

Architecture, Festival and Order: The history and persistence of the Florentine Feast of San Giovanni and its significance to the city's civic identity.

Volume 2: Illustrations

**Architecture, Festival and Order:
The history and persistence of the Florentine Feast of
San Giovanni and its significance to the city's civic identity.**

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Thesis submitted in partial fulfilment of
the requirements for the degree of Doctor of Philosophy

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Volume 2 of 5

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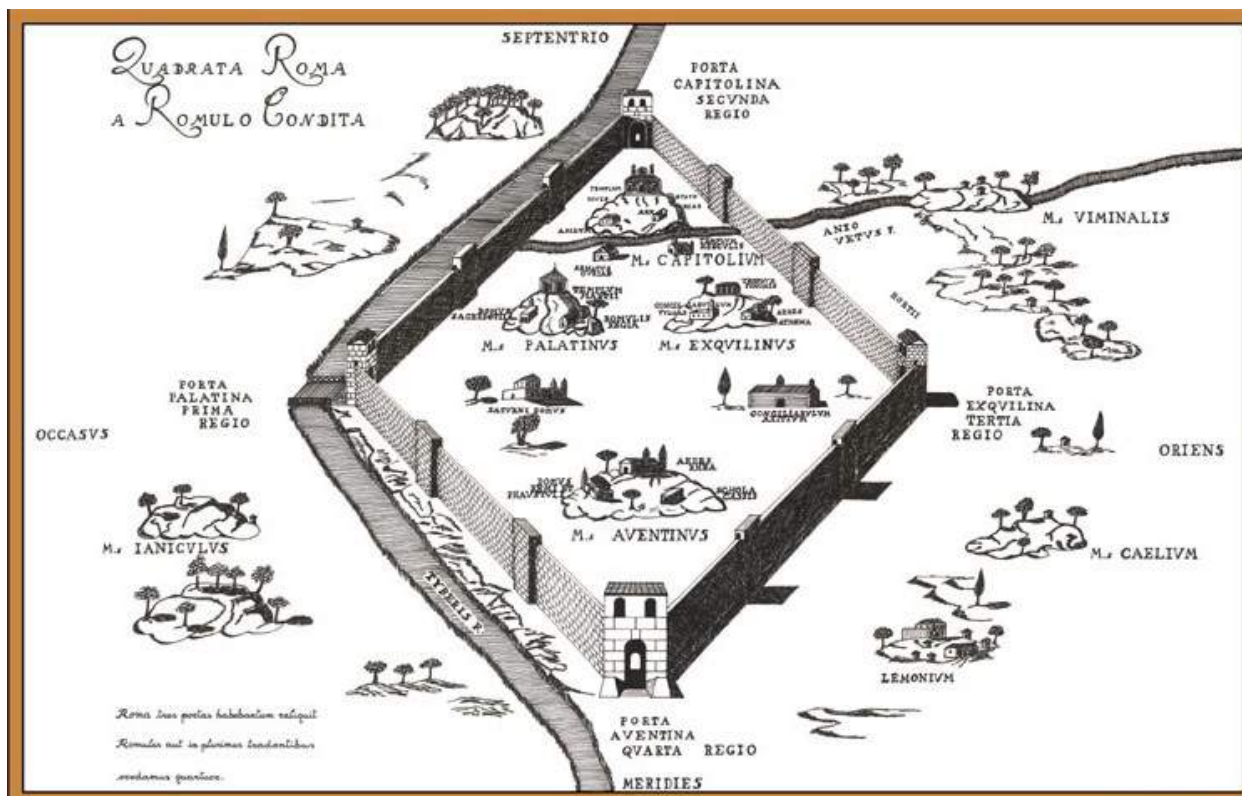


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<http://roma.andreapollett.com/S5/rioni.htm>

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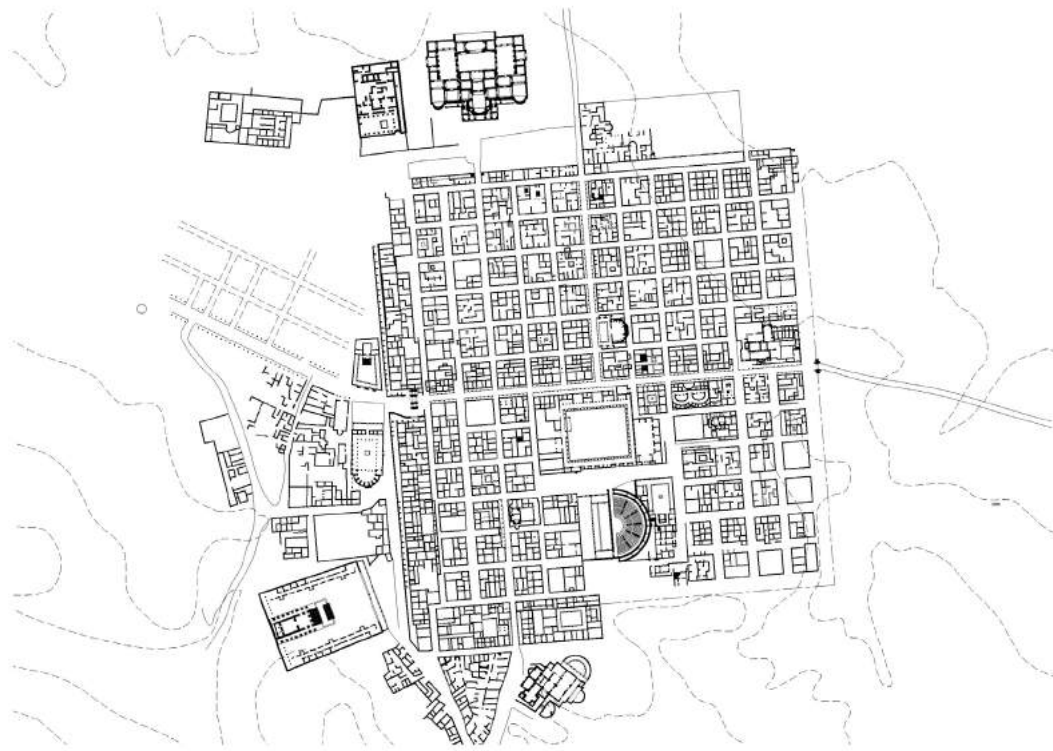


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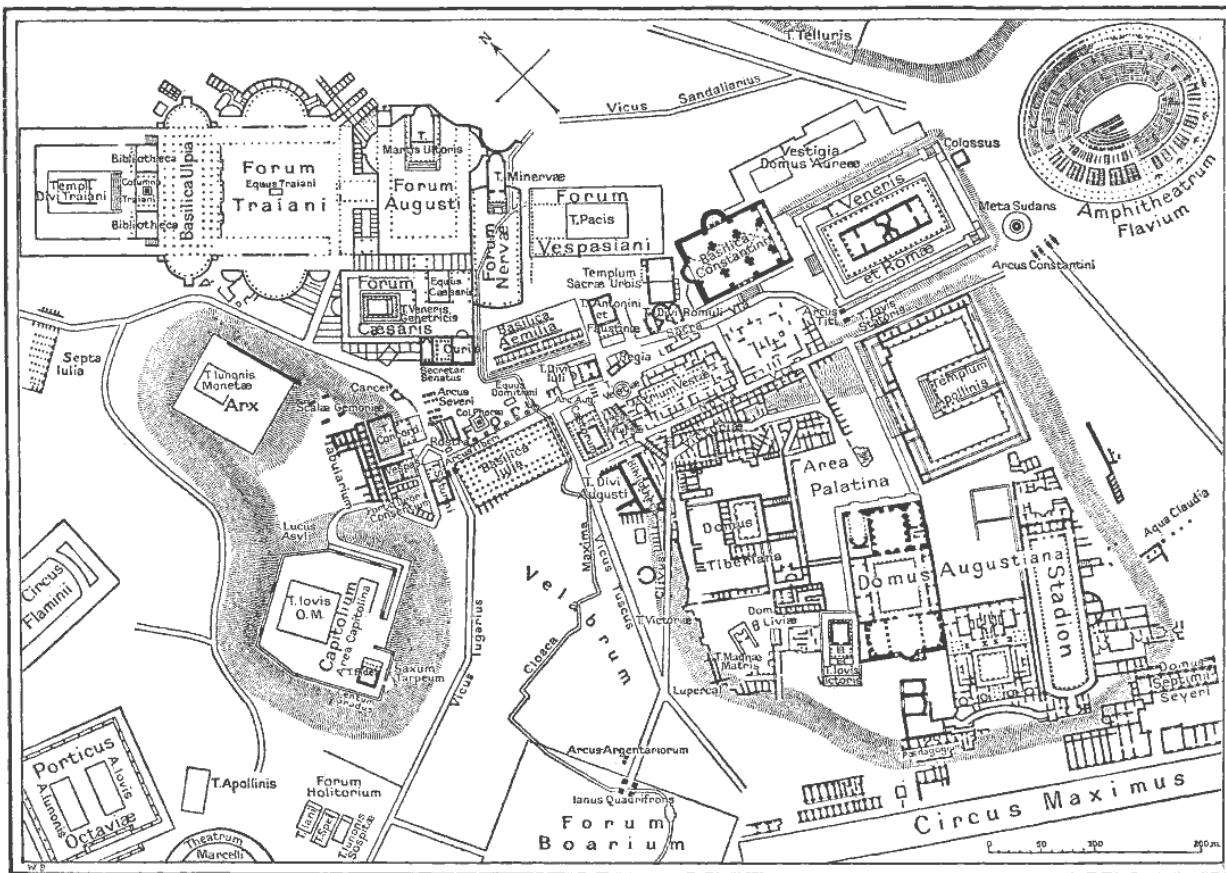


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https://commons.wikimedia.org/wiki/File:Map_of_downtown_Rome_during_the_Roman_Empire_large.png

