

Name _____

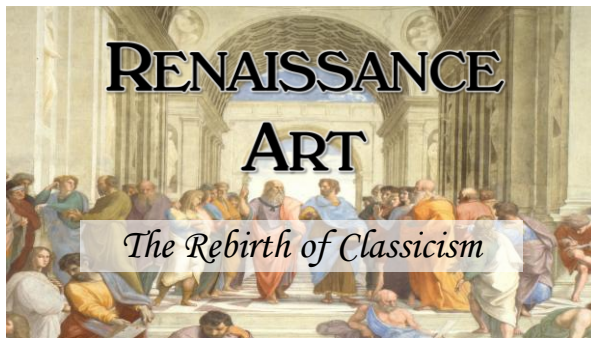
The Italian and Northern Renaissance

	Primary Profession and location	Observations from Renaissance example	Connections to Rome or Greece	Examples of humanism displayed	Explain the political, intellectual, and cultural effects of the Italian Renaissance.
Michelangelo					
Donatello					
Leonardo da Vinci					
Raphael					
Filippo Brunelleschi					
Leon Battista Alberti					

1

	Primary Profession and location	Observations from Renaissance example	Connections to Rome or Greece	Examples of humanism displayed	Explain the political, intellectual, and cultural effects of the Italian Renaissance.
Andrea Palladio					
Dante Alighieri					
Petrarch					
Giovanni Boccaccio					
Baldassare Castiglione					
Peter Bruegel the Elder					
Erasmus					

2



3

"When a mural or altarpiece came to be judged not for its pious effulgence and fitness for the spot in need of decoration, but instead for what we now call its aesthetic merit, art for art's sake was just below the horizon. Aesthetic appreciation is something more than spontaneous liking; a good eye for accurate representation is not enough; one must be able to judge and *talk about* style, technique, and originality."

— Barzun, Jacques, *From Dawn to Decadence*, Perennial, 2000, p70.

4

VIII. Renaissance Art and Architecture

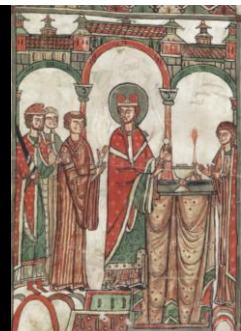


- The proliferation of portraiture and its significance
- The depiction of nudes
- Nudity in medieval art
- Imitation of nature was a primary goal
- Pagan scenes and myths were popular subjects with no apologies to the Church

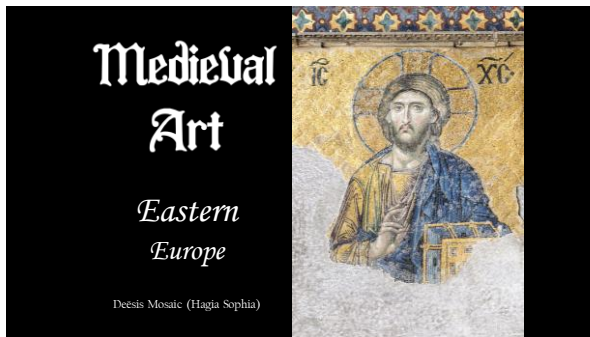
5

Medieval Art

Western Europe



6



7



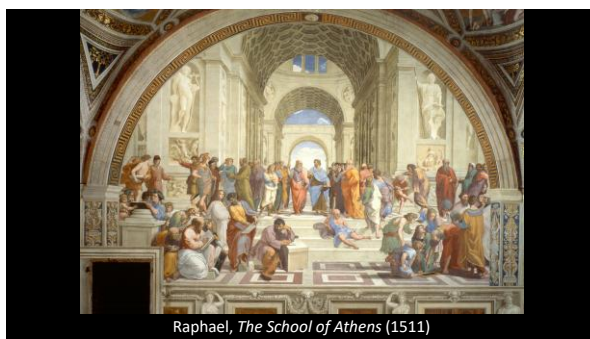
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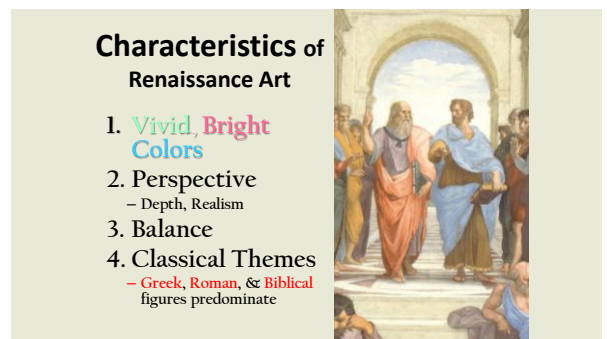
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10



11



12

Masaccio, *Tribute Money*



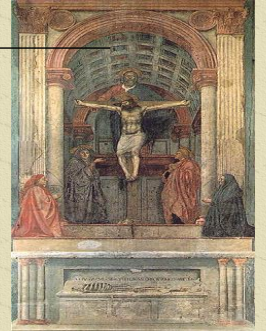
© 2008 Philadelphia - Thomson

13

Masaccio

✧ Perspective (cont.)

