

CIMABUE E IL
MAESTRO
OLTREMONTANO:

L'AVVIO DELLA
DECORAZIONE DELLA
BASILICA SUPERIORE

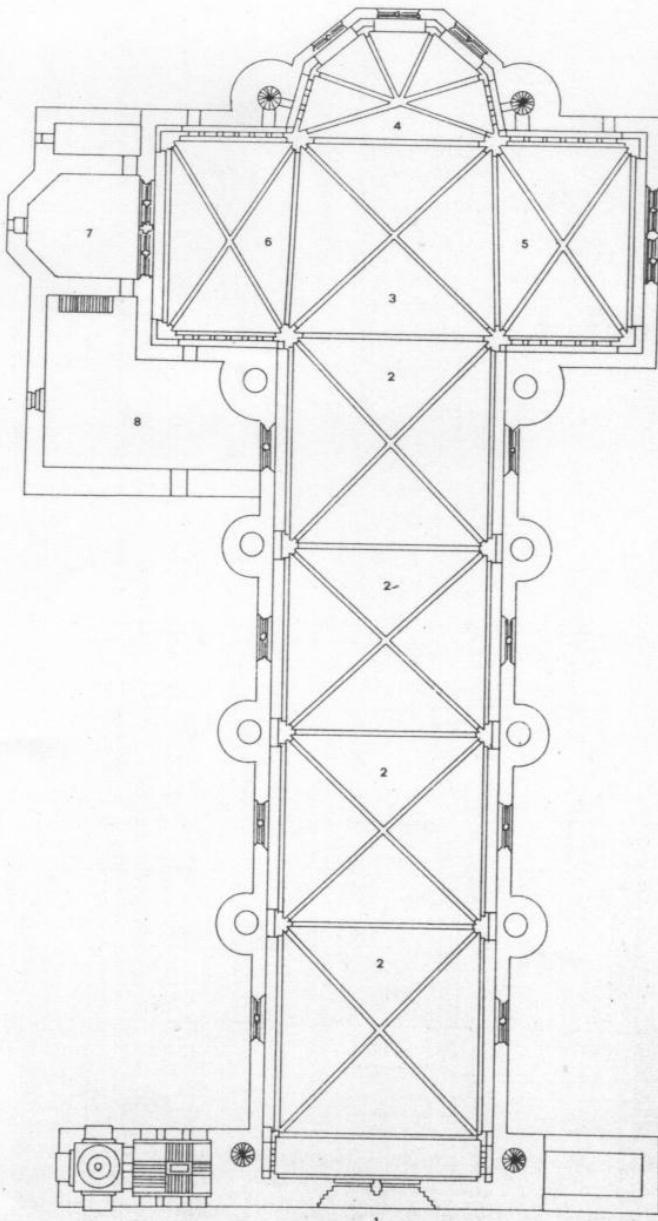


Il Maestro oltremontano









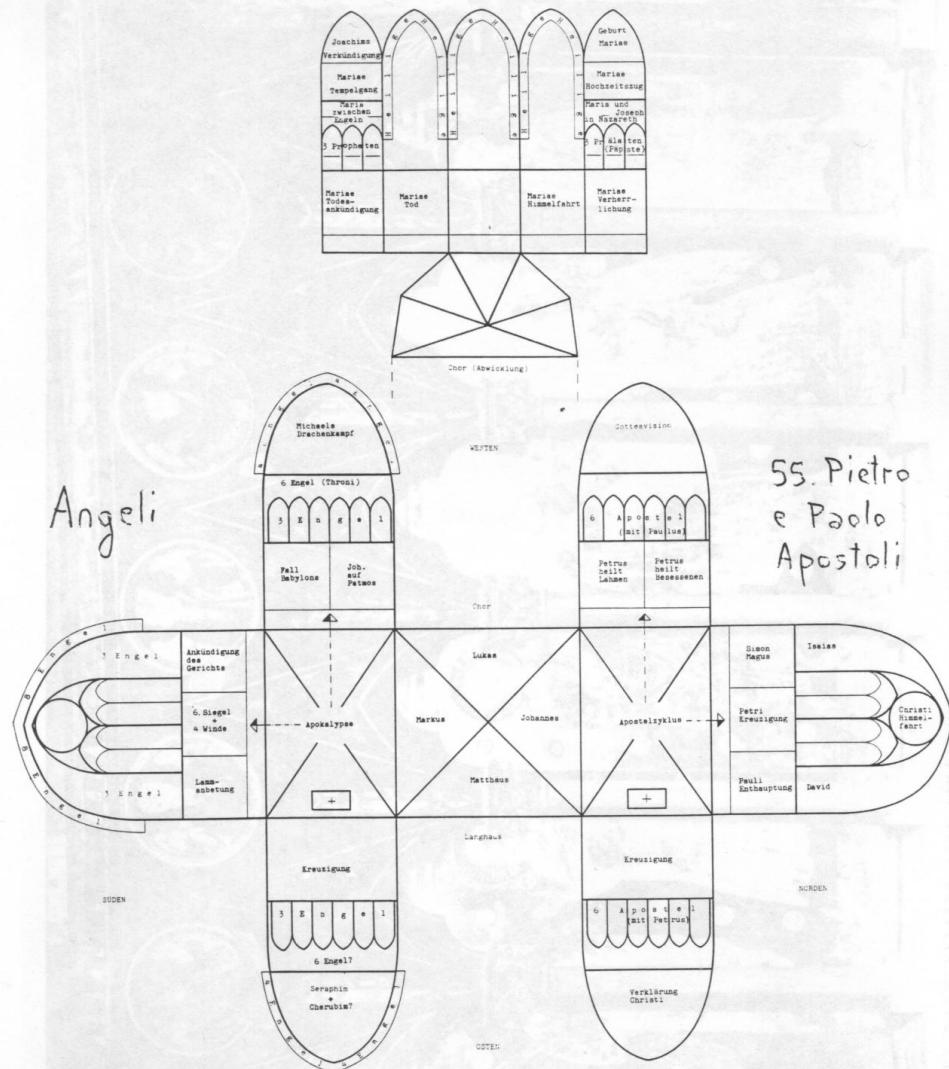
CHIESA SUPERIORE

- 1 - Facciata e portale
- 2 - Navata
- 3 - Crociera centrale
- 4 - Abside (coro)
- 5 - Tranetto destro
- 6 - Tranetto sinistro
- 7 - Vano prospiciente la Sacristia
- 8 - Sacristia

Vergine

→
Z

TABELL 12



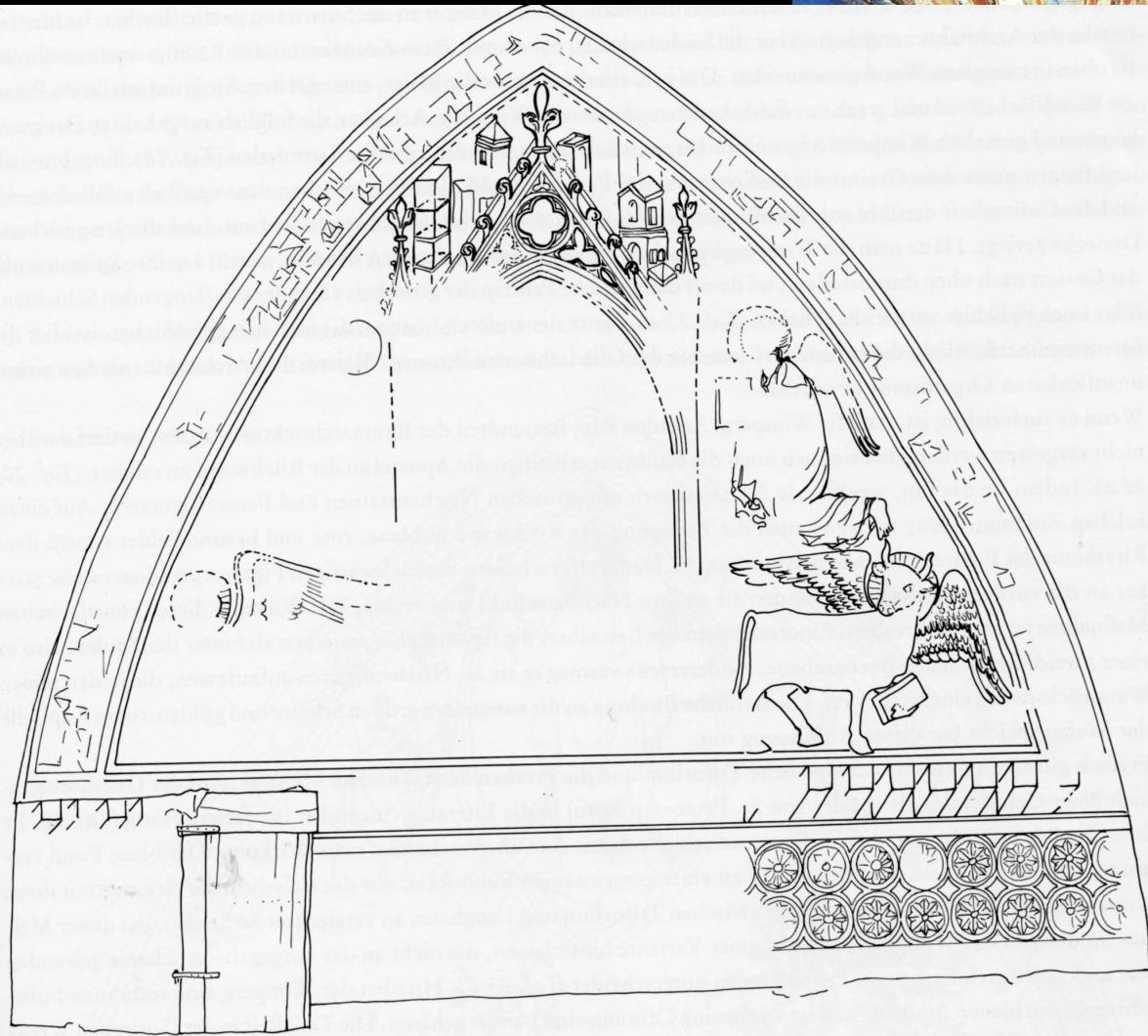
Textabb. B Oberkirche, Sanktuarium. Freskenplan (Zeichnung Dr. D. von Winterfeld)