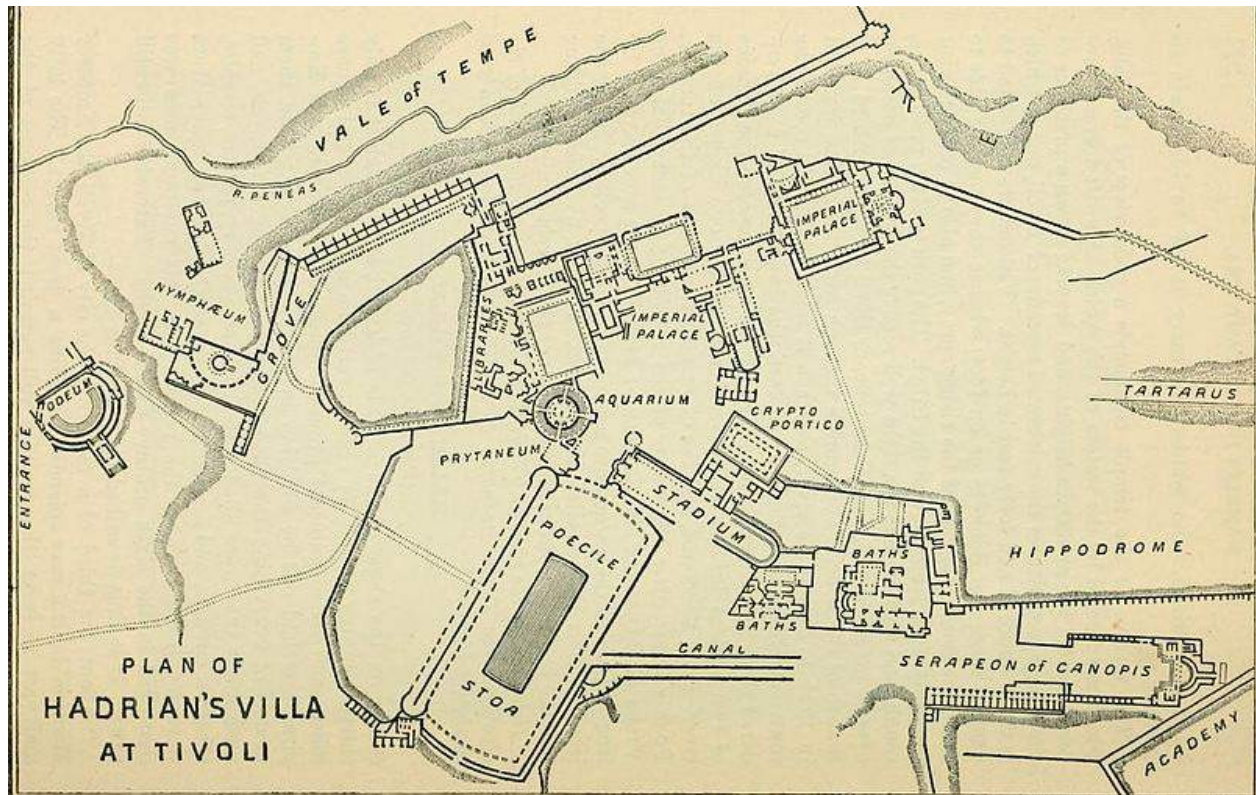


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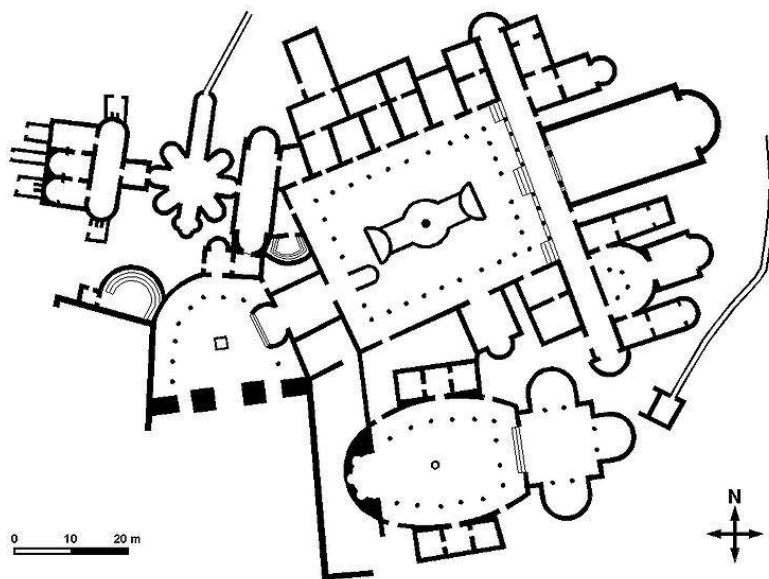


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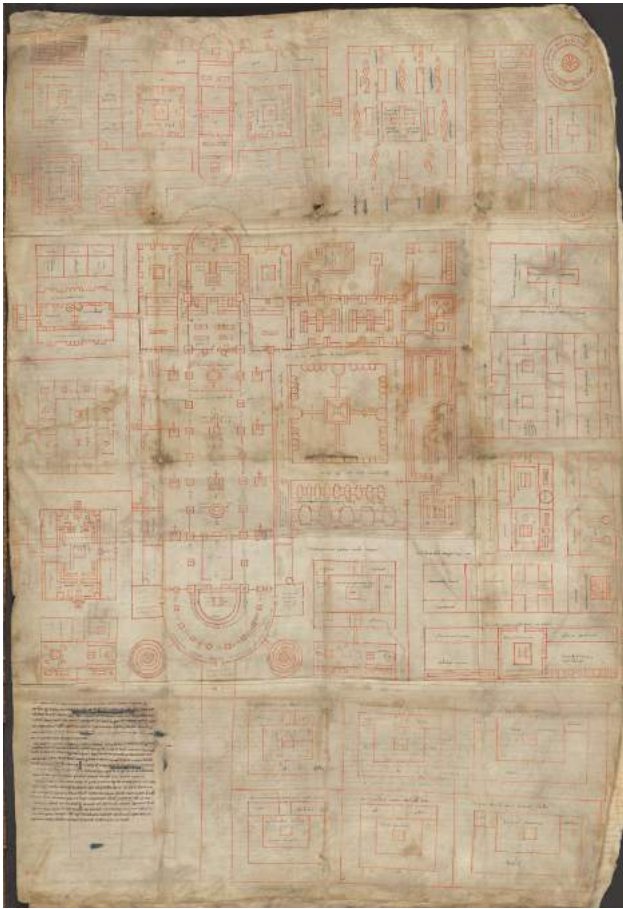


Figure 3.1a Recto of Plan of Saint Gall see catalogue entry (in German) on Stiftsbibliothek Sankt Gallen
https://commons.wikimedia.org/wiki/File:Codex_Sangallensis_1092_recto.jpg

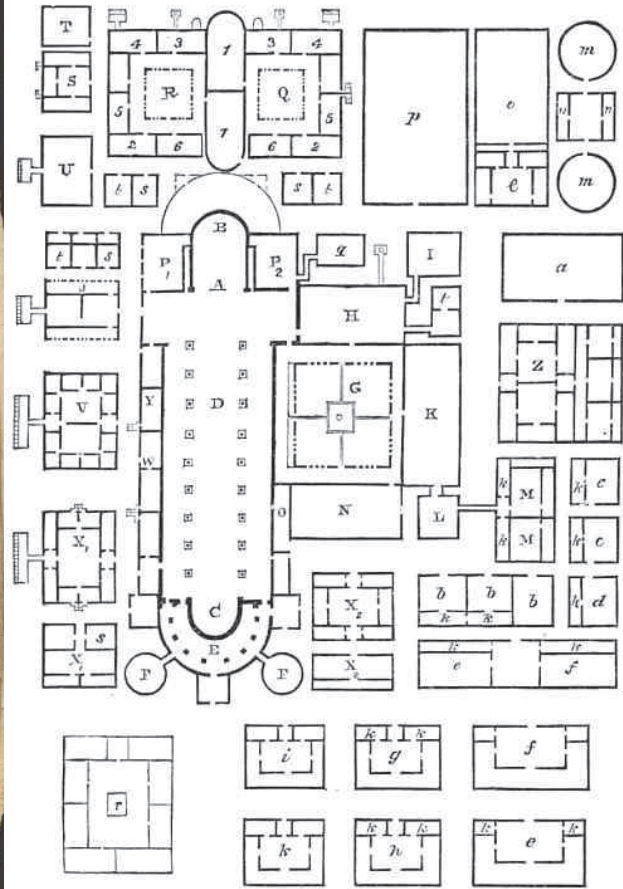


Figure 3.1b Ground plan, St. Gall monastery, Switzerland. Scanned in from Vol. 1, 9th edition of a EB (1875).
 Source :: [http://en.wikipedia.org/wiki/Image:St_gall_plan.jpg]
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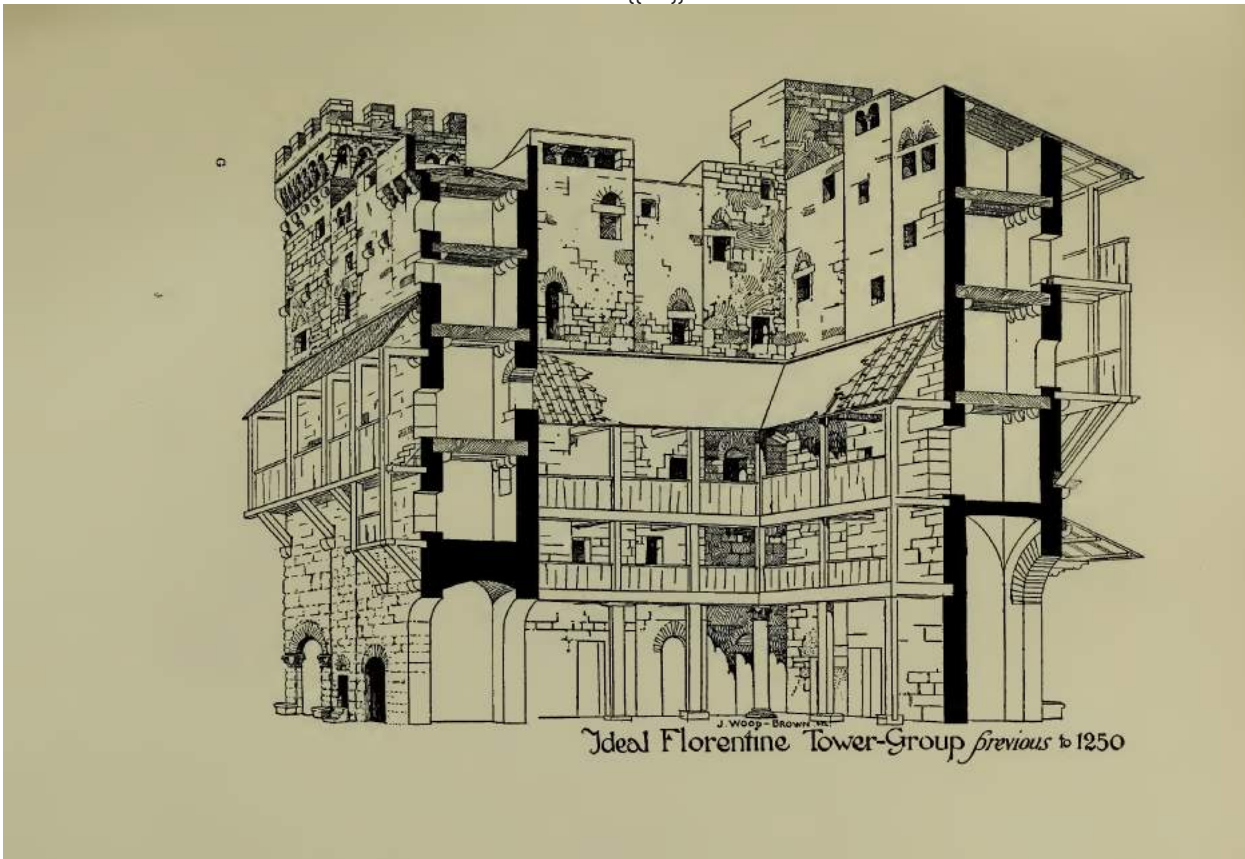


Figure 3.2. Image of Medieval Tower House grouping in medieval Florence

James Wood Brown, *The Builders of Florence* (New York: E.P Dutton & Co., 1907), 81.

Figure 3.3. Single Tower Houses. Top: Manelli family; Bottom: Alberti Family

Gian Luigi Maffei and Gianfranco Caniggia, *Casa fiorentina* (Marsilio, 1990), 172.



Figure 3.4. Image of Florence showing many of the towers on the skyline of Florence from middle of the fourteenth century at the bottom of the *Madonna della Misericordia* (school of Bernardo Daddi)
Authors own

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http://museiciviciorentini.comune.fi.it/en/palazzovecchio/scavi_teatro_romano.htm

- 1. S. Reparata
- 2. Cloister
- 11. Baptistery
- 15. Bishops Palalce

Figure 3.6. Plan of Santa Reparata in the thirteenth century
 Franklin Toker, *On Holy Ground: Liturgy, Architecture and Urbanism in the Cathedral and the Streets of Medieval Florence* (London :
 Turnhout: Harvey Miller Publishers, 2009).

