


O olhar renascente
Pintura e experiência social na
Itália da Renascença

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LA DAME AU ERMINO
LEONARDO DA VINCI



Preço?

Quanto pagariam?

Quais critérios?

Dama com arminho, c. 1489
Óleo sobre madeira, 54,8 × 40,2
Leonardo da Vinci



Lady with an Ermine in Quarantine, 2020
Acrylic ink, spray paint on paper, 76.2 × 55.9 cm
Russian Doll



Lady with an Ermine, 2022
Oil on canvas, 60 x 50 cm
Van Lanigh



Por que não poderia ter sido pintada de outra forma?

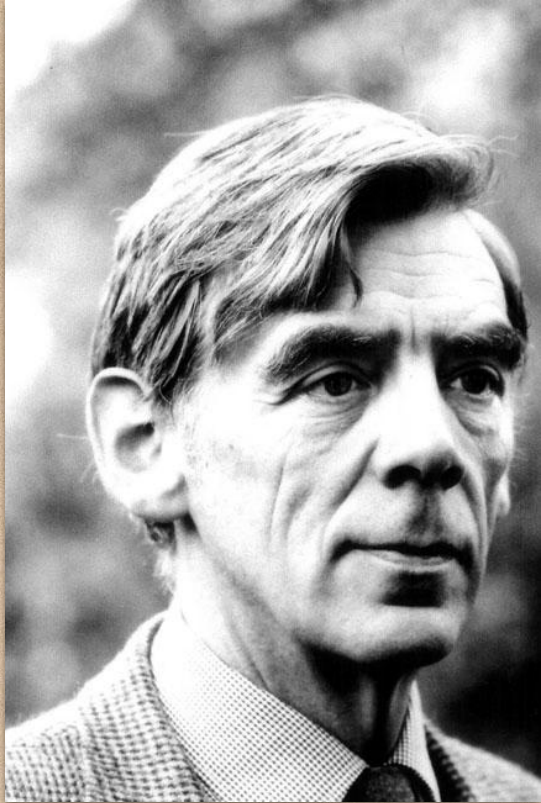
**Daisy Inspired By Leonardo da Vinci's
"Lady with an Ermine", 2020**

Acrylics on cardboard, 50 x 35 cm

Tony Fernandez

[Dinâmica]

Michael Baxandall (1933-2008)



- Historiador da arte britânico
- Formação:
 - Graduação em Literatura em Cambridge, 1954
 - Cursos de História da Arte em Paiva e Munique, 1958
- Atuação:
 - Universidade da Califórnia
 - Warburg Institute
 - *University of London*
 - Victoria and Albert Museum (curador)
- “*Painting and Experience in Fifteenth Century Italy*” (1972)

Renascimento

- Período histórico e discussões
- Contraste: Idade Média
- Novo Mundo
- Epicentros

Tese

“O estilo das pinturas é um material pertinente para a história social. Fatos sociais favorecem o desenvolvimento de faculdades e hábitos visuais característicos, que se transformavam por sua vez em elementos claramente identificáveis no estilo do pintor.”

(BAXANDALL, 1991, p.9)

Explicação da dinâmica

- O porquê de dois grupos: Mudanças no *Quattrocento* (1410,1490)
- Mudança de valores
- Mudanças nos contratos
- Valorização crescente da habilidade

Contratos: Início do Quattrocento

31 Contract of Michelozzo and Donatello with the 'Operaii' of the Chapel of the Sacred Girdle and the Commune of Prato, 14 July 1428

Despite the very specific instructions and agreements contained in this contract, it was not observed by Donatello, who nevertheless received payments over a considerable period for doing nothing.

Italian text in C. Guasti, 'Il Pergamo di Donatello pel Duomo' di Prato (Florence, 1887) pp. 12-14; H. W. Janson, 'The Sculpture of Donatello' (Princeton, 1957) ii 109.

In the name of God, amen 14 July 1428

Be it manifest to whoever shall read the present writing that on the said day the wise and prudent men Ser Lapo, son of Messer Guido de' Migliorati, Niccolò di Piero Benuzzi and Paolo di Donato, all of Prato and *operaii* on behalf of the commune of Prato of the Chapel of the Glorious Virgin Mary in the principal church of Prato, in the absence of their

fellow Leonardo di Tato, and together with [names of representatives of the several quarters of Prato], deputed by the praiseworthy office of the Eight Defenders of the *Popolo* and Standardbearers of Justice, taking council with a good number of men of Prato, ordained and commissioned all the below-written matters, as appears publicly written in the book of decrees of the said Signoria of the Eight by the hand of Ser Iacopo da Colle, chancellor of the commune, under the twelfth of the said month.

