding the influence of ancient reliefs and architecture inform the famous Assisi controversy and cast new light on the debate around Giotto's authorship of the Saint Francis cycle Illustrated with almost 200 color plates this volume invites scholars and students to

rediscover a key monument of art and architecture history and to see it with new eyes The World of St. Francis of Assisi, 2015-02-04 The World of St Francis of Assisi Essays in Honor of William R Cook seeks to enrich our collective understanding of the world in which Francis lived and the ways in which Francis together with his followers has shaped the world ever since Composed of thirteen essays by scholars from diverse academic disciplines The World of St Francis of Assisi considers Francis s legacy in art literature and spirituality and many of the contributions to the volume focus on the perennial application of Francis s insights to the ills of contemporary society Contributors are Greg Ahlquist William R Cook Alexandra Dodson John K Downey Bradley R Franco John Hart Ronald Herzman Weston L Kennison Mary R McHugh Beth A Mulvaney Sara Ritchey and Daniel J Schultz The Art of the Franciscan Order in Italy William Robert Cook, 2005 New studies of the Basilica in Assisi as well as innovative looks at early panel paintings and Franciscan stained glass are included **The Cult of St Clare of Assisi in Early Modern Italy** Nirit Ben-Aryeh Debby, 2017-07-05 Notwithstanding the wealth of material published about St Clare of Assisi 1193-1253 in the context of medieval scholarship and the wealth of visual material regarding her there is a dearth of published scholarship concerning her cult in the early modern period This work examines the representations of St Clare in the Italian visual tradition from the thirteenth century on but especially between the fifteenth and the mid-seventeenth centuries in the context of mendicant activity Through an examination of such diverse visual images as prints drawings panels sculptures minor arts and frescoes in relation to sermons of Franciscan preachers starting in the thirteenth century but focusing primarily on the later tradition of early modernity the book highlights the cult of women saints and its role in the reform movements of the Osservanza and the Catholic Reformation and in the face of Muslim-Christian encounter of the early modern era Debby s analyses of the preaching of the times and iconographic examination of neglected artistic sources makes the book a significant contribution to research in art history sermon studies gender studies and theology **Saint Francis and the Sultan** John V. Tolan, 2009-03-26 In September 1219 as the armies of the Fifth Crusade besieged the Egyptian city of Damietta Francis of Assisi went to Egypt to preach to Sultan al-Malik al-Kamil Although we in fact know very little about this event this has not prevented artists and writers from the thirteenth century to the twentieth unencumbered by mere facts from portraying Francis alternatively as a new apostle preaching to the infidels a scholastic theologian proving the truth of Christianity a champion of the crusading ideal a naive and quixotic wanderer a crazed religious fanatic or a medieval Gandhi preaching peace love and understanding Al-Kamil on the other hand is variously presented as an enlightened pagan monarch hungry for evangelical teaching a cruel oriental despot or a worldly libertine Saint Francis and the Sultan takes a detailed look at these richly varied artistic responses to this brief but highly symbolic meeting Throwing into relief the changing fears and hopes that Muslim-Christian encounters have inspired in European artists and writers in the centuries since it gives a uniquely broad but precise vision of the evolution of Western attitudes towards Islam and the Arab world over the last eight hundred years Giotto the Painter. Volume 2: Works

Michael Viktor Schwarz,2023-04-17 The paintings examined and contextualised in this volume are those secured for Giotto through early written sources These sources also help to reconstruct the sequence of his works and artistic inventions as is plausible in the context of media culture in the decades around and after 1300 while Giotto was spiritually and intellectually formed in the sphere of the Florentine Dominicans his artistic path began in Rome in the shadow of the Curia The breakthrough to his own artistic concept came immediately before and during his work in Padua In addition to prominent churchmen ecclesiastical institutions and the King of Naples his clients were predominantly members of Italy's urban and financial elites The adoption and further development of his inventions by other especially Sienese painters pressured him in his later years to try new approaches again