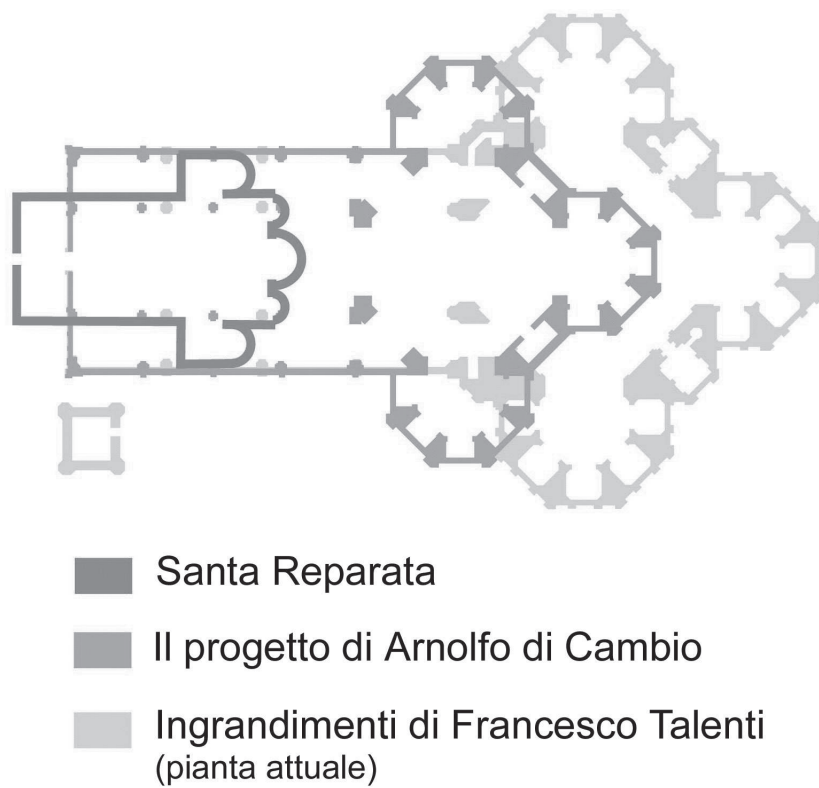


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Figure 3.8. Relationship of Baptisteries to their related churches at the same scale. Early Christian examples on the left, and Tuscan Romanesque on the right. (R. Emanuele)

Franklin Toker, 'A Baptistry below the Baptistry of Florence', *The Art Bulletin* 58, no. 2 (June 1976): 157–67.



Figure 3.9. Detail of *Madonna della Misericordia* (school of Bernardo Daddi) showing S. Reparata and the Baptistry. Middle of the fourteenth century.
Authors own

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Franklin Toker, 'A Baptistery below the Baptistery of Florence', *The Art Bulletin* 58, no. 2 (June 1976): 157–67.

Figure 3.11. Section of Baptistery
Carla Tomasini Pietramellara, *Battistero Di San Giovanni a Firenze (Rilievo e studio critico, 1973)*.

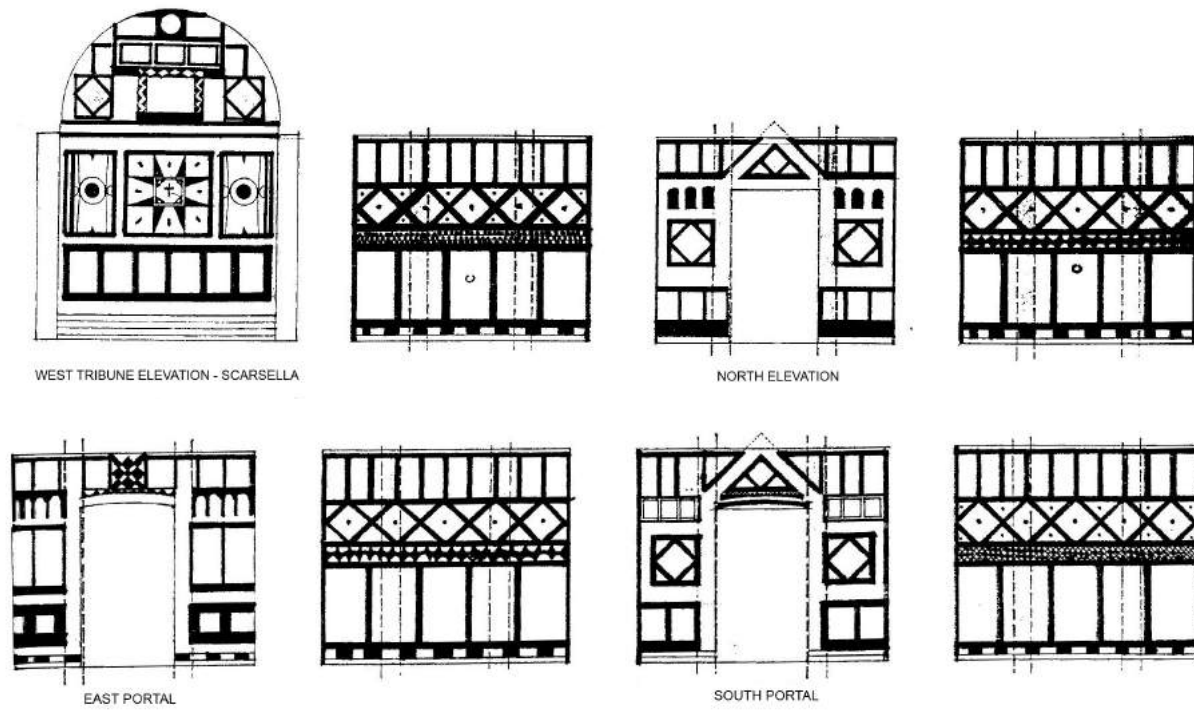


Figure 3.12. Interior marble encrustation of Baptistery c.1039-59

Drawing by Author



Figure 3.13. External encrustation of Baptistery; Ground Floor c. 1059-90; First Floor c. 1100-1150; Final Stage c. 1200; Corners by Arnolfo at the end of the thirteenth century.

