

Storia dell'arte medioevale
corso di laurea in Lettere (triennio)
aa 2019-2020
Prof.ssa Sonia Chiodo

Pittura e miniatura a Firenze 1300-1350

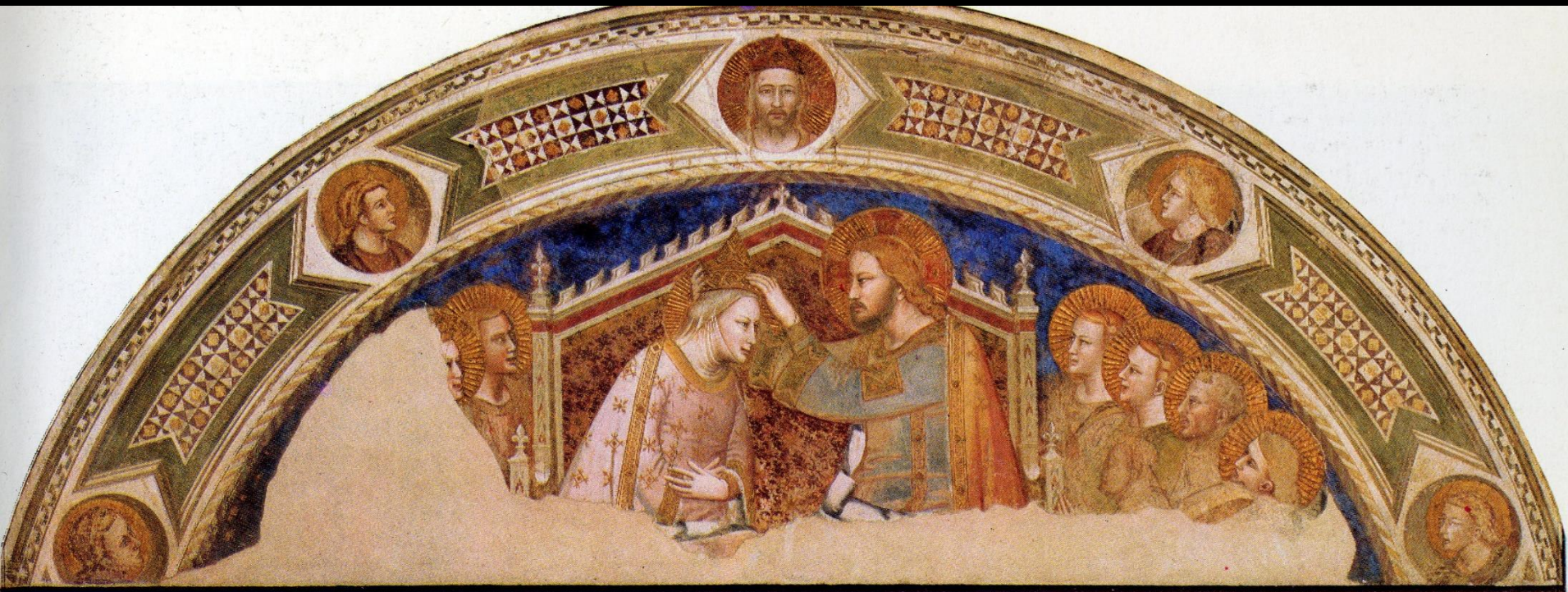
12. Santa Croce: viatico per la pittura fiorentina del Trecento II:
Maso di Banco e Andrea Orcagna, con appendice su Stefano
fiorentino e il «dipingere dolcissimo e tanto unito»

