The Italian Renaissance

Madonna Enthroned
Cimabue
c. 1270-1285
Byzantine Art
Tempera on wood
Uffizi Chapel, Florence

FLIGHT INTO EGYPT   GIOTTO di BONDONE   c. 1305-06

Late Italian Gothic /
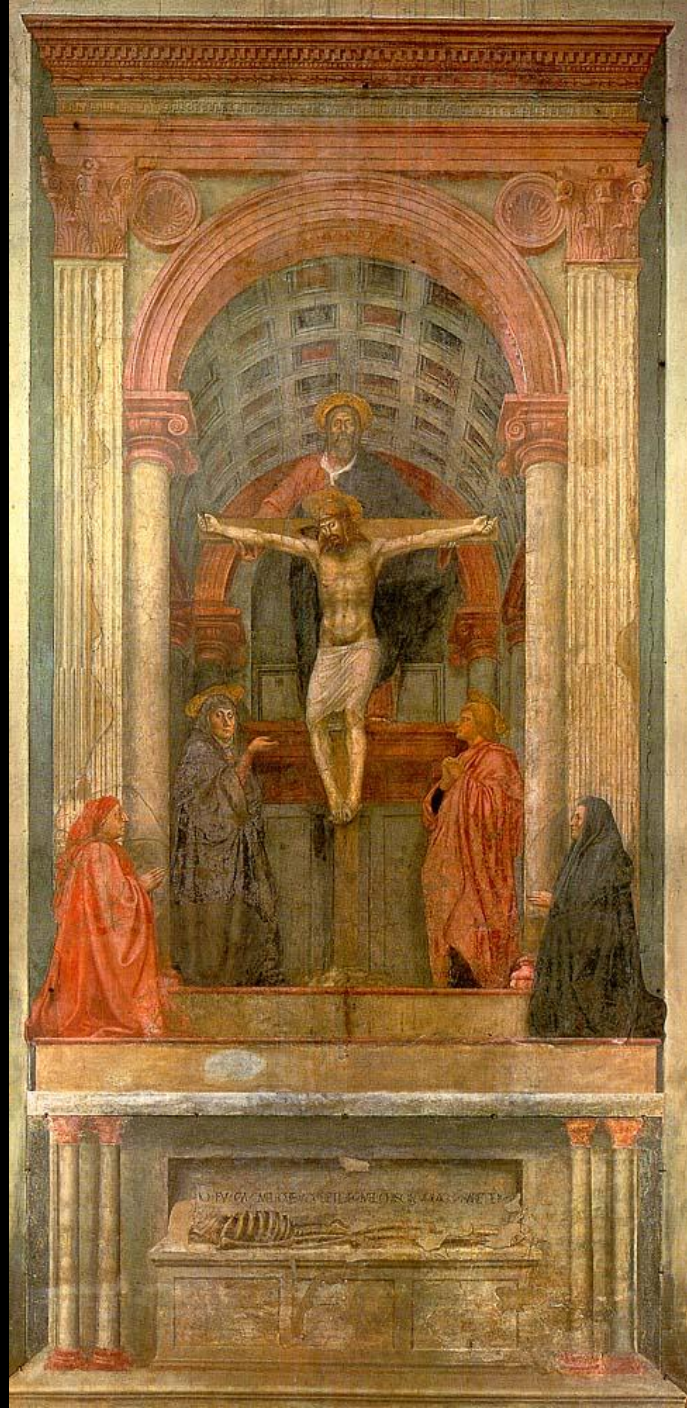*Early Renaissance*
Fresco
Arena Chapel
Padua, Italy

-Giotto is an important link between medieval and renaissance art because he abandoned the stylized flatness of the medieval period and painting using mass and form

-he preferred to paint people as three-dimensional figures arranged in a natural space
-Giotto's style of painting suggests an awareness of classical (Greek and Roman Sculpture
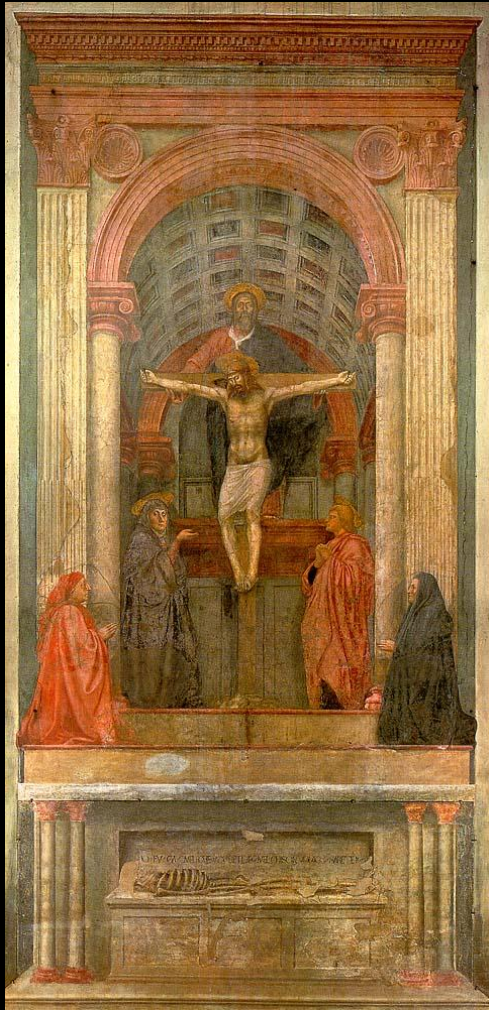Roman= more natural (objective realism)
Greek=ideal human proportions, beauty and serenity