Drawing by Author



Figure 3.14. East entrance to the Baptistery

Photo by Author



Figure 3.15. Baptistery as seen from Giotto's Campanile

Photo by Author



Figure 3.16. Cosmati Pavement of the Baptistery c. 1200

Photo by Author

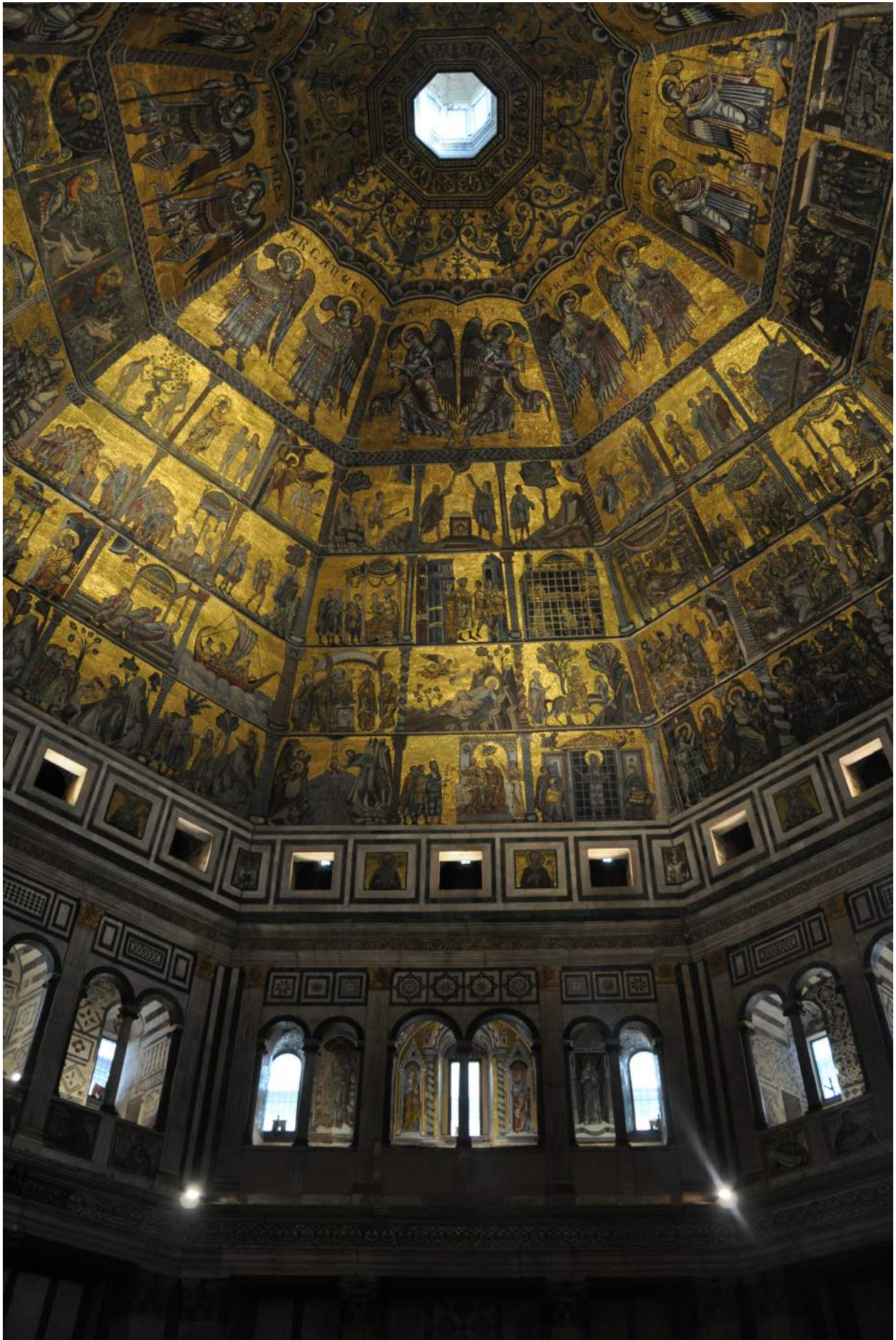


Figure 3.17. Ceiling Mosaic of Baptistery c. 1225-1325

Photo by Author

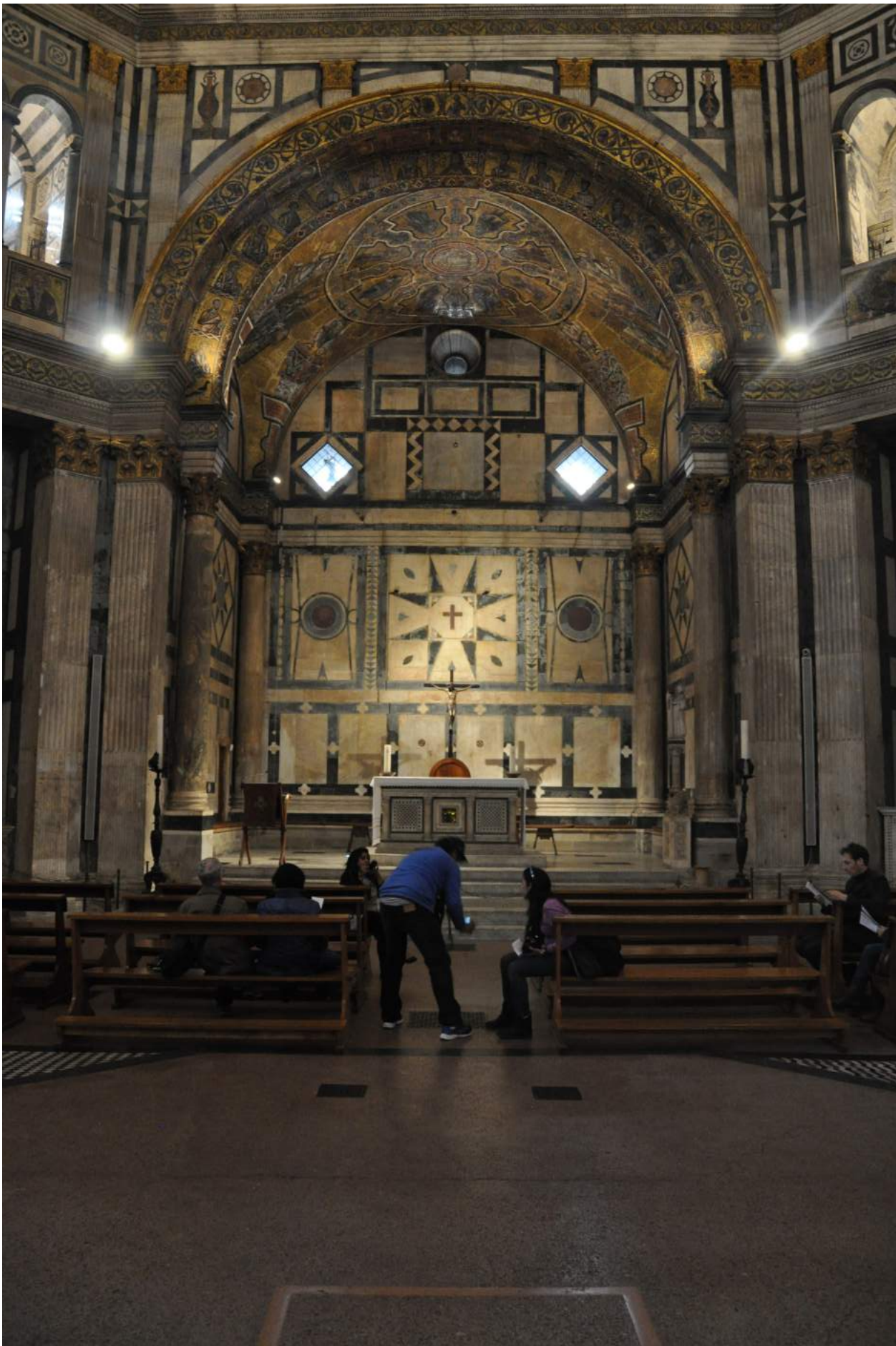


Figure 3.18. Scarsella Chapel c. 1202

Photo by Author



Figure 3.19. Ceiling Mosaic of Baptistery c. 1225-1325

Photo by Author

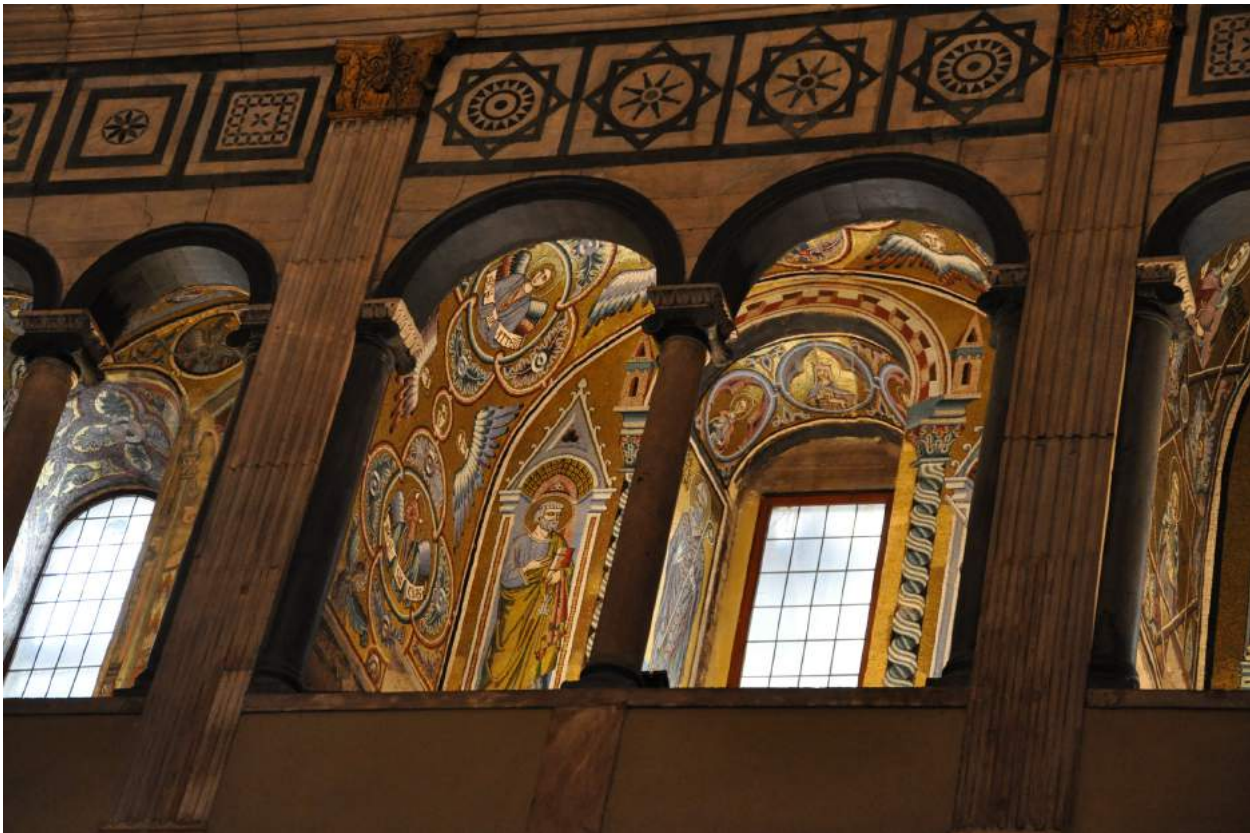


Figure 3.20. Gallery Mosaic facing the cathedral showing the saints from the cathedral reliquary
Photo by Author

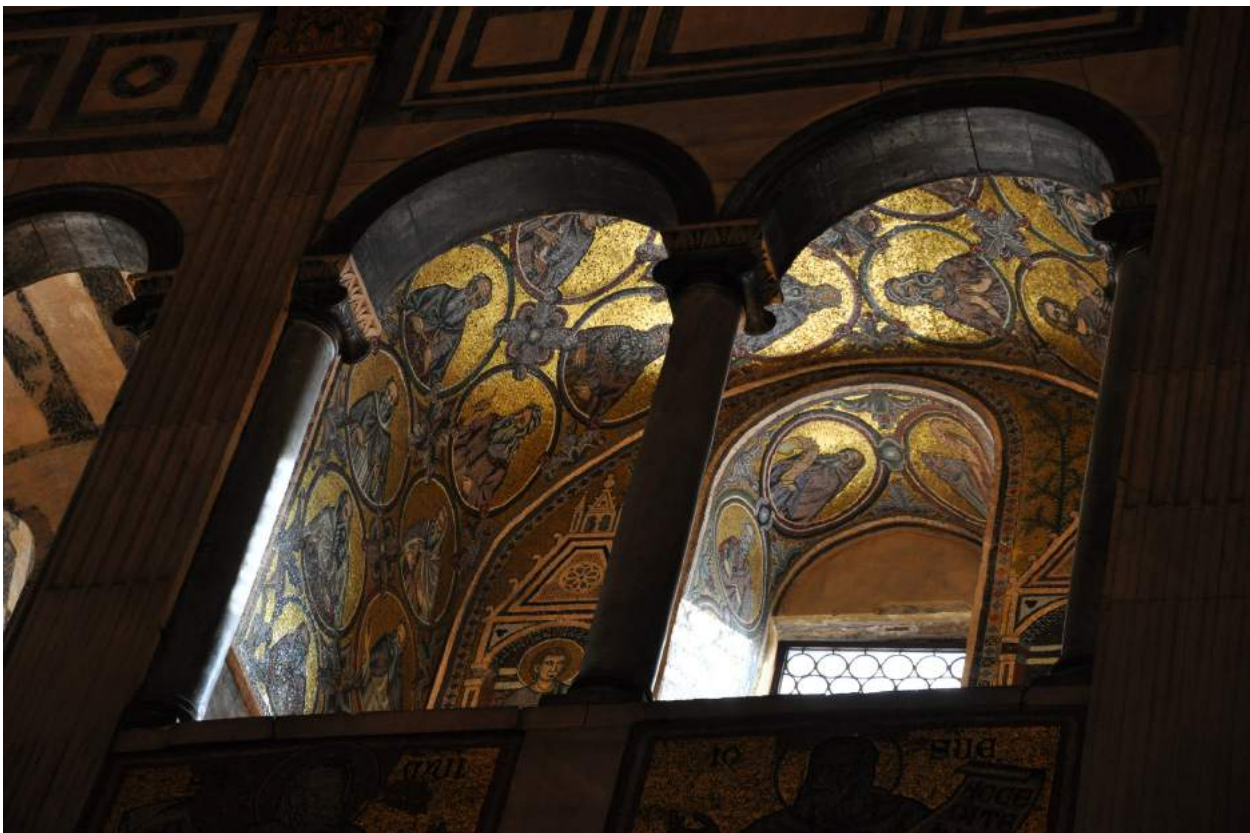


Figure 3.21. Gallery Mosaic facing the city showing civic dignitaries

Photo by Author

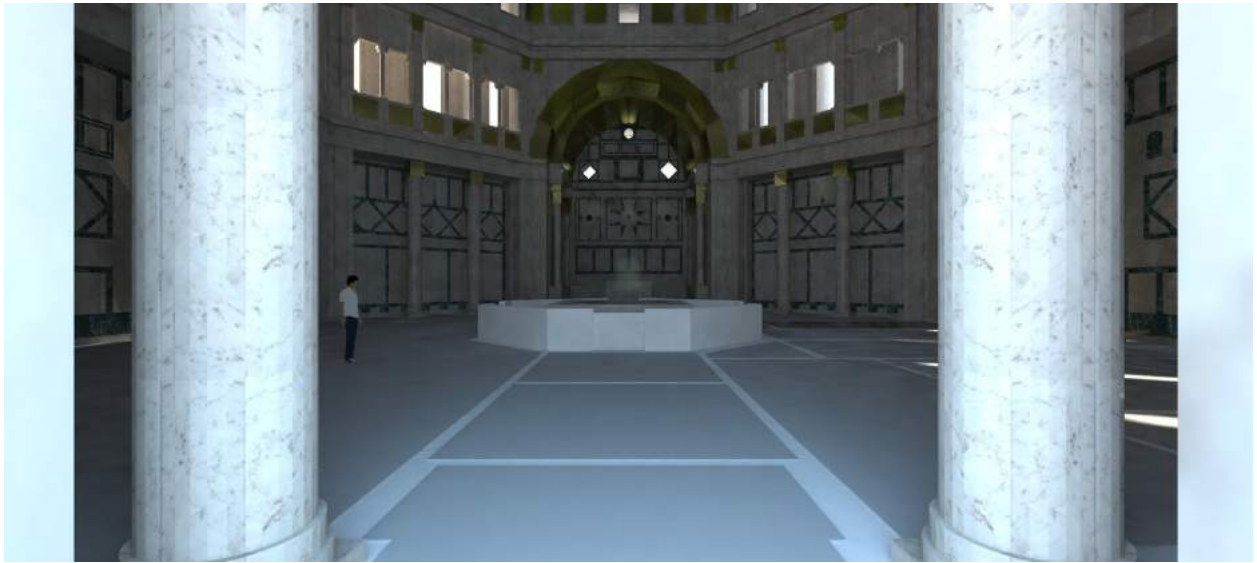


Figure 3.22. View of Original Font from Eastern Entrance

Author and Jen Kui Choi



Figure 3.23. View of Original Baptistery Font from inside Presbytery

Author and Jen Kui Choi

Figure 4.1 Facade of the Palazzo Davanzati showing rails for hanging festive banners. Second half of the fourteenth century.