Bottega di Giotto,
Napoli, Castelnuovo

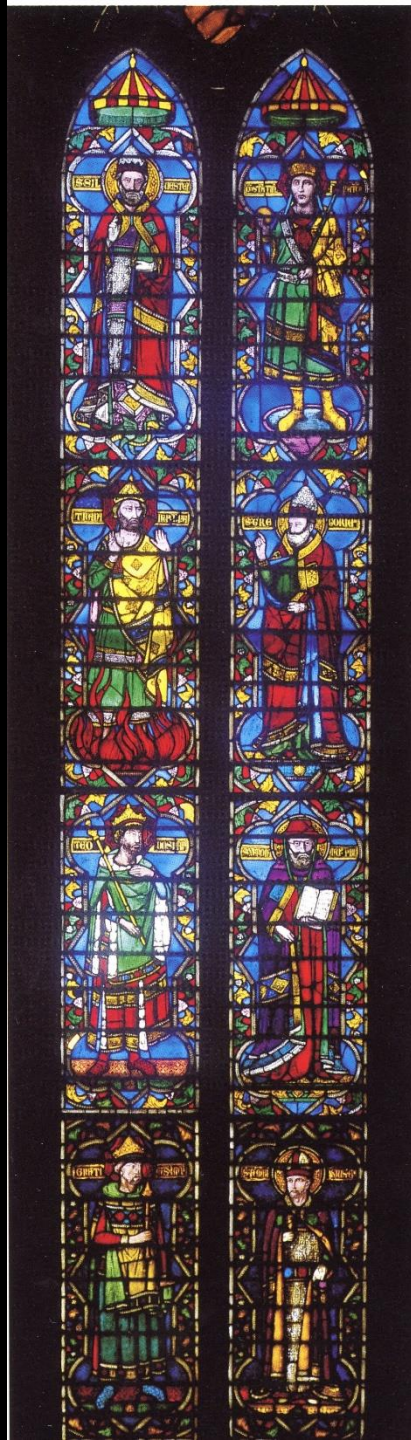


Maso di Banco,
Firenze, Santa Croce,
