

## **Chapter 21: Early Renaissance in Italy**

- The Italian culture continued to mature because of several factors: spread of humanism, political and economic fluctuations, and abundance of artistic talent.
- The Medici family were avid Humanists and were huge patrons of art during the Renaissance, they started first public library since the ancient world, spending over 20 million on books and manuscripts collecting

### **Art Concepts:**

- Rebirth of classical ideals in lit/history/philosophy- impact on art
- Spirit of humanism: secular (non-religious) over the spiritual brought about fame and honor
- New theories on perspective, made possible scale drawings, maps, charts, graphs, and diagrams, which laid the foundations for modern science and technology.
- Greater understanding of anatomy/ nudes revived
- Architecture- light spaces in a balanced environment

### **Reading:**

- Pg. 578 *Depicting Objects in Space*
- Pg. 585 *Imitation and Emulation*
- Pg. 589 *Honoring God and Family*

**Activity:** One Point Perspective Drawing Project

### **Vocab**

**Humanism-** an emphasis on education and on expanding knowledge (especially of classical antiquity), the exploration of individual potential and a desire to excel, and a commitment to civic responsibility and moral duty.

**Rusticated-**

**Orthogonal-**

**Pilaster-**

**“Quattrocento”-**

**Trompe l’oeil-**  
(fools the eye)

# Chapter 21

N = name D = date (century) P/S = Period/Style A = artist or architect  
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21-1



**N:**Sacrifice of Isaac **D:**1401 **P/S:**Italian Renaissance  
**A:**Filippo Brunelleschi **Pa:**the Wool Merchant's Guild **L:**Florence, Italy  
**C:** -the Arte di Calimala (The Wool Merchant's Guild) sponsored a \_\_\_\_\_ for the design of the doors of the Florence Baptistery, each entrant had to submit a relief design of \_\_\_\_\_ being sacrificed. These 2 panels were the finalists.  
-this panel shows Abraham shows the \_\_\_\_\_ of Abraham having to summon the courage to kill his son, lunging forward, drapery flying, exposing his son's throat to the knife, the \_\_\_\_\_ darting in from the left to stop Abraham, grabbing his arm, he represents everything from the story, including the \_\_\_\_\_ that was provided by God.  
-overall emphasis on \_\_\_\_\_ emotion

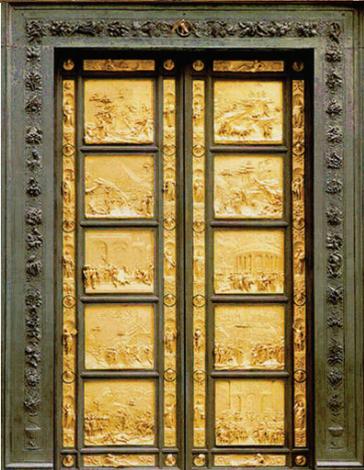
**N:** gilded bronze relief 1' 9" X 1' 5"

21-2



**N:**Sacrifice of Isaac **D:**1401 **P/S:**Italian Renaissance  
**A:**Lorenzo Ghiberti **Pa:**The Wool Merchant's Guild **L:**Florence, Italy  
**C:** -Ghiberti's was chosen as the \_\_\_\_\_  
-focus on smoothness and grace, Abraham in gothic \_\_\_\_\_ pose, & is seen contemplating the act he is about to commit,  
-Isaac is seen beautifully posed and rendered, and first classicizing \_\_\_\_\_ since antiquity (Greece and Rome) (compare to 5-80)  
- \_\_\_\_\_ has an antiquity feel to it,  
-the rocky landscape projects \_\_\_\_\_ and the angel has an illusionistic device applied to it to make it look like it is flying \_\_\_\_\_ the viewer or out of the background, called \_\_\_\_\_.  
- he took \_\_\_\_\_ in being chosen as the winner and boasted of his great achievement.  
-He later constructed a \_\_\_\_\_ panel door for the church