<http://ucflorence1marcellafa15.blogspot.com/2015/10/visita-palazzo-davanzati.html>

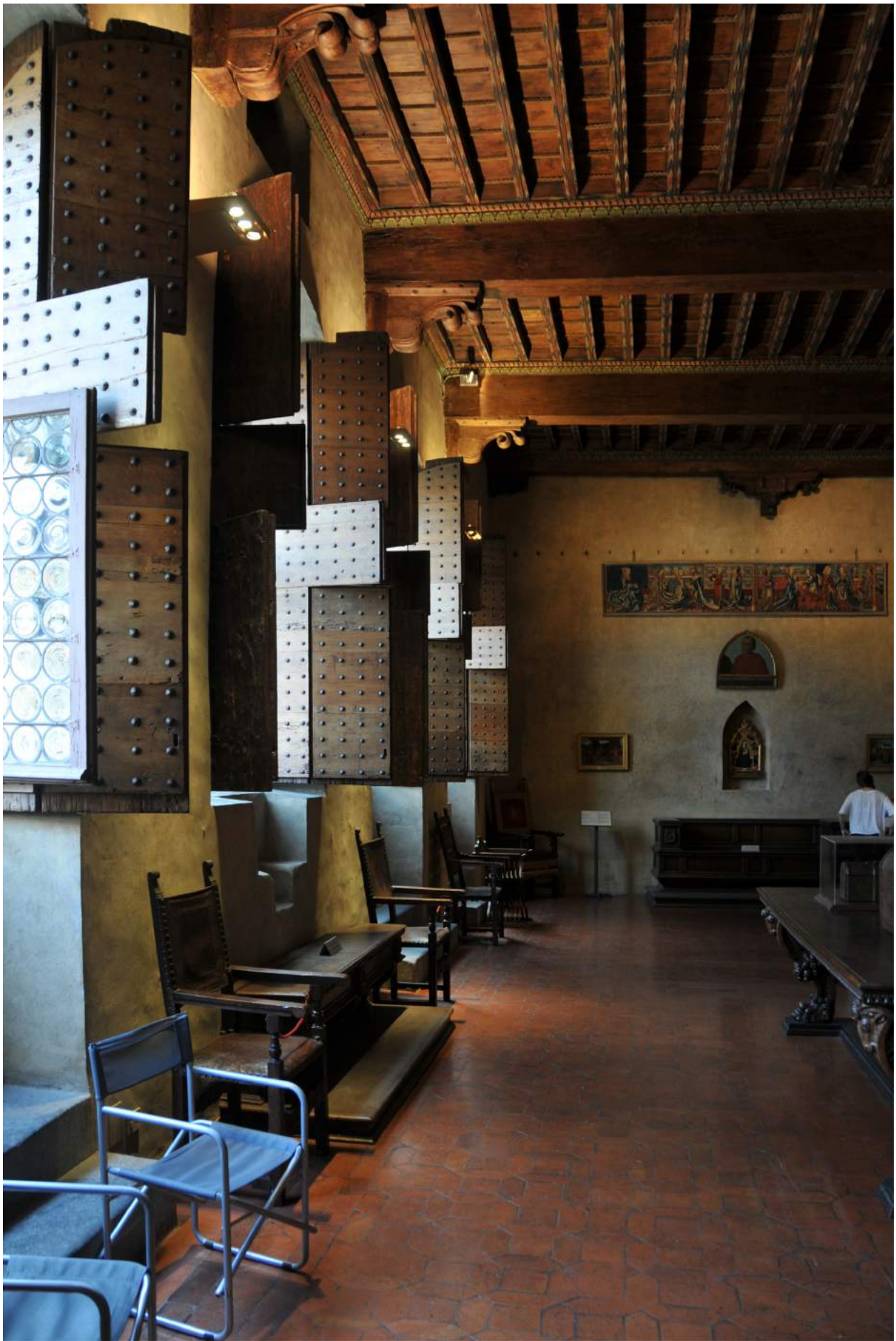


Figure 4.2. View of First Floor Salon at the Palazzo Davanzati. Second half of the fourteenth century.

Photo by Author



Figure 4.3. Bargello from Piazza di Firenze

Photo by Author



Figure 4.4. Bargello main courtyard

Photo by Author

Figure 4.5 Bargello Plans

Key

1. Tower, Current Entrance
2. Room of the Towers
3. Entrance Hall (Plus Chapel)
4. Courtyard
6. Audience Hall
7. Ante room
8. Gallery (Part of the Podesta's apartment)
9. Private Chapel
10. Sacristy
- 14 Loggia (Podesta used this to talk to people gathered below)

The remaining rooms were built over a period of years and were used by the Podesta and his large retinue.



Figure 4.6. View of Loggia on first floor of the Bargello (14 on plan)

Photo Andrew Nock



Figure 4.7. View of Poppi Castle in the Casentino

Photo by Author



Figure 4.8. Approach to Poppi Castle. (c.1290)

Photo by Author



4.9. First Phase of the Palazzo Vecchio (1299-1314)
Photo by Author

4.10. First Floor plan of Palazzo Vecchio c. 1314 showing the location of the original staircases. The western staircase was from ground to first, and the eastern one then continued up the remainder of the building
Jürgen Paul, *Der Palazzo Vecchio in Florenz: Ursprung und Bedeutung seiner Form* (L.S. Olschki, 1969).

Figure 4.11 Palazzo Vecchio

Ground Floor

A. Camera Del'Arme (Armoury)

- 1. Tower, Current Entrance
- 6. Door to via dei Leoni
- 50. Main staircase of the Palazzo
- 53. Fountain
- 58. Primary Court of the Palazzo
- 64. New Court
- 66. New Staircase to the rooms above

Figure 4.12 Palazzo Vecchio

First Floor

B. Sala dei Dugento

- 12. Audience hall part of the Salone dei Cinquecento
- 27. Room of Leo X
- 28. Room of Cosimo the Elder
- 29. Room of Lorenzo the Magnificent
- 30. Room of Cosimo I
- 31. Room of Giovanni dale Bande Nere
- 32. Adjoining writing desk to Signor Giovanni's room
- 33. Chapel in Leo X quarters
- 34. Room of Clement VII
- 35. Passage
- 36. Duke's secretary
- 37. Ante room
- 38. Stair up to the quarters of the Elements
- 39. Winding stair to ground floor
- 42. Room of Duke Cosimo
- 43. Studiolo of Francesco I
- 44. Duke's Study
- 49. Stairs to second floor
- 50. Main stair from ground floor
- 52. Fountain in the Salone dei Cinquecento
- 54. Salone dei Cinquecento
- 64. New Court
- 66. New Staircase

Figure 4.13 Palazzo Vecchio

Mezzanine

15. Duke's study

Figure 4.14 Palazzo Vecchio

Second Floor

C. Sala dei Gigli
D. Prior's Chapel

7.24. Saturn Terrace
10. Eleanora's Chapel
11. Green Room
13. Audience Hall (Sala dell'Udienze)
14. Duchess Eleanora's study
17. Sala di Elementi
(Room of the Elements)
18. Room of Ceres
19. Calliope Study
20. Room of Opi
21. Room of Jove
22. Room of Hercules
23. Terrace of Juno
25. The Minerva Study
38. Stairs down to Room of Leo X
39. Winding stair to ground floor
45. Room of the Sabine Women
46. Room of Esther
47. Room of Penelope
48. Room of Guadrada
49. Stairs to second floor
60. Sala delle Carte Geografiche
(Map room)
64. New Court

Figure 4.15 Palazzo Vecchio

Third Floor

2. Rooms for Signori

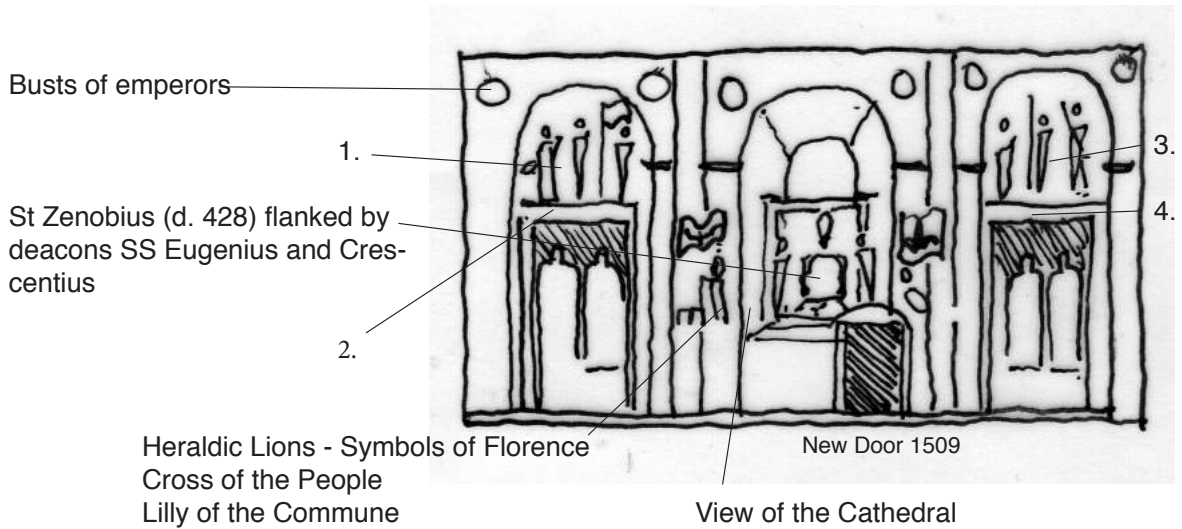


Figure 4.16. Procession of the Youngest King; 1459-1462. Cappella dei Magi, Palazzo Medici-Riccardi, Florence. Benozzo Gozzoli
https://upload.wikimedia.org/wikipedia/commons/b/be/Gozzoli_magi.jpg



Figure 4.17. San Zanobi, bishop and protector of Florence, between the saints Eugenio and Crescenzo and the lion Marzocco, symbol of the city. Domenico Ghirlandaio, 1482-1485.
 Photo by Author

Domenico Ghirlandaio (1482-85); St Zenobius Enthroned with SS. Eugenius and Crescentius; Brutus, Scaevola, Camillus; Decius, Scipio and Cicero. Palazzo Vecchio.



1. Brutus
Scevola
Camillus

Inscription

2. BRUTUS EGO ASSERTOR PATRIAE REGVMQ FVGATOR
I am Brutus, the liberator of my country and the bane of kings

VRO MANVM SPRET [IS ERRANTEM] SCAEVOLA FLAMMIS
I Scaevola, burn my erring hand in flames I scorn

HOSTE REFERET CAESO VICTRICIA SIGNA CAMILLUS
I Camillus have cut down the enemy and now bear the victorius standards

3. Decius
Scipio
Cicero

Inscription

4. SUM NATO EXEMPLUM DECIUS SUM VICTIMA ROME
I am Decius, an example to my son and Martyr for Rome

SCIPIO SUM VICI HANNIBALEM POENOSQ SVBEGI
I am Scipio, I conquered Hannibal and subdued the Carthoginians

SUM CICERO TREMVT NOSTRAS CATILINA SECURES
I am Cicero, Catiline quaked at my authority

Figure 4.18. San Zanobi, bishop and protector of Florence, between the saints Eugenio and Crescenzo and the lion Marzocco, symbol of the city. Domenico Ghirlandaio, 1482-1485.
Author's notes



Figure 4.19. Candle Procession preparing to leave the Palazzo Vecchio showing various thresholds to the court still used today.
Photo by Author