Cappella Bardi di Mangona

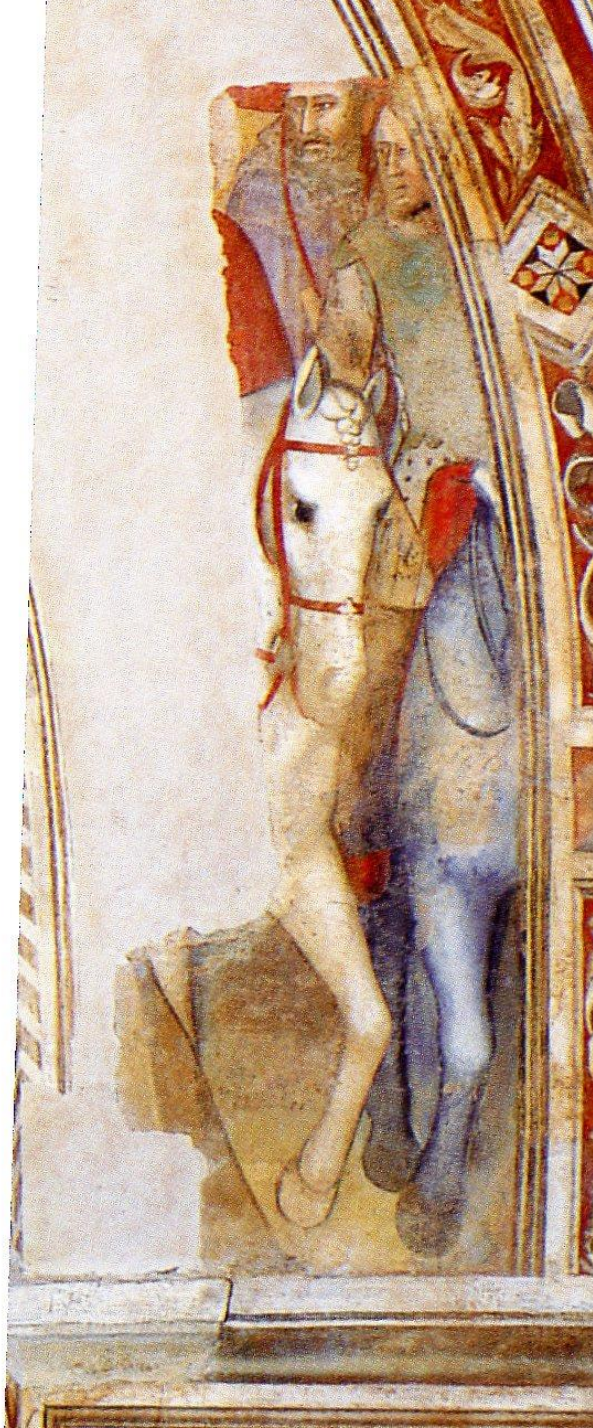




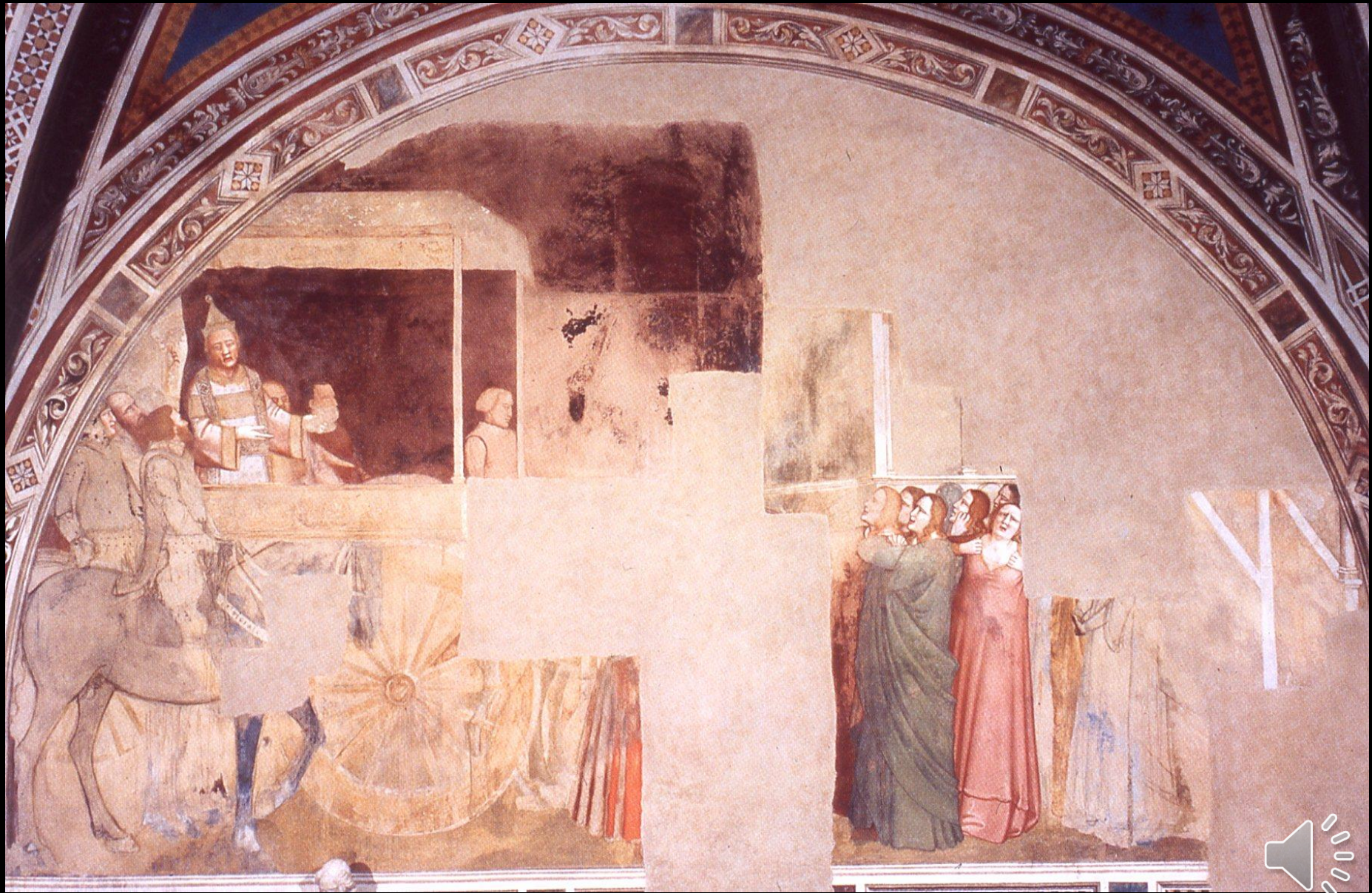


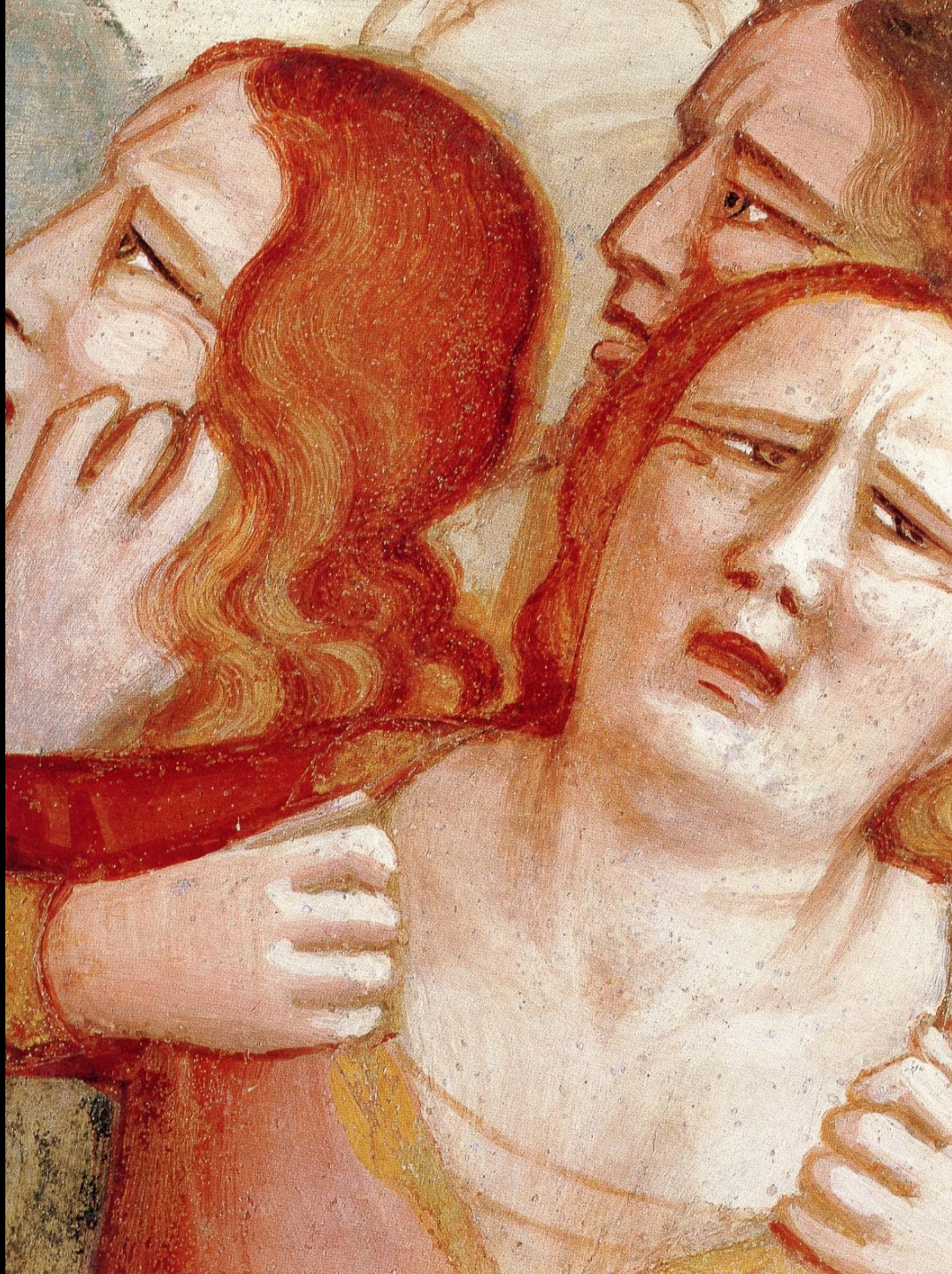






