

CONTENTS

<i>Preface</i>	<i>page</i> xiii
<i>Acknowledgments</i>	xvii
INTRODUCTION	I
Conservation and Authenticity of the Artistic Programs in the Cappella Maggiore	4
The Founding Pope’s Plan	5
The Subject and the Approach	6
Context Matters	8
Scholarly Reception of Orvieto’s Marian Programs	9
Organization and Overview	11
PART I HISTORY AND CONTEXT: ORVIETO AND THE CULT OF THE VIRGIN	17
1 DEFINING ORVIETO 1190–1370: TURMOIL, POPES, SPIRITUAL MATTERS, AND A NEW CATHEDRAL	19
Orvieto’s Rise to Prominence as a Papal Stronghold	19
Papal Intervention and Orvieto’s Victory over Cathar Heresy	21
The Rise, Mission, and Influence of the Mendicant Orders	22
The Miraculous Mass at Bolsena and Its Legacy	23
The Founding Pope’s Plan for a New Cathedral	25
The Lasting Impact of Papal Presence on Orvieto	33
Ceremonial Ties between Orvieto and Rome	33
2 THE CULT OF THE VIRGIN AND THE EARLY VENERATION OF JOSEPH	39
Defining Mary: Scriptural Sources	39
Clarifying Mary: Councils, Legends, and Liturgy	40
The Rise of the Cult of the Virgin	42

viii	CONTENTS	
	Defining Joseph: The Early Emergence of His Cult at Orvieto	43
	Mendicant Contributions: Engagement and Persuasion	45
	Christian Drama, Christian Painting	48
3	THE PORTRAYAL OF MARY AND THE HOLY FAMILY: ARTISTIC PRECEDENTS	56
	Mary and the Christ Child in Early Christian Rome	56
	The Twelfth-Century Revival and the Transformation of the Image of the Virgin Mary	58
	Narrative Stained-Glass Windows and Murals in Thirteenth-Century Assisi and Siena	60
	The Patronage of Pope Nicholas IV and His Influence	64
	Early Fourteenth-Century Marian Programs in Tuscany and the Introduction of Naturalism	67
	The Aftermath of the Black Death and a New Vision of the Holy Family	72
	PART II THE ORVIETAN SETTING AND THE ARTISTS	81
4	THE CATHEDRAL AND ITS ARTISTIC PROGRAMS 1291–1372	83
	Early Construction and Governance of the Orvieto Cathedral	83
	Artistic Teamwork and Theological Advisors	84
	Sieneese Connection: Visionary Sculptor, Architect, and Capomaestro Lorenzo Maitani	85
	Nicola di Nuto of Siena: Sculptor and Capomaestro	91
	Giovanni di Bonino of Assisi: The Great East Window	92
	The Rhetorical Structure of the Window	96
	The Influence of Lorenzo Maitani	96
	Humiliation to Exultation: Joachim, Anna, and the Birth of the Virgin	97
	The Extraordinary Daughter	103
	The Choice of Joseph as Mary’s Husband	106
	The Incarnation and Mary as Mother to Christ	108
	The Youth and Education of Jesus	115
	The Body of Christ	118
	Apocalyptic Vision	120
	A New Mystical Experience	121
	Post-plague Tuscan Capomaestri at Orvieto	122

	CONTENTS	ix
5	UGOLINO DI PRETE ILARIO	131
	Name, Background, and Reputation	131
	Ugolino's Fresh Approach	134
	Ugolino's Beginnings at the Church of S. Giovenale	136
	Madonna and Child with Four Angels	136
	Annunciation to Mary/Nativity/Annunciation to the Shepherds	137
	Ugolino's Works in the Orvieto Cathedral	140
	Facade Mosaics of the Life of the Virgin	140
	Ugolino's Frescoes in the Cathedral: Restoration and Conservation	142
	The Cappella del Corporale	143
	Inscriptions	146
	Ugolino's Lost Works: The Maestà and the Virgin in Glory	148
	Setting the Stage for Ugolino's Frescoes in the Cappella Maggiore	148
	The Contract and the Format	148
	The Dado and the Original Audience	150
	PART III UGOLINO'S FRESCOES OF THE LIFE OF THE VIRGIN	157
6	JOACHIM, ANNA, AND THE CHILDHOOD OF MARY	159
	Ugolino's New Approach to the Life of the Virgin	159
	The Humiliation of Joachim at the Temple	166
	Joachim and the Angel	167
	The Angel Appears to Anna	168
	The Meeting of Anna and Joachim at the Golden Gate	168
	Exultation: The Birth of the Virgin	171
	The Presentation of Mary in the Temple	172
7	A NEW VISION OF THE HOLY COUPLE	176
	Mary as the Instrument of the Incarnation	176
	A Reassessment of Joseph	177
	The Marriage	179
	The Annunciation to Mary	181
	The Visitation	184
	The Annunciation to Joseph	185
	The Homecoming	187

x	CONTENTS	
8	THE INFANCY OF JESUS: INCARNATION AND HYPOSTATIC UNION	192
	The Word Made Flesh	192
	The Nativity and Annunciation to the Shepherds	193
	The Adoration of the Shepherds	196
	The Circumcision	198
	Epiphany: The Adoration of the Magi	201
	The Presentation of Christ in the Temple/Purification of the Virgin	203
9	THE EGYPTIAN SOJOURN AND DIVINE PORTENTS	210
	The Rest on the Flight to Egypt	211
	Joseph as “Artisan of the Soul”	215
	Mary and Jesus at Home: Instruction and the Seamless Tunic	217
10	OUT OF EGYPT INTO JERUSALEM: DISAPPEARANCE, DISCOVERY, AND DIVINE REVELATION	224
	Precedents and Interpretation	224
	The Return from Egypt	225
	The Arrival of the Holy Family at the Temple at Jerusalem	227
	Jesus Goes Missing	227
	Jesus among the Doctors	228
	Reconciliation	231
	Revelation and Incredulity	235
	PART IV MARY’S TRANSITION FROM EARTHLY MOTHER TO HEAVENLY QUEEN	239
11	GATEWAY TO HEAVEN	241
	The Death of the Virgin	241
	The Legend of the “Madonna della Cintola”	249
	Ugolino’s New Vision of the Assumption of the Virgin	252
12	PROPHECY, FULFILLMENT, WITNESS, AND THEOLOGY	255
	Codifying and Disseminating the Word	255
	Evangelists and Latin Church Fathers	257
	Apostles and the Twelve Articles of Faith	260

	CONTENTS	xi
Pairing of Prophets and Apostles	264	
Prophets and Saints Stand on High	264	
Moses and the Law	266	
13 THE BEATIFIC VISION	270	
The Coronation of the Virgin	272	
The Heavenly Hierarchies	276	
The Seven Gifts of the Holy Spirit	278	
God the Father	279	
The Trinity	282	
The Beatific Vision	283	
14 CONCLUSION AND LEGACY	287	
Variations on the Marian Theme	287	
Protagonists: Prosaic but Profound	289	
Liturgy as the Organizing Principle of a Comprehensive Program	290	
Rhetorical Structure	290	
The Artistic Community in Orvieto and Its Legacy	291	
PART V APPENDIX	295	
Transcriptions of the Inscriptions in the Cappella Maggiore and English Translations	295	
Mary Wearing Stars: Three Poems	300	
Before the Beginning	300	
Joseph in Purple	301	
Mary Wearing Stars	302	
Mary: A Reflection on the Annunciation	303	
<i>Bibliography</i>	305	
<i>Index</i>	323	