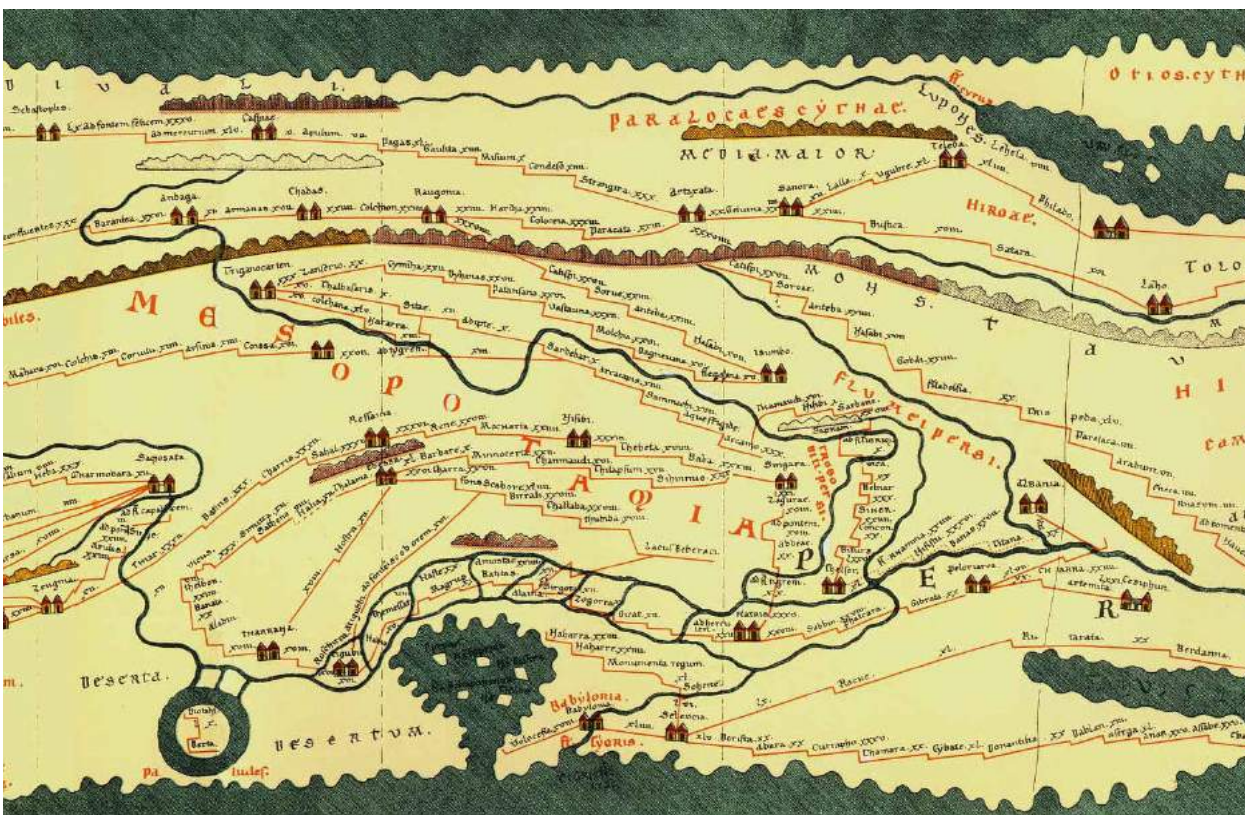


Figure 5.1. Tabula Peutingeriana 1st - 4th Century (Fragment)

For full map see <https://commons.wikimedia.org/wiki/File:TabulaPeutingeriana.jpg>



Figure 5.2. Matthew Parris Map of Britain c. 1258. Abbreuiatio chronicorum (Epitome of Chronicles), BL Cotton MS Claudius D VI, fol. 12v
https://en.wikipedia.org/wiki/Matthew_Paris#/media/File:Britannienkarte_des_Matthew_Paris.jpg



Figure 5.3. S. Giovanni Battista encounters Jesus in the desert. Fresco in the chapel at Poppi Castle attributed to Taddeo Gaddi who was working in the area from 1330-40.
Photo by Author

Figure 5.4. Ground floor plan of Poppi Castle

Chiara Gelati



Figure 5.5. The Feast of Herod. Fresco in the chapel at Poppi Castle attributed to Taddeo Gaddi who was working in the area from 1330-40.
Photo by Author

- 1. Chapel
- 2. Salon
- 3. Appartment

2

1

3

Figure 5.6. Second Floor plan of Poppi Castle

Chiara Gelati

3

2

Figure 5.7. Section DD Poppi Castle

Chiara Gelati

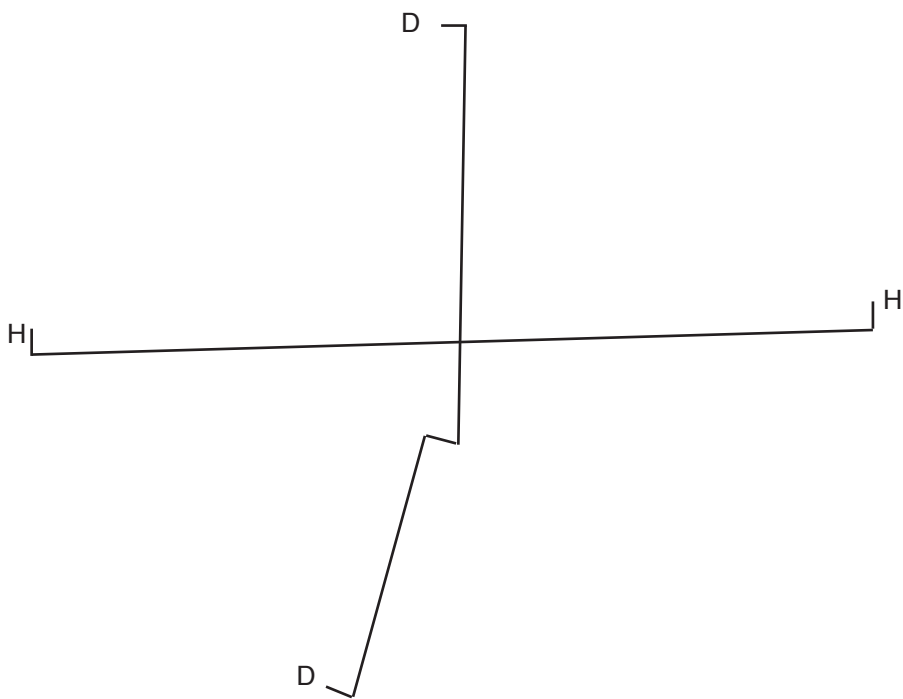


Figure 5.8. First floor plan of Poppi Castle

Chiara Gelati

Figure 5.9. Section HH Poppi Castle

Chiara Gelati



Figure 5.10. Ground floor Cortile of Poppi Castle looking back towards the entrance

Photo by Author



Figure 5.11. Poppi Main Stair up to First Floor

Photo by Author



Figure 5.12. Poppi Main Stair up to Second Floor

Photo by Author



Figure 5.13. Poppi Castle main Salon on the Second Floor

Photo by Author

Figure 5.14. Casa-Corte Mercantile (Merchant Courtyard House). Maffei.

Gian Luigi Maffei and Gianfranco Caniggia, Casa fiorentina (Marsilio, 1990), 84.

Figure 5.15. Casa a Schiera (Terraced House). Maffei.

Gian Luigi Maffei and Gianfranco Caniggia, Casa fiorentina (Marsilio, 1990), 180.

Figure 5.16. Manuscript image of the tale of the Seventh tale on the sixth day 'Madonna Filippa'

Boccace. Laurent de Premierfait. Traducteur; 1401-1500 Bibliothèque de l'Arsenal, Ms-5070 réserve 231v

Figure 5.17. Palazzo Medici first floor of original scheme c. 1460 Plan by Gherardo Silvani c. 1650 before changes to staircases by Foggini in 1659.
(ASF, Guarderobe medicea 1016)

Figure 5.18. Palazzo Capponi delle Rovinate, formerly Palazzo Da Uzzano; early 15th Century.

Leonardo Ginori Lisci, *The Palazzi of Florence: Their History and Art*, trans. Jennifer Grillo (Giunti Barbèra, 1985), 814.

Figure 5.19. Later Plan of Ground Floor of Palazzo Medici Ricardi after alterations by Foggini c.1659.

Carl von Stegmann and Heinrich von Geymüller, *Die Architektur der Renaissance in Toscana*, 6 vols (München: F. Bruckmann A. G., 1885).

Figure 5.20. Reconstruction of Original Courtyard at the Palazzo Vecchio by Trachtenberg.

Marvin Trachtenberg, 'Archaeology, Merriment, and Murder: The First Cortile of the Palazzo Vecchio and Its Transformations in the Late Florentine Republic', *The Art Bulletin* 71, no. 4 (1989): 578.

Figure 5.21. Michelozzo Courtyard at Palazzo Vecchio

Marvin Trachtenberg, 'Archaeology, Merriment, and Murder: The First Cortile of the Palazzo Vecchio and Its Transformations in the Late Florentine Republic', *The Art Bulletin* 71, no. 4 (1989): 579.

Figure 5.22. Plan of Santa Trinita

<http://www.museumsinflorence.com/foto/santa%20trinita/thumbnails/Santa%20Trinita%20Plan.html>



Figure 5.23. Ghirlandaio's David and Augustus on the transept facade of the Sassetti Chapel, 1479-85

Photo by Author



Figure 5.24. David (Detail)

Wiki Commons

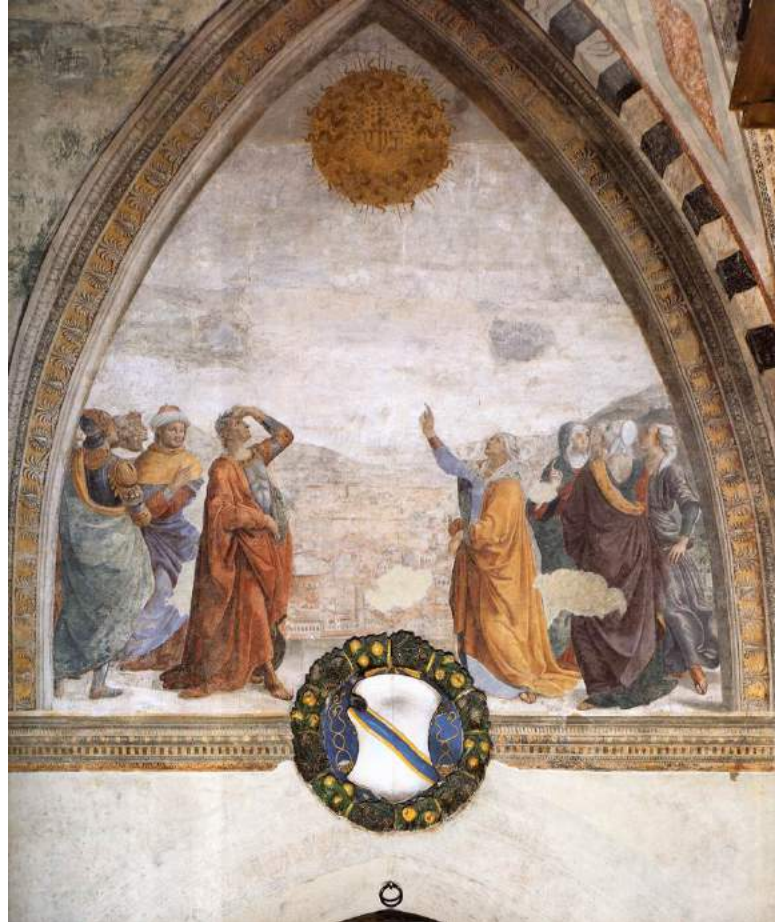


Figure 5.25. Augustus and the Sibyl (Detail)

Wiki Commons

SASSETTI CHAPEL

Augustus and the Tiburtine Sybil

Located Above the arch of the Sassetti Chapel

From the Golden Legend (Vol. 1 p 40-41)
 Also from the 4th Eclogue of Virgil (Like Isaiah)

IHS - First three letters of the Greek name for Jesus (IHΣΟΥΣ)

Backronyms Iesus Hominum Salvator
 In hoc signo (vinces) - (in this sign thou shalt conquer) used by Constantine

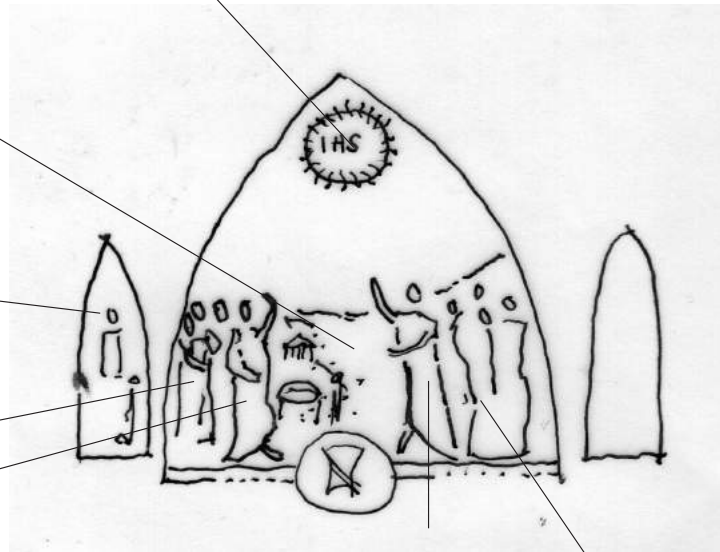
View of Rome showing The Column Antoniana, the Pantheon and the Atrium of old St Peters

Grisaille David with the head of Goliath on his shield

Foreground, apparently on the Capitoline Hill on the site of Franciscan Church of S.M. Aracoeli

Four Military men

Caesar Augustus



The Tiburtine Sybil

David - Prophet

Civic Symbol of the birth of Rome as well as Civic Republicanism
 Bearer of the Sassetti coat of arms.