21-4



**N:**Gates of Paradise, east doors, Baptistery of Florence Cathedral  
**D:**1425-1452 **P/S:**Italian Renaissance  
**A:**Lorenzo Ghiberti **Pa:** \_\_\_\_\_ **L:** Florence, Cathedral  
**C:** -this set of doors was actually his \_\_\_\_\_ set for the east side. The competition set was moved to the north doorway.  
-ten panels with depictions from the \_\_\_\_\_,  
-using painting techniques to achieve a greater \_\_\_\_\_ distance in the relief sculptures, incorporating \_\_\_\_\_ perspective (show closeup)  
-things were created \_\_\_\_\_ up close, & \_\_\_\_\_ as they recede, just like they do in nature.

**N:** gilded bronze relief, 17' high

21-8



**N:**Habbakuk (Prophet Figure) **D:**1425 **P/S:**Italian Renaissance  
**A:**Donatello **Pa:**officials in charge of cathedral projects  
**L:**Campanile (Bell tower) Florence Cathedral, Florence  
**C:** -Donatello is a master \_\_\_\_\_, he reintroduced contrapposto  
-built to be displayed \_\_\_\_\_ feet off the ground, folds were exaggerated and he made some distortions in order to make it look proportional from the ground  
-this statue is more known as Zuccone, which means " \_\_\_\_\_"  
-harsh realism, his face is bony, lined, and taut. also bald reminiscent of \_\_\_\_\_ portraits  
- \_\_\_\_\_ personality, nostrils flared, glaring eyes, mouth agape, as if he is seeing the disasters that he would later prophesy about.

**N:** marble, 6' 5" high

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21-10



**N:** Tribute Money **D:** 1427 **P/S:** Italian Renaissance **A:** Masaccio  
**Pa:** owner of the family chapel **L:** Santa Maria del Carmine, Florence, Italy  
**C:** -contributed more in such a short amount of time to a new development than any other painter in history, his life cut short at age \_\_\_\_\_.  
 -he introduced new \_\_\_\_\_ ideas that were used by other renaissance artists for generations to come.  
 -in tribute money, tax \_\_\_\_\_ wants a tax before entering Capernum, Jesus directs \_\_\_\_\_ to the shore of Lake Galilee where he finds a fish with a half drachma ( \_\_\_\_\_ ) in its mouth, he then pays the tax collector  
 -an \_\_\_\_\_ light source strikes the figures casting dark shadows, and lighting up other areas,  
 -the figures express bodily \_\_\_\_\_ and \_\_\_\_\_, suggest bones, giving it a real and natural look, like they are alive and breathing, he made composition with one point perspective on

21-11



**N:** Expulsion of Christ **D:** 1425 **P/S:** Italian Renaissance **A:** Masaccio  
**Pa:** owner of the family chapel **L:** Santa Maria del Carmine, Florence, Italy  
**C:** -sharply slanted \_\_\_\_\_ from an outside source creates deep relief, structurally real and illusion of body weight, \_\_\_\_\_ background,  
 -Adam's \_\_\_\_\_ clearly on the ground mark the human presence on Earth, Eve's \_\_\_\_\_ is clearly evident with her mouth crying out,  
 -angel does not force them out physically but they seem to be stumbling out blinded by their \_\_\_\_\_, driven by the angel's will and their own despair