Eating Beauty Ann W. Astell,2016-02-09 The enigmatic link between the natural and artistic beauty that is to be contemplated but not eaten on the one hand and the eucharistic beauty that is both seen with the eyes of faith and eaten on the other intrigues me and inspires this book One cannot ask the aesthetic questions about the Eucharist without engaging fundamental questions about the relationship between beauty art broadly defined and eating from Eating Beauty In a remarkable book that is at once learned startlingly original and highly personal Ann W Astell explores the ambiguity of the phrase eating beauty The phrase evokes the destruction of beauty the devouring mouth of the grave the mouth of hell To eat beauty is to destroy it Yet in the case of the Eucharist the person of faith who eats the Host is transformed into beauty itself literally incorporated into Christ In this sense Astell explains the Eucharist was productive of an entire way of life a virtuous life form an artwork with Christ himself as the principal artist The Eucharist established for the people of the Middle Ages distinctive schools of sanctity Cistercian Franciscan Dominican and Ignatian whose members were united by the eucharistic sacrament that they received Reading the lives of the saints not primarily as historical documents but as iconic expressions of original artworks fashioned by the eucharistic Christ Astell puts the faceless Host in a dynamic relationship with these icons With the advent of each new spirituality the Christian idea of beauty expanded to include first the marred beauty of the saint and finally that of the church torn by division an anti aesthetic beauty embracing process suffering deformity and disappearance as well as the radiant lightness of the resurrected body This astonishing work of intellectual and religious history is illustrated with telling artistic examples ranging from medieval manuscript illuminations to sculptures by Michelangelo and paintings by Salvador Dalí Astell puts the lives of medieval saints in conversation with modern philosophers as disparate as Simone Weil and G W F Hegel

Portrayed on the Heart Cynthia Hahn,2001-11-20 Publisher Description

Giotto the Painter. Volume 1-3 Michael Viktor Schwarz,2023-04-17 Vol 1 Life Giotto 1334 is the first European artist about whom it is possible to write following the schema of life and work The situation of the sources however is complicated On Giotto's life there are on the one hand biographical accounts from the mid fourteenth century onwards that responded to various ideological requirements patriotism humanism Renaissance ideology cult of the artist on the other there is extensive documentary material from Giotto's lifetime which seems to reflect less the

biography of an artist than that of a bourgeois businessman resolutely climbing the social ladder The present volume focuses on this second aspect of the Giotto figure s double life relating it to the form of existence of the pre modern artist Vol 2 Works The paintings examined and contextualised in this volume are those secured for Giotto through early written sources These sources also help to reconstruct the sequence of his works and artistic inventions as is plausible in the context of media culture in the decades around and after 1300 while Giotto was spiritually and intellectually formed in the sphere of the Florentine Dominicans his artistic path began in Rome in the shadow of the Curia The breakthrough to his own artistic concept came immediately before and during his work in Padua In addition to prominent churchmen ecclesiastical institutions and the King of Naples his clients were predominantly members of Italy s urban and financial elites The adoption and further development of his inventions by other especially Sienese painters pressured him in his later years to try new approaches again Vol 3 Survival Giotto is considered by many to be the founder of modern painting This thesis is discussed and modified in the present volume on an empirical basis What emerges is that Giotto s impact cannot be reduced simply to the introduction of the study of nature Rather his art was involved in the development of pictorial idioms that were attuned to the skills and interests of their audiences The new approaches in his painting contributed in particular to the possibility of examining and communicating psychological narrative and allegorical content of great complexity outside the media of language and text which not only changed the face of European art but certainly contributed to the intellectual opening of Western societies

The Poetry of Dante's Paradiso Jeremy Tambling, 2021-03-08 This book argues that Paradiso Dante s vision of Heaven is not simply affirmative It posits that Paradiso compensates for disappointment rather than fulfils hopes and where it moves into joy and vision this also rationalises the experience of exile and the failure of all Dante s political hopes The book highlights and addresses a fundamental problem in reading Dante the assumption that he writes as a Catholic Christian which can be off putting and induces an overly theological and partisan reading in some commentary Accordingly the study argues that Dante must be read now in a post Christian modernity It discusses Dante s Christianity fully and takes its details as a source of wonder and beauty which need communicating to a modern reader Yet the study also argues that we must read for the alterity of Dante s world from ours