Four Women

SALVTI / PATRIAE / ET CHRISTIA / NAE GLO / RIAE / E [X] S [ENTENTIA] S [ENATUS] P [OPVLIQUE]
 To the safety of the fatherland and Christian Glory ...

Figure 5.26. Ghirlandaio's David and Augustus on the transept facade of the Sassetti Chapel, 1479-85
 Author's Notes

Figure 5.27. Image of Rome in the Transept Fresco of the Sassetti Chapel.

Eve Borsook and Johannes Offerhaus, Francesco Sassetti and Ghirlandaio at Santa Trinità, Florence: History and Legend in a Renaissance Chapel (Davaco Publ., 1981).



Figure 5.28. Ceiling of the Sassetti Chapel showing the four Sibyls

Wiki Commons

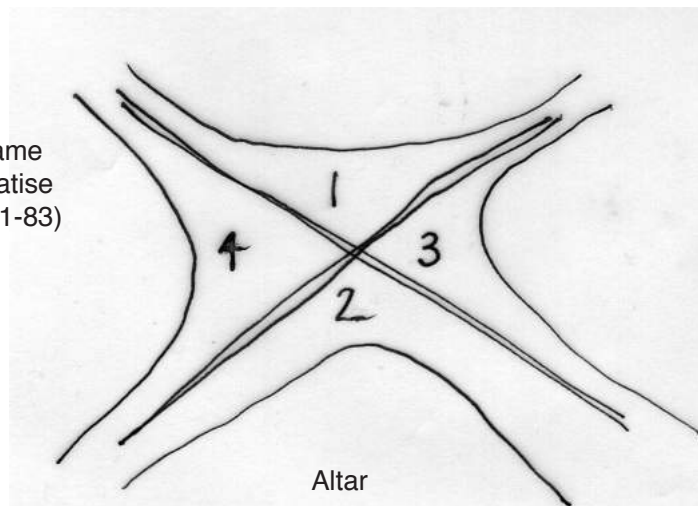
SASSETTI CHAPEL

Vault with Sybils

A similar vault also appeared at the same time in Siena Cathedral following a treatise by the Dominican Filippo Barbieri (1481-83)

Possible identities of the Sybils (Boorsook. p. 29)

1. Cumaeen Sybil
2. Eritrean Sybil
3. Agrippan Sybil
4. Cimmerian Sybil



The Sybils prophetic role as set out by Virgil is on the banderoles held by the four Sybils

HEC TESTE VIRGIL MAGNUS, IN ULTIMA AUTEM ETATE, INVISIBLE VERBUM PALAPABITUR GERMINABIT
This is the testimony of Virgil the great, from the last (golden) age, The invisible word (Christ) was made to grow

Figure 5.29. Ceiling of the Sassetti Chapel showing the four Sibyls

Author's NotesAuthor



Figure 5.30. Ghirlandaio, Sasseti Chapel, 1483-85.

[Wiki Commons](#)

THE SASSETTI CHAPEL

Bartolomeo Fonzio is most likely to have proposed the programme of the chapel

Scenes from the Life of St Francis

1. **St Francis Renounces Worldly Goods**
(Compare with Portrait of Francesco and his son Teodoro by Ghirlandaio 1485 - Geneva not Arezzo)
2. **Confirmation of the Franciscan Rule by Honorius III**
(Should be Rome)
3. **St Francis before the Sultan**
4. **The Stigmatisation of St Francis**
(The Chapel at La Verna, Pisa on the right, with the mouth of the Arno)
5. **The Funeral of St Francis**
6. **Posthumous Resurrection of the Notary's Son**
(Should be Rome. The picture could relate to his new son also called Teodoro resurrecting his older one who died in 1479)

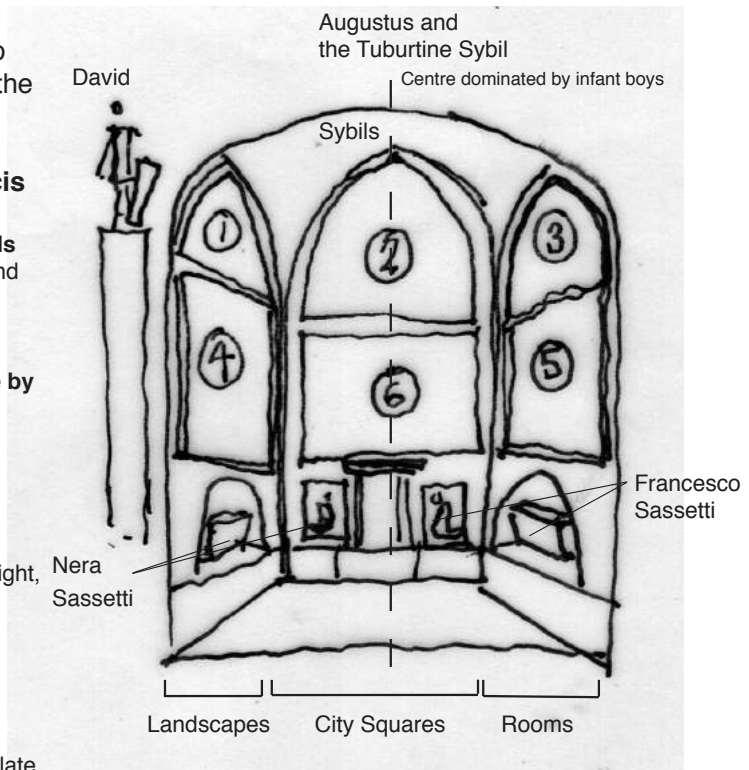


Figure 5.31. Ghirlandaio, Sassetti Chapel, 1483-85.

Author's Notes.



Figure 5.32. Detail of the Confirmation of the Rule of St Francis showing portraits (L-R) of Antonio de Puccio Pucci, Lorenzo de' Medici and Francesco Sassetti.

Wiki Commons



Figure 5.33. Portrait of Francesco Sassetti (Detail).

Wiki Commons



Figure 5.34. St Francis renouncing his worldly goods. Sassetti Chapel. Ghirlandaio, 1483-85
 Wiki Commons



Figure 5.35. St Francis Renouncing his worldly goods. (Detail) Sassetti Chapel
 Wiki Commons

Figure 5.36. Lyon, Vue De La Côte De Fourvières, France.
 Original steel engraving drawn and engraved by J. Schroeder. 1859

Figure 5.37. Lyon with the Pont du Change, J.M.W. Turner, 1820
 From Return from Italy Sketchbook CXCI
 Ref. D16717: Turner Bequest CXCI 39



Figure 5.38. Portrait of Francesco Sassetti and his son Teodoro (c. 1488) by Domenico Ghirlandaio, Metropolitan Museum of Art, New York

Wiki Commons



Figure 5.39. Portrait of Francesco Sassetti and his son Teodoro (Detail)

Figure 5.40. Geneva: Clarissimae ciuitatis Geneuensis fitus & figuratio, latisqúe eius meridianum. 1550
Sebastian Munster, *Cosmographiae Universalis* 98-99. Basel; H. Petri



Figure 5.41. The Confirmation of the Rule of St Francis by Pope Honorius III. Sassetti Chapel. Ghirlandaio, 1483-85. Wiki Commons.

SASSETTI CHAPEL

The Confirmation of the Rule

Painted just after the Pazzi Conspiracy

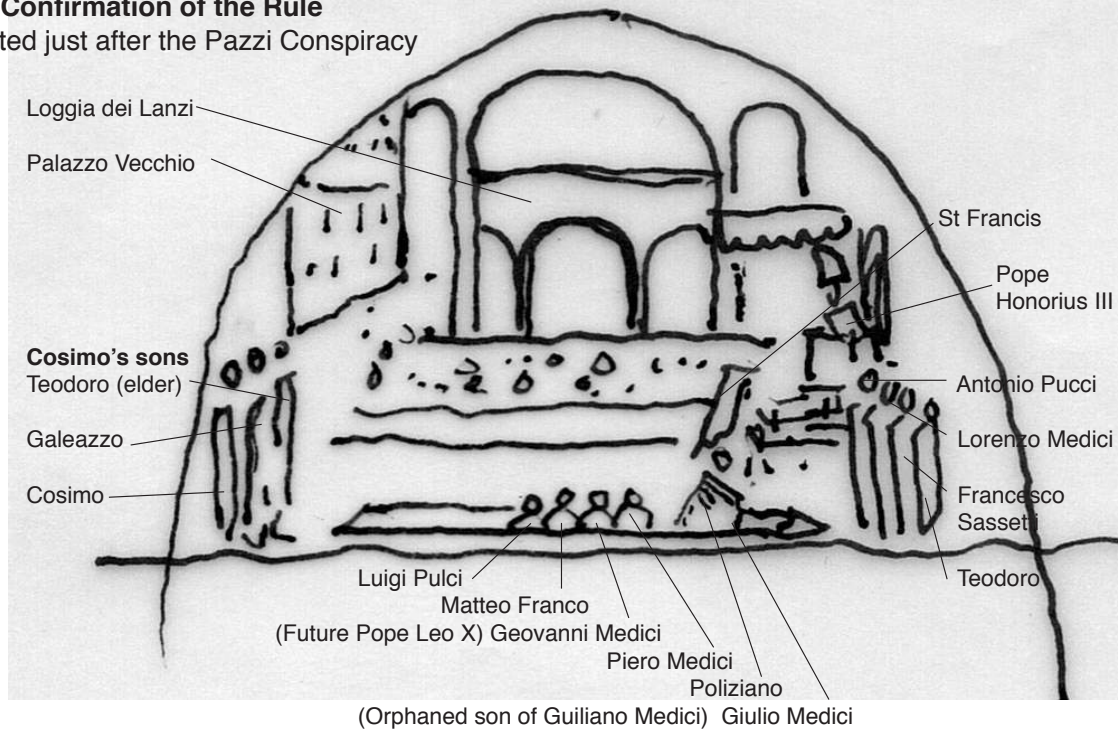


Figure 5.42. The Confirmation of the Rule of St Francis by Pope Honorius III. Sassetti Chapel. Ghirlandaio, 1483-85. Author's Notes

Figure 5.43. Sketch for the Confirmation of the Rule. 1483. Ink drawing on paper. Ghirlandaio.
Staatliche Museen, Berlin, Germany



Figure 5.44. Loggia dei Lanzi (Loggia della Signoria), 1376-1382; Benci di Cione and Simone di Francesco Talenti
Photo by Author



Figure 5.45. St Francis before the Sultan. Sassetti Chapel. Ghirlandaio, 1483-85. Wiki Commons.



Figure 5.46. Pisa (Detail) in The Stigmatisation of St Francis. Sassetti Chapel. Ghirlandaio, 1483-85. Wiki Commons.



Figure 5.47. The Stigmatisation of St Francis. Sassetti Chapel. Ghirlandaio, 1483-85. Wiki Commons.



Figure 5.48. The Funeral of St Francis. Sassetti Chapel. Ghirlandaio, 1483-85. Wiki Commons.