**N:** fresco

21-12

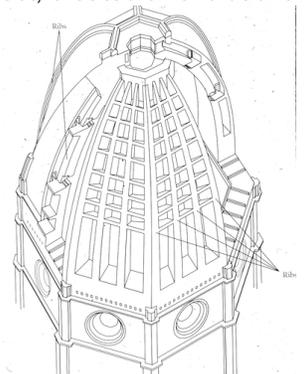


**N:** Holy Trinity **D:** 1428 **P/S:** Italian Renaissance **A:** Masaccio  
**Pa:** Lorenzo Lenzi and his wife **L:** Santa Maria Novello, Florence, Italy  
**C:** embodies \_\_\_\_\_ based on observation and mathematics in perspective  
 -scene depicted as if in a coffered \_\_\_\_\_-vaulted chapel, like a Roman triumphant arch, Virgin and Saint John on sides, \_\_\_\_\_ above Jesus, supporting the arms of the cross, the \_\_\_\_\_ of the Holy Spirit of God hovers between Jesus's head and the Father's, also the \_\_\_\_\_ are included  
 -perspective in the manner of Brunelleschi, \_\_\_\_\_ at the foot of the cross, vanishing point pulls two views together, the \_\_\_\_\_ & the cross,  
 -the ascending \_\_\_\_\_ of figures leads the viewer from the despair of death to the hope of resurrection and eternal life

21-13



**N:** Florence Cathedral **D:** 1420-1436 **P/S:** Italian Renaissance  
**A:** Filippo Brunelleschi **Pa:** Florence officials **L:** Florence, Italy  
**C:** -recognized as the first \_\_\_\_\_ architect, created a revolutionary system of geometric linear perspective  
 -had to solve the \_\_\_\_\_ problem on the unfinished Florence Cathedral, by inventing a double shell around a set of \_\_\_\_\_ that are unseen within structure, never seen before, also a heavy \_\_\_\_\_ sets on the top of the dome,

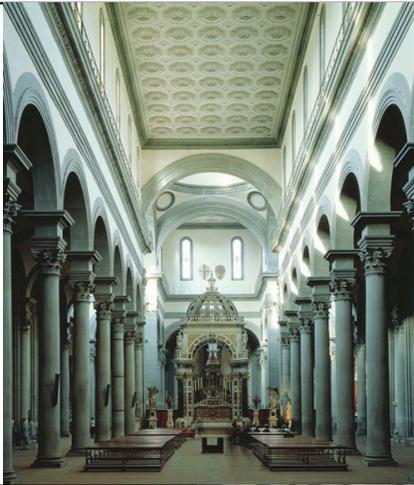


**N:** span of dome 140 feet

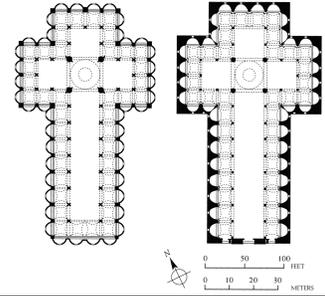
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21-15

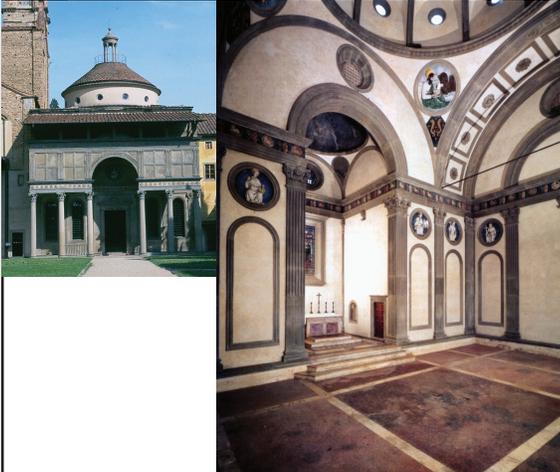


**N:** Santo Spirito **D:** 1436 **P/S:** Italian Renaissance  
**A:** Filippo Brunelleschi **Pa:** unknown **L:** Florence, Italy  
**C:** \_\_\_\_\_ building, gives a longitudinal design the feel of a centrally planned one, with the \_\_\_\_\_ at the top of the crucifix square, everything looks the same no matter what side you are standing on and looking at center. He also left no wall space for \_\_\_\_\_ as he did not want to break up the rhythmic \_\_\_\_\_ of the interior, design is very \_\_\_\_\_ balanced and represents the new Renaissance spirit that placed its faith in \_\_\_\_\_ rather than \_\_\_\_\_