- ♦ *The Holy Trinity with the Virgin and St. John*
- ♦ Geometry
- ♦ Inscription: "What you are, I once was; what I am, you will become."



14

"The grand innovation that made Renaissance painters certain that theirs was the only right path for art was the laws of perspective. The discovery made them as proud as the men of letters after *their* discovery of the true path. For some Nature had been rediscovered; for the others, civilization had been restored. Perspective is based on the fact that we have two eyes. We therefore see objects as defined by two lines of sight that converge at a distance, the painter's 'vanishing point' on the horizon. Since those two lines form an acute angle, plane geometry can show the size and place that an object at any distance must be given to the painting to make it appear as if it looks in life... Hence the statement in an early Renaissance treatise that painting consists of three parts: drawing, measurement, and color. One of the uses of color is to create 'aerial perspective.' A light blue-gray makes distant objects in the painting look hazy, as they appear to the eye owing to the thickness of the atmosphere. Combined, the two perspectives create the illusion of depth, the three-dimensional 'reality' on a flat surface."

– Barzun, Jacques, *From Dawn to Decadence*, Perennial, 2000, p73.

15

Ghiberti



- Sculpture competition with Brunelleschi
- *Gates of Paradise*



16

Gates of Paradise



17

"Sacrifice of Isaac" Panels

Ghiberti



Brunelleschi



18



19



20



21

VIII. Renaissance Art and Architecture (cont)



- Botticelli's "Birth of Venus"
- Giotto's admiration for Saint Francis
- Status of artist is elevated to cultural hero
- Renaissance art stressed proportion, balance and harmony—and was not otherworldly
- Artistic problems of perspective and composition addressed

22

Primavera – Botticelli, 1482



Depicted classical gods as almost naked and life-size.



23





<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6166164/>

24

Birth of Venus – Botticelli, 1485

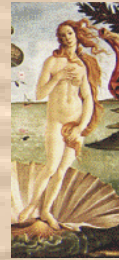


An attempt to depict perfect beauty.

25

Classical Pose

Birth of Venus



Medici Venus
(1st century AD)



26

2002 Euro Coin



Botticelli's Venus Motif.
10€ Italian Euro coin.



27



28

VIII. Renaissance Art and Architecture (cont)



- These problems were solved by emphasizing the mathematical side of painting
 - Brunelleschi's "linear perspective"
- Innovations in Renaissance painting
 - "chiaroscuro"
 - "sfumato"

29

chiaroscuro

The word **chiaroscuro** is Italian for light and shadow. It's one of the classic **techniques** used in the works of artists like Rembrandt, da Vinci, and Caravaggio. It refers to the use of light and shadow to create the illusion of light from a specific source shining on the figures and objects in the painting.



(1571–1610) :Michelangelo Merisi da Caravaggio
John the Baptist

30

sfumato

Definition & Characteristics. In fine art, the term "sfumato" (derived from the Italian word fumo, meaning "smoke") refers to the technique of oil painting which colours or tones are blended in such a subtle manner that they melt into one another without perceptible transitions, lines or edges.



Ginevra de' Benci
by Leonardo da Vinci

Lady with an Ermine
by Leonardo da Vinci



31

So
What
bible
story is
this?



32

So
obviously
this is a
religious
painting, is
it about
the altar or
the
people?



33

VIII. Renaissance Art and Architecture (cont)



- Differences between Italian and Northern European painting
 - Italian frescoes vs. Northern European altar pieces
- Van Eyck's oil paintings
- Rome became the center of the High Renaissance (1480-1520)

34

The Masters of the Italian Renaissance



35

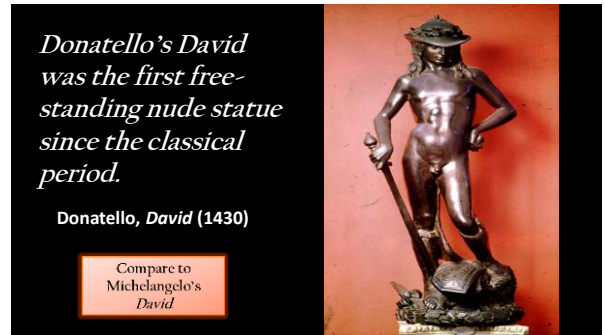
Renaissance Artists Don Ninja Turtles' Masks in Brooklyn Mural



36



37



38



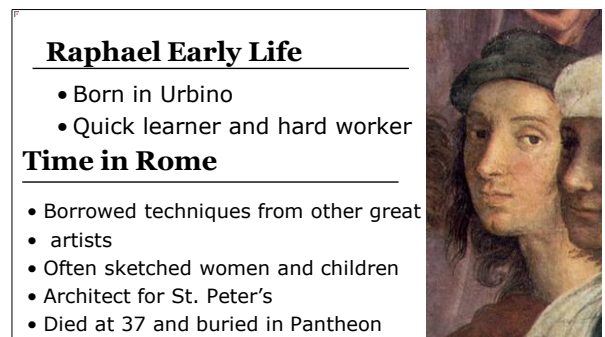
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42



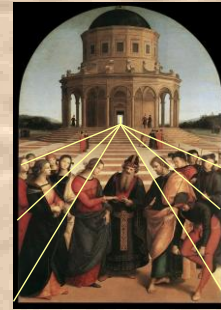
**Baldassare Castiglione
by Raphael, 1514-1515**

- Castiglione represented the humanist "gentleman" as a man of refinement and self-control.