St Francis and Cultural Memory David Salter, 2025-05-11 St Francis and Cultural Memory explores central aspects of English national spiritual and broader cultural identity through a detailed yet accessible analysis of a familiar figure the Franciscan Friar Covering more than four hundred years from the late fourteenth to the late eighteenth centuries and taking in a wide variety of different literary and artistic forms the book charts the changing face of the Franciscan friar in the English literary imagination and examines how developments within this evolving tradition were both shaped by and have helped to shape wider debates within English culture about the relationship between religious and national identity and the past and the present Central to this analysis is the notion of cultural memory At the time of its suppression in the 1530s the Franciscan Order was too deeply assimilated

into the social fabric of England either to be forgotten or to be credibly labelled an entirely alien presence despite the best efforts of Protestant polemicists to do so. Rather the effect of the Reformation was to suppress but not completely to erase memories of English Franciscans. The Catholic history that English Protestantism sought to deny was prone to return in unexpected and often distorted and disturbing forms so that in the centuries following the Reformation Franciscans came to haunt the imagination of English writers and artists. Appearing in a wide variety of literary and artistic guises these ghostly Franciscans functioned as spectres of a national past which English Protestantism tried to disavow but which it was unable entirely to destroy. Franciscan friars appear in the work of some of the most popular and influential writers and artists from the fourteenth to the eighteenth centuries reflecting the centrality of the Order to ongoing debates within English culture about religion and national identity. The book discusses in detail the work of Geoffrey Chaucer, Thomas Malory, Thomas More, William Shakespeare, William Hogarth, Edward Gibbon, Ann Radcliffe and Matthew Lewis. It explores the individual responses of these writers and artists to the Franciscans and their legacy and also highlights the ways in which this shared interest in the Order reveals hitherto unacknowledged connections between their work.

Liturgy, Books and Franciscan Identity in Medieval Umbria Anna Welch, 2015-09-29. In *Liturgy, Books and Franciscan Identity in Medieval Umbria* Anna Welch explores how Franciscan friars engaged with manuscript production networks operating in Umbria in the late thirteenth and early fourteenth centuries to produce the missals essential to their liturgical lives. A micro history of Franciscan liturgical activity, this study reassesses methodologies pertinent to manuscript studies and reflects on both the construction of communal identity through ritual activity and historiographic trends regarding this process. Welch focuses on manuscripts decorated by the ateliers of the Maestro di Deruta (Salerno, active c. 1280) and Maestro Venturella di Pietro (active c. 1317), in particular the *Codex Sancti Paschalis*, a missal now owned by the Australian Province of the Order of Friars Minor.

[The Stigmata in Medieval and Early Modern Europe](#) Carolyn Muessig, 2020-02-06. Francis of Assisi's reported reception of the stigmata on Mount La Verna in 1224 is almost universally considered to be the first documented account of an individual miraculously and physically receiving the five wounds of Christ. The early thirteenth-century appearance of this miracle, however, is not as unexpected as it first seems. Interpretations of Galatians 6:17, "I bear the marks of the Lord Jesus Christ in my body," had been circulating since the early Middle Ages in biblical commentaries. These works perceived those with the stigmata as metaphorical representations of martyrs bearing the marks of persecution in order to spread the teaching of Christ in the face of resistance. By the seventh century the meaning of Galatians 6:17 had been appropriated by bishops and priests as a sign or mark of Christ that they received invisibly at their ordination. Priests and bishops came to be compared to soldiers of Christ who bore the brand stigmata of God on their bodies just like Roman soldiers who were branded with the name of their emperor. By the early twelfth century crusaders were said to bear the actual marks of the passion in death and even sometimes as they entered into battle. *The Stigmata in Late Medieval and Early Modern Europe* traces the birth and

evolution of religious stigmata and particularly of stigmatic theology as understood through the ensemble of theological discussions and devotional practices Carolyn Muessig assesses the role stigmatics played in medieval and early modern religious culture and the way their contemporaries reacted to them The period studied covers the dominant discourse of stigmatic theology that is from Peter Damian s eleventh century theological writings to 1630 when the papacy officially recognised the authenticity of Catherine of Siena s stigmata

