

Contents

<i>Illustrations</i>	xi
<i>Acknowledgments</i>	xvii
1 Introduction to Seeing Renaissance Glass: Art, Optics, and	
Glass of Early Modern Italy, 1250–1425	1
Chapter Summaries	9
Brief History of Glass	11
2 Stained Glass: Duccio, Simone Martini, and Taddeo Gaddi	17
Brief History of Colorful Glass	19
Duccio's Window for the Cathedral of Siena	23
Simone Martini's Windows in the Chapel of Saint Martin	28
Taddeo Gaddi's Stained Glass in the Baroncelli Chapel	32
Conclusions on Trecento Stained Glass: A Network of Glass	35
3 Gilded Glass: Nicola Pisano, Simone Martini, Orcagna,	
and Paolo di Giovanni Fei	43
The Glittering Gold of Mosaics and Cosmati	48
The Revival of Verre Églomisé	51
Nicola Pisano's <i>Arca of San Domenico</i> and <i>Sienese Pulpit</i>	55
Simone Martini's <i>Maestà</i> and <i>Saint Louis of Toulouse</i>	62

	Orcagna's <i>Tabernacle</i> for Orsanmichele	65
	Paolo di Giovanni Fei and Lorenzo Monaco	67
	Conclusions on Gilded Glass: Harnessing Divine Light and Fiery Rays	70
4	Transparent Glass from the East: Beruni, Hunain, and Alhazen	81
	Glass Reliquaries from the Holy Land	84
	Revealing and Concealing	88
	Rock Crystal Reliquaries from the East	91
	Beruni on Glass vs. Crystal	94
	Hunain, Visual Theory, and Transparent Glass	96
	Conclusions on Transparent Glass from the East: Shaping Renaissance Visuality	102
5	Transparent Glass in the West: Pietro Lorenzetti, Naldo Ceccarelli, and Others	113
	Reliquaries with Glass: The Case Studies	115
	Reliquaries by Naldo Ceccarelli and Bartolo di Fredi in Context	121
	Relic Windows: Precedents and Influences	124
	Relic Windows in "An Age of Vision"	127
	Pietro Lorenzetti's <i>Reliquary Tabernacle</i> in Context	131
	Relic Windows, Mirrors, and Eyeglasses	133
	The Black Death and Windows to Another World	137
	Conclusions on Transparent Glass in the West: Seeing Glass through a Renaissance Lens	145
6	Verre Églomisé Reliquaries: Pietro Teutonico and Tommaso da Modena	159
	Verre Églomisé Reliquaries	160
	The Franciscan Connection	162
	Windows to Relics and a Mirror for the Divine	166
	The Beatific Vision and Viewing God Through a Glass Darkly	171
	Tommaso da Modena's Reliquary and Ugo da Panciera's <i>Treatise on Perfection</i>	176
	Conclusions on Verre Églomisé Reliquaries: Reflections of God	180

7	Conclusion: Giotto, Brunelleschi, Alberti, and the Network of Glass	191
	Through Giotto's Eyes	192
	Illusionistic Architecture and Glass Vessels: Pietro Lorenzetti and Taddeo Gaddi	196
	Trecento Glass, Brunelleschi's Mirror, and Alberti's Window	199
	Conclusion: Mapping the Trecento Network of Glass	200
	<i>Index</i>	205