43

**Betrothal
of the
Virgin**

**Raphael
1504**



Perspective!

44

Raphael's Canagiani Madonna,



45

Raphael's Madonnas (1)



Sistine Madonna



Cowpepper Madonna

46

Raphael's Madonnas (2)



Madonna della Sedia



Alba Madonna

47

The School of Athens – Raphael, 1510 -11

- One point perspective.
- All of the important Greek philosophers and thinkers are included → all of the great personalities of the Seven Liberal Arts!
- A great variety of poses.
- Located in the papal apartments library.
- Raphael worked on this commission simultaneously as Michelangelo was doing the Sistine Chapel.
- No Christian themes here.

48



**School
of
Athens**

49



**School
of
Athens**

3.43 Plan of The School of Athens

1 Apollo, 2 Alcibiades or Alexander, 3 Socrates, 4 Plato (Leonardo), 5 Aristotle, 6 Minerva, 7 Socrates, 8 Raphael, 9 Ptolemy, 10 Zoroaster (Pietro Bembo), 11 Euclid (Brunante), 12 Diogenes, 13 Heraclitus (Michelangelo), 14 Parmenides, Xenocrates or Aristoxenus, 15 Francesco Maria della Rovere, 16 Telesius, 17 Pythagoras, 18 Averroës, 19 Epicurus, 20 Federico Gonzaga, 21 Zeno.

50

**The School of Athens – Raphael,
1510-11**



51

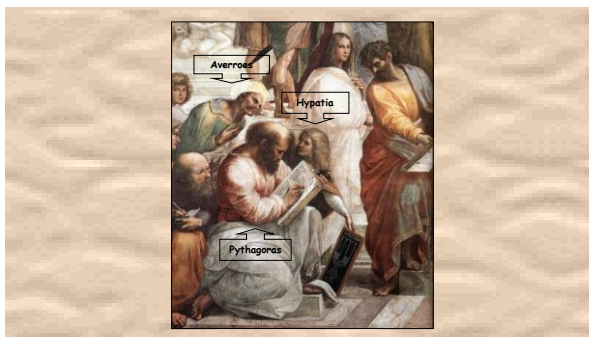
**The School of Athens – Raphael,
details**

Plato:
looks to the
heavens [or
the IDEAL
realm].

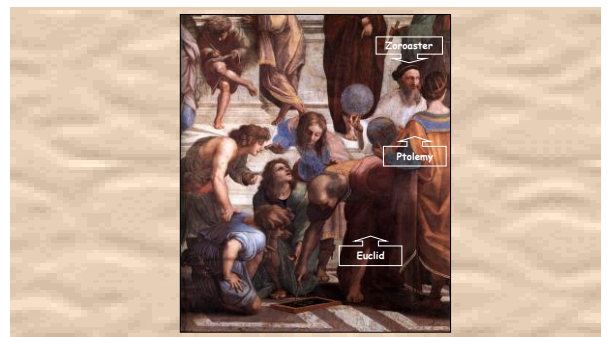


Aristotle:
looks to this
earth [the
here and
now].

52



53



54

The Liberation of St. Peter by Raphael, 1514



55

Portrait of Pope Julius II by Raphael, 1511-1512



- ⌚ More concerned with politics than with theology.
- ⌚ The "Warrior Pope."
- ⌚ Great patron of Renaissance artists, especially Raphael & Michelangelo.
- ⌚ Died in 1513

56



57

Pope Leo X with Cardinal Giulio deMedici and Luigi De Rossi by Raphael, 1518-1519

- ⌚ A Medici Pope.
- ⌚ He went through the Vatican treasury in a year!
- ⌚ His extravagances offended even some cardinals [as well as Martin Luther!].
- ⌚ Started selling indulgences.



58

Madonna of the Meadow



59

Legacy of Raphael

- Refinement
- Exemplar of the Renaissance
- Expertise:
 - Artist, archeologist, writer, philosopher, teacher

60



61

VIII. Renaissance Art and Architecture (cont)

- Leonardo Da Vinci (1452-1519)
- True Renaissance Man
- Scientist, inventor, engineer and naturalist
- Dissected Corpses
- Short attention span

62



63

Early Life

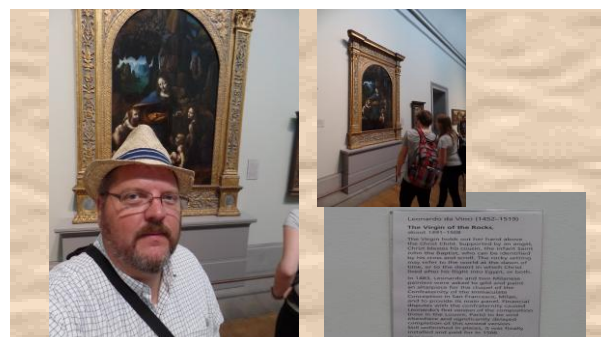
Madonna of the Rocks

- / Geometrical arrangement of figures
- / Chiaroscuro
- / Sfumato
- / Foreshortening
- / Background treatments
- / Artists live on commissions