**N:**

21-17  
21-19



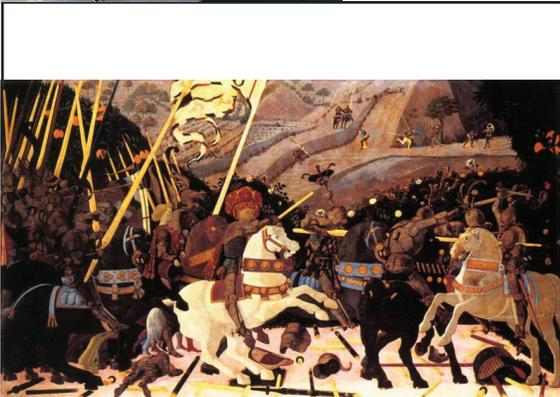
**N:** Pazzi Chapel **D:** 1440-1460 **P/S:** Italian Renaissance  
**A:** Filippo Brunelleschi **Pa:** Pazzi Family **L:** Santa Croce, Florence, Italy  
**C:** -he was intrigued by the centrally planned buildings of Rome, especially \_\_\_\_\_  
-One of the first \_\_\_\_\_ Renaissance buildings  
-Given by the Pazzi family as a way to show their piousness (\_\_\_\_\_) and devotion to God.  
-all emphasis placed on central dome, white plaster walls offset by gray stone called *pietra serena* (\_\_\_\_\_)  
-again used a basic unit to allow for \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, & regularly proportioned space.  
-Medallions in Pendentives are glazed terracotta reliefs representing the \_\_\_\_\_, also twelve apostles in the pilaster-framed wall panels-add striking color to the otherwise tranquil interior

21-20  
21-21



**N:** Facade of the Palazzo Medici-Riccardi **D:** 1445 **P/S:** Italian Renaissance  
**A:** Michelozzo di Bartolommeo **Pa:** Medici Family **L:** Florence, Italy  
**C:** -Cosimo De' Medici, head of the wealthy and powerful Medici Family wanted a \_\_\_\_\_ built but did not want it overly pompous as he wanted to maintain a \_\_\_\_\_, wielding his power from behind the scenes, rejected \_\_\_\_\_ design  
Bartolommeo, a collaborator with Donatello on several sculptures, was chosen to build it, it was still greatly influenced by Brunelleschi,  
-a simple, massive structure, heavily \_\_\_\_\_ blocks on lower level emphasize strength, each level broken up by stringcourses (\_\_\_\_\_), smoother surfaces on each higher level, cornice is an effective lid defining proportions, is built around an open colonaded \_\_\_\_\_, the round-arched colonnade closely resembles other buildings by Brun. This internal court surrounded by an arcade was the \_\_\_\_\_ and inspired a long line of descendants in Renaissance architecture

21-22



**N:** Battle San Romano **D:** 1455 **P/S:** Italian Renaissance  
**A:** Paolo Uccello **Pa:** Medici Family **L:** Florence, Italy  
**C:** -this scene commemorates the Florentine \_\_\_\_\_ over the Sienese in 1432,  
-also acknowledges the \_\_\_\_\_ family, the bright orange fruit behind the spear shafts, were known as Mela Medica (\_\_\_\_\_ apples), the medici name means "\_\_\_\_\_" so these fruits were perfect symbolic image for them  
-a focus on \_\_\_\_\_ is evident, with broken lances on the ground creating a checkerboard effect, also has farther landscape in the background, he tried to render subjects in their full 3-dimensionality

**N:** tempera on wood 6' X 10.5'

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21-23



**N:**David **D:**1420-1450 **P/S:**Italian Renaissance  
**A:**Donatello **Pa:**Medici Family **L:**Florence, Italy  
**C:** -first \_\_\_\_\_ nude statue since ancient times, this is a depiction of David the biblical figure who slayed the \_\_\_\_\_ Goliath. You can see the classical \_\_\_\_\_ stance and the sensuousness of Greek gods.  
-The Medici's loved the \_\_\_\_\_ poses and formats  
-David had become a symbol for Florence of \_\_\_\_\_ & \_\_\_\_\_  
-standing on Goliath's severed head,  
- \_\_\_\_\_ has a very classic look