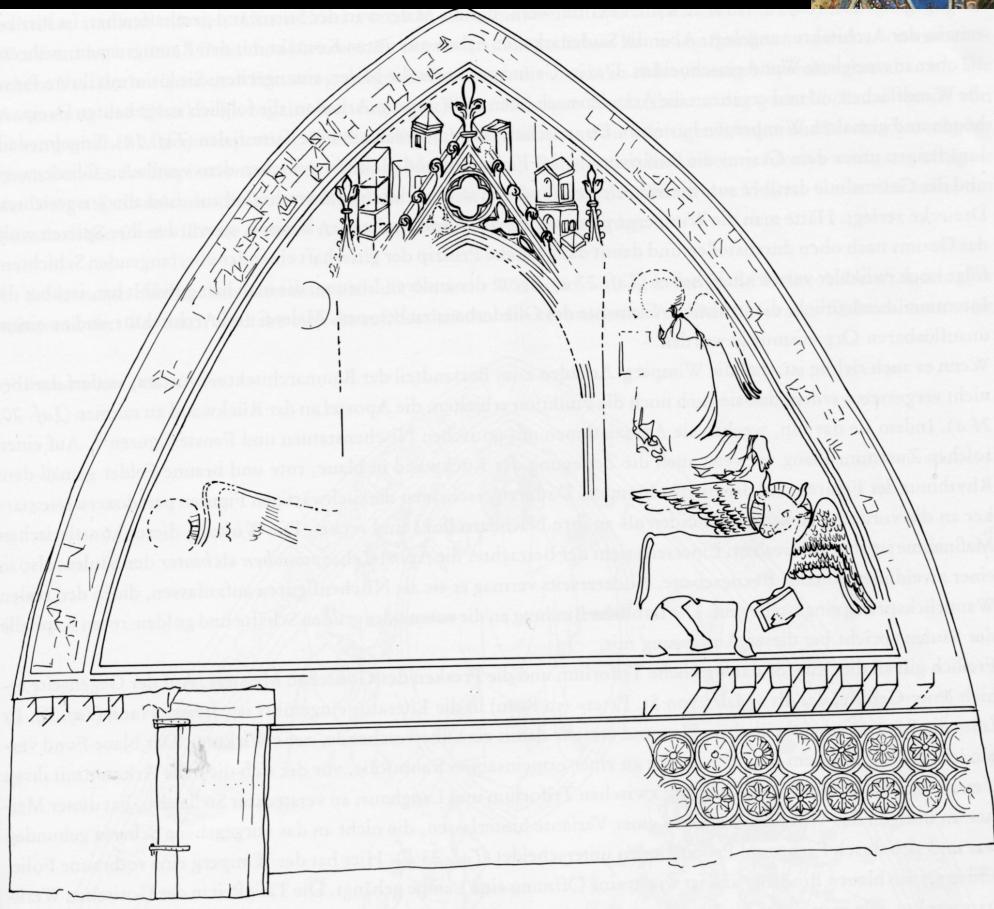
Maestro oltremontano e Cimabue

55. Pietro e Paolo Apostoli





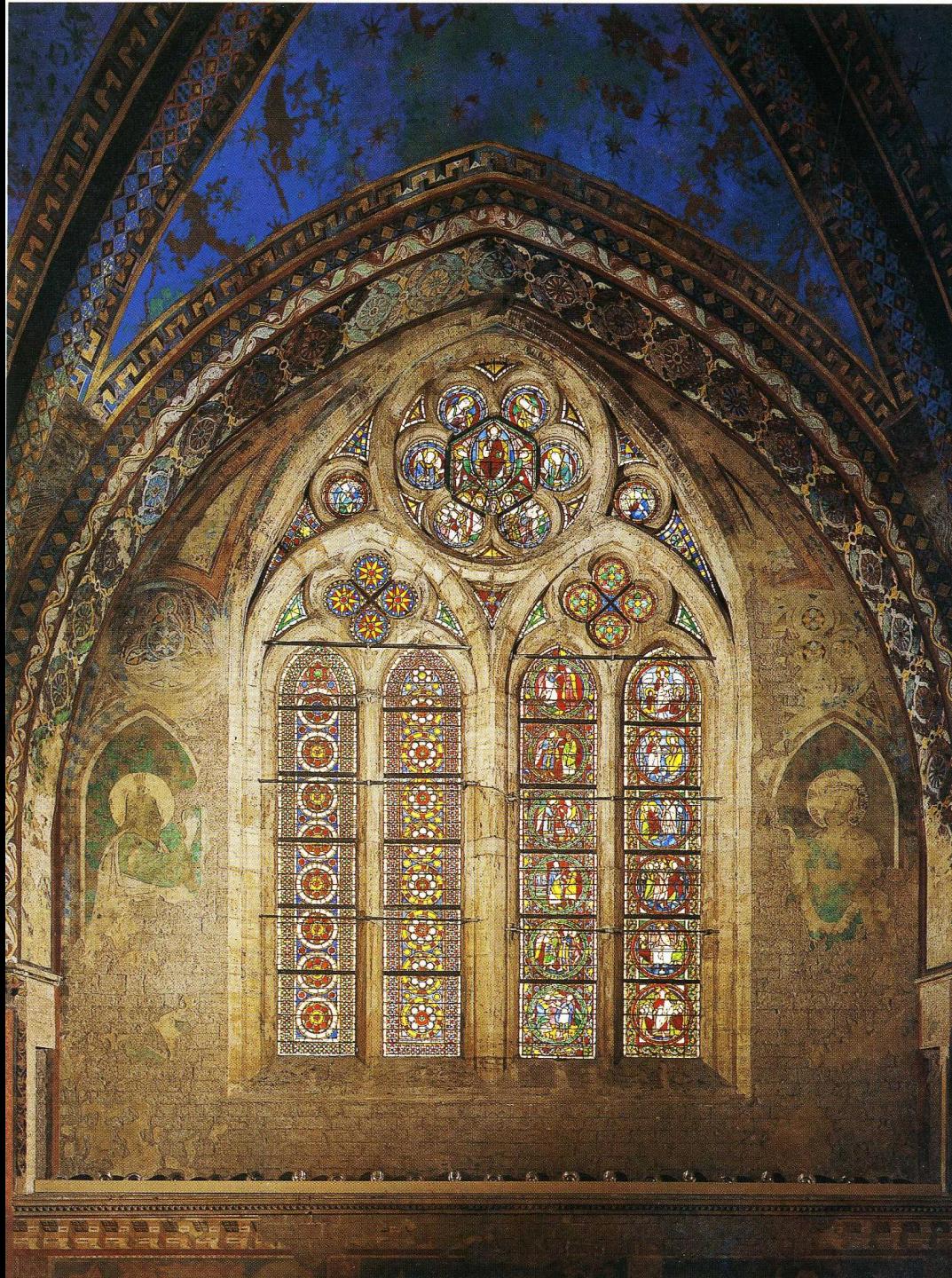










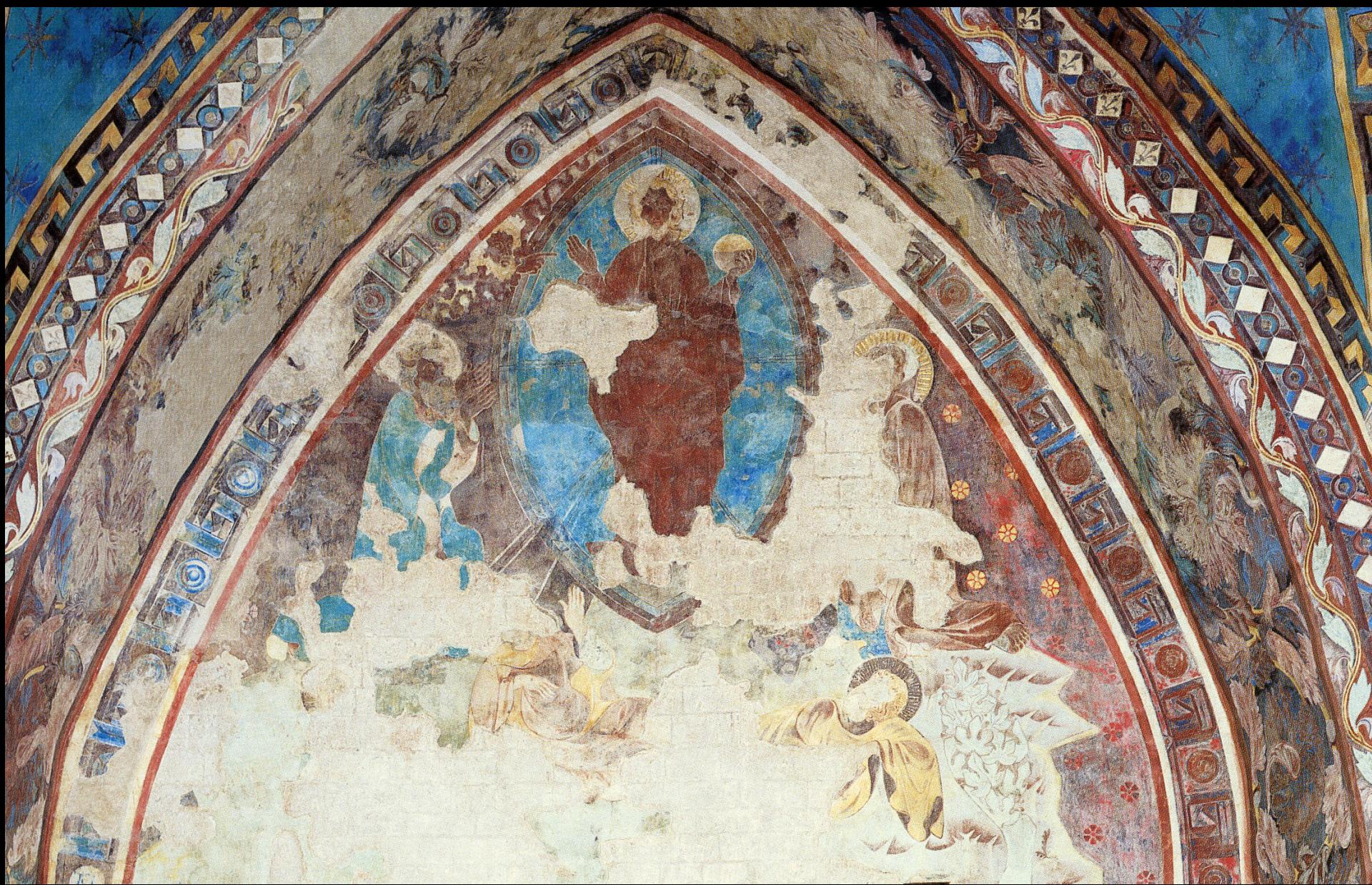
















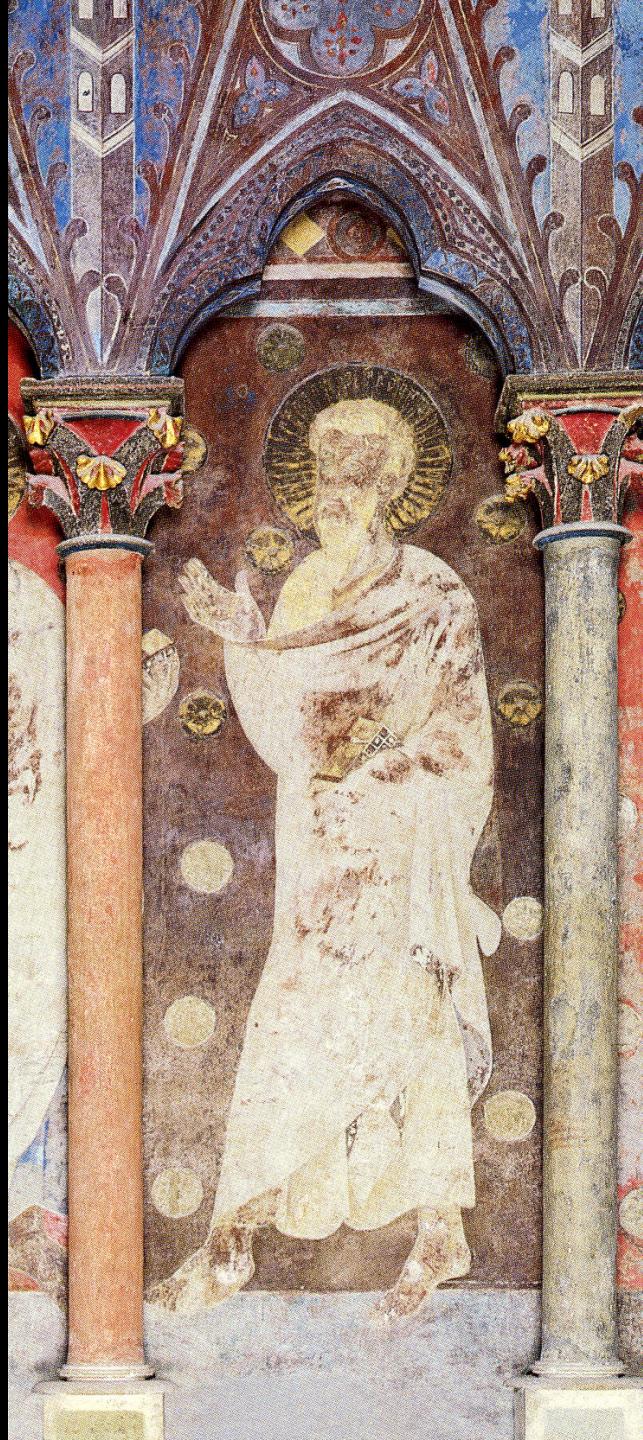




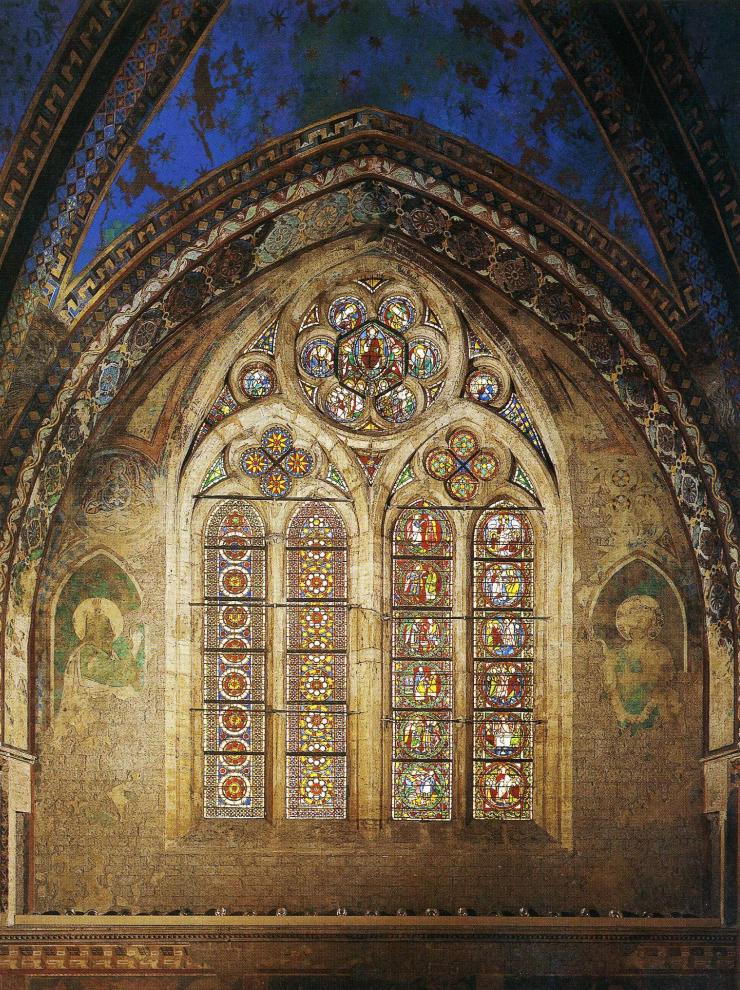
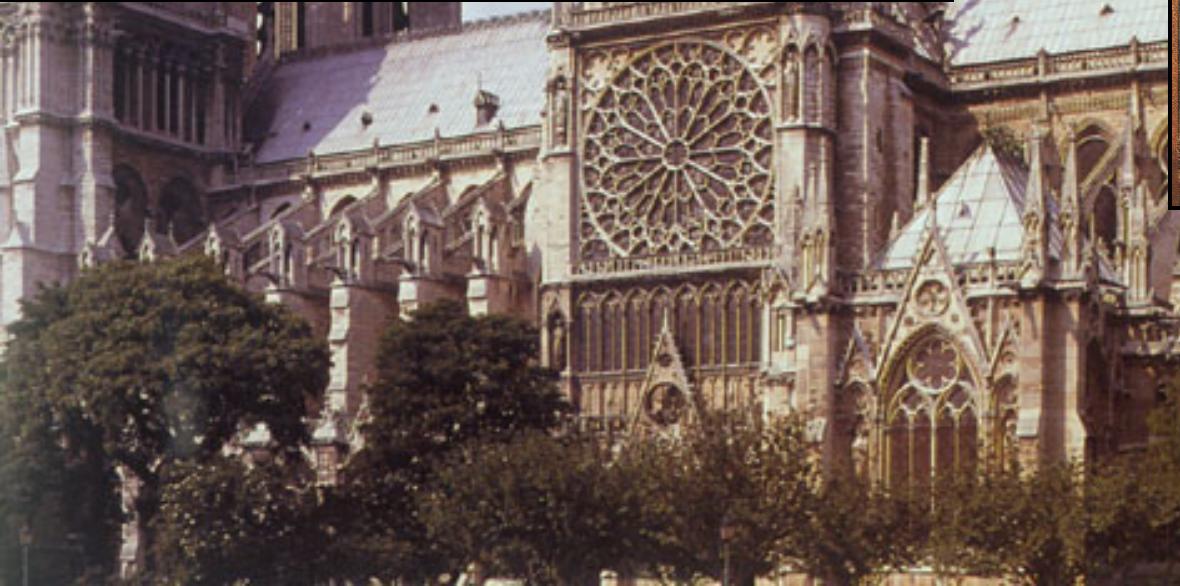