# The Holy Trinity (with the Virgin, St. John and Two Donors) Early Italian Renaissance c. 1426-28 Masaccio

Fresco, Santa Maria Novella, Florence, Italy

-first use of realistic linear perspective.
-use of painted classical architecture such as the coffered ceiling and ionic columns as well as the arch imply a strong influence of classical Greek influence
- forms of the human body are realistic and important. Figures appear to have form and mass beneath the drapery.
-Upon first viewing people were frightened and shocked by this fresco because of the lifelike quality.
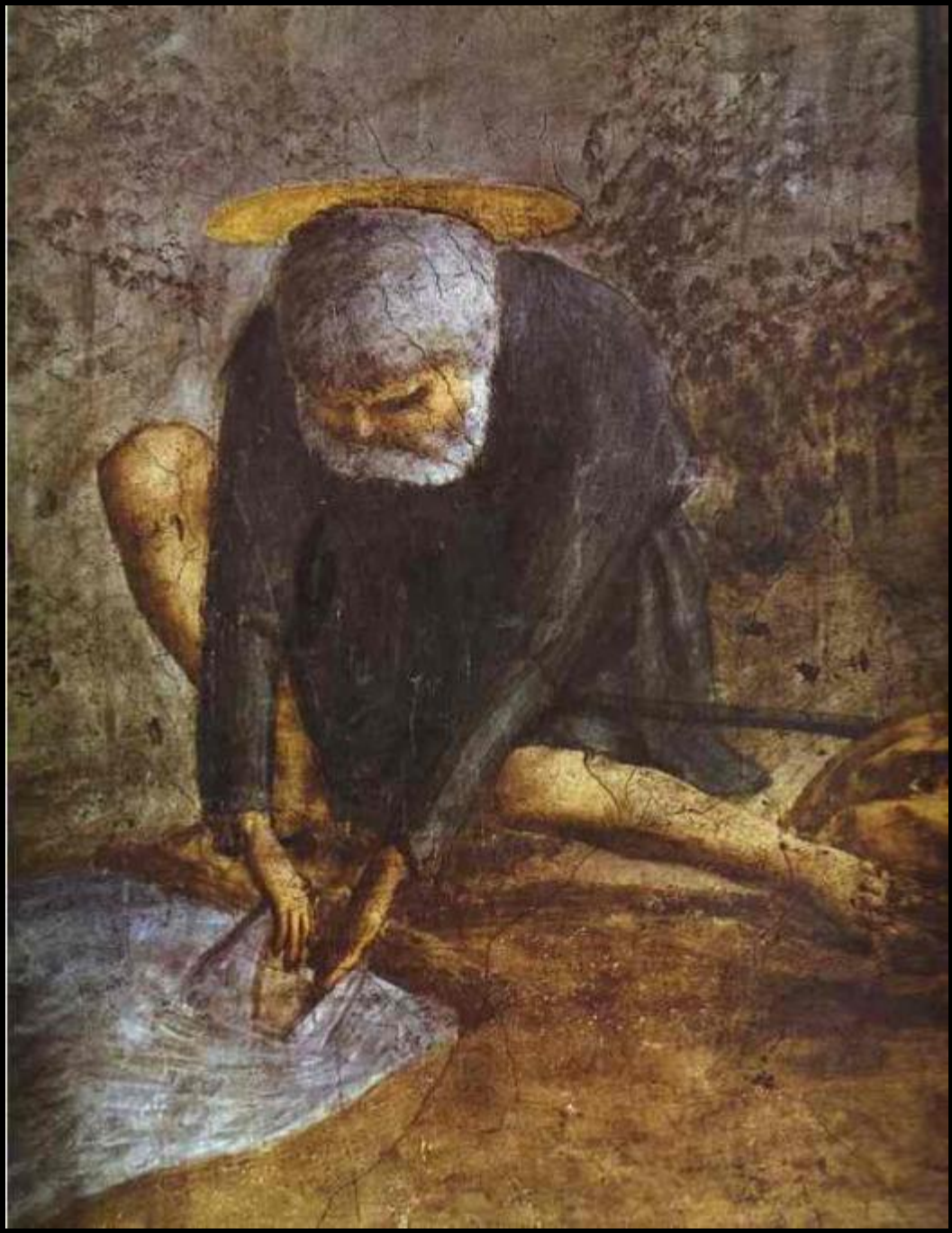-strong humanistic qualities to the figures.

- close-up view of the skeleton in the sarcophagus also revealed the ancient warning, in clear letters: I WAS WHAT YOU ARE AND WHAT I AM YOU SHALL BE.
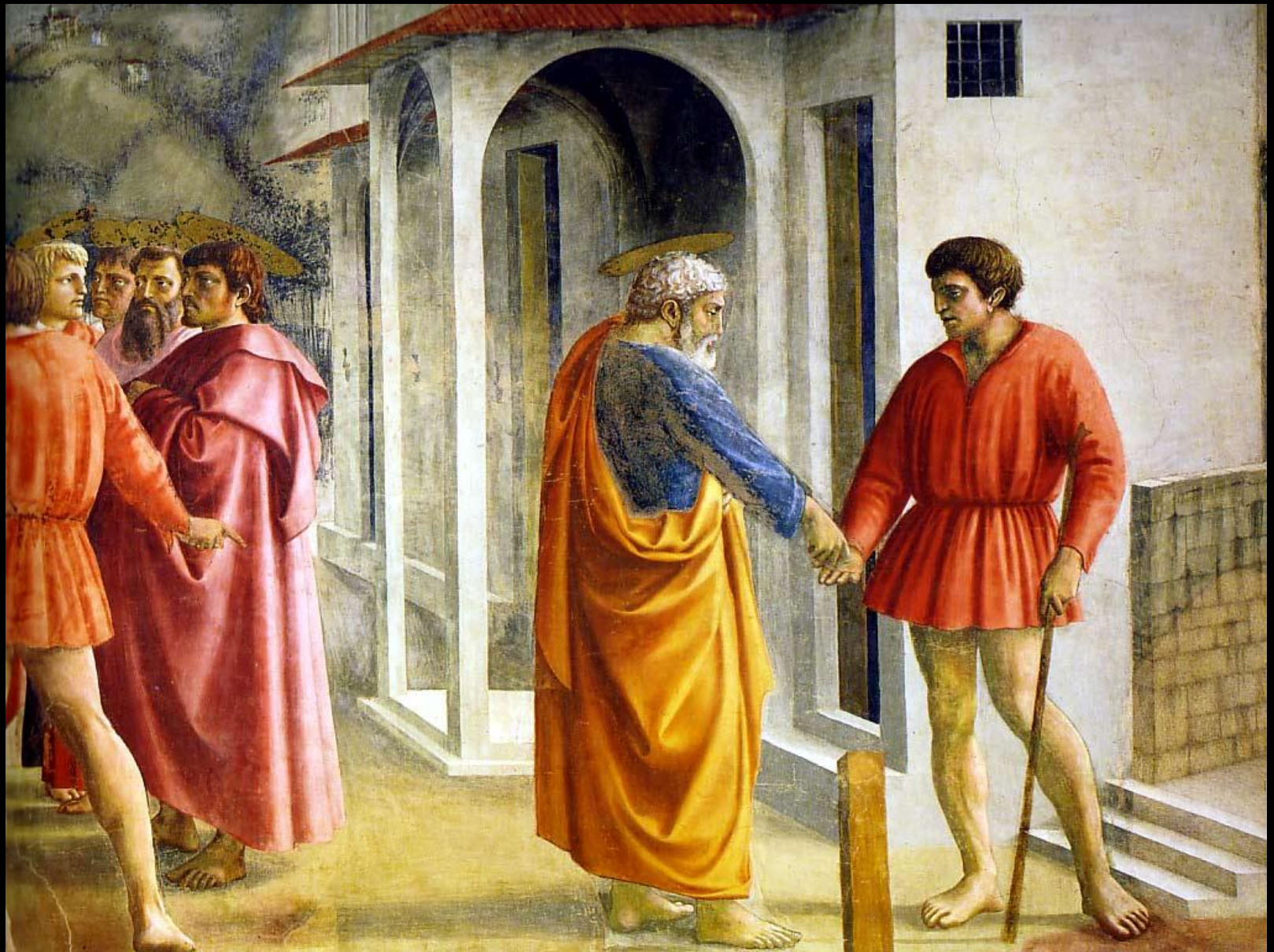
The Tribute Money   Masaccio   c.1426-27   Early Italian Renaissance

Fresco, Cappella Brancacci, Santa Maria del Carmine, Florence

-depicts the story of Jesus' Arrival at Capernaum.
-three stories being
   depicted in one
   painting

a)   The tax collector
     demanding his fee

a)   Peter taking the money from the mouth of a fish
b)   Peter paying the tax collector
-     great use of both aerial and linear perspective
-     Created depth by overlapping figures
-     Great attention to detail and realism
-     Composition is successfully divided while maintaining balance
-   Figures are wearing traditional Roman attire