64



65



66



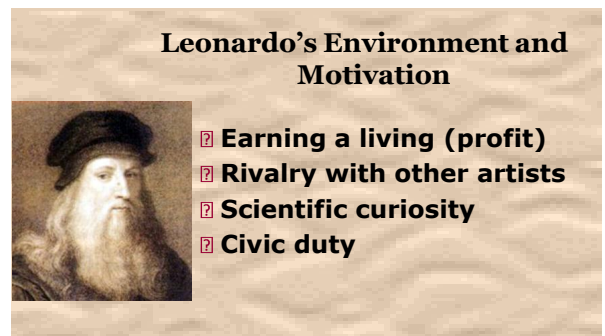
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68



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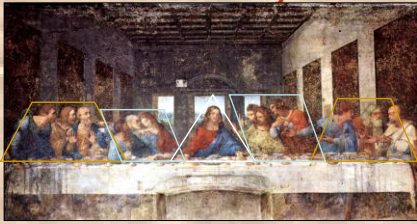


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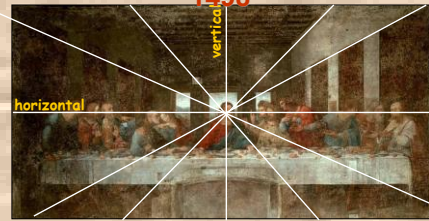
72

**The Last Supper - da Vinci,
1498
& Geometry**



73

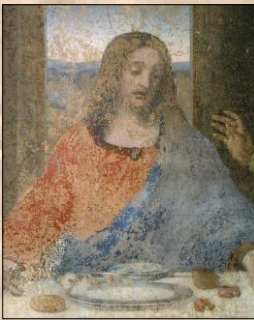
**The Last Supper - da Vinci,
1498**



Perspective!

74

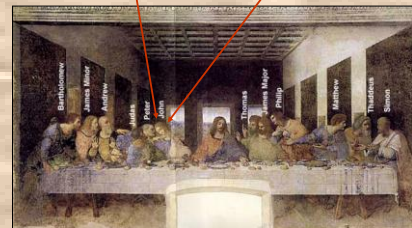
Deterioration



- Detail of Jesus
- The Last Supper
- Leonardo da Vinci
- 1498

75

**Da Vinci "Code":
St. John or Mary Magdalene?**



76

**The Last Supper by da
Vinci before any
restoration.**



Door cut
below



The Last Supper by da Vinci showing half restored

77

THE LAST SUPPER



78

Legacy

- ☐ Only 17 paintings ??
- ☐ Notebooks
- ☐ Drawings of unfinished works
- ☐ Diverted rivers to prevent flooding
- ☐ Principles of turbine
- ☐ Cartography
- ☐ Submarine
- ☐ Flying machine
- ☐ Parachute
- ☐ ...And much more....



79

Mona Lisa

- ☐ The greatness of the Mona Lisa
- What do you see?



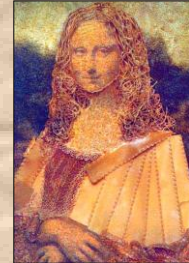
80

Mona Lisa – da Vinci, 1503-4



81

Parody → The Best Form of Flattery?



A Macaroni Mona

82



A Picasso Mona

83

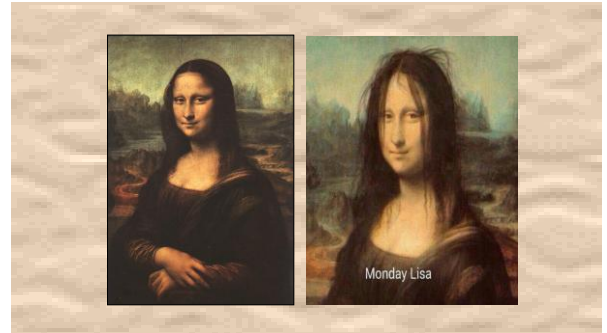


An Andy Warhol Mona

84



85



86



87



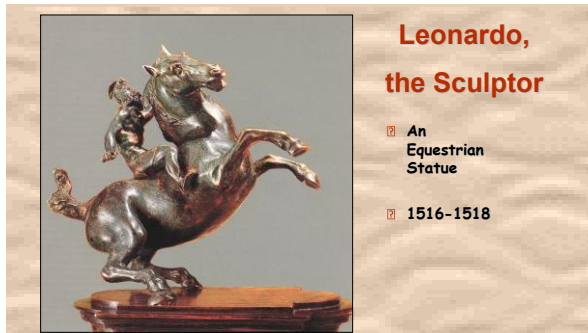
88



89



90



91



Notebooks

- Coded
Read R to L with a mirror
- Scientific illustration
Used science to support art

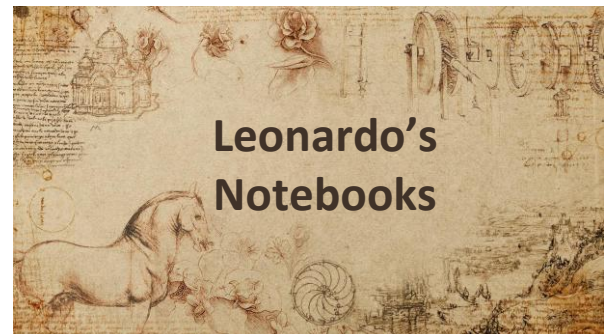
"Those sciences are vain and filled with errors which are not borne of experiment, the mother of all certainty."