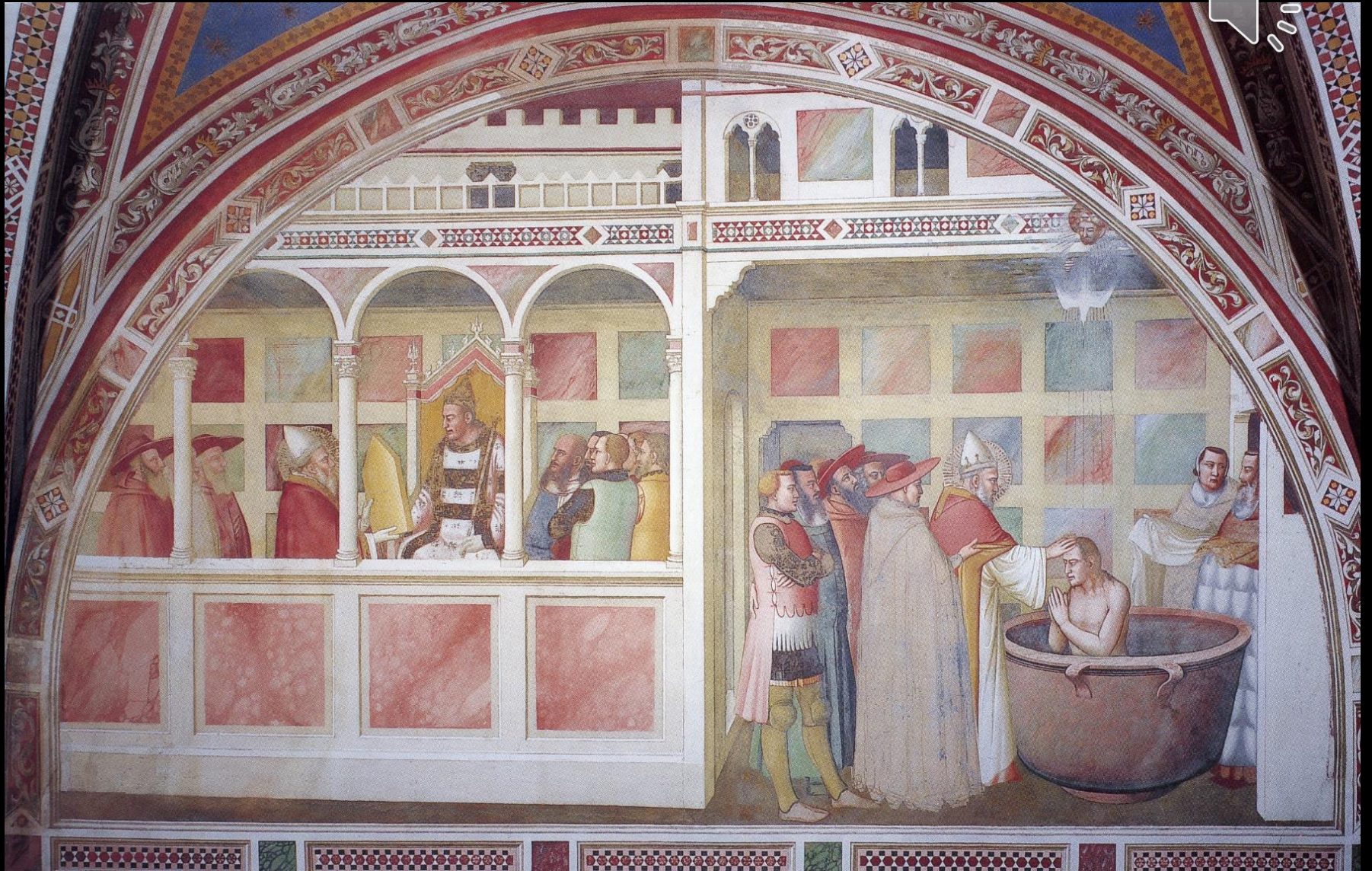
Parete sinistra

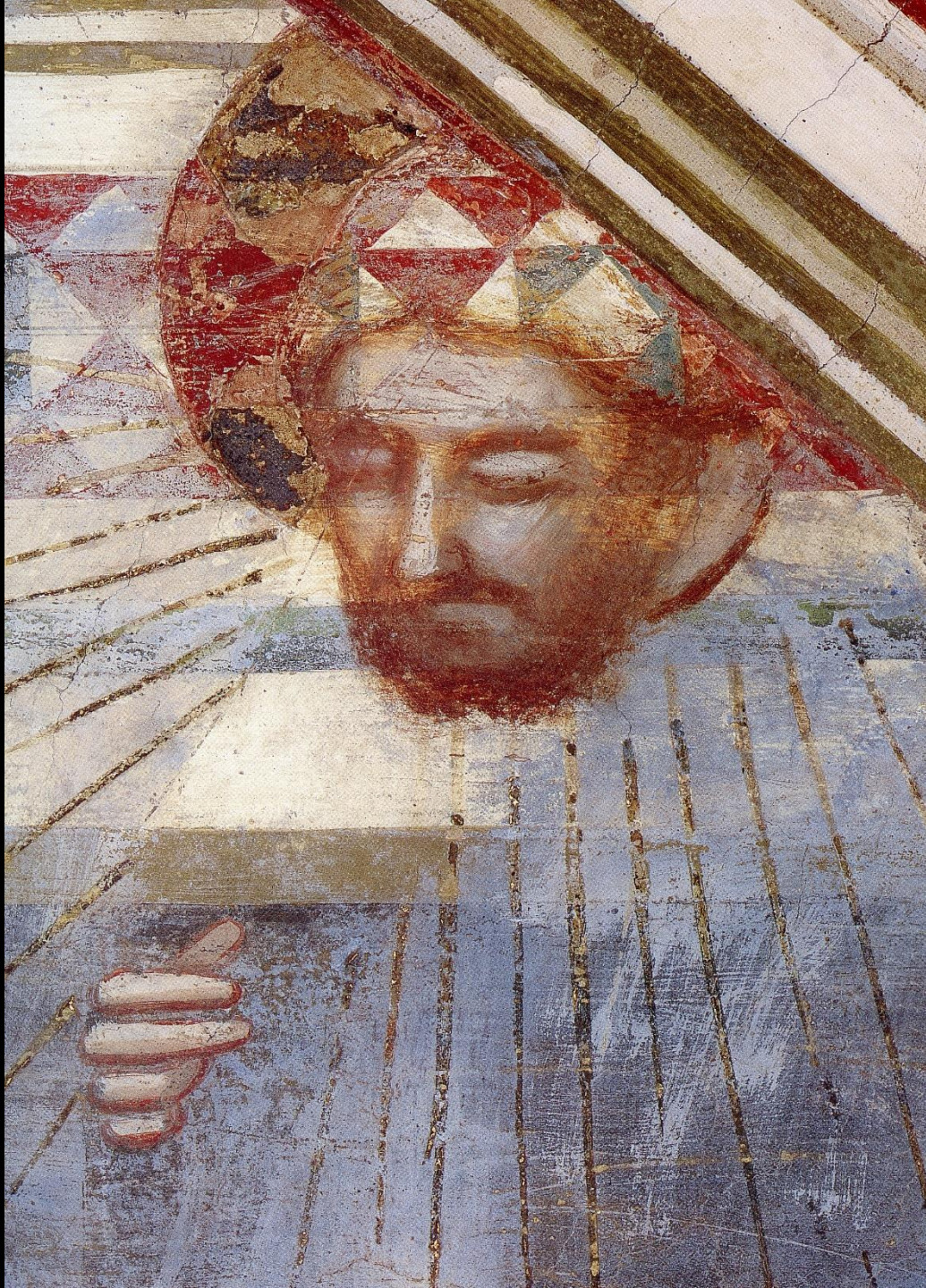






Parete destra