The Annunciation   Fra Angelico   c.1433-34 Early Italian Renaissance

Tempera on wood,   Museo Diocesano, Cortona

-more interested in the architecture and symbolism than the scene
-unemotional figures
-depicts the angel appearing to Mary to tell her she will be visited by the Holy Spirit and the Immaculate Conception.
-arbitrary light source illuminating the dove above Mary's head
-great attention to detail on the wings of the angel.
-the top left corner depicts the scene of Adam and Eve's expulsion from Garden.
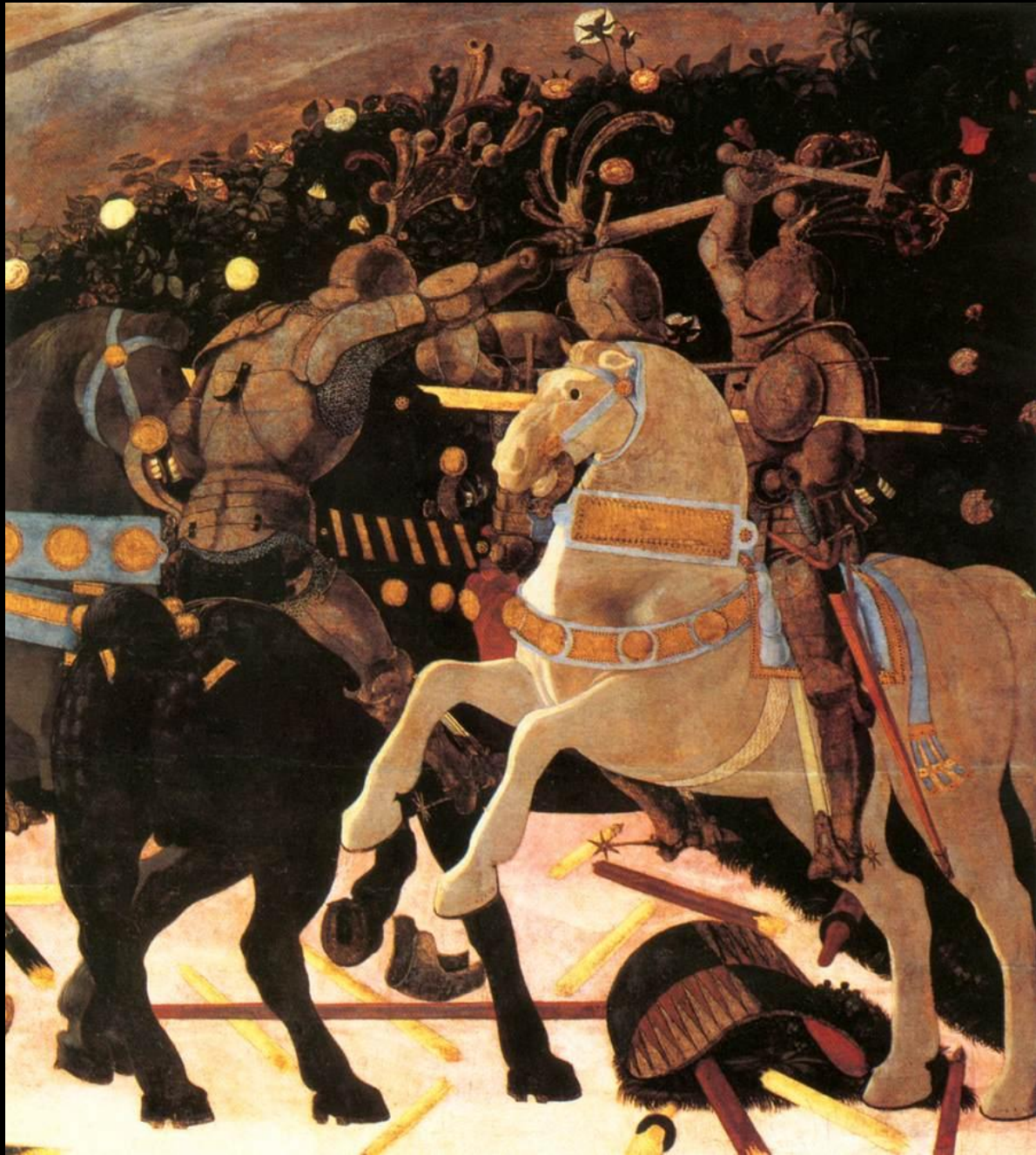
Battle of San Romano Paolo Uccello   c. 1450s Early Italian Renaissance

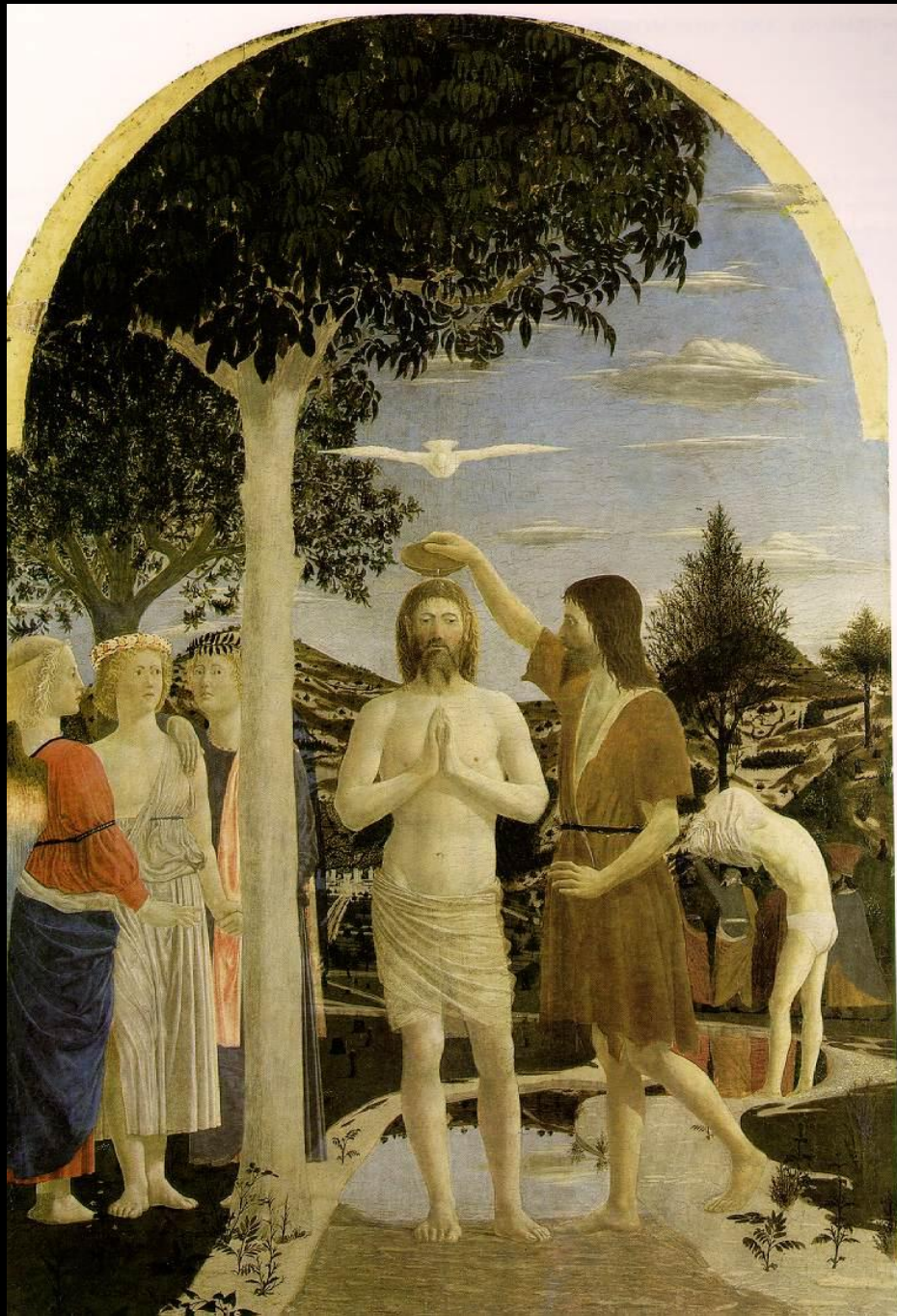*Tempera on Wood, National Gallery, London*

-scene depicts the battle won by Florence against Seina.