Leonardo da Vinci

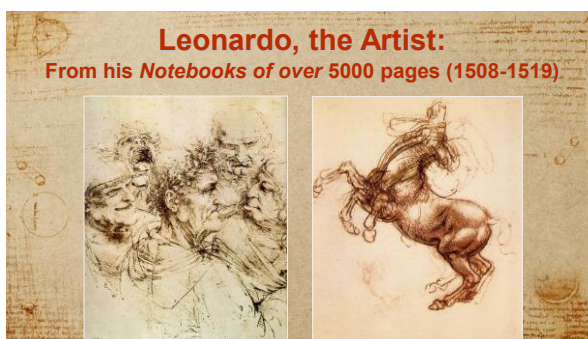
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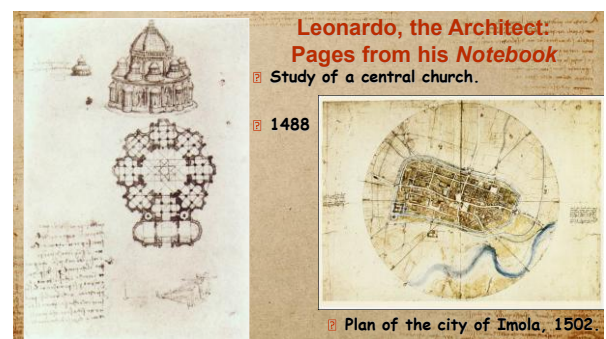
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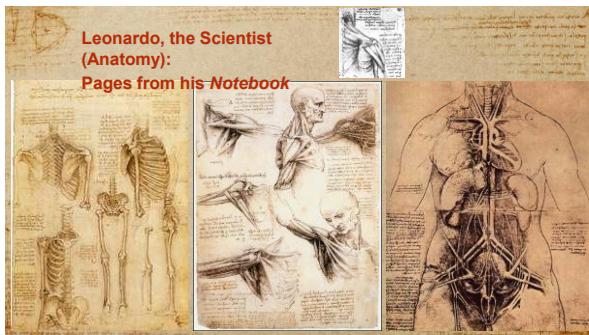
94



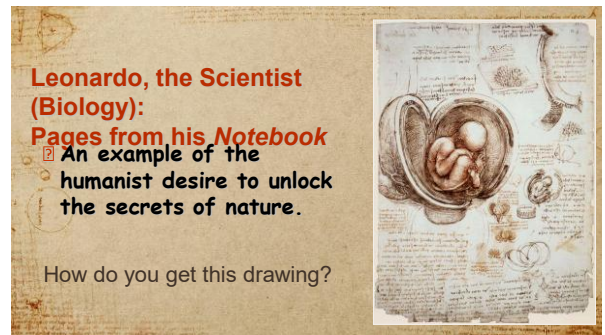
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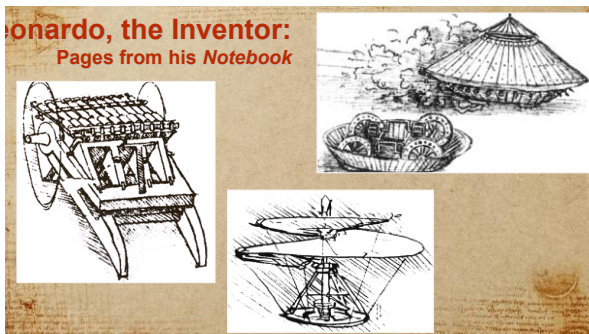
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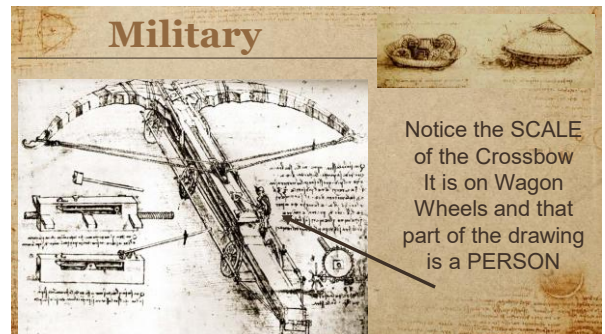
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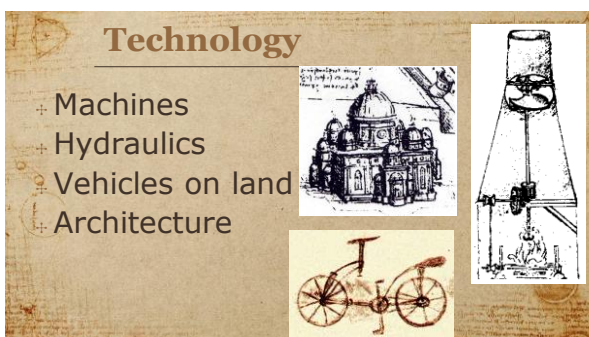
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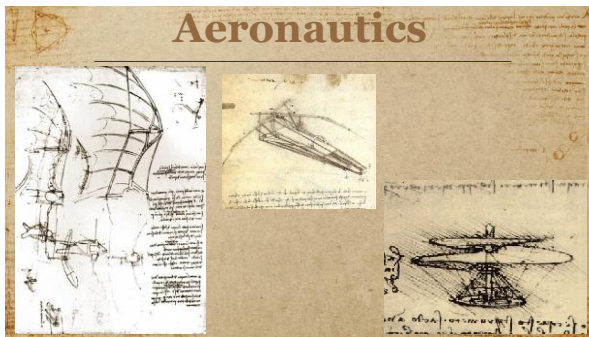
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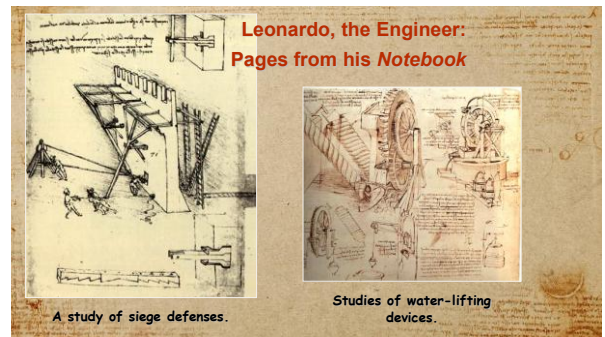
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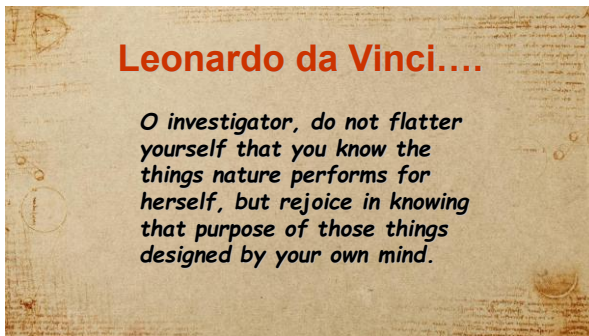
102