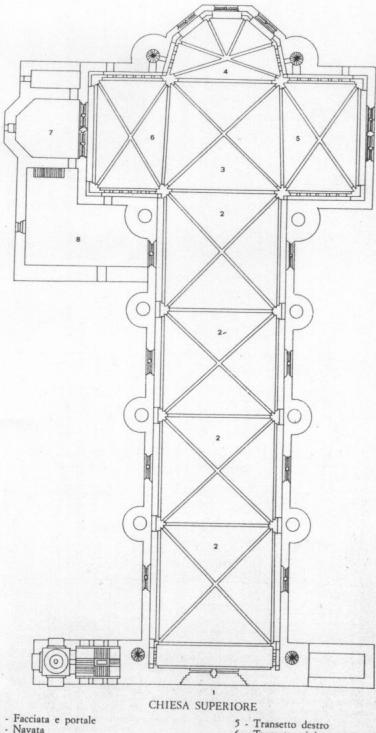


Messale di San Ludovico. Assisi,
tesoro della Basilica



Strukturiver Illusionismus





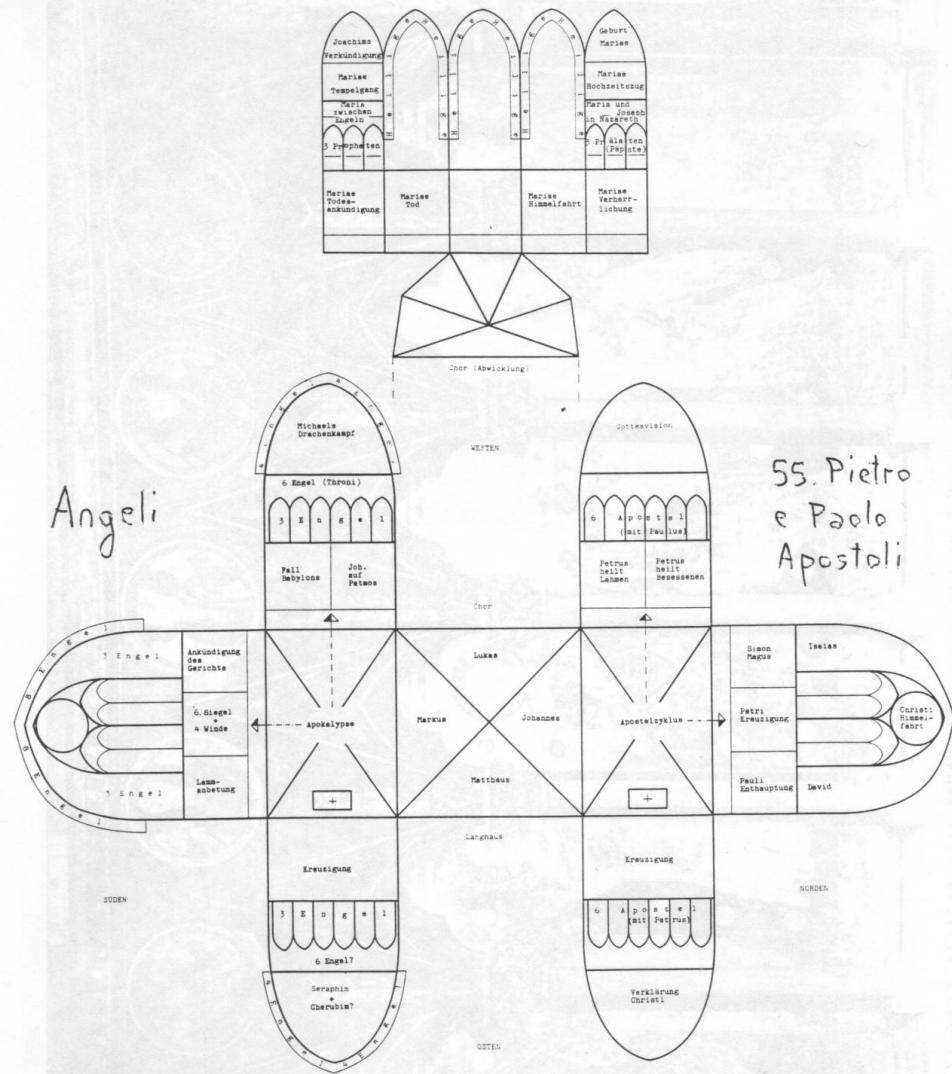
CHIESA SUPERIORE
 1 - Facciata e portale
 2 - Navata
 3 - Crociera centrale
 4 - Abside (coro)
 5 - Transepto destro
 6 - Transepto sinistro
 7 - Vano prospiciente la Sacristia
 8 - Sacristia



Vergine

→
z

TABELL 12



Textabb. B Oberkirche, Sanktuarium. Freskenplan (Zeichnung Dr. D. von Winterfeld)

Maestro oltremontano e Cimabue

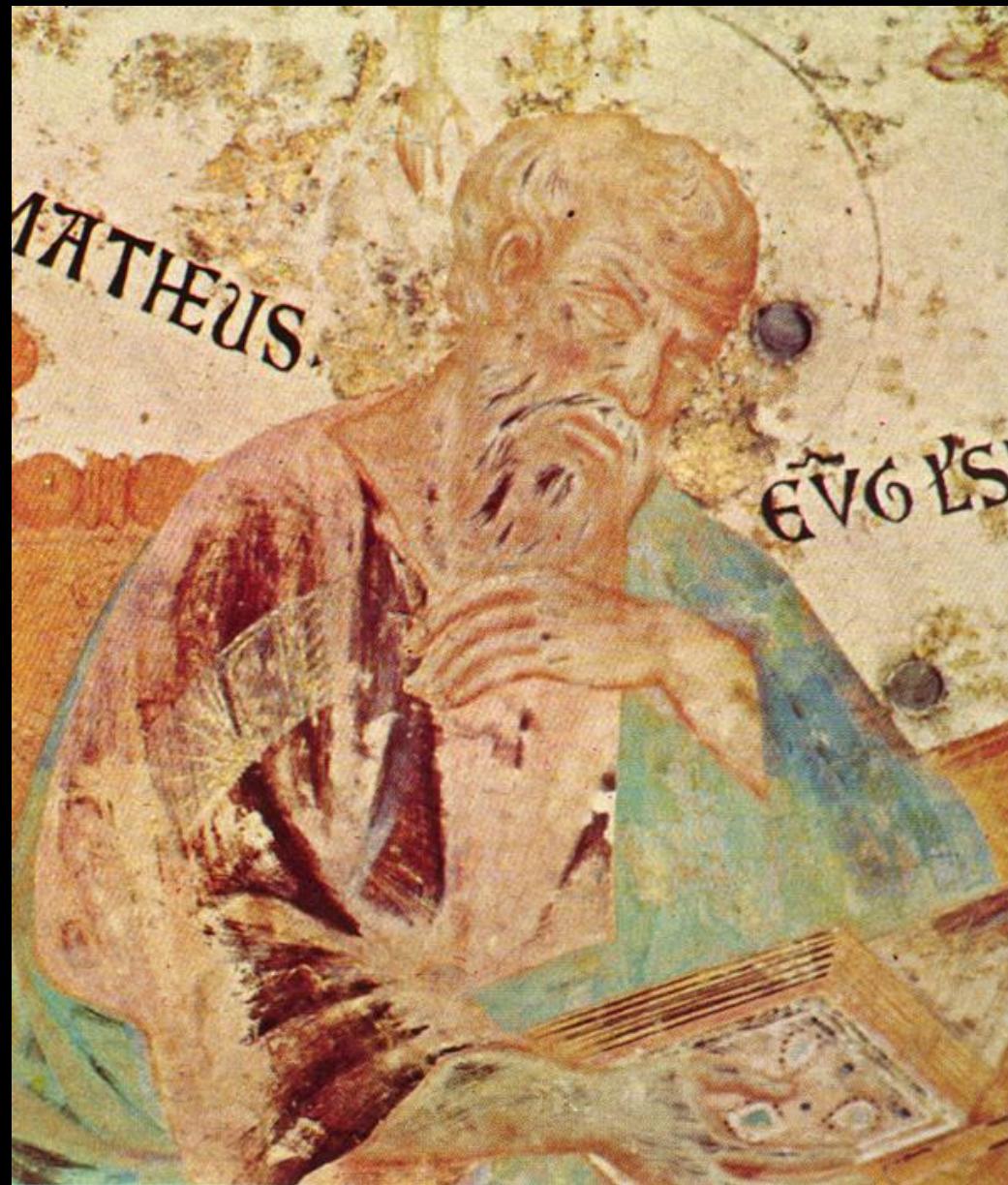
55. Pietro
e Paolo
Apostoli





L'evangelista Marco è l'Italia





Papa Nicolò III Orsini (1277-1280)

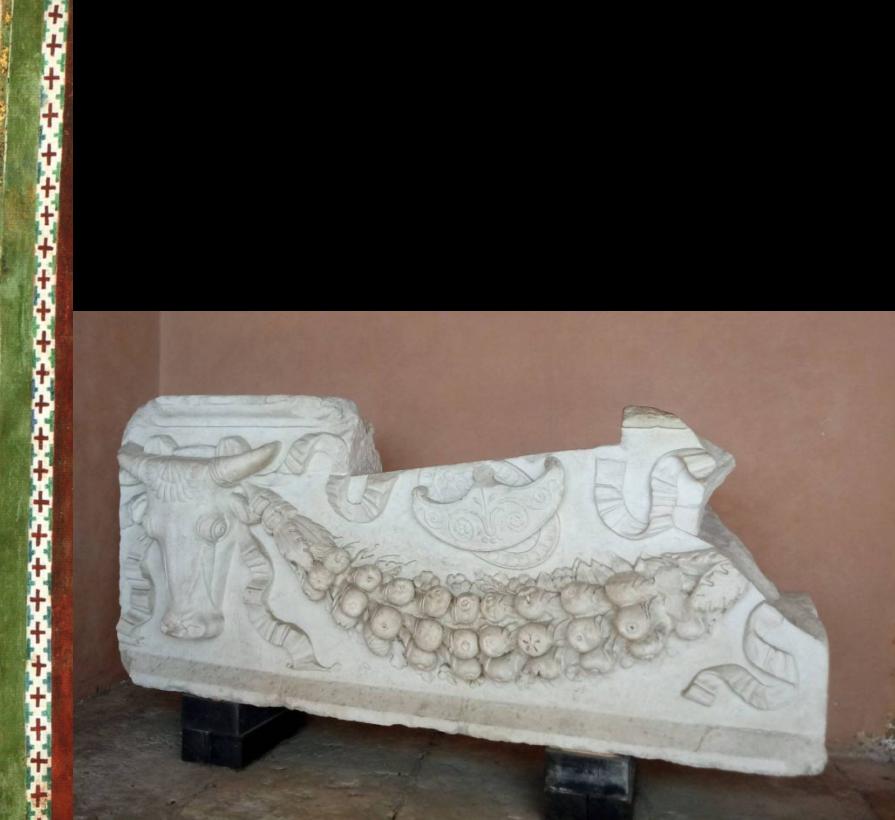
Gian Gaetano Orsini,
cardinale protettore dei
francescani dal 1261,
sostenitore della corrente
moderata

Papa Martino IV (1281-1283)