**N:**bronze, 5' high

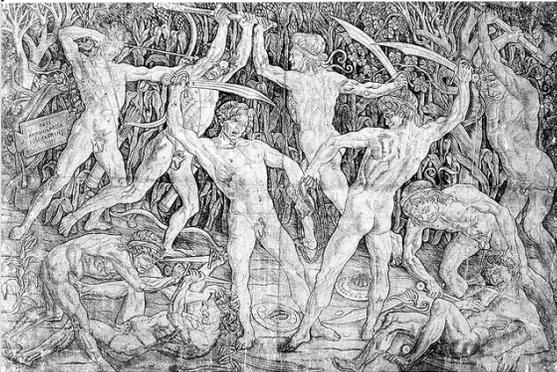
21-25



**N:**Hercules and Antaeus **D:**1475 **P/S:**Italian Renaissance  
**A:**Antonio Pollaiuolo **Pa:**Medici **L:**Florence, Italy  
**C:** -exhibits the stress and strain of the human figure in \_\_\_\_\_ action  
-departs from \_\_\_\_\_ that dominated sculptural art of the middle ages  
-represents a great \_\_\_\_\_ match as seen on Euphronios's Greek vase  
-everytime Hercules would throw him down he would gain strength from the \_\_\_\_\_ so he strangled him around his waist, depicted it at the point of highest struggle, Hercules also was on the Florentine \_\_\_\_\_ since the 13th century so it furthered to embed the Medici family in with the Florentine \_\_\_\_\_

**N:** bronze 1' 6" high

21-26



**N:**Battle of the ten Nudes **D:**21-26 **P/S:**Italian Renaissance  
**A:**Antonio Pollaiuolo **Pa:**unknown **L:**Florence, Italy  
**C:** -further emphasis on human figures in \_\_\_\_\_  
-he developed a figure as if without \_\_\_\_\_, with all the muscle fibers and tendons, body so \_\_\_\_\_ and tight, shows all angles of figures in different poses,  
he shows all of the muscles \_\_\_\_\_ at one time, \_\_\_\_\_ later observed that only some muscles are flexed while others are relaxed

**N:** engraving 1'3" X 1' 1" with parralel hatching lines

21-27



**N:**Birth of Venus **D:**1482 **P/S:**Italian Renaissance  
**A:**Sandro Botticelli **Pa:**Medici **L:**Florence, Italy  
**C:** -best known \_\_\_\_\_ of the Medicis  
-this was based on a \_\_\_\_\_ of the same name written by Angelo Poliziano, one of the leading \_\_\_\_\_ of the day,  
-Zephyrus, the \_\_\_\_\_ wind, blows Venus (carried on \_\_\_\_\_) to her sacred island, Cyprus. The nymph meets her with a mantle to wrap around her, the \_\_\_\_\_ move all the figures without effort, drapery moves as do the rose petals,  
-his \_\_\_\_\_ representation of Venus was an innovation of the times, could have been controversial but not questioned with new Renaissance  
-seen as more of a \_\_\_\_\_ poetry

**N:** tempera on canvas, 5'8" X 9'1"

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21-29



**N:**Gattamelata **D:**1445 **P/S:**Italian Renaissance  
**A:**Donatello **Pa:**Republic of Venice **L:**Padua, Italy  
**C:** -first to \_\_\_\_\_ the equestrian statue of Roman Marcus Aurelius  
- \_\_\_\_\_ are appropriate and does not look like he is too big for horse, he \_\_\_\_\_ his horse by force of character not size,  
-together the two show an image of \_\_\_\_\_ power, horses foot on \_\_\_\_\_  
-the \_\_\_\_\_ is seen as intelligent, ambitious, courageous, and from humble origins yet able to rise to a commanding position=The \_\_\_\_\_ of the Renaissance man  
-the horse is almost standing \_\_\_\_\_ or coming to a slow stop

