**Florentine Renaissance Art/ Early Renaissance 15th and 16th Century**

***Art Across Time:*** Chapter 13 Florentine Art, pgs. 466-484; 487-513 and other available resources, the Internet, the library, etc.

**Context:**

Republic of Florence was ruled by Cosimo Medici and by 1434 his Neo-platonic academy:

Next came Piero Medici

Then Lorenzo Medici who was exiled in 1494

During these sixty years there was tremendous advancement of humanistic and

scientific knowledge.

Wealth expanded in the merchant class and guilds:

Florence developed into a powerful and wealthy Republic

The Medici’s and a few merchant families controlled the politics.

Thus, merchant and artisan class challenged the entrenched position of nobility

International trade and Banking continued:

Cities continued to grow economically and increase in population

National states Expanded

Increased discoveries soared due to the ability to navigate the globe.

Humanism-New World View of the individual’s relationship with the world

Artists’ social position emerged to equal in stature to their patrons:

Artists as heroes

Divine inspiration

Genius

Intellectual approach to beauty and art:

The rediscovery oflinear perspective

Mathematics

Ratio

Module

Proportion

Harmony

Balance

Symmetry

Beauty

**History:**

* 1. Florence was divided by the **Ghibellines** who are loyal to the aristocrats and the **Guelphs** (Middle Class) who are loyal to the Pope.
  2. The Ottomans put an end to the “Eastern Roman Empire in 1453
  3. Church in Rome becomes a military and political force prone to abuses of power and wealth
  4. Savonarola preaches reform, controls city by 1494 leading to a “*Bonfire of the Vanities.”*

**Vocabulary and Techniques:**

Scientific Naturalism

Classical Humanism

Renaissance Individualism

Neo-platonic Academy

Allegorical Painting

International Style

Perspective (one and two Point)

Atmospheric perspective

Pictorial relief

Rusticated stone

“site specific” paintings

Ratio

Chiaroscuro

Quatrefoil

Synoptic organization

Optical beauty

**Works of Art:**

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| --- | --- | --- |
| **Artist** | **Painting** | **Date** |
| Masaccio | *Brancacci Chapel; Tribute Money; Holy Trinity* | 1424 |
| Da Fabriano | *Adoration of the Magi* altarpiece in the International Style | 1424 |
| Fra Angelico | *Annunciation* and *Monasteryof San Marco* frescoes | 1450 |
| Della Francesco | *Proving the True Cross, Resurrection, Enthroned Madonna* | 1460 |
| Uccello | Battle of San Romano and perspective drawings of objects | 1460 |
| Filippo Lippi | Madonna and Child | 1460 |
| Botticelli | Birth of Venus, Primavera; Madonna; Adoration of the Magi | 1480 |
| Perugino | *Christ Delivering the Keys of the Kingdom to St. Peter* | 1483 |
| Ghiriandalo | *Giovanna Tornabuoni, Birth of the Virgin* | 1490 |
| Mantegna | *Gonzaga Family; Saint James Lead to martyrdom; Dead Christ* | 1499 |
| **Sculptor** | ***Sculpture*** | **Date** |
| Ghiberti | North and east doors of the Baptistry Florence Cathedral | 1404-1454 |
| Di Banco | The Four Saints | 1416 |
| Donatello | *St. Mark; St. George; David; Mary Magdalene* | c.1411-1460 |
| Verrocchio | *David; Equestrian Statue of Bartolommeo Colleoni* | 1470 |
| Pallalulo | *Hercules and Antaeus* | 1474 |
| **Architect** | **Architecture** | **Date** |
| Brunelleschi | *Dome of Florence Cathedral, Ospedale degli Innocenti; Pazzi Chapel Santa Croce* | 1420-1432 |
| Michelozza | *Palazzo Medici-Riccardi* | 1445 |
| Alberti | *Santa Maria Novella; Palazzo Rucellai, Sant’ Andrea in Mantua* | 1470 |

**Ideas and Concepts:**

**NOTE: Be sure to give and explain examples of art that relate to the question.**

**Introduction:**

1. Identify three underlying tenants of Humanism in 15th century Italy and use artistic examples of each one.
2. List three ways that the quest for knowledge manifested itself for the humanist of 15th Century Italy.
3. Besides the writings from the Ancient World, what other information was sought?
4. Examine and explain how artists were viewed in society and “The Princely Courts” during this time.
5. Formulate a table demonstrating the differences and similarities in Northern European paintings and those of Italian artists in the 15th and 16th Centuries.
6. Explain the role of neo-Platonism in the arts.
7. Analyze the function and purpose of patrons in art history.

**Painting:**

1. Briefly outline what is meant by the concept of “Imitation and Emulation- Artistic Values in the Renaissance.” (see handout by Cennini)
2. List the Renaissance features of Gentile da Fabriano’s, International Style *Adoration of the Magi*.
3. List four significant innovations in painting in Masaccio’s Brancacci Chapel paintings.
4. Masaccio’s *Holy Trinity* fresco embodies two principal Renaissance interests. What are they?
5. Briefly outline the conceptual and allegorical meaning of Botticelli’s *Birth of Venu*s. Highlighting its relationship with neo-platonic thought of the time and its connection with Christian belief of the soul.
6. Explain three achievements in Ghirlandaio’s works.
7. Interpret the significance of Perugino’s compositions in *Christ Delivering the Keys*.
8. What is the artistic and historical significance of Signorelli’s *Damned Cast into Hell*?

**Sculpture:**

1. Elaborate on the significant competition in Florentine art in 1401 and discuss the patron of this event.
2. Describe the metaphorical meaning and historical significance of the subject matter in the competition.
3. Why is Ghiberti’s competition panel for the doors of the Baptistery of Florence Cathedral a significant departure from previous sculptures?
4. List three differences from Ghiberti’s and Brunelleschi’s submission in the competition.
5. Describe the characteristics of Ghilberti’s Isaac and His Sons panel from the east doors facing the cathedral.
6. Classify why the judges chose Ghiberti over Brunelleschi in the competition.
7. How would you distinguish three relevant historical/significant/developments of 15th Century Florence which account for adornment of buildings such as the Or San Michele?
8. List the various purposes of the niche sculptures in the Or San Michele.
9. Why is the work of Donatella’s St. Mark so important to the history of Renaissance sculpture?
10. Explain the history of Donatello’s David in relationship to the history of sculpture.
11. Summarize the meaning of Verrocchio’s David.
12. Relate the story depicted in Pallaiuolo’s Hercules and Antaeus.

**Architecture:**

1. Outline the structural innovations of Brunelleschi’s design for the dome of Florence Cathedral.
2. What was the function of the lantern on top of the dome?
3. Explain the role of mathematics and ratio in the design of Brunelleschi’s Pazzi Chapel.
4. Briefly describe the organization of the façade of Michelozzo’s Pallazzo Medici-Riccardi.
5. Identify the contributions Alberti made to architectural history.
6. Which innovation did Alberti use in the plan of Sant’ Andrea?
7. Restate the philosophy Alberti expresses in his design of the façade of Santa Maria Novella.
8. What is the inspiration for the façade and interior of Alberti’s Sant’ Andrea?