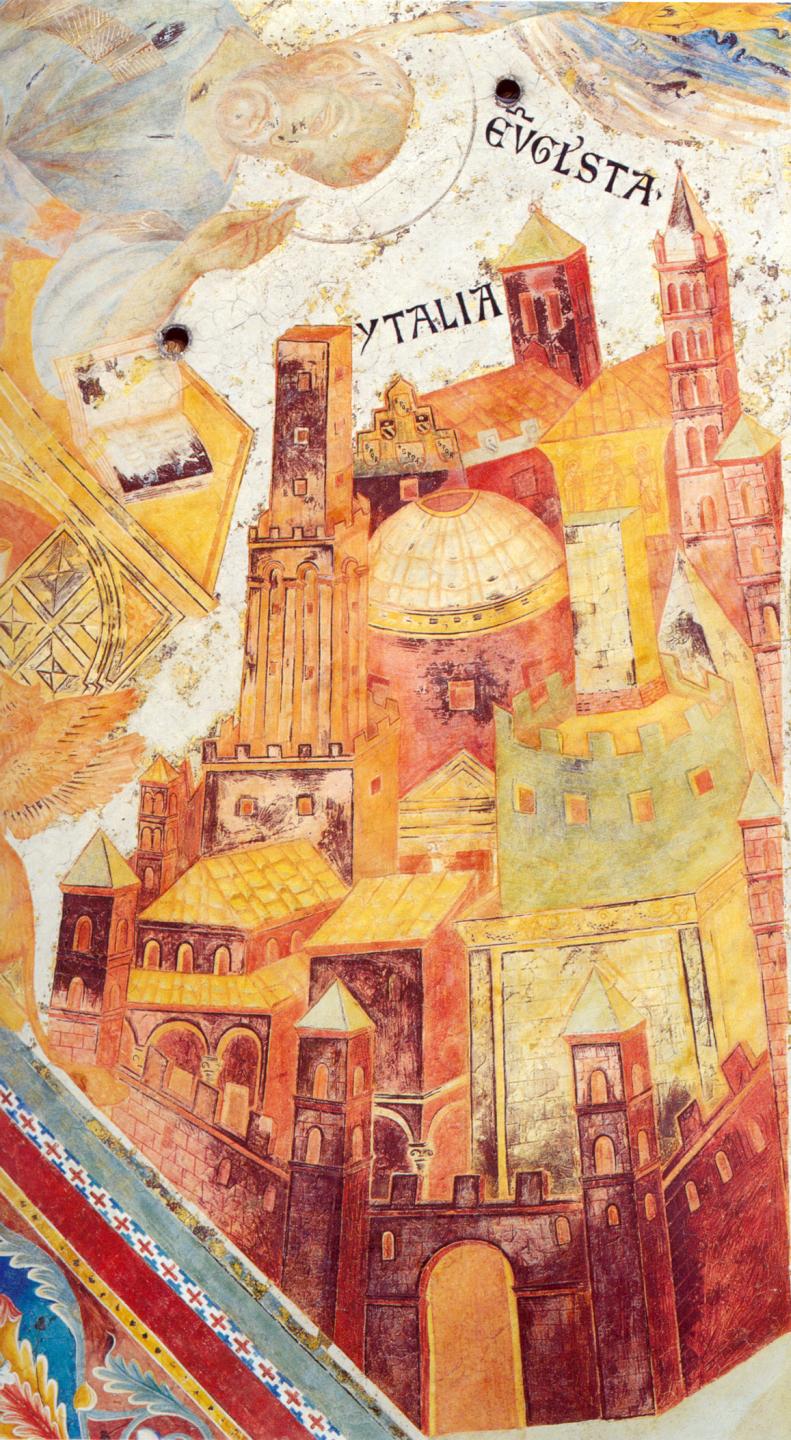
Simon de Brion, legato a
Carlo d'Angiò e alla famiglia
romana degli Annibaldi,
sostenitore della corrente
spiritualista