**N : 11' X 13' Bronze**

21-30



**N:**Bartolommeo Colleoni **D:**1483 **P/S:**Italian Renaissance  
**A:**Verrocchio **Pa:**Bartolommeo Colleoni **L:**Venice, Italy  
**C:** -emulated \_\_\_\_\_ equestrian statue  
-dominating, \_\_\_\_\_ figure  
-the horse is moving in a sort of \_\_\_\_\_ manner, arching and curving its neck, while the commander shifts his whole weight to the \_\_\_\_\_ in a twisting motion  
-the horse and rider in \_\_\_\_\_ muscles creates a very brute strength feeling to the statue, \_\_\_\_\_ might

**N: bronze, 13' high**

21-33



**N:**Palazzo Rucellai **D:**1452-1470 **P/S:**Italian Renaissance  
**A:**Leon Battista Alberti **Pa:**Rucellai Family **L:**Florence, Italy  
**C:** -gives \_\_\_\_\_ elements to contemporary buildings  
- \_\_\_\_\_ pilasters which support full entablatures define each story,  
-creates the sense of making the top feel lighter by changing the \_\_\_\_\_ on each story, first story=Etruscan Doric, second story=Ionic, third story=Corinthian  
-modeled this use of the varying capitals after the \_\_\_\_\_ but he chose to keep the columns \_\_\_\_\_ which created a very flat wall verses the deep round columns.

**N:**

21-36



**N:**Annunciation **D:**1440 **P/S:**Italian Renaissance  
**A:**Fra Angelico **Pa:**Dominican Monks of San Marco **L:**Florence, Italy  
**C:** -The Dominican \_\_\_\_\_ dedicated their lives to ones of prayer and work and their compound was very \_\_\_\_\_, Fra Angelico was hired to paint a series of frescos that would serve to \_\_\_\_\_ them in their lives of religious devotion  
-this painting is a \_\_\_\_\_ depiction of Mary and archangel Gabriel, & was places above the stairwell heading into the \_\_\_\_\_ quarters, an inscription at the bottom reads, "As you venerate, while passing before it, this figure of the intact Virgin, beware lest you omit to say a \_\_\_\_\_  
-a very \_\_\_\_\_ and \_\_\_\_\_ display by the artist

**N: fresco, 7'1" X 10' 6"**

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21-37



**N:**Last Supper **D:**1447 **P/S:**Italian Renaissance  
**A:**Castagno **Pa:**Benedictine Nuns **L:**Florence, Italy  
**C:** -he was commissioned to paint a series of frescoes for the Sant' Appolonia \_\_\_\_\_ in Florence for the Benedictine nuns  
-Christ and his 12 disciples, focus on \_\_\_\_\_  
-depicts most of the apostles sort of \_\_\_\_\_,  
Judas (the \_\_\_\_\_) sits on the opposite side of the table, alone,  
-paintings on the back walls are made to look like polished \_\_\_\_\_  
(a look back to the \_\_\_\_\_ of painting)

**N: Fresco, 15' X 32'**

21-40



**N:**Christ Delivering the Keys of the Kingdom to St. Peter **D:**1481  
**P/S:**Italian Renaissance **A:**Perugino **Pa:** Pope Sixtus IV **L:**Sistine Chapel, Vatican, Rome, Italy  
**C:** -The \_\_\_\_\_ summoned a group of artists (including Botticelli, Ghirlandaio, & Luca Signorelli) to decorate the new Sistine Chapel,  
-Depicts Christ giving the keys of the kingdom to Peter, an event the papacy had said from the beginning laid claim to their \_\_\_\_\_ over the Roman Catholic Church, ( \_\_\_\_\_ ) and surrounding them is an imaginary gathering of the 12 disciples of Christ and contemporary \_\_\_\_\_ figures. the floor converges with lines toward the door of a central plan temple, two triumphant \_\_\_\_\_ on either side,  
-Christ and Peter flank the \_\_\_\_\_ which is the vanishing point, emphasis placed on the center axis of the painting,  
- \_\_\_\_\_ science allowed the artist to organize the action systematically

