**Florentine Renaissance Art/ Early Renaissance (c. 1400-c. 1500)**

**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:**

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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 | 1414 |
| Donatello | *St. Mark; St. George; Zuccone, David; Gattamelata; Mary Magdalene* | c.1440 |
| Verrocchio | *David; Equestrian Statue of Bartolommeo Colleoni* | 1470 |
| Pallalulo | *Hercules and Antaeus* | 1474 |
| **Architect** | **Architecture** | **Date** |
| Brunelleschi | *Dome of Florence Cathedral, Ospedale degli Innocenti* | 1424 |
| Michelozza | *Palazzo Medici-Ricardi* | 1444 |
| Alberti | *Santa Maria Novella; Palazzo Rucellai, Sant’ Andrea in Mantua* | 1470 |

**Ideas and Concepts:**

**Introduction:**

1. List three underlying tenants of Humanism in 15th century Italy.
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. Why is most Renaissance art infused with humanist ideas?
5. List three specific examples of how Renaissance ideas are expressed in the art of the time.
6. How were artists viewed in society and “The Princely Courts” during this time.

**Painting:**

1. Briefly outline what is meant by the concept of “Imitation and Emulation- Artistic Values in the Renaissance.” (see handout)
2. List the contemporary features of Gentile da Fabriano’s **International Style** *Adoration of the Magi.*
3. List four significant innovation in painting in Masaccio’s *Brancacci Chapel* paintings.
4. Masaccio’s Holy Trinity fresco embodies two principal Renaissance interests. What are they?
5. What is the significance of Pollaiuol’s *Battle of the Ten Nudes*?
6. Briefly outline the conceptual and allegorical meaning of Botticelli’s *Birth of Venus*. Highlighting its relationship with neo-platonic thought of the time and its connection with Christian belief of the soul.
7. List three achievements of Ghirlandaio’s work.
8. Make brief notes on the painting of Uccello’s *Battle of San Romano*, Castagno’s *Last Supper*, Fra Angelico’s *Annunciation* and Fra Filippo Lippi’s *Madonna and Child with Angels*.
9. What is the significance of Perugino’s compositions in Christ Delivering the Keys?
10. Make specific notes on each of Mantagna’s paintings *Camera degil Sposi,* di sotto in su, *Saint James Let to Martyrdom*, and *The Dead Christ*.
11. Make specific notes on each of Piero della Francesca’s paintings *Finding the True Cross* and *Proving of the True Cross* and *Madonna and Saints*.
12. What is the artistic and historical significance of Signorelli’s *Damned Cast into Hell* ?

**Sculpture:**

1. What significant event happened in Florentine art in 1401 and who was the patron of this event?
2. What is 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. What is the significance of Donatella’s *Feast of Herod* Bronze relief panel from the Siena Cathedral?
6. List the characteristics of Ghilberti’s *Isaac and His Sons* panel from the east doors facing the cathedral.
7. List 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. List two significant developments and innovations to the history of sculpture of di Banco’s*Quattre Santi Coranti* and explain its metaphor.
10. Why is the work of Donatella’s *St. Mark* so important to the history of Renaissance sculpture.
11. How is Donatella’s *Zuccone* different from *St. Mark?*
12. What is the history of Donatello’s *David* in relationship to the history of sculpture
13. What does Verrocchio’s *David* mean?
14. What does Pallaiuolo’s *Hercules and Antaeus* mean?
15. What is Renaissance about Donatello’s *Gattamelata* and Verrocchio’s *Bartolommeo Colleoni*?

**Architecture:**

1. What important development in painting resulted in Brunelleschi’s trip to Rome in 1402?
2. What were the structural innovations of Brunelleschi’s design for the dome of Florence Cathedral?
3. What was the function of the lantern on top of the dome?
4. Explain the role of mathematics and ratio in the design of Brunelleschi’s *Santo Spririto* and *Pazzi Chapel.*
5. Briefly describe the organization of the façade of Michelozzo’s *Pallazzo Medici-Riccardi*.
6. What contributions did Alberti make to architectural history?
7. What philosophy did Alberti express 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?*
9. What was innovative in Alberti’s plan of *Sant’ Andrea*?