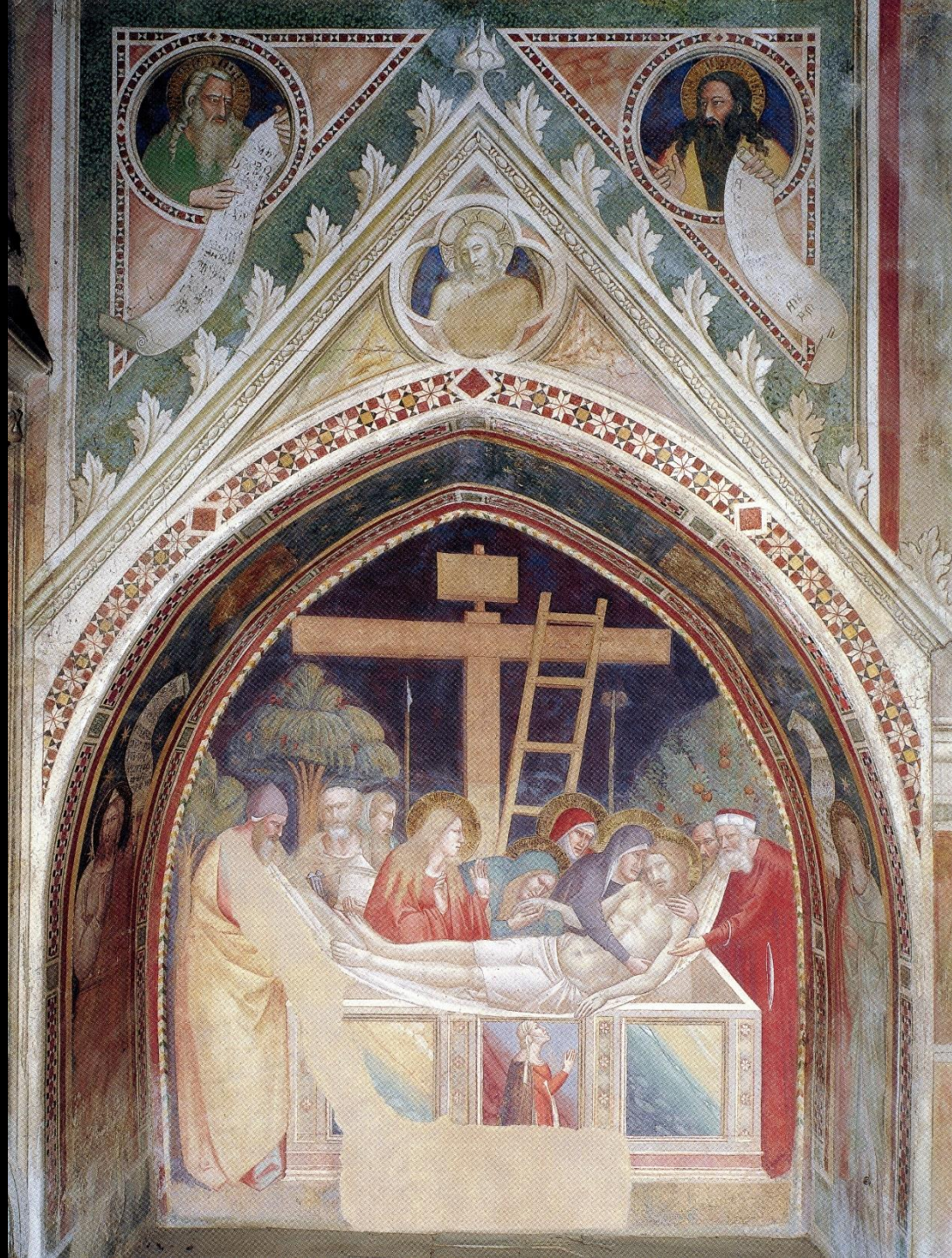


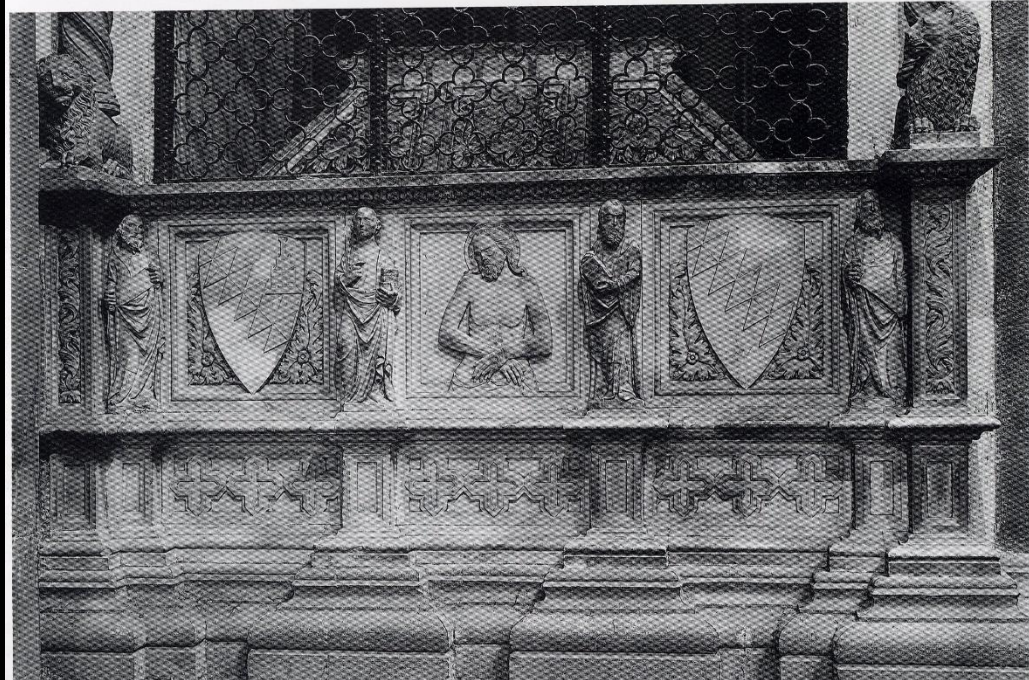
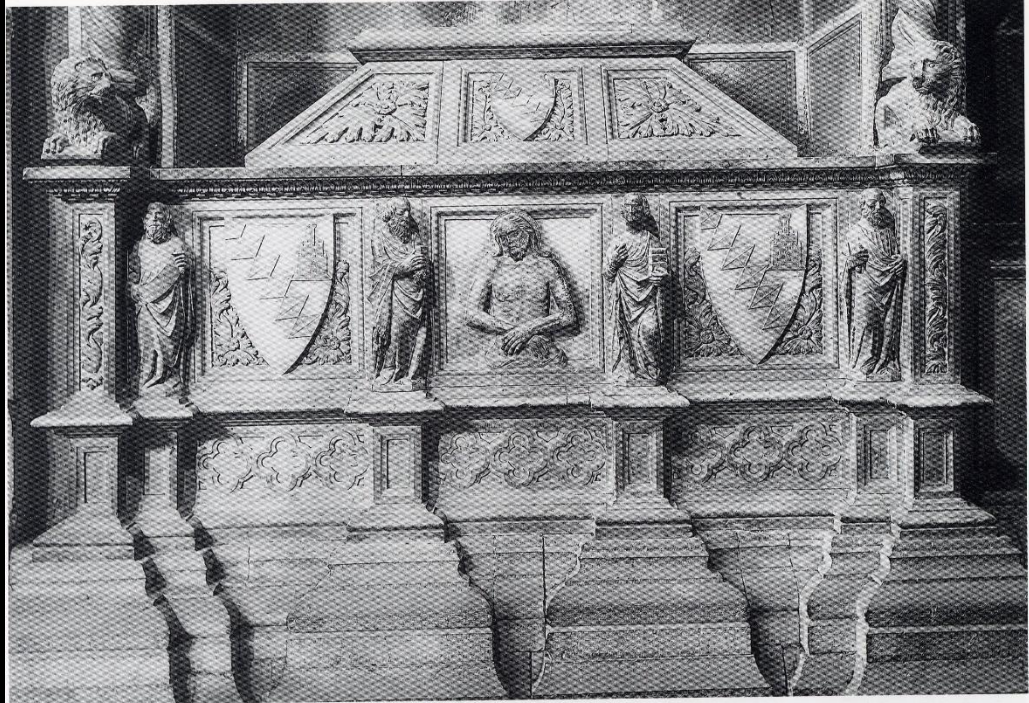