-focus was on

a) Linear perspective- in which Uccello was unsuccessful and

b) Creating the dynamic and chaotic scene of the battle, of which he was successful

-figures and horses are flat and not very realistic
- perspective is skewed

The Baptism of Christ
Piero Della Francesca
c. 1442
Italian Renaissance

Tempera on Panel, National Gallery, London

-inspired landscape
-direct light source
-very detailed, reflection in water
-scene of Jesus being baptised by John
-triangular composition with the dove being the apex
-eye is strangely drawn to unknown figure disrobing behind John
-Strong use of nature and linear perspective.

The Sacrifice of Isaac   Filippo Brunelleschi c. 1401
Bronze Relief   Early Italian Renaissance

-panel done as part of a competition for the commission to work on the baptistry doors.
-the theme was the sacrifice of Isaac
-Brunelleschi was the rival of Ghiberti
-This relief if very orderly and static in his representation of the tale.
-It does however, depict very realistic anatomy of the figures

The Sacrifice of Isaac   Lorenzo Ghiberti   c. 1401
Bronze Relief   Early Italian Renaissance

-Ghiberti won the competition for the Baptistry doors later called the Gates of Paradise
-His depiction of the scene uses linear perspective
-this relief is far more humanistic and emotionally expressive
-the scene holds dramatic tension with the angel swooping down from the top right
-Idealized musculature of Isaac's body are reminiscent of classical Greek sculpture

David   Donatello   c. 1430s
Italian Renaissance   Bronze
185 cm

-first sculpture in the round since the Classical period
-controposto pose with the head of Goliath used as a buttrice
-depicted a young pre-pubescent David
-figure is wearing a traditional Florentine hat with a laurel on it. (Victory-Grk)
-Donatello managed to get a soft, effeminate quality to the bronze figure
-both the body type and the nakedness heavily contrast the armoured Goliath suggesting that David's victory is truly the will of God.

The Young David
Verrocchio
c. 1473-75
Italian Renaissance
Bronze   125 cm
Museo Nazionale del Bargello, Florence

-David portrayed as a confident youth
-Verrocchio was the artistic mentor of young Leonardo Da Vinci and legend has it that Da Vinci was the model for this sculpture
-sculpture in the round, meant to be viewed From 360 degrees
-controposto pose
-sculpture reminiscent of classical Greek statues
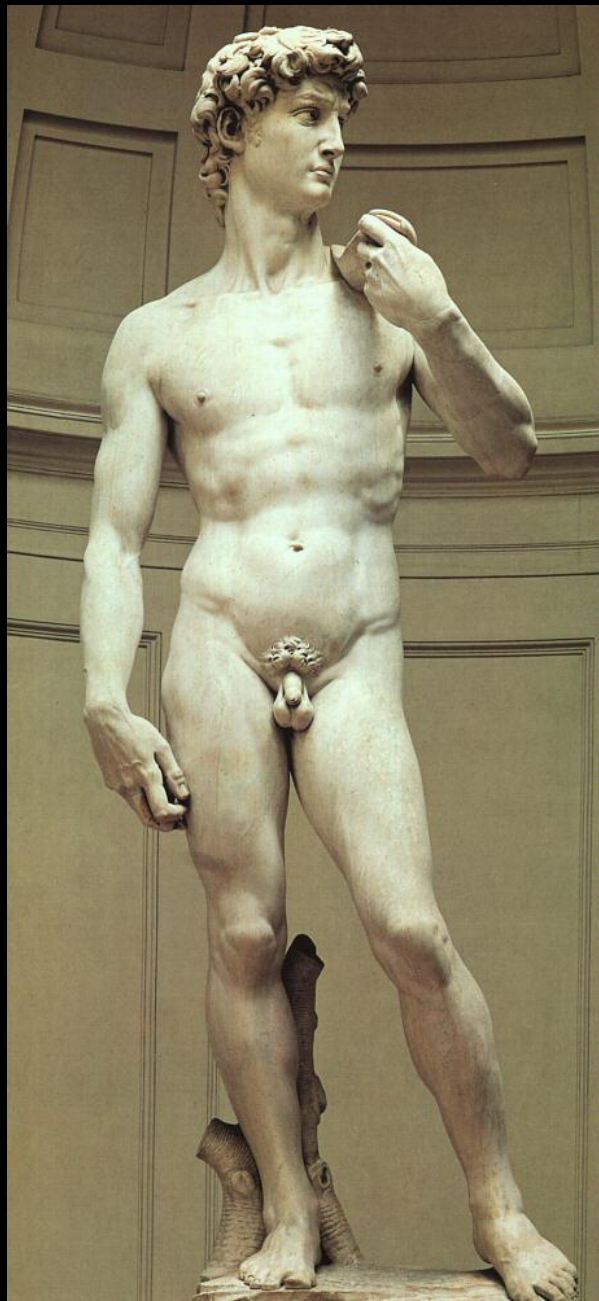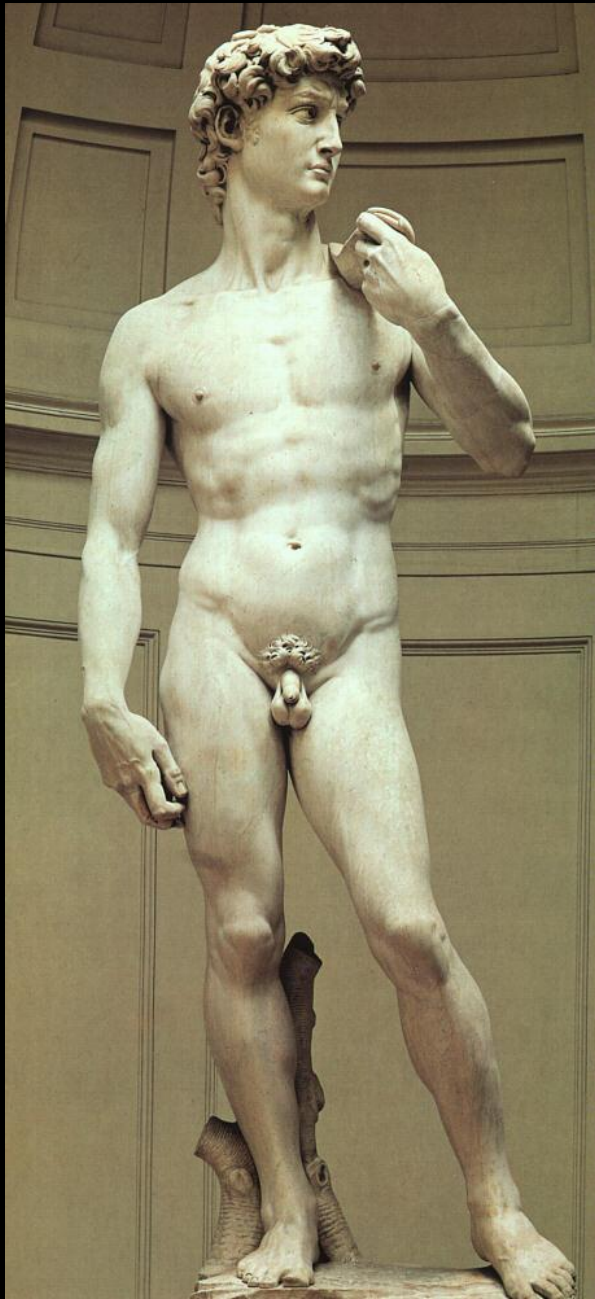
David   Michelangelo Buonarroti
c.1501-1504   High Italian Renaissance
Marble   434 cm

-David is depicted before going into battle
-great interest in detail and idealized
human anatomy
-powerful representation of the human
form
-used the classical controposto pose and
created a buttrice carved into a branch
-sculpture in the round
-proportions were larger from the waist up
because it was meant to be viewed from
below
-ability to capture the emotions of the
scene

Pieta   Michelangelo   c.1499   High Italian Renaissance
Marble   174 cm high, 195 cm at base

-Michelangelo created the pieta when he was merely 23 years old
-strong triangular composition
-timeless beauty on the face of Mary
-tromp l'oeil, Mary would be about 14 feet tall if she were to stand up. Michelangelo had to create the illusion of a full grown man lying on the lap of a woman.
-sculpture is signed across Mary's chest in diagonal

-excellent example of anatomy and showing mass and depth beneath drapery

# Moses   Michelangelo   High Italian Renaissance   c. 1515

The statue of Moses is the summary of the entire monument, planned but never fully realized as the tomb of Julius II. It was intended for one of the six colossal figures that crowned the tomb. Elder brother to the Sistine Prophets, the Moses is also an image of Michelangelo's own aspirations, a figure in de Tolnay's words, "trembling with indignation, having mastered the explosion of his wrath".