Papa Nicolò IV (1288-1292) frate Girolamo Masci da Ascoli francescano

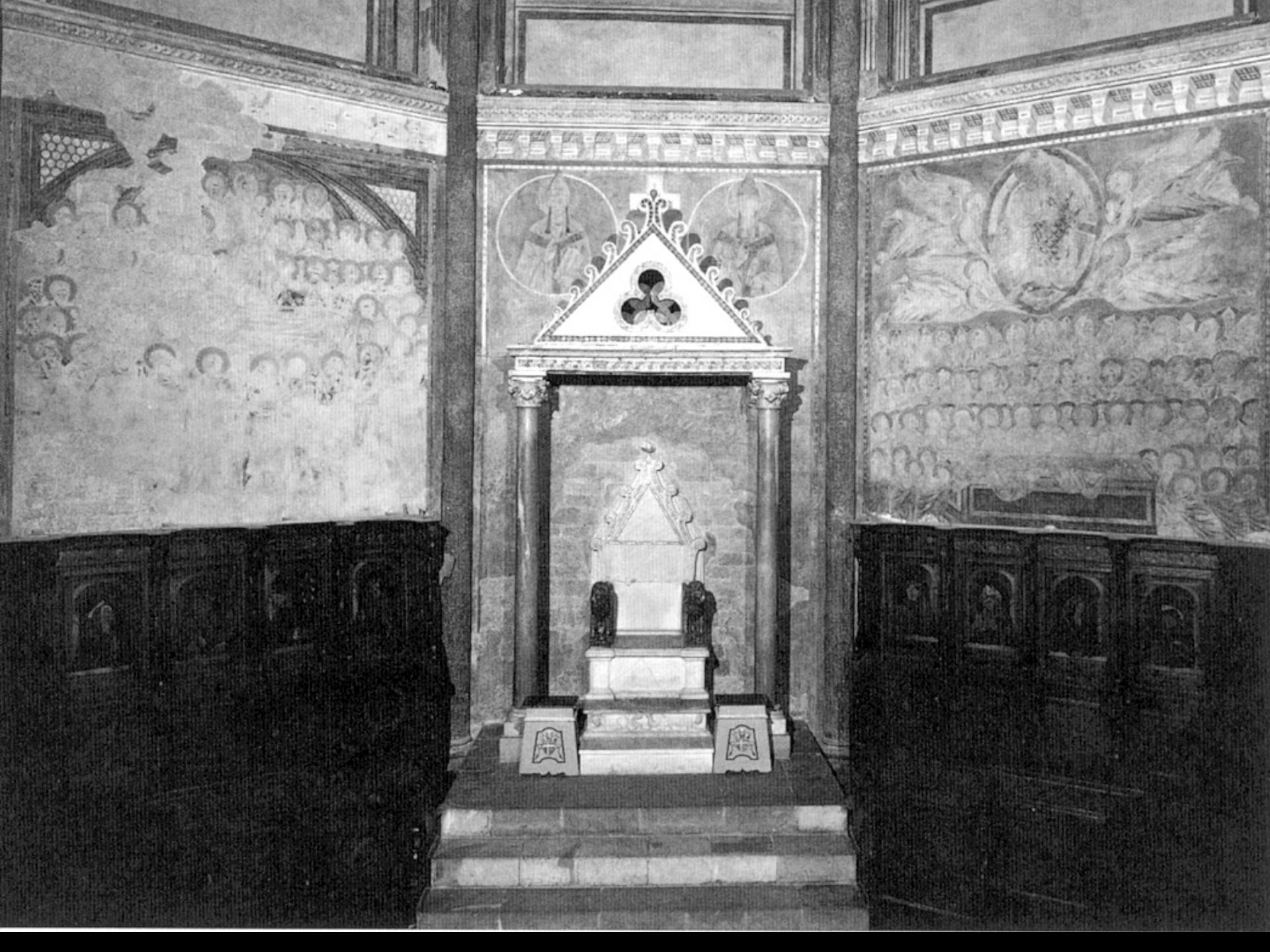


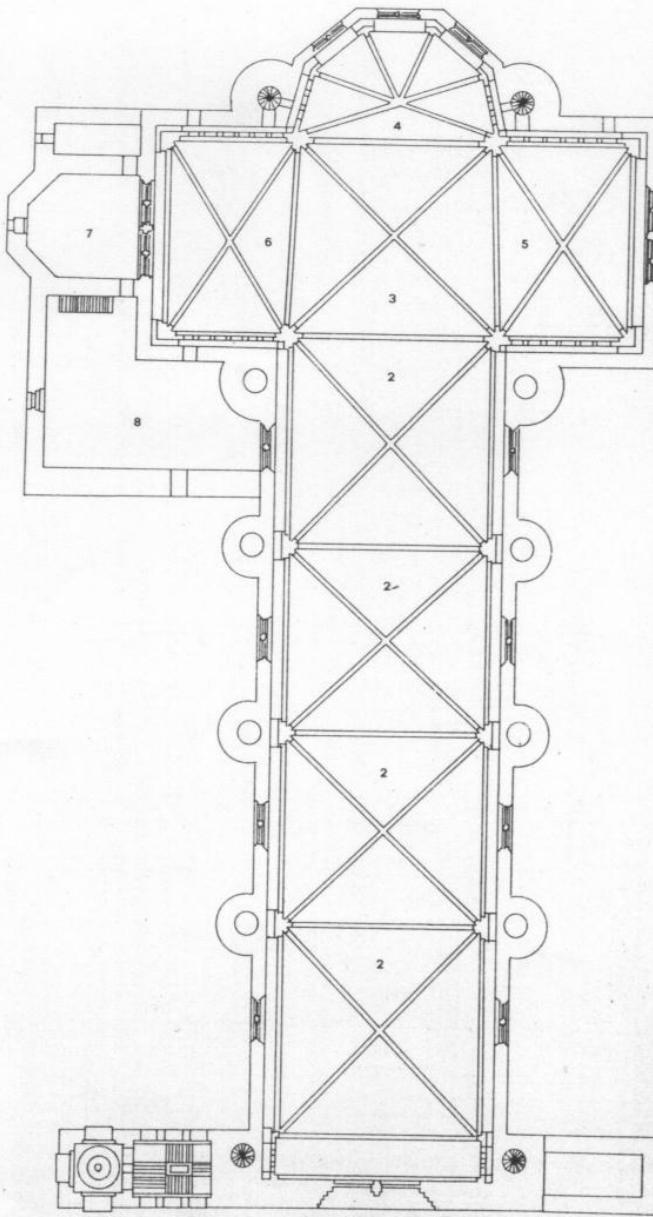






Medaglia di Ludovico il Bavaro 1328



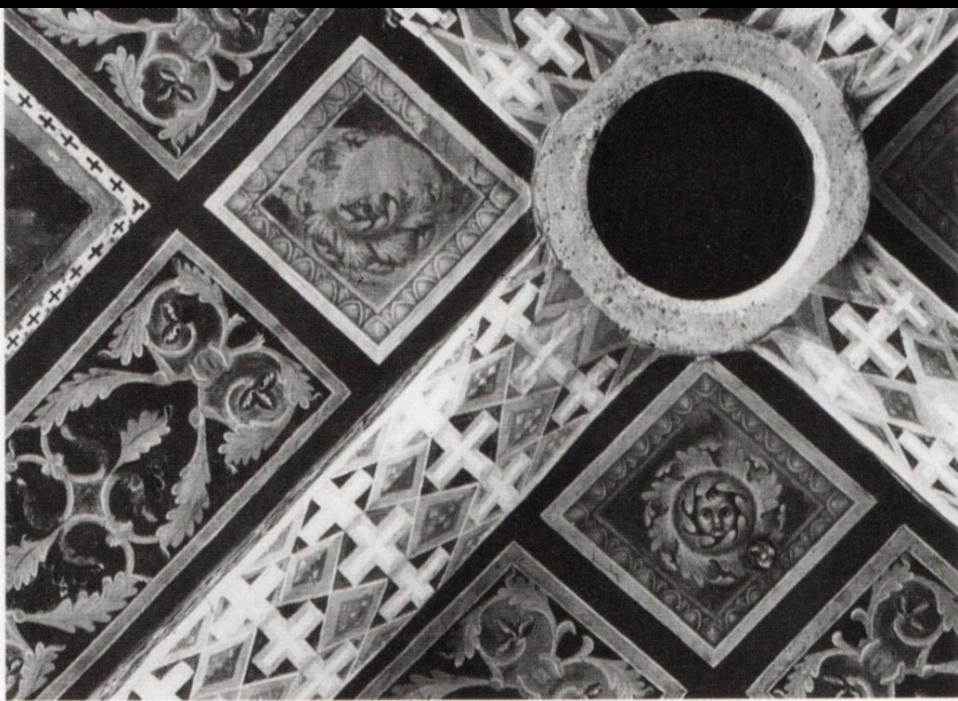


CHIESA SUPERIORE

- | | |
|------------------------|------------------------------------|
| 1 - Facciata e portale | 5 - Transetto destro |
| 2 - Navata | 6 - Transetto sinistro |
| 3 - Crociera centrale | 7 - Vano prospiciente la Sacristia |
| 4 - Abside (coro) | 8 - Sacristia |