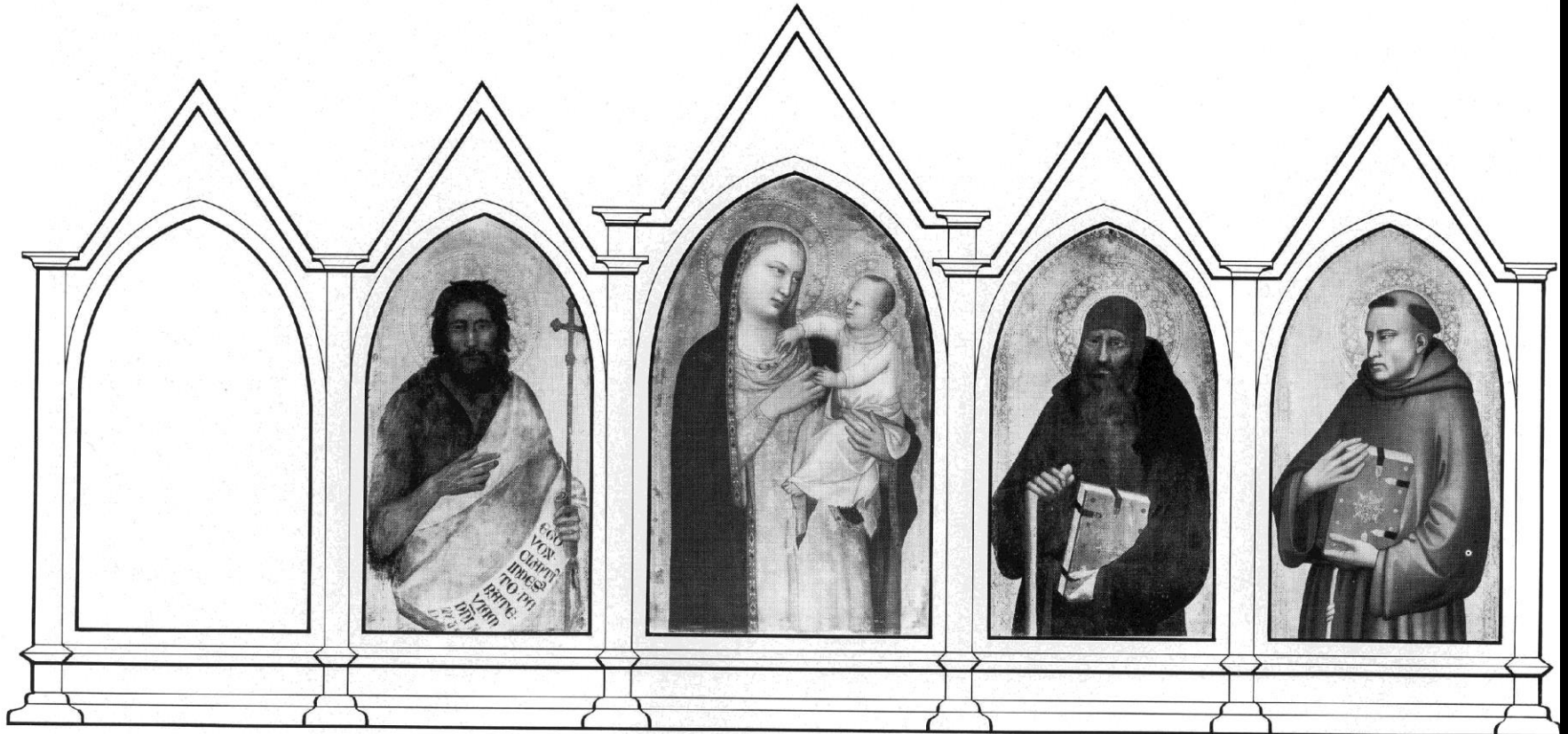












162 *Kat. 41* Maso di Banco Polyptychon (Rekonstruktionsvorschlag): Mitteltafel: Maria mit dem Kind (1040); Seitentafeln: Johannes d. T., Der Hl. Antonius Abbas (chem. Berlin, Gemäldegalerie, 1945 verschollen), Der Hl. Antonius von Padua (New York, Metropolitan Museum of Art)