The Moses was executed for Michelangelo's second project for the tomb of Julius II. Inspired perhaps by the medieval conception of man as microcosm, he brought together the elements in allegorical guise: the flowing beard suggests water, the wildly twisting hair fire, the heavy drape earth. In an ideal sense, the Moses represents also both the artist and the Pope, two personalities who had in common what is known as "terribilità". Conceived for the second tier of the tomb, the statue was meant to be seen from below and not as it is displayed today at eye-level.
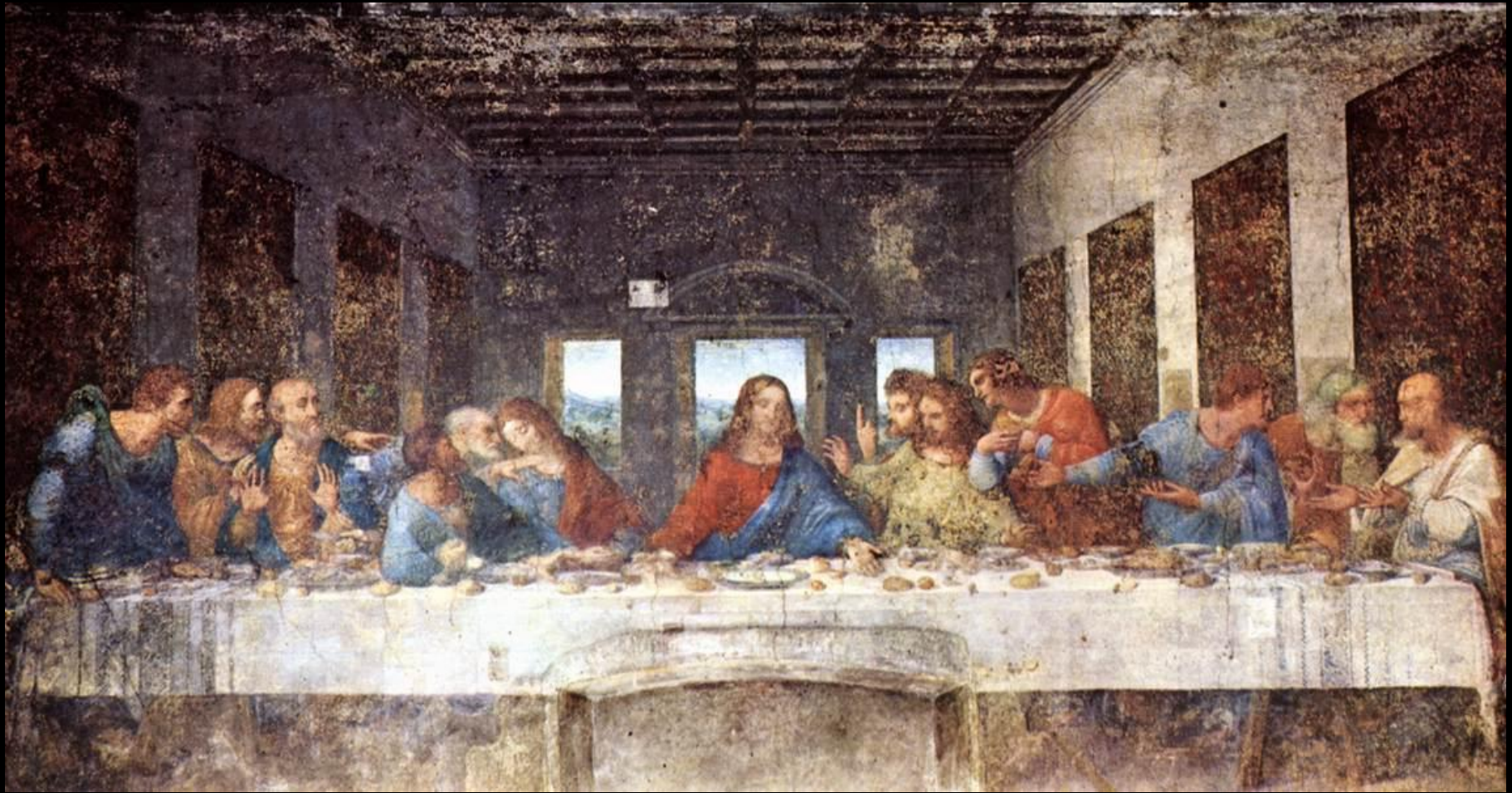
The Creation of Man Michelangelo   Sistine Ceiling
c. 1505-1513 High Italian Renaissance
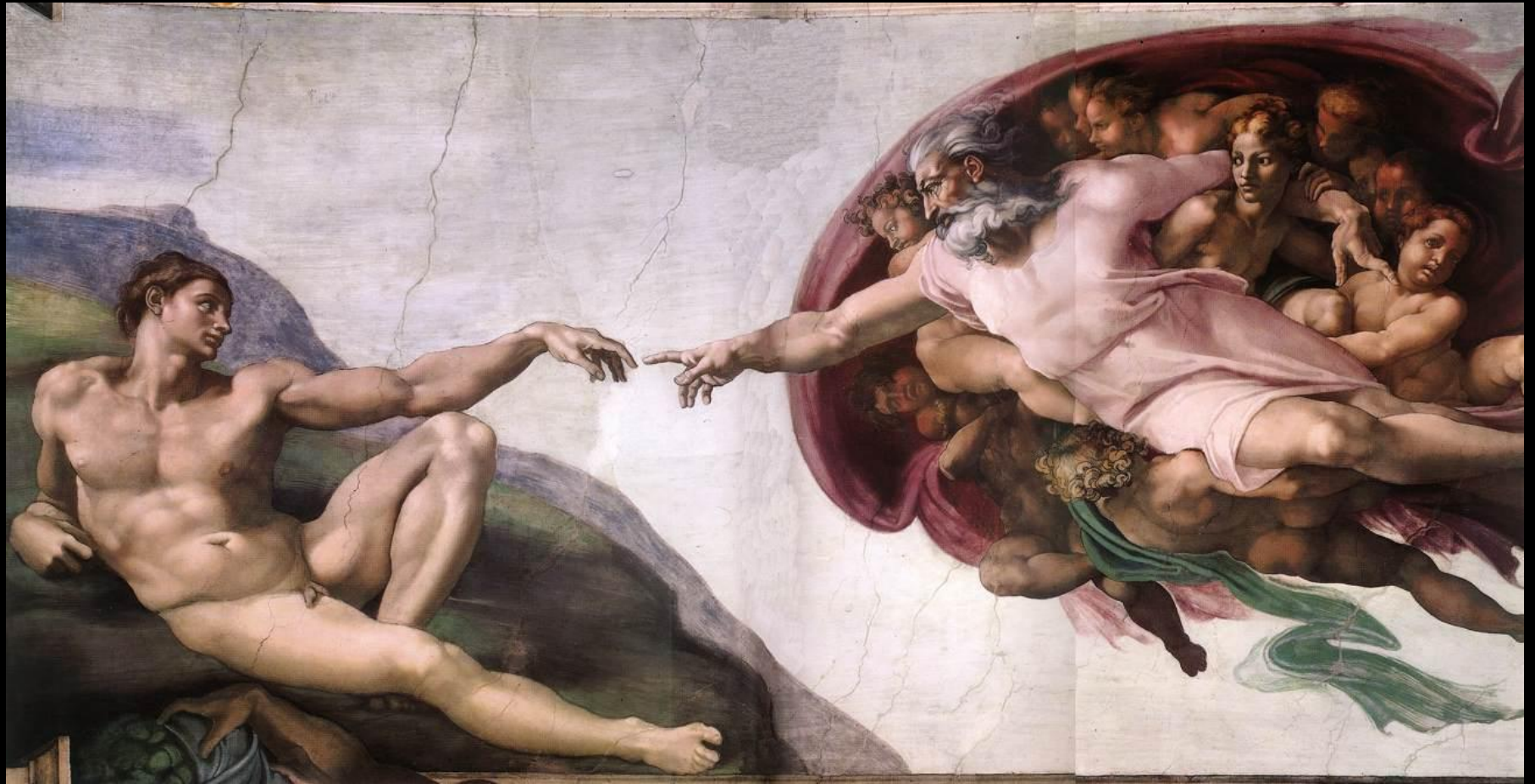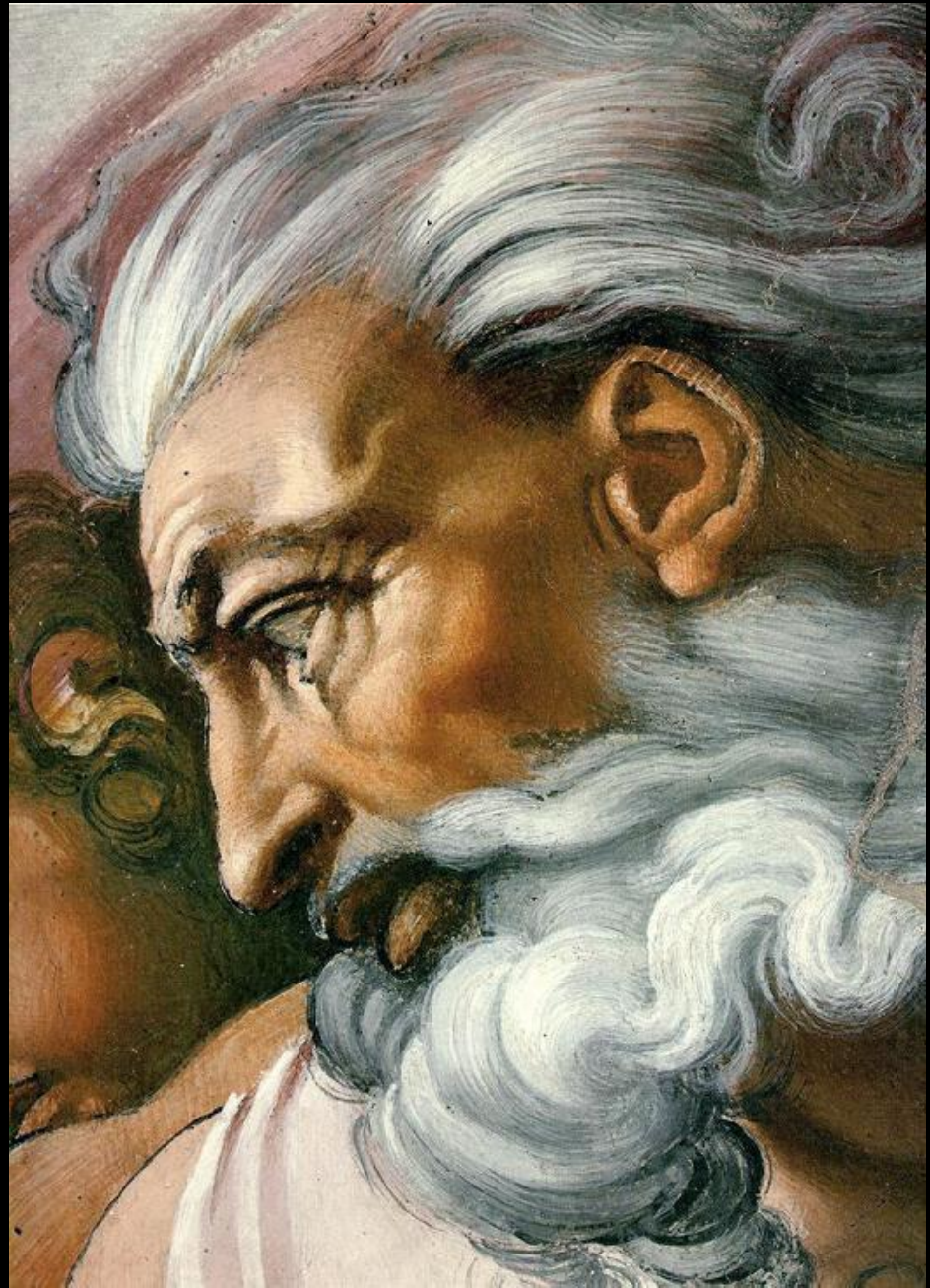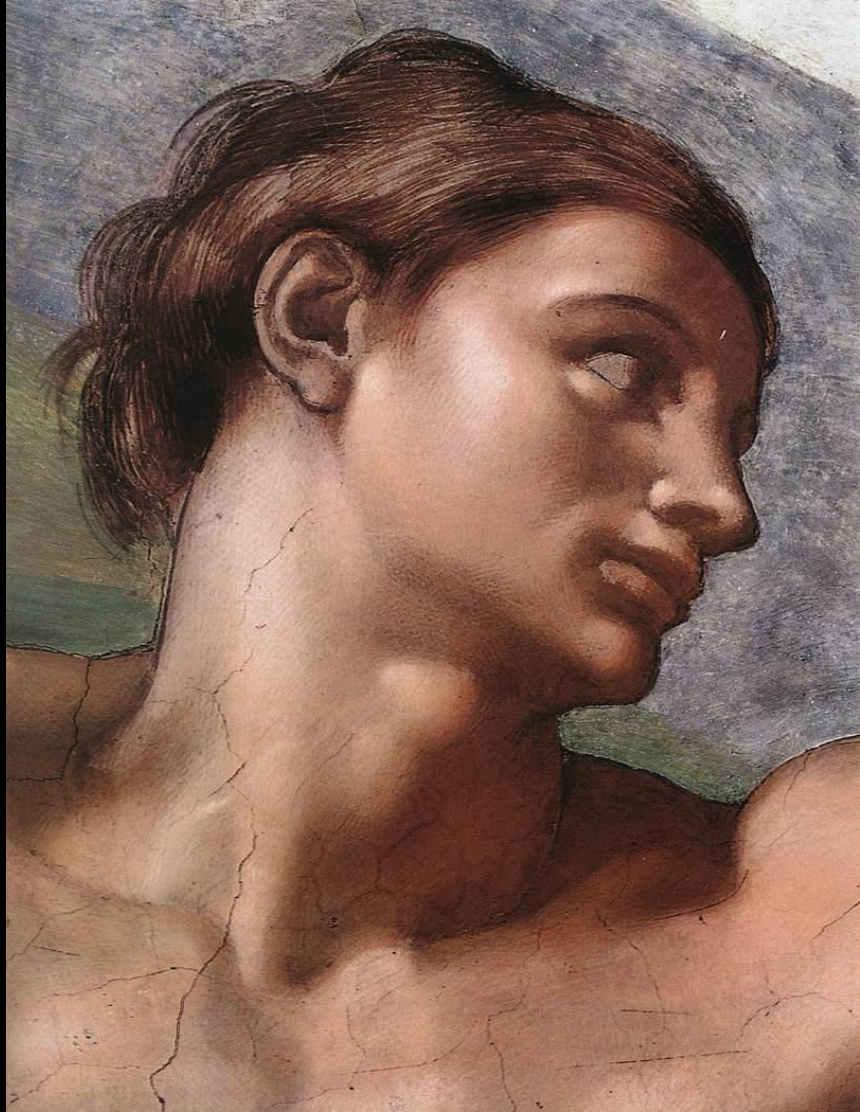