21-41  
21-43



**N:**Sant'Andrea **D:**1470 **P/S:**Italian Renaissance  
**A:**Leon Battista Alberti **Pa:**Marquis Gonzaga **L:**Mantua, Italy  
**C:** - \_\_\_\_\_ of the princely court of Mantua, Gonzaga commissioned Alberti to construct a new church,  
-Alberti locked together 2 Roman architectural motifs, the \_\_\_\_\_ with the \_\_\_\_\_, facade pilaster ran all the way up the three stories  
-inside included a massive \_\_\_\_\_ vault, which brings to mind the large Roman buildings, did away with the \_\_\_\_\_ and instead made a huge hall with chapels branching off from the sides, something that had not been done for a \_\_\_\_\_ years

21-46



**N:**  
**N:**Ceiling of the Room of the Newlyweds **D:**1474 **P/S:**Italian Renaissance  
**A:**Mantegna **Pa:**Marquis Gonzaga **L:**mantua, Italy  
**C:** -ruler of the princely court of Mantua, Gonzaga commissioned Mantegna to decorate the interior Camera degli Sposi,  
-he accomplished a great feat by successfully decorating whole room with \_\_\_\_\_ devices, and in a sense painted \_\_\_\_\_ the walls, recalls elements from Roman painters at Pompeii with the \_\_\_\_\_ painting techniques  
-first *di sotto in su* ( \_\_\_\_\_ ) perspective of a ceiling, viewer becomes the \_\_\_\_\_, peacock represents \_\_\_\_\_, Jupiter's bride who oversees lawful marriages

**N: Fresco, 8'9" in diameter**

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**N:** Damned Cast into Hell **D:** 1499 **P/S:** Italian Renaissance  
**A:** Luca Signorelli **Pa:** L: Orvieto Cathedral, Orvieto, Italy  
**C:** -Florence was taken over by a Dominican Monk named Savonarola condemned \_\_\_\_\_ and banished the Medici and other wealthy patrons from Florence, depriving local artists of their patrons, art \_\_\_\_\_  
 -further developed a wide variety of figures in violent action of various \_\_\_\_\_, depicts the \_\_\_\_\_ and those who are damned to hell, Saint Michael and his angels are throwing the damned into hell where they are being \_\_\_\_\_,  
 -each pose is clearly a \_\_\_\_\_ from a model,  
 -terror and rage moving like a \_\_\_\_\_ across the figures  
 -the demons have \_\_\_\_\_ hair, and skin the color of putrefying flesh, are depicted with ferocious \_\_\_\_\_

1-4

**N:** \_\_\_\_\_ **D:** \_\_\_\_\_ **P/S:** \_\_\_\_\_  
**A:** \_\_\_\_\_ **Pa:** \_\_\_\_\_ **L:** \_\_\_\_\_  
**C:** \_\_\_\_\_  
**N:** \_\_\_\_\_

1-11

**N:** \_\_\_\_\_ **D:** \_\_\_\_\_ **P/S:** \_\_\_\_\_  
**A:** \_\_\_\_\_ **Pa:** \_\_\_\_\_ **L:** \_\_\_\_\_  
**C:** \_\_\_\_\_  
**N:** \_\_\_\_\_

1-7

**N:** \_\_\_\_\_ **D:** \_\_\_\_\_ **P/S:** \_\_\_\_\_  
**A:** \_\_\_\_\_ **Pa:** \_\_\_\_\_ **L:** \_\_\_\_\_  
**C:** \_\_\_\_\_  
**N:** \_\_\_\_\_