Dante in Love A. N. Wilson, 2024-05-01 For William Butler Yeats Dante Alighieri was the chief imagination of Christendom For T S Eliot he was of supreme importance both as poet and philosopher Coleridge championed his introduction to an English readership Tennyson based his poem Ulysses on lines from the Inferno Byron chastised an Ungrateful Florence for exiling Dante The Divine Comedy resonates across five hundred years of our literary canon In Dante in Love A N Wilson presents a glittering study of an artist and his world arguing that without an understanding of medieval Florence it is impossible to grasp the meaning of Dante s great poem He explains how the Italian states were at that time locked into violent feuds mirrored in the ferocious competition between the Holy Roman Empire and the Papacy He shows how Dante s preoccupations with classical mythology numerology and the great Christian philosophers inform every line of the Comedy Dante in Love also explores the enigma of the man who never wrote about the mother of his children yet immortalized the mysterious Beatrice whom he barely knew With a biographer s eye for detail and a novelist s comprehension of the creative process A N Wilson paints a masterful portrait of Dante Alighieri and unlocks one of the seminal works of literature for a new generation of readers

A Companion to Renaissance and Baroque Art Babette Bohn, James M. Saslow, 2012-01-02 A Companion to Renaissance and Baroque Art provides a diverse fresh collection of accessible comprehensive essays addressing key issues for European art produced between 1300 and 1700 a period that might be termed the beginning of modern history Presents a collection of original in depth essays from art experts that address various aspects of European visual arts produced from circa 1300 to 1700 Divided into five broad conceptual headings Social Historical Factors in Artistic Production Creative Process and Social Stature of the Artist The Object Art as Material Culture The Message Subjects and Meanings and The Viewer the Critic and the Historian Reception and Interpretation as Cultural Discourse Covers many topics not typically included in collections of this nature such as Judaism and the arts architectural treatises the global Renaissance in arts the new natural sciences and the arts art and religion and gender and sexuality Features essays on the arts of the domestic life sexuality and gender and the art and production of tapestries conservation technology and the metaphor of theater Focuses on Western and Central Europe and that territory s interactions with neighboring civilizations and distant discoveries Includes illustrations as well as links to images not included in the book

Giovanni Bellini. [Illustr.]-New Haven [usw.]: Yale Univ. Press (1989). IX, 347 S. 4° Rona Goffen, Giovanni Bellini, 1989-01-01 Leven en werk van de Italiaanse Venetiaanse schilder 1430 1516

Els Menorets Jill Rosemary Webster, Pontifical Institute of Mediaeval Studies, 1993

Painting in Late Medieval and Renaissance Siena,

1260-1555 Diana Norman, 2003-01-01 The city of Siena one of Italy's major artistic centers was home to many celebrated painters among them Duccio Simone Martini Ambrogio and Pietro Lorenzetti Sassetta and Beccafumi This generously illustrated book provides a survey of Sienese painting from 1260 to 1555 an era of extraordinary artistic creativity in the Tuscan city Art historian Diana Norman addresses the style and artistic technique of Sienese painters throughout the three centuries and explores why paintings were made where they were originally seen and how they were used and enjoyed by their audiences The book focuses on works of art made for Siena itself many of which are still to be seen within the city Norman organizes the discussion around types of commissions and throughout the book situates the paintings within the context of the political social and religious circumstances of late medieval and renaissance Siena *The Church of Santa Maria Donna Regina* Janis Elliott, 2017-07-05 The church of Santa Maria Donna Regina in Naples is a rare example of aristocratic convent architecture in Italy designed and built for the devotional use of the Clarissan nuns Its decorative programme rivals that of Giotto's Arena Chapel in Padua in scope iconographical complexity and quality of artistic production The first book in English on this important church this elegantly written volume is also the first full scale study to bring together innovative interdisciplinary research on the building The authors explore themes relating to the architecture decoration sculpture iconography audience liturgy and patronage of Santa Maria Donna Regina enriching our understanding of the art patronage of royal women and the monastic experience of Clarissan nuns as well as the politics culture and patronage of trecento Naples Over one hundred illustrations many commissioned specially for the book accompany the text

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