All have agreed to commission on behalf and in the name of the said Opera and the commune of Prato the making and erection of the pulpit on the wall at the side of the church at Prato, where the precious girdle of the Glorious Virgin Mary is displayed. They commission both the industrious masters Donato di Niccolò di Betto [Donatello] of the parish of S. Cristofano del Corso and Michele di Bartolomeo di Gherardo [Michelozzo] of the parish of San Marco, Florence, masters of sculpture, but especially the said Michele, in his own presence acting also on behalf of the said Donato, according to the following agreements:

First, that they must alter the rectangular pilaster on the new facade into a fluted pilaster, in such a way that it is a suitable base for the pulpit.

Further, they must make the pulpit according to the form of the model they have left in the sacristy of the chapel, all in white Carrara marble and of the measurements mentioned below:

The pulpit should start $5\frac{1}{4}$ braccia above the ground, upon a cornice on which there are two little angels instead of brackets, each 2 braccia tall, and adorned with foliage as shown on the model. And above them a heavy cornice with carved dentils, and above this cornice a projecting ledge carved with leaves and profiles. And the base of the pulpit is to rest on this. And on this ledge there may be foliage or whatever the commissioners *operaii* please. And above this base shall be the rounded parapet of the pulpit, as the said model shows, divided into six spaces in which little angels are to be carved, holding between them the arms of the commune of Prato, or something else as the commissioners *operaii* of the work may please. This parapet shall be $5.2/3$ braccia round the base. The diameter [floor] on the outside

shall be adorned with columns and cornices for sills as the model shows.

And the said masters are obliged to give the form and manner to be followed for the work on the front of the church, above the base of the pulpit and provide the master craftsmen of their choice, all at the expense of the said Opera; similarly chalk, ironwork and anything else needed for the work on the wall is to be at no cost to them, and whatever quantity of marble at present in the possession of the Opera . . . which they want.

And the said Michele promises on their joint behalf that the work will be accomplished by 1 September 1429, well and diligently done all at their own expense and according to the judgement of a good master. And as their reward and payment they ought to have of the goods of the Opera whatever sum in florins and *denari* as shall be named at the discretion and judgement of the famous Doctor of Medicine, Maestro Lorenzo d'Agnolo Sassi of Prato, Florentine citizen, to whom the said parties mutually agree . . . to commit the decision. And should he be unable to do so in the given time, or die . . . it will be remitted to the prudent ser Lionardo di ser Stefano di Macteo di Francho, notary and Florentine citizen.

And so that a start can be made, the said masters must be paid 350 florins, at the rate of 4 *lire* to the florin, in instalments as follows: 50 florins on 30 August next, and for each of the months of October and January next 50 florins, for the following April 100 florins, for July 1429 50 florins, and for the whole of September 1429, 50 florins. . . .

Contratos: Fim do Quattrocento

107 Contract of Domenico Ghirlandaio with Giovanni Tornabuoni for Frescoes in the Church of S. Maria Novella, Florence, 1 September 1485

1 September 1485. Drawn up at Florence in the house of the below-mentioned Giovanni, in the parish of San Michele Bertoldi of Florence, in the presence of Domenico Andrea dei Alamanni and Martino Gugliemi de Alemania, witnesses.

To the praise, magnitude, and honour of Almighty God and His glorious Mother, ever Virgin, and of St John, St Dominic and other saints as detailed below, and of the whole host of heaven, the magnificent and noble Giovanni, son of Francesco Tornabuoni, citizen and merchant of Florence, has proposed, as patron of the greater chapel in the church of Santa Maria Novella in Florence, to decorate the said chapel with noble, worthy, exquisite and decorative paintings at his own expense, as an act of piety and love of God, to the exaltation of his house and family and the enhancement of the said church and chapel.