103



104



105



106



107



108



109



110



111



112



113



114

VIII. Renaissance Art and Architecture (cont)



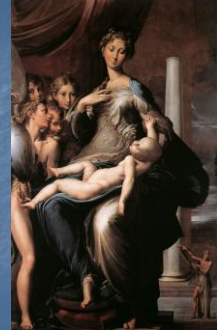
- Michelangelo
- Neo-Platonist
- Ceiling of the Sistine Chapel
- Conflict with Pope Julius II
- Incredible energy and endurance
- "Mannerism"

115

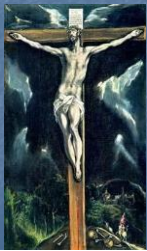
Mannerism

The term mannerism describes the style of the paintings and bronze sculpture. Derived from the Italian *maniera*, meaning simply "style," mannerism is sometimes defined as the "stylish style" for its emphasis on self-conscious artifice over realistic depiction.

The characteristics of Mannerism include hyper-idealization, distorted human forms; staged, awkward **movement**; exaggerated poses; crowded, unorganized compositions; nervous, erratic line; sour color palettes, and ambiguous space.



116

Mannerism's greatest representative:
El Greco (1541-1614)

117

Giuseppe Arcimboldo (1527-93)

The Milanese artist Giuseppe Arcimboldo was an Italian **Mannerist artist** of the 16th century, who is famous for his **portrait art** featuring allegorical and symbolic arrangements of fruits and vegetables in a **caricature** of the sitter.



118

2. Michelangelo Buonorati



■ 1475 - 1564

■ He represented the body in three dimensions of sculpture.



Sculpture of Moses and Bacchus

What does this tell you about his patrons?



119

Early Life

- Born outside of Florence
- Apprenticed as a sculptor
 - / Master recognized his talents
- Lived in the Medici palace
- Studied anatomy
- Several pieces for the Medici tombs, etc.

120



121



122



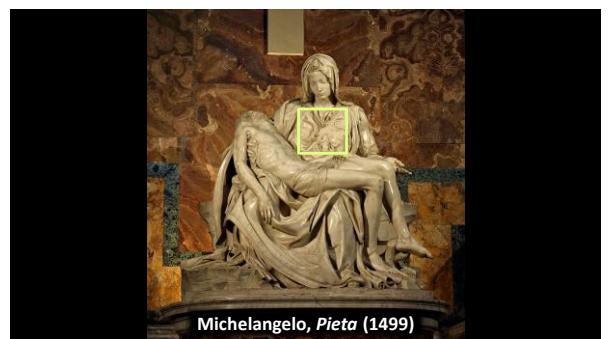
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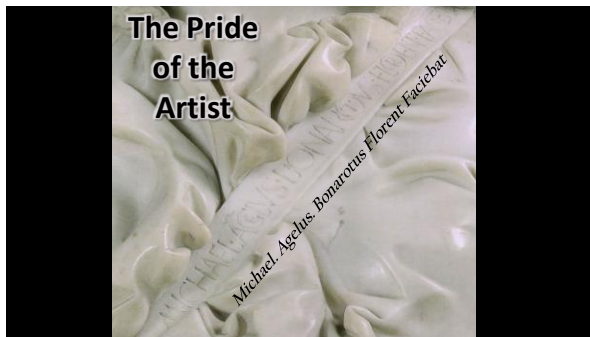
124