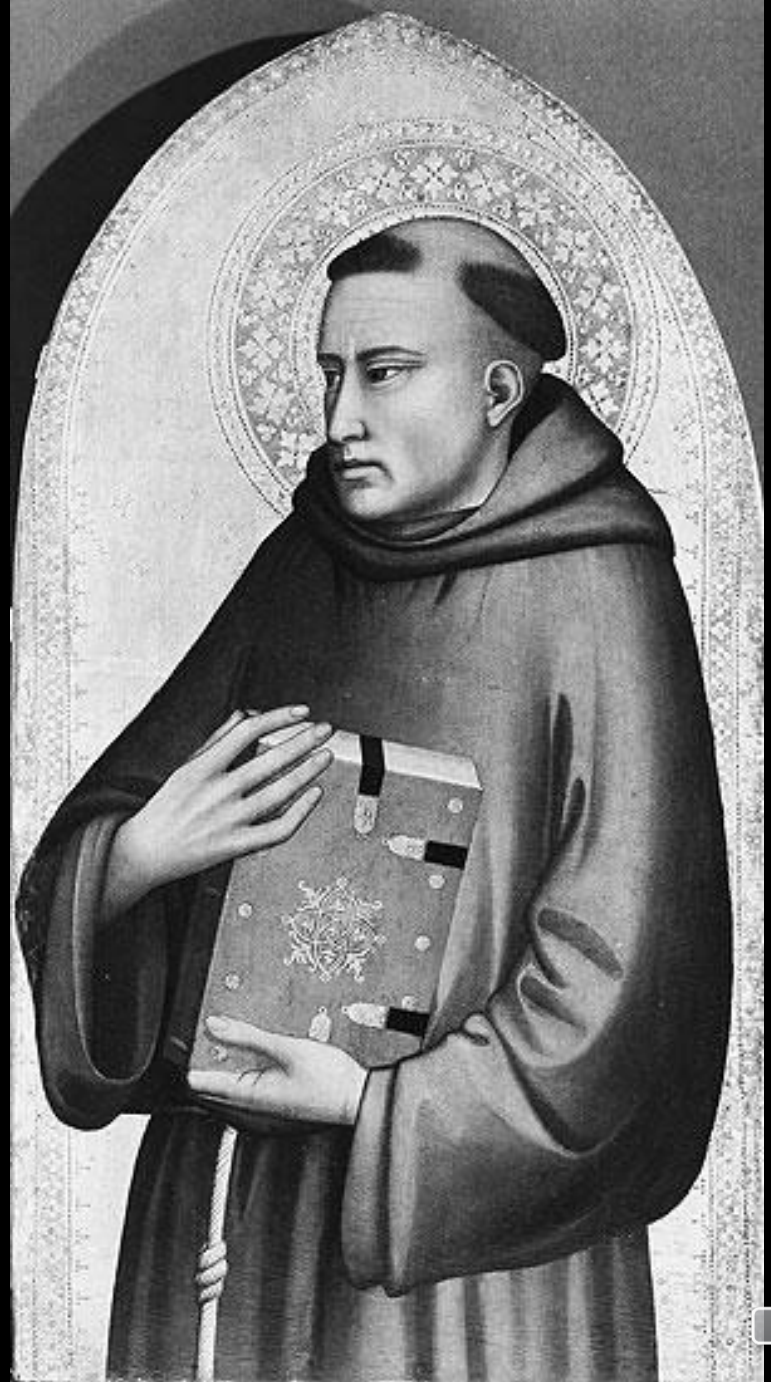


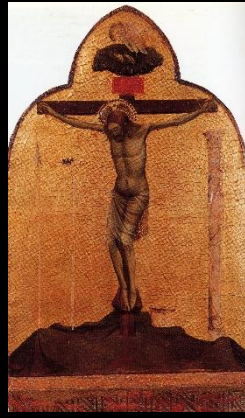


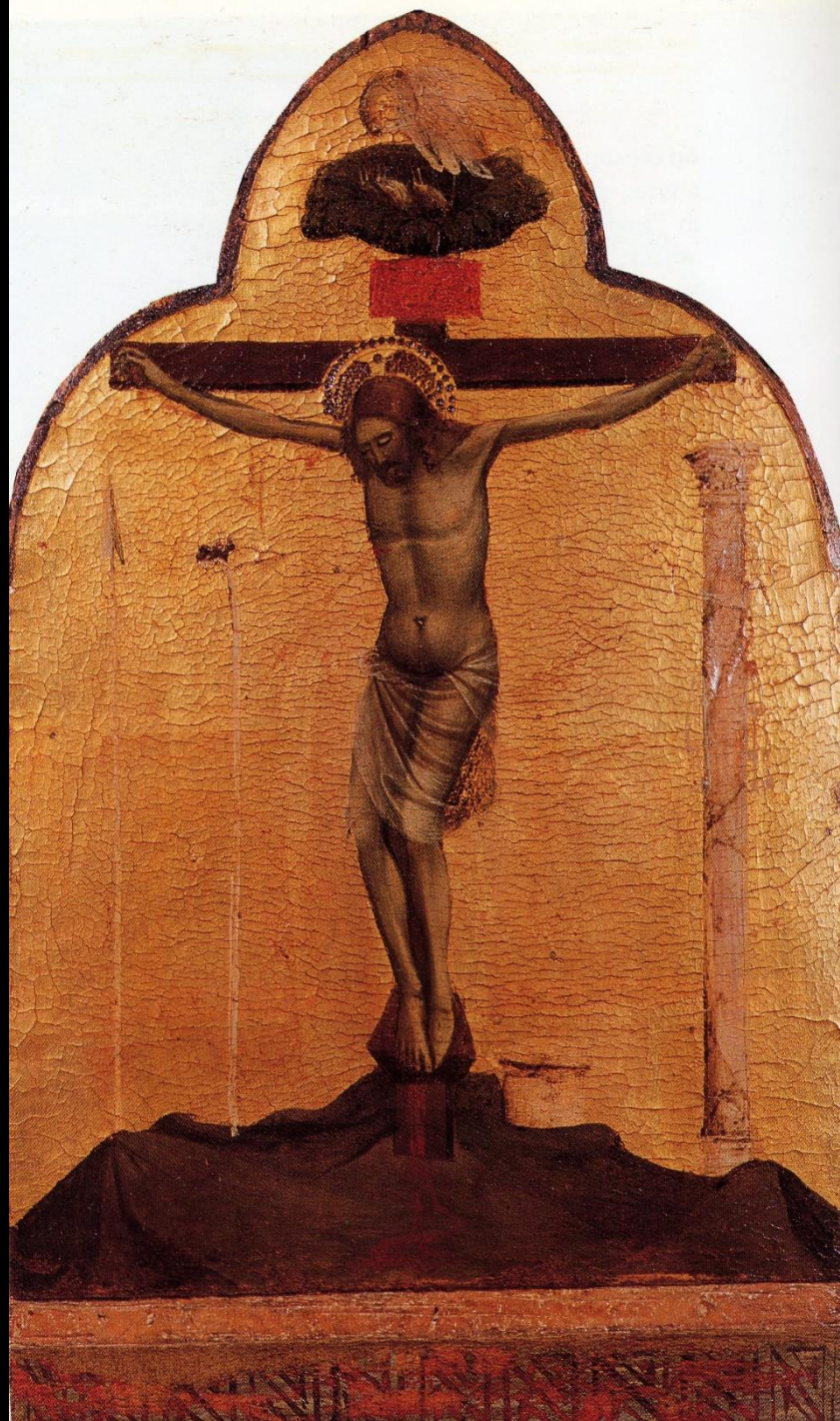




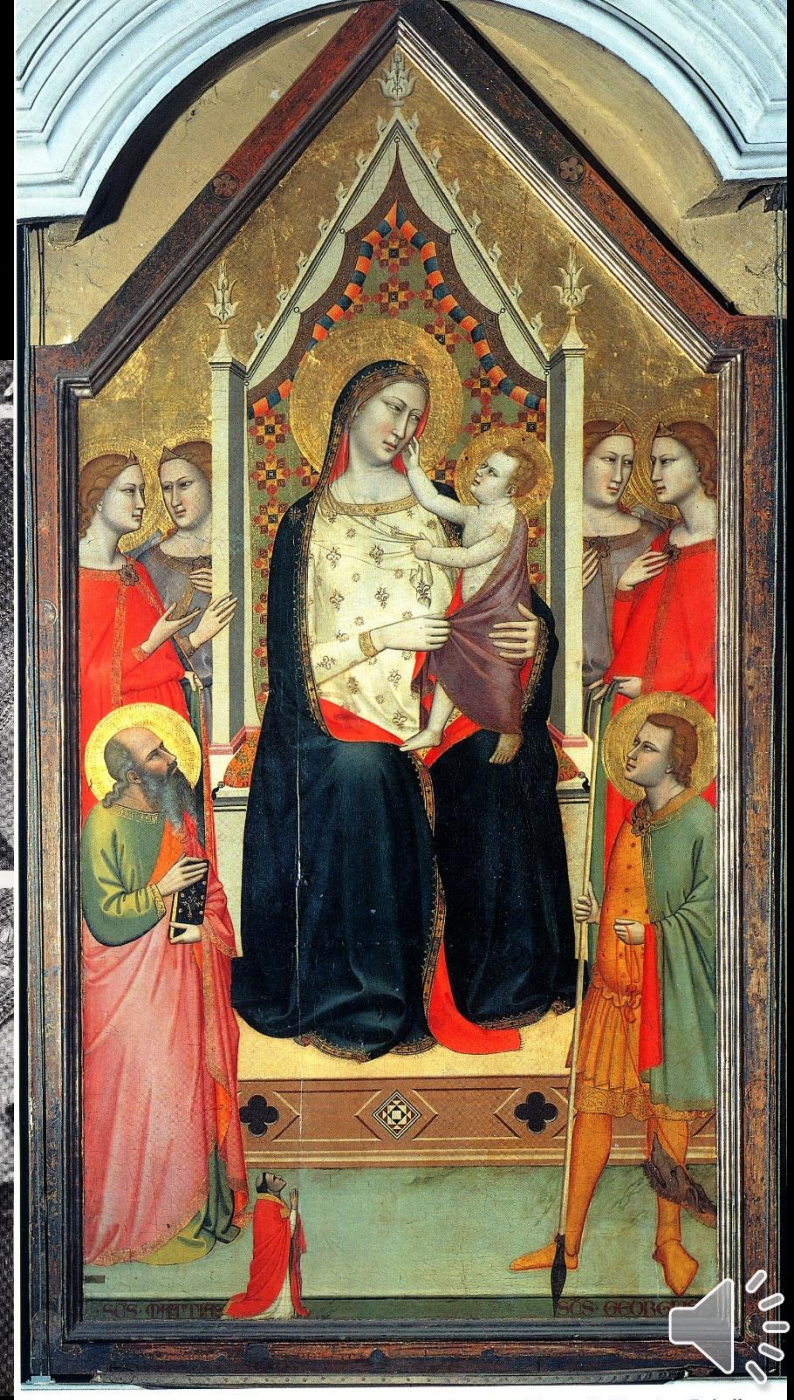
L'ACCERTAMENTO DELLE STIMMATE Firenze, S. Croce, Cappella Bardi [n. 14]