Therefore the circumspect and discreet Domenico, son of Tommaso Corrado, painter, and recognised master painter, in his own name and on behalf of his brother David and his own son, has contracted with the said magnificent and noble Giovanni, son of Francesco Tornabuoni, to provide the services and work of the said Domenico and David in painting and decorating the whole of the said chapel in the church of Santa Maria Novella in the manner and form detailed below: namely, to paint and decorate the ceiling (called in the vulgar tongue 'the heaven') of the said chapel in azure, and there on the said ceiling to paint ornately the four Evangelists, as is right and proper, in fine gold. On the main wall of the said chapel on the right-hand side he is to paint the seven stories of the Virgin Mary, the first of which, the Nativity of the Virgin, should begin on the lower part of the wall; and thus in ascending order, second, the betrothal and marriage of the Virgin; third, the Annunciation; fourth, the Nativity of Our Lord Jesus Christ, with the Magi coming to pay homage; fifth, the Purification of the Virgin; sixth, Jesus Christ as a boy disputing with the doctors in the Temple; seventh, the

death of the Virgin with the twelve Apostles.

On the main wall on the left-hand side seven other stories should be painted in ascending order as follows; first, on the lowest part of the wall, Zacharias in the Temple; second, the visitation of St Elizabeth by the Blessed Virgin Mary; third, the nativity of St John the Baptist; fourth St John going into the desert; fifth, the preaching of St John in the desert; sixth, the baptism of Christ; seventh, the banquet of Herod and beheading of St John. And the said stories are to be painted one above the other with the decorations and details as below:

On the main wall opposite the altar, i.e. the wall in which there are stained glass windows, he is to paint in ascending order, starting from the bottom right-hand side, St Antonio, the former Bishop of Florence, then St Thomas Aquinas, and above him the figure of St Dominic. On the left-hand side he is to paint in ascending order from the bottom St Catherine of Siena, St Vincent Ferrer and St Peter Martyr. Above the said windows, having first of all closed and walled in the 'eye' at present there with materials provided by the said patrons, he is to paint the Coronation of the Virgin Mary in glory, with a representation of the Glory of Paradise. And the said contractors have promised to paint and embellish all the said stories, figures, and pictures with colours rendered in *fresco* (as it is called in the vulgar tongue), and with fine ultramarine azure where the work of the said figures should be in azure, and with fine German azure where all the other details and backgrounds should be rendered in a less deep azure. And all the surroundings which represent marble he must paint in the colour of marble, with decorations in fine gold and other colours appropriate and requisite for the beauty and quality of such a work. And the *pilasters* (as they are called in the vulgar tongue) in the said chapel he is to paint with foliage resembling the colour of marble, with a background of fine gold and the capitals rendered in fine gold and other colours suitable and requisite for such a work. And the arch above the said pilasters he is to paint with rectangles resembling the colour of marble with an azure background and roses embellished with fine gold. And the surface above the columns of the said chapel he is to paint in stone colour (*grey*, as it is called in the vulgar tongue) on the outer side. And in all the

said stories and pictures mentioned above, and on the whole of the wall of the said chapel, the ceiling, arch and the columns inside and outside the said chapel, he is to paint and depict figures, buildings, castles, cities, mountains, hills, plains, water, rocks, garments, animals, birds, and beasts, of whatever kind as seems proper to the said Giovanni [Tornabuoni], but according to the stipulation of colours and gold as above; and he shall apply and paint all the arms which the said Giovanni should require on any part according to his own wish and pleasure.

It is further agreed between the said commissioner and the contractor that the aforesaid contractor shall begin to paint one or other of the above-mentioned stories and paintings only after first doing a drawing of the said story which he must show to the said Giovanni; and the said contractor may afterwards start this story, but painting and embellishing it with any additions and in whatever form and manner the said Giovanni may have declared, saving nevertheless all the limitations and stipulations written above about colours and gold.

And the said contractor has promised to the said Giovanni, the commissioner, to paint and work diligently, and according to the arbitration of a just man both to perfect and bring to perfection the whole of the said work and all the paintings in the said chapel, and to paint the whole of the said chapel by the month of May 1490, beginning the said work next May, and thus working on it during the whole of the next four years. And the said magnificent Giovanni, the aforesaid commissioner of the whole work, was promised to pay to the said Domenico the sum of one thousand one hundred large gold ducats at the rate of six *lire* a florin in monthly instalments.

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