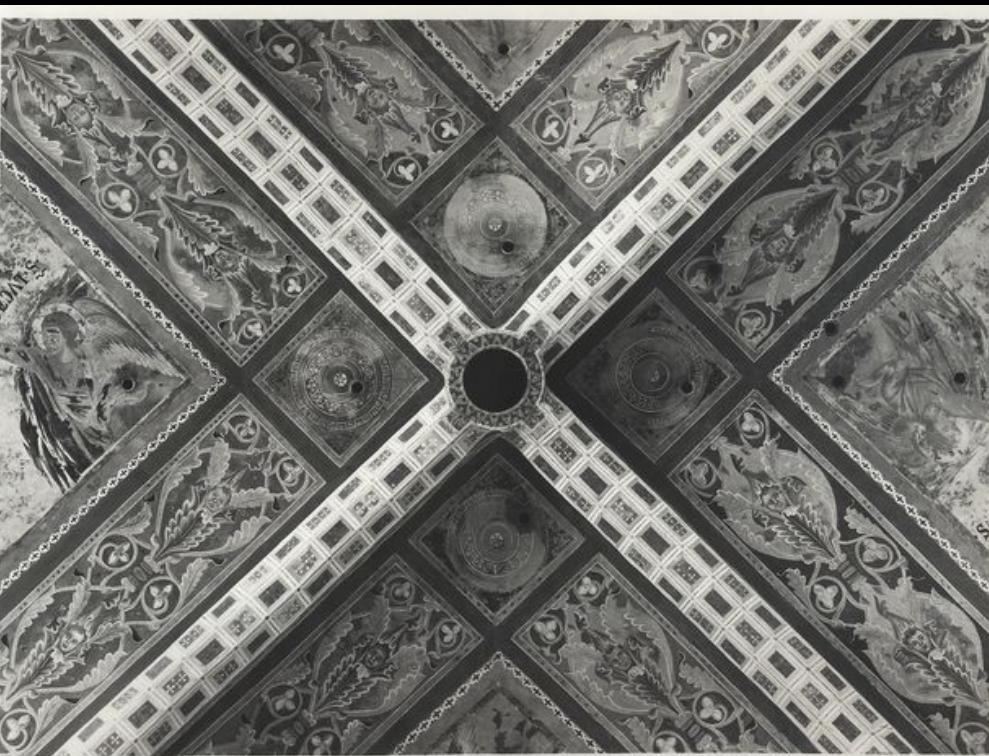








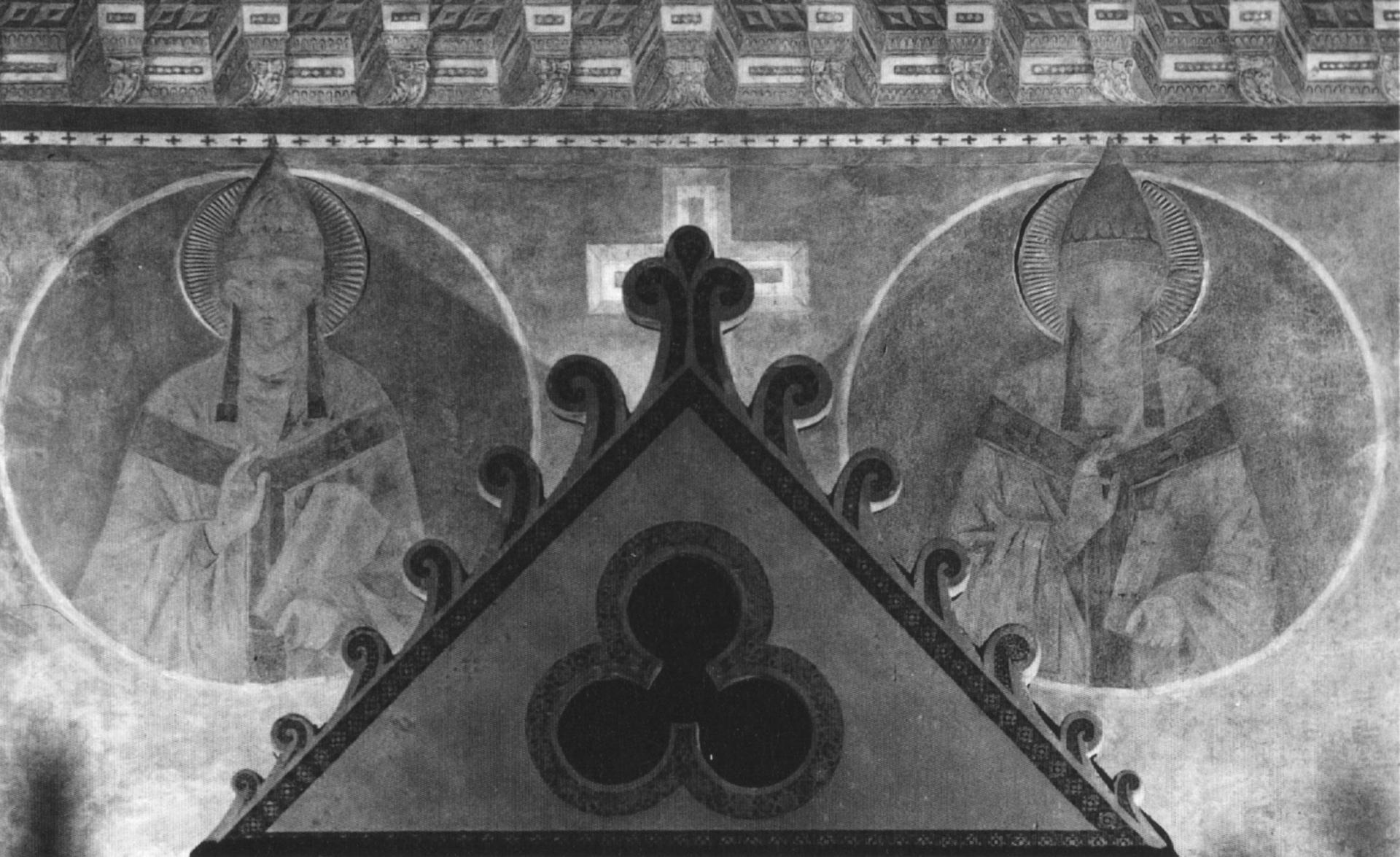
Assisi, Cimabue, anfora baccellata

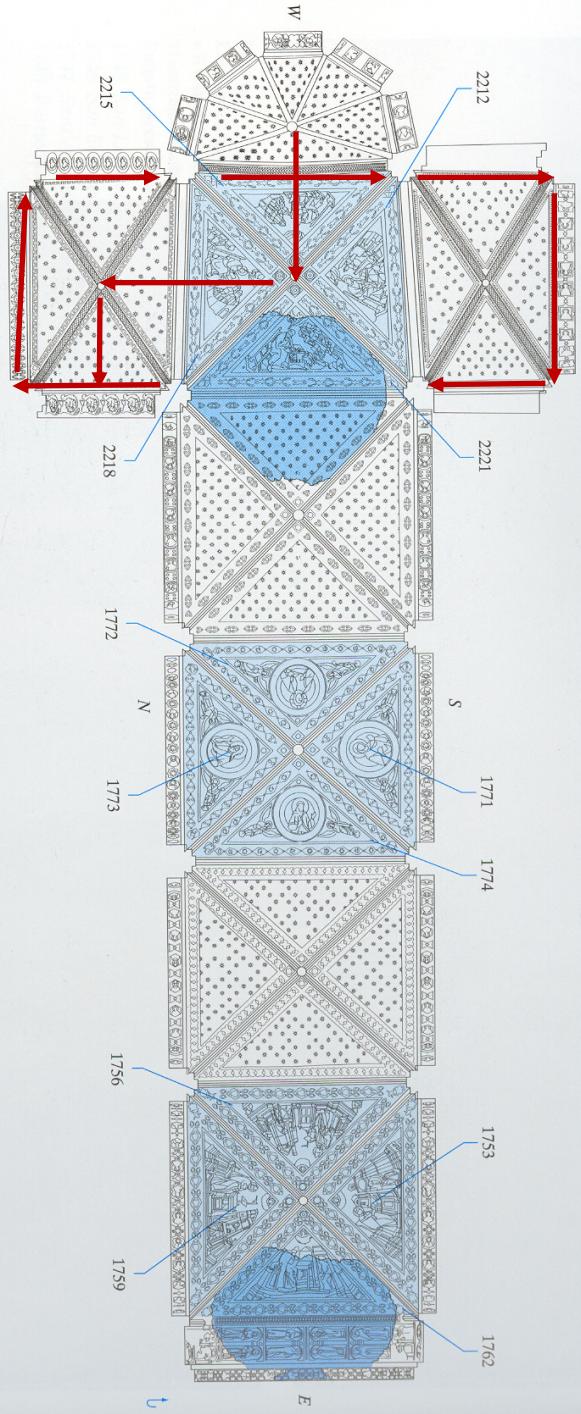


26 ASSISI Ch. Sup. di S. Francesco - Ornati nella volta degli Evangelisti - Ed. Bencini e Sansoni Firenze - Rip. Int.

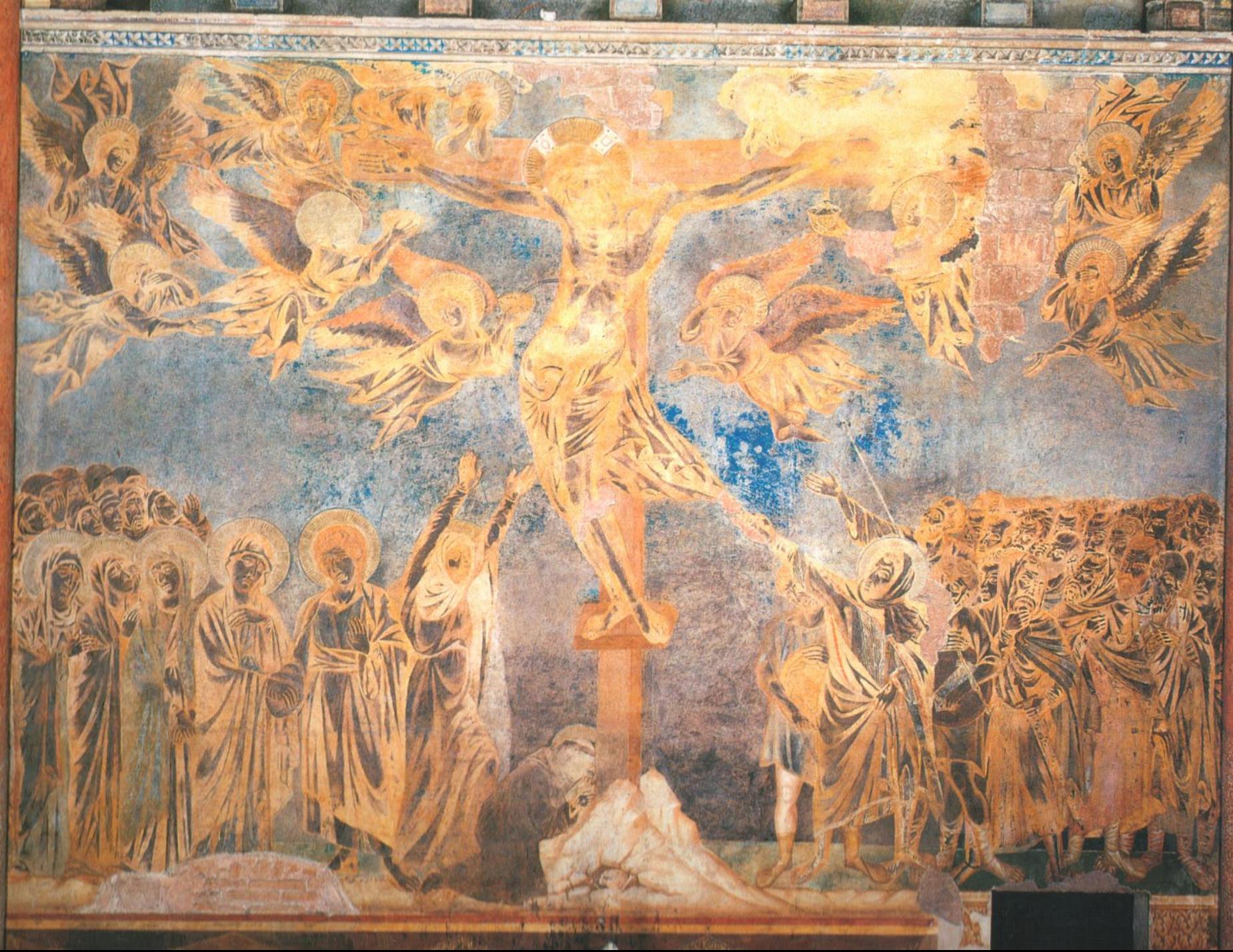


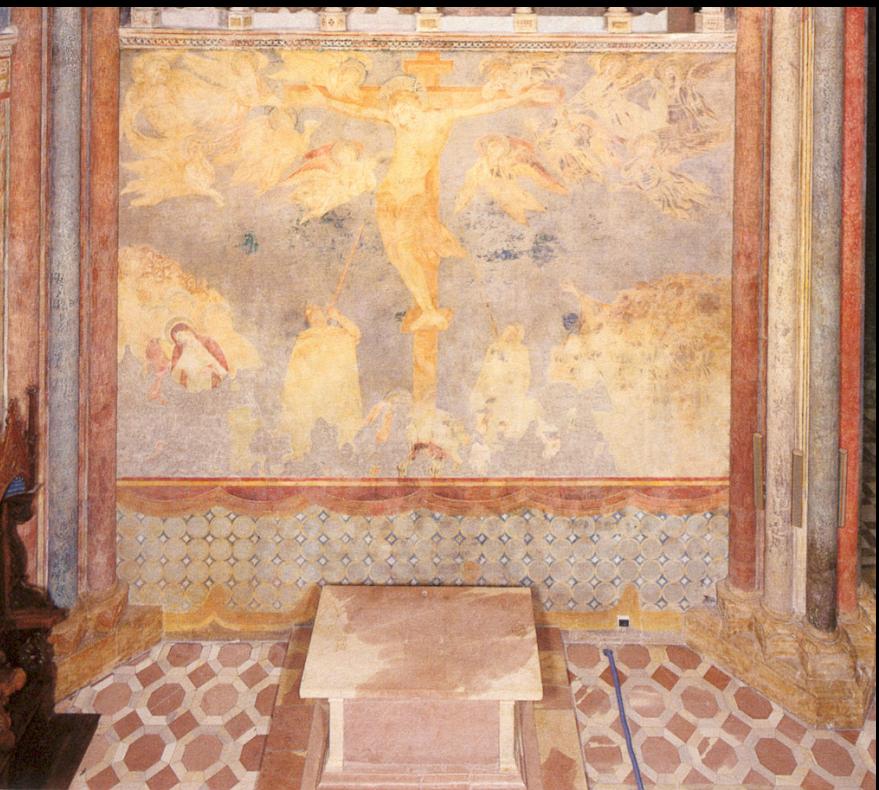
Roma, Sancta Sanctorum

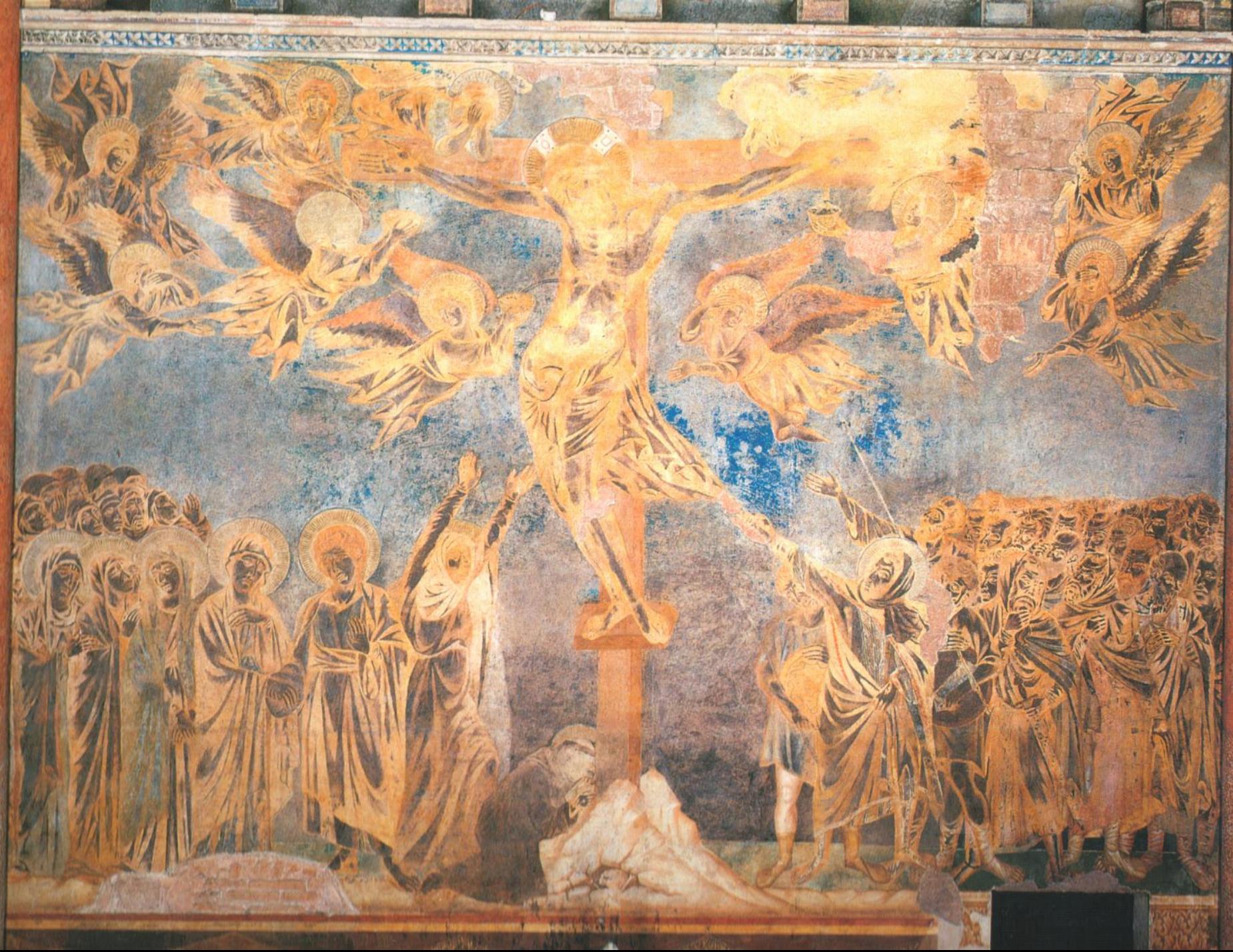


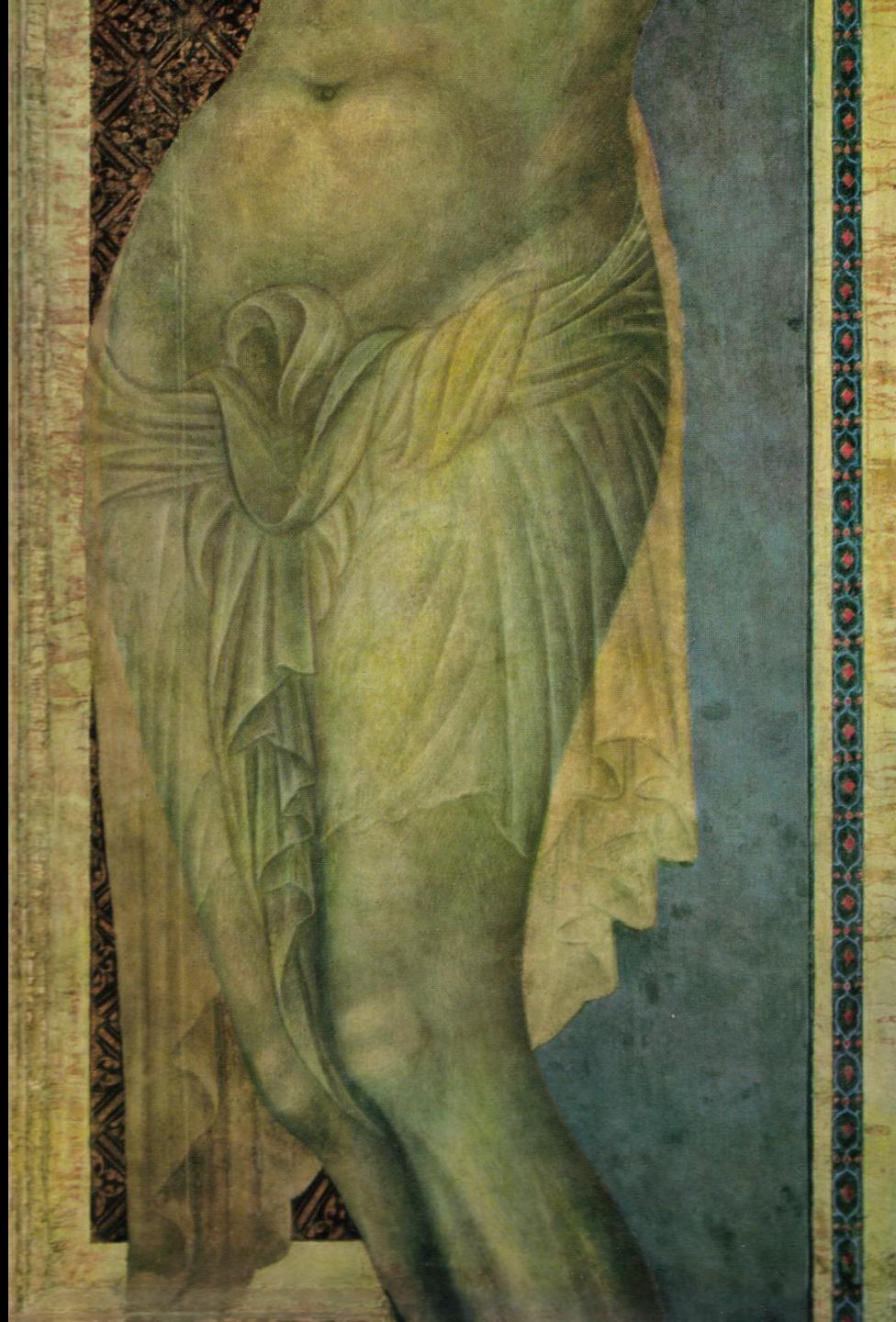












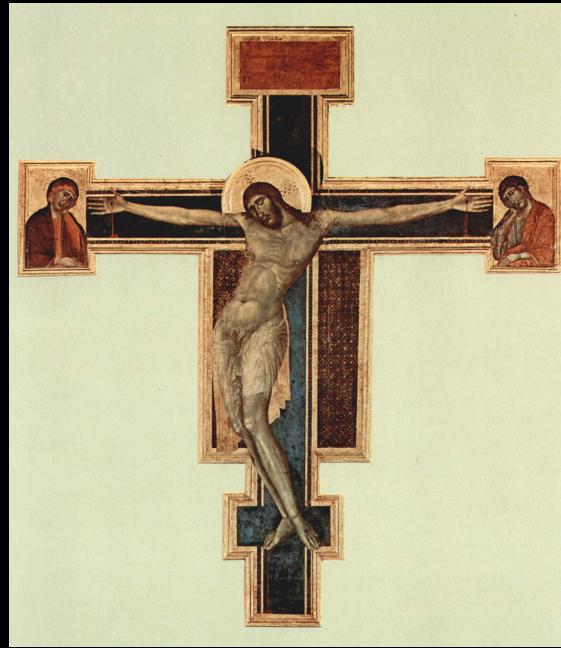