Particolare (cm. 33,5)

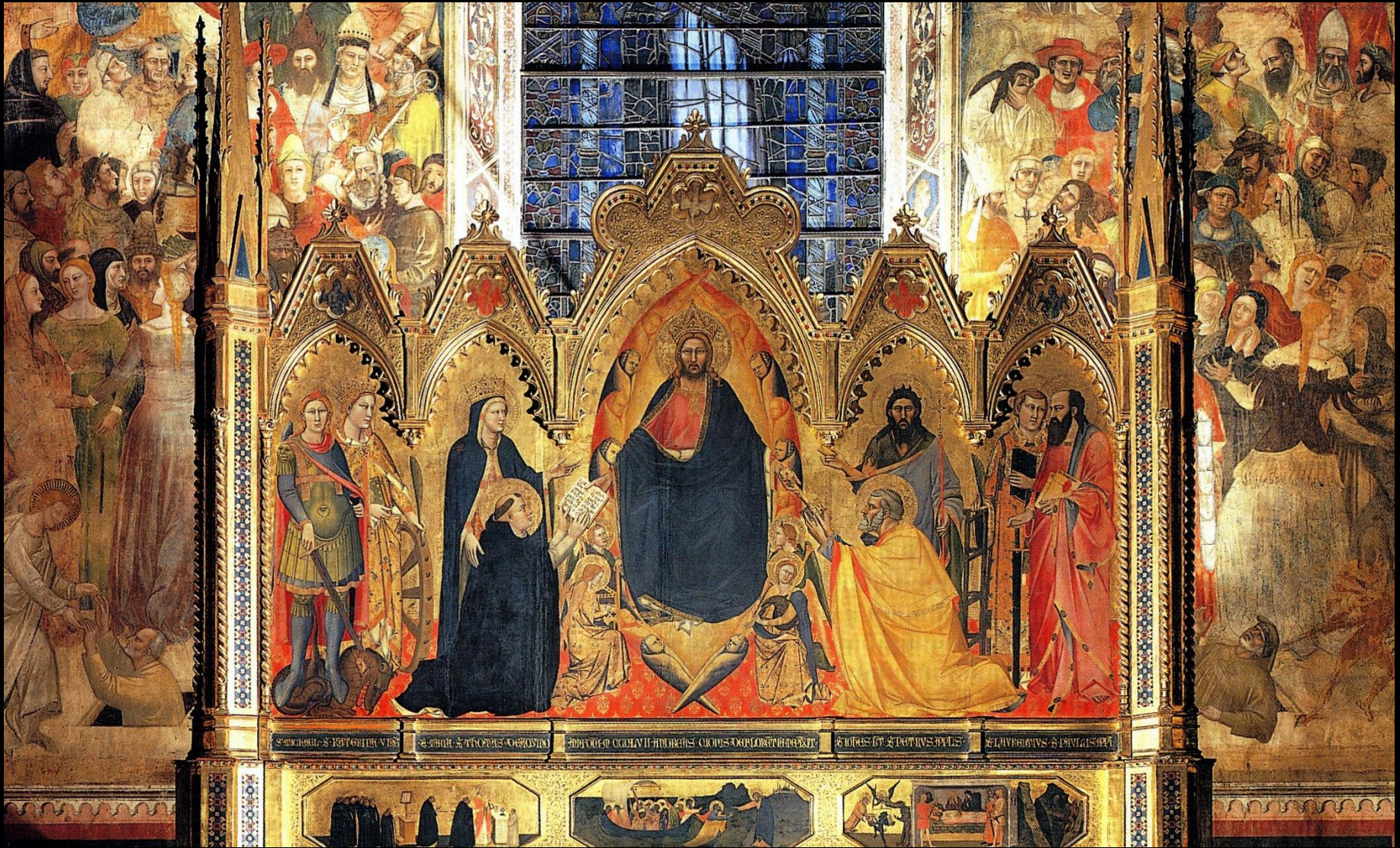






Andrea di Cione, detto
l'Orcagna





Andrea di Cione, Deesis e i santi Michele, Caterina, Lorenzo e Paolo, con san Tommaso d'Aquino e san Pietro, Firenze, Santa Maria Novella