SASSETTI CHAPEL

The Funeral of St Francis

Possibly Fonzio
Poliziano

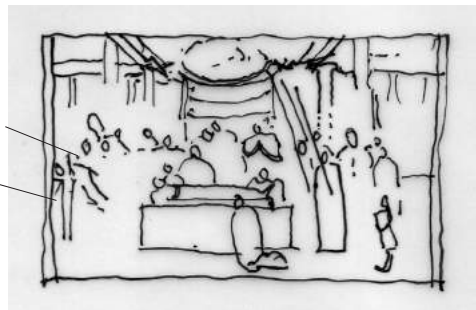


Figure 5.49. The Funeral of St Francis. Sassetti Chapel. Ghirlandaio, 1483-85. Author's notes

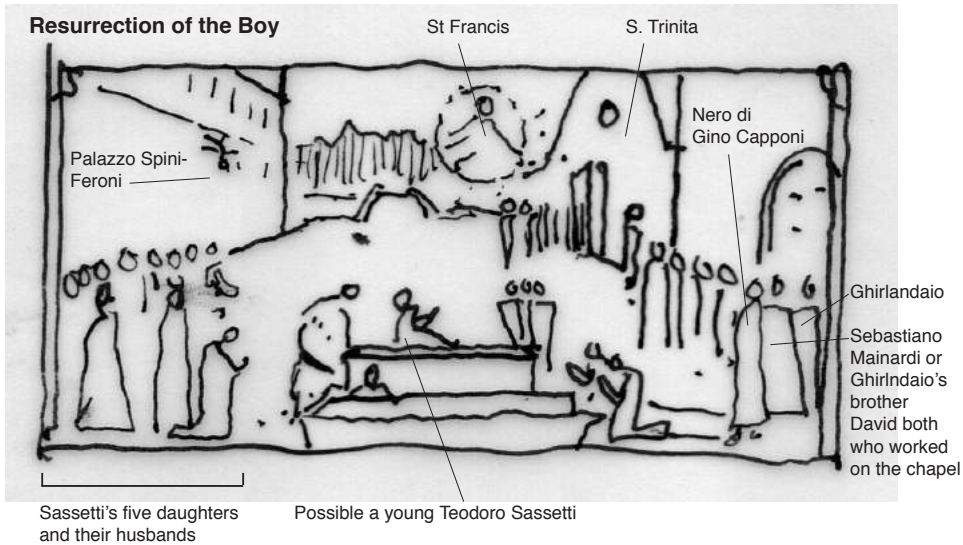
Figure 5.50. 'Templum Pacis', Francesco di Giorgio (Attr). 1486 (also thought to be the Basilica of Maxentius) Turin, Biblioteca Reale. Cod. 148, fol. 76.

Figure 5.51. The Funeral of St Fina, Ghirlandaio 1475. Collegiata di Santa Maria Assunta di San Gimignano



Figure 5.52. Posthumous resurrection of the Notary's son. Sassetti Chapel. Ghirlandaio, 1483-85. Wiki Commons.

SASSETTI CHAPEL



Nero di Gino Capponi was a Florentine hero of the battle of Anghiari in 1440. He died in 1457. His grandson married Violante Sassetti, one of Francesco's daughters.

Figure 5.53. Posthumous resurrection of the Notary's son. Sassetti Chapel. Ghirlandaio, 1483-85. Author's notes



Figure 5.54. Rome. Illustration from the Nuremberg Chronicle c. 1493 Wiki Commons



Figure 5.55. View of Rome by Piero del Massaio's (1420-ca.73/80).

Wiki Commons. cultura-barocca.com



Figure 5.56. Altarpiece of the Sassetti Chapel. The Adoration of the Shepherds. Ghirlandaio, 1483-85. Wiki Commons.



Figure 5.57. Detail of Altarpiece of the Sassetti Chapel. (Rome or Lyon) Wiki Commons.



Figure 5.58. Detail of Altarpiece of the Sassetti Chapel. (Jerusalem) Wiki Commons.

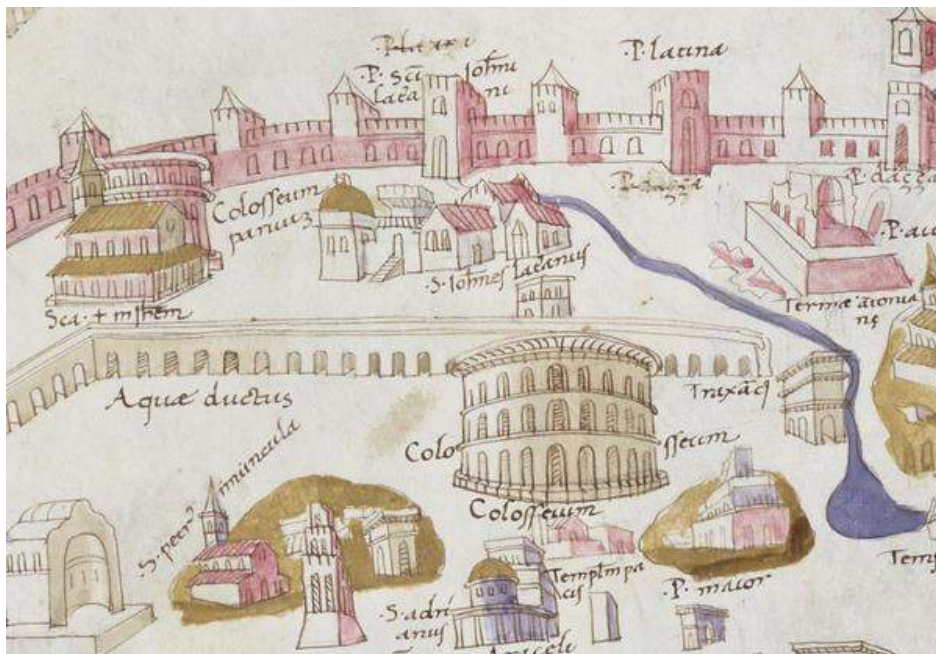


Figure 5.59. Detail of View of Rome by Piero del Massaio's (1420-ca.73/80).

Showing Torre delle Milizie

Wiki Commons. cultura-barocca.com



Figure 5.60. Detail of View of Rome by Piero del Massaio's (1420-ca.73/80).

Showing Hadrian's Mausoleum

Wiki Commons. cultura-barocca.com

Figure 5.61. Lyon c.1700, Pierre Drevet.

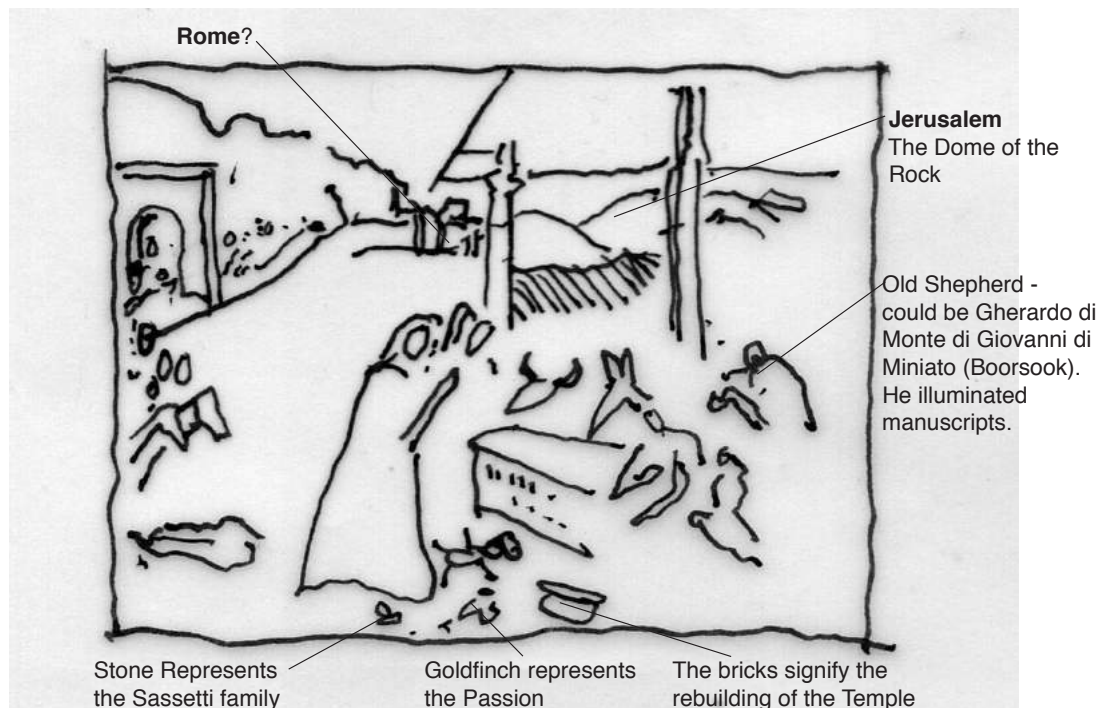
<http://2.bp.blogspot.com/-0mEDPKWQn0w/UGvZrY4JrI/AAAAAAAAAI4/gjPL2yTnp2M/s1600/IMG0010.JPG>

Figure 5.62. The Torre delle Milizie before the demolition of the convent of St. Catherine at Magnanapoli.

http://www.romaonline.net/poolbot/index.php___pg_bag_tour_it___oper_show_tour_it_monumenti___monu_id_1412

SASSETTI CHAPEL

The Adoration of the Shepherds (Altarpiece)



Inscriptions

Probably by Bartolomeo Fonzio (1446-1513) refer to the fall of Jerusalem to the Romans in 70BC led by Pompey. Hence they signify the triumph of Christianity over Judaism and heathen antiquity.

On the Frame:

IPSUM QVEM GENVIT ADORAVIT MARIA
Many adored the One whom Mary had borne

On the Sarcophagus:

ENSE CADENS SOLYMO POPEI FULVI(US) / AVGVR / NUMEN AIT
Fulvius, Pompey's Augur, falling to the sword before Jerusalem

QUAE ME CONTEG(IT) URNA DABIT
proclaims "My tomb will produce a new deity."

On the Triumphal Arch

GN[AIVS] POMPEIO MAGNO HIRCANVS PONT[IFEX] P[OSUIT]
The priest Hircanus erected an arch in hon our of Gnaius Pompey the Great

On the Manger

MCCCCLXXXV = 1485

Figure 5.63. Altarpiece of the Sassetti Chapel. The Adoration of the Shepherds. Ghirlandaio, 1483-85.
Author's Notes



Figure 5.64. Chartres West (right) Tympanum: The Incarnation of Christ and the Seven Liberal Arts. (1. Aristotle; 2. Dialectic); (3. Cicero; 4. Rhetoric); 5. (Euclid; 6. Geometry); (7. Mathematics; 8. Boethius); (9. Astronomy; 10. Ptolemy); (11. Grammar; 12. Priscian); (13. Pythagoras; 14. Music).

(Image Wiki Commons adapted by the author) https://fr.wikipedia.org/wiki/Fichier:Chartres2006_087.jpg



Figure 6.1. The 1930 Calcio Storico in Piazza Signoria. Public domain

Wiki Commons.



Figure 6.2 Calcio Storico in Piazza Santa Croce 1902.

Wikki Commons: <https://it.wikipedia.org/wiki/File:Calcio1902.jpg>

Figure 6.3 Calcio Storico in Piazza dell Signoria, 1970

<https://www.conoscifirenze.it/come-vivevamo-a-firenze/150-Pillola-di-storia-Calcio-in-costume.html>



Figure 6.4. Calcio Storico Florence on the 24th June 2008 between Azzurri and Rossi

Photo Lorenzo Noccioli. Public domain.

Figure 6.5. Calcio Fiorentino

Copyright Giuseppe Sabella .

Figure 6.6 Bianchi Team training for the Calcio at C.S. Porta Roaman in 2015

<http://www.csportaromana.it/2015/06/25/calcio-storico-fiorentino-vincono-i-bianchi/>