125



126



127

Return to Florence

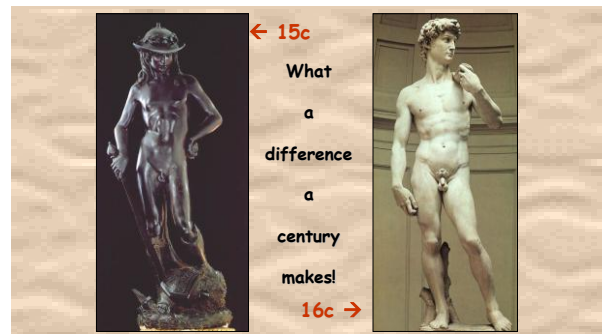
- Commissioned to do *David*
- What is the Political Significance of this work?
- Why might he have struggled with this project?



128



129



130



131



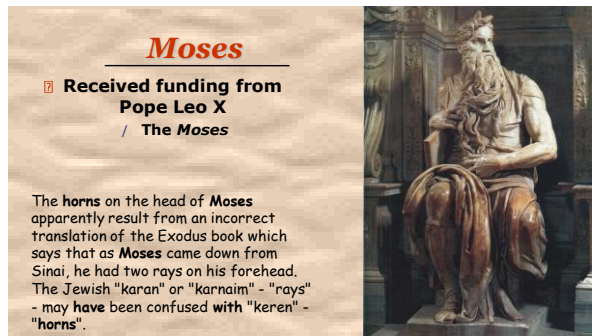
132



133



134



135



136



137



138

The Sistine Chapel Details

The
Creation
of the
Heavens



139

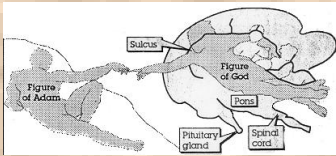
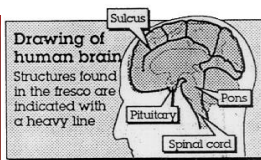
The Sistine Chapel Details



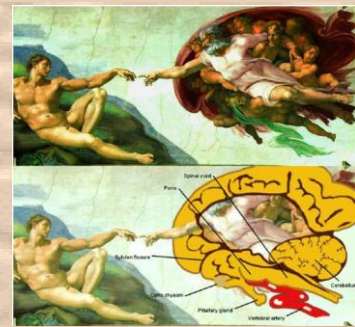
Creation of Man



140



141



142



143



144

The Sistine Chapel Details



*The Fall
from
Grace*

145



146



**Sistine Chapel
Last Judgement 1535–1541**
notice this is done 20+ years later



147



The Sistine Chapel Detail

The Last Judgment



148

Virtual Sistine Chapel

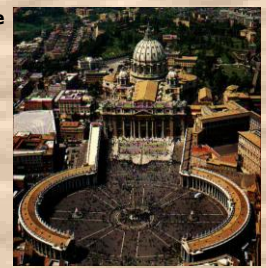
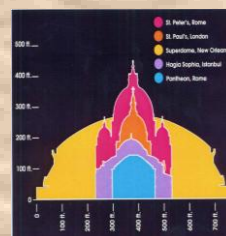


http://www.vatican.va/various/cappelle/sistina_vr/index.html

149

St. Peter's

Architect for St. Peter's Dome



150

Legacy

- 📌 **World's greatest sculptor**
/ See the figure inside the stone and remove excess
- 📌 **Painter**
/ Mannerism
- 📌 **Poet**
- 📌 **Architect**
- 📌 **Engineer**



151

The Sistine Chapel is where Cardinals meet to elect new Popes



152

VIII. Renaissance Art and Architecture (cont)

- Romanesque architecture was revived in Renaissance building projects



Brunelleschi's Church of San Lorenzo

153

Early Renaissance Architecture

Filippo Brunelleschi

- Founded Renaissance style
 - Simple lines
 - Substantial walls
 - Structural elements not hidden

154

Filippo Brunelleschi

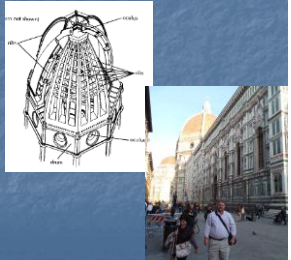
- Il Duomo Cathedral's dome (Florence)