(Ed. "Alinari) P. L. N. 8567. PISA - Battistero. La Crocifissione, dettaglio del Pulpito. (Niccolò Pisano.)







Duccio, Madonna Rucellai, 1285, per la compagnia dei Laudesi in Santa Maria Novella

Dante

“Credette Cimabue ne la pittura tener lo campo, ma ora ha giotto il grido, sì che la fama di colui è scura” (Purgatorio, XI, vv. 94-96)

Filippo Villani

Colui che “per primo richiamò alla somiglianza della natura l’arte dela pittura” (*De origine civitatis Florentiae et de eiusdem famosis civibus*)

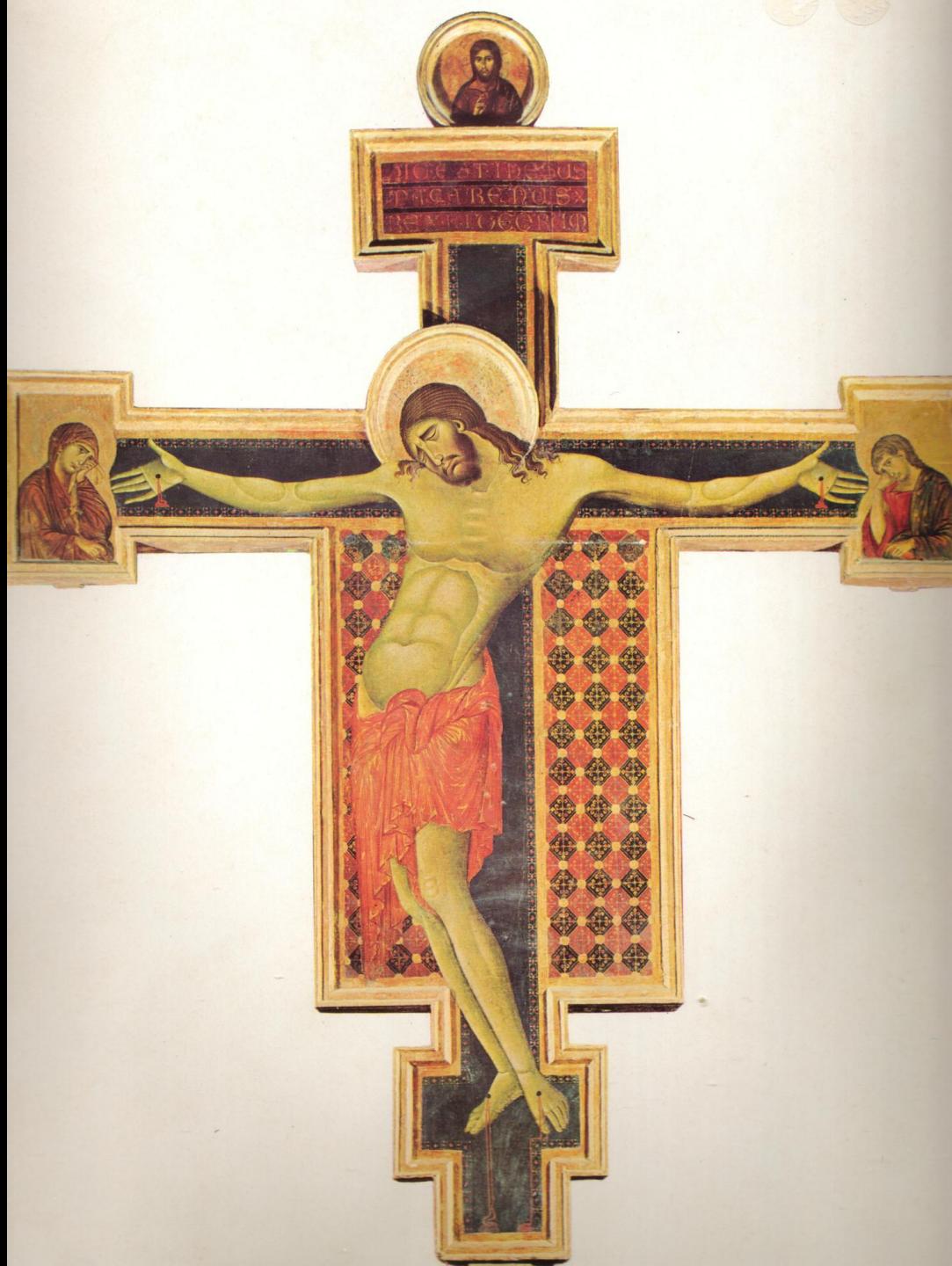
Ghiberti

Cimabue “tenea la maniera greca” (*Commentari*) e prese con sé Giotto fanciullo mentre ritraeva su un sasso una pecora del gregge paterno.

Cristoforo Landino

Cimabue fu il primo che “ritrovò e lineamenti naturali et la vera proporzione, la quale i greci chiamano simetria; et le figure nei superiori pittori morte, fece vive et di vari gesti, et gran fama lasciò di sé” (*Prefazione alla Divina Commedia*, 1481)





Cimabue,
Crocifisso.
Arezzo, San
Domenico,
1265-1270 ca.