The Last Supper   Leonardo Da Vinci   High Italian Renaissance
c. 1495-1498
-strong linear perspective-vanishing point behind Christ's head
-fresco is peeling – coffered ceiling- overlapping figures add to depth
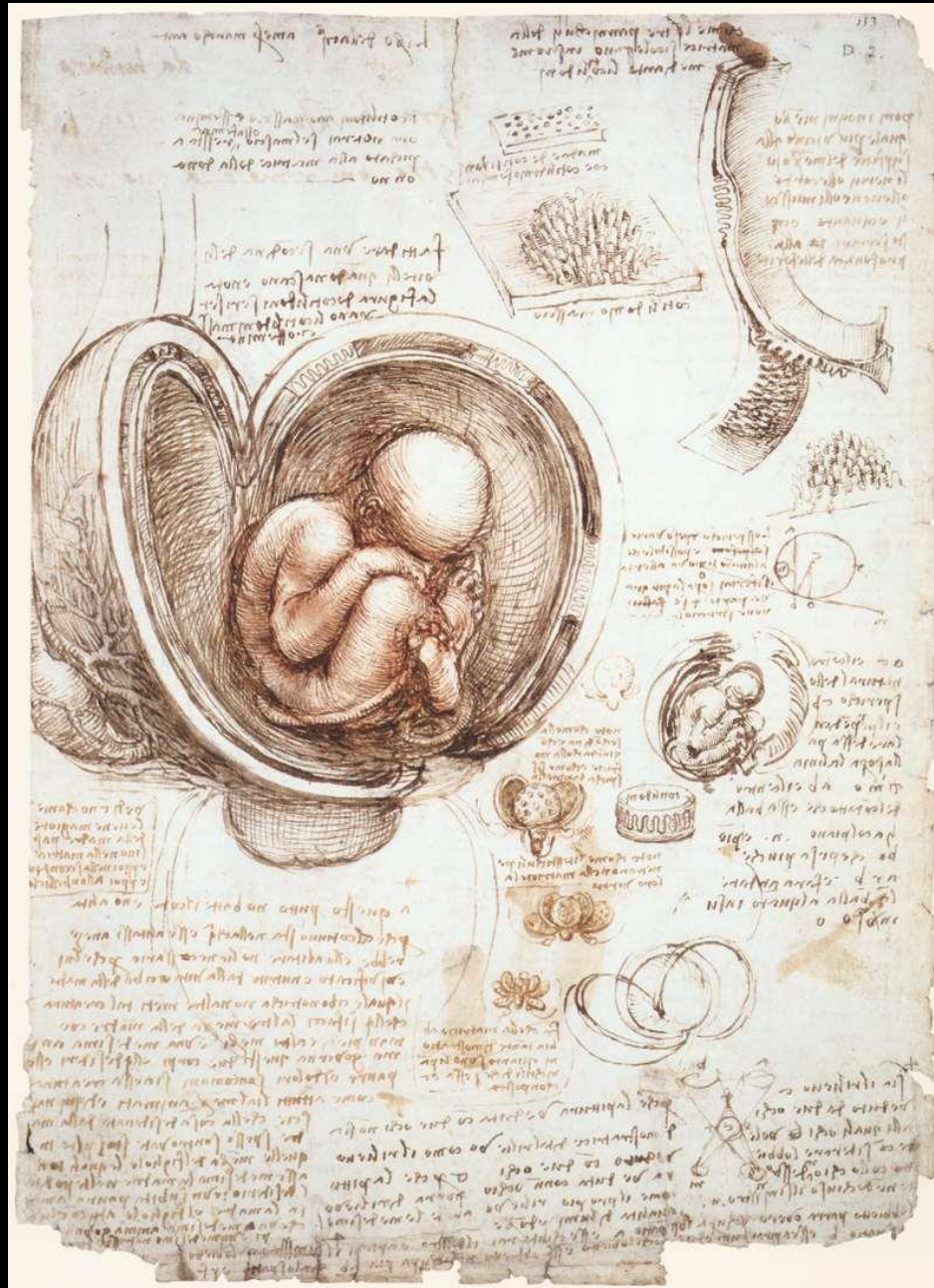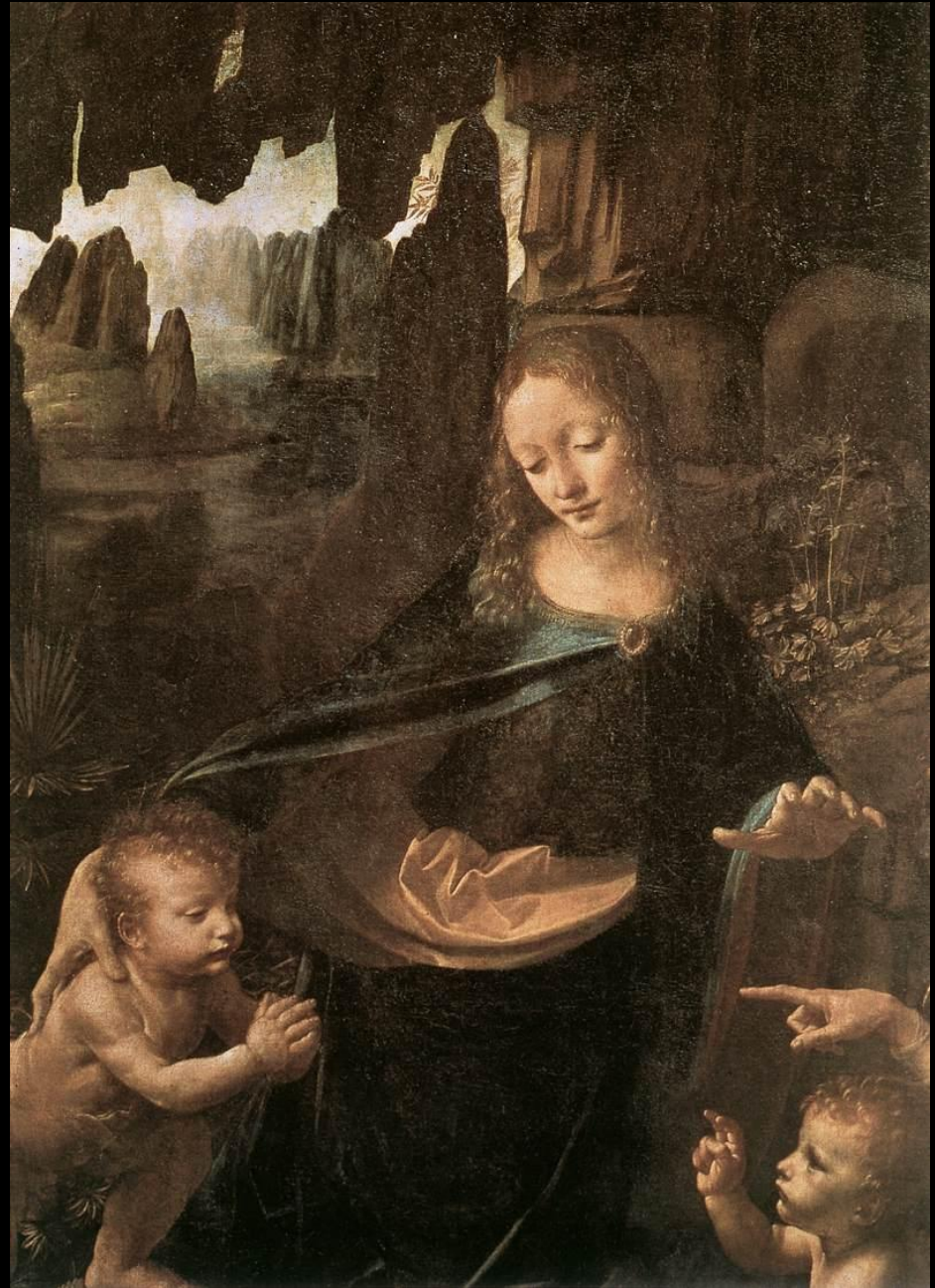
Baby in the Womb
c. 1510
Leonardo Da Vinci
High italian renaissance