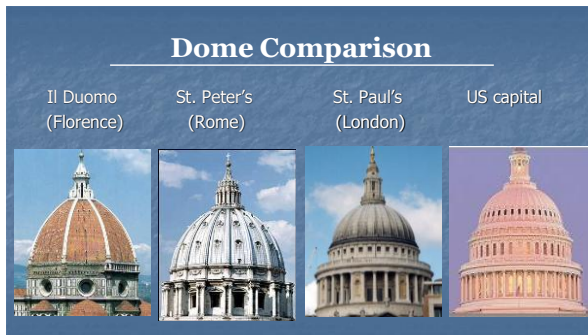
155

Filippo Brunelleschi

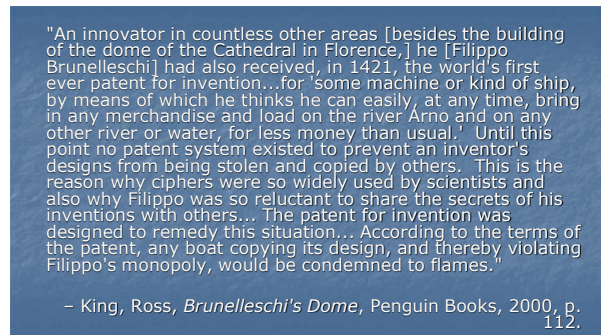
- Commissioned to build the cathedral dome
 - Use unique architectural concepts
 - Studied Pantheon
 - Used ribs for support
 - Structural elements have been copied on other buildings



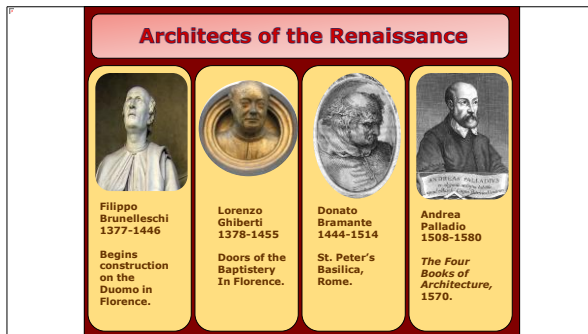
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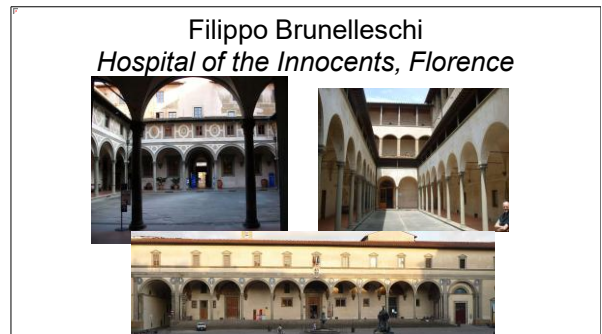
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158



159



160



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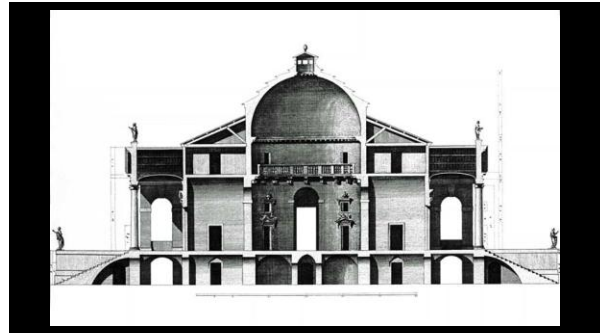


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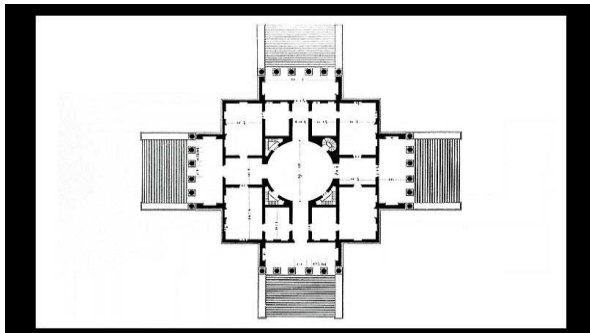
Renaissance Architecture

Villa Capra "La Rotonda" in Vicenza.

163



164



165

A Portrait of Savonarola

- By Fra Bartolomeo, 1498.
- Dominican friar who decried money and power.
- Anti-humanist → he saw humanism as too secular, hedonistic, and corrupting.
- The "Bonfire of the Vanities," 1497.
 - / Burned books, artwork, jewelry, and other luxury goods in public.
 - / Even Botticelli put some of his paintings on the fire!



166

The Execution of Savonarola, 1452



167



Venice During the Renaissance

168

*The Doge, Leonardo Loredon
Berlini, 1501*



169

Venus of Urbino – Titian, 1558



170

*The Penitent Mary Magdalene
by Titian, 1533*



- ☑ By the mid-16c, High Renaissance art was declining.
- ☑ **Mannerism** became more popular.
- ☑ This painting is a good example of this new artistic style.

171

Titian and the Venetian School

- Characteristics:
 - Vivid colors
 - Dynamics and dramatic movement
 - Sensuality



172

Exam questions

(Note: the exam image will not have the helpful blue lines)

The figures in this image are organized in a _____

triangle or pyramid

This is a characteristic design configuration of many paintings in the _____

Renaissance



173