-exemplified Da Vinci's exploration of human anatomy
-part of his many sketchbooks
-illustrated uterine & fetal anatomy

Madonna of the Rocks
c. 1483-86
High Italian Renaissance
Leonardo Da Vinci

-sfumato technique of hazy background
-triangular composition
-detailed anatomy included the "chubbiness" of babies; Jesus and John the baptist
-"sacre conversatione" "sacred conversation"
- chiaroscurro- strong contrast between light & dark values.

Mona Lisa   Da Vinci
High Italian Renaissance
c. 1503-1506

This figure of a woman, dressed in the Florentine fashion of her day and seated in a visionary, mountainous landscape, is a remarkable instance of Leonardo's sfumato technique of soft, heavily shaded modeling. The Mona Lisa's enigmatic expression, which seems both alluring and aloof, has given the portrait universal fame.
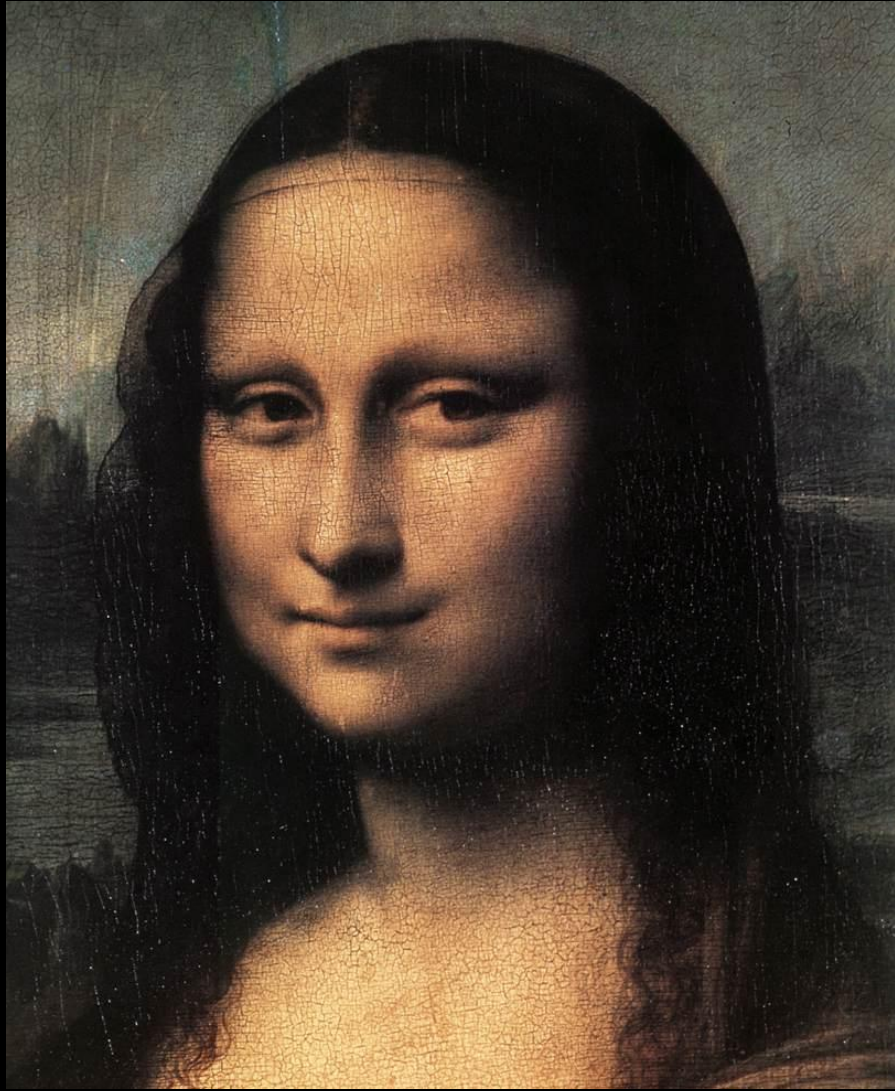
The School of Athens   Raphael Sanzio
c. 1509 High Italian Renaissance

The School of Athens is a depiction of philosophy. The scene takes place in classical times, as both the architecture and the garments indicate. Figures representing each subject that must be mastered in order to hold a true philosophic debate - astronomy, geometry, arithmetic, and solid geometry - are depicted in concrete form. The arbiters of this rule, the main figures, Plato and Aristotle, are shown in the centre, engaged in such a dialogue.

The School of Athens represents the truth acquired through reason. Raphael does not entrust his illustration to allegorical figures, as was customary in the 14th and 15th centuries. Rather, he groups the solemn figures of thinkers and philosophers together in a large, grandiose architectural framework. This framework is characterized by a high dome, a vault with lacunar ceiling and pilasters. It is probably inspired by late Roman architecture or - as most critics believe - by Bramante's project for the new St Peter's which is itself a symbol of the synthesis of pagan and Christian philosophies.

The figures who dominate the composition do not crowd the environment, nor are they suffocated by it. Rather, they underline the breadth and depth of the architectural structures. The protagonists - Plato, represented with a white beard (some people identify this solemn old man with Leonardo da Vinci) and Aristotle - are both characterized by a precise and meaningful pose. Raphael's descriptive capacity, in contrast to that visible in the allegories of earlier painters, is such that the figures do not pay homage to, or group around the symbols of knowledge; they do not form a parade. They move, act, teach, discuss and become excited.

The painting celebrates classical thought, but it is also dedicated to the liberal arts, symbolized by the statues of Apollo and Minerva. Grammar, Arithmetic and Music are personified by figures located in the foreground, at left. Geometry and Astronomy are personified by the figures in the foreground, at right. Behind them stand characters representing Rhetoric and Dialectic. Some of the ancient philosophers bear the features of Raphael's contemporaries. Bramante is shown as Euclid (in the foreground, at right, leaning over a tablet and holding a compass). Leonardo is, as we said, probably shown as Plato. Francesco Maria Della Rovere appears once again near Bramante, dressed in white. Michelangelo, sitting on the stairs and leaning on a block of marble, is represented as Heraclitus. A close examination of the intonaco shows that Heraclitus was the last figure painted when the fresco was completed, in 1511. The allusion to Michelangelo is probably a gesture of homage to the artist, who had recently unveiled the frescoes of the Sistine Ceiling. Raphael - at the extreme right, with a dark hat - and his friend, Sodoma, are also present (they exemplify the glorification of the fine arts and they are posed on the same level as the liberal arts).

The fresco achieved immediate success. Its beauty and its thematic unity were universally accepted. The enthusiasm with which it was received was not marred by reservations, as was the public reaction to the Sistine Ceiling.