Study Guide: Unit 7
Ch. 21 (15th century Italian Art—Early Renaissance)

Vocabulary:
1. linear perspective  7. triangular composition
2. orthogonal  8. foreshortening
3. vanishing point  9. trompe l’oeil
4. bird’s eye view  10. contrapposto (sculptor who reintroduces it?)
5. worm’s eye view  11. condottiere
6. di sotto in sù  12. princely court

People to know (name one fact about, or artwork by each name):
13. Medici family  23. Botticelli
15. Ghiberti  25. Alberti
17. Nanni Di Banco  27. Andrea del Castagno
19. Massaccio  29. Perugino
20. Uccello  30. Mantegna
22. Pollaiuolo  32. Signorelli

33. What is humanism?

34. Religion was much of the focus of medieval thought. What were the central themes of Renaissance art and thought?

35. How did patronage impact the art of the 15th century?

36. Who are the two artists who competed for the commission of the bronze doors of the Florence Baptistery? Describe the style of each artist’s panel and who won. How did the subject of the competition panel, Sacrifice of Isaac, relate to humanist ideals?

37. What impact did Donatello have on 15th century Italian sculpture? What Renaissance themes are reflected in his art?

38. Who is generally considered to have invented linear perspective?

39. What Renaissance principles are embodied in Massacio’s The Trinity?

40. Describe the difference between aerial or atmospheric perspective and linear perspective. (10 pts)
41. Compare and contrast Donatello’s *Gattamelata* (21-29) and Verrocchio’s *Colleoni* (21-30). In what ways do they resemble or differ from the Roman equestrian portrait of Marcus Aurelius (10-59)?

42. Compare Donatello’s *David* and Verrocchio’s *David*. Which was done earliest and which is closest to classical prototypes? Why?

43. What examples of portraiture do we see in 15<sup>th</sup> century Italy? Name specific artists and works. How does portraiture reflect Renaissance ideals?

44. What artists (painters and sculptors) employed single-point perspective?

45. What artists portrayed nudes?

46. For the medieval artist, size had been a function of the importance of a subject. How does size (or proportion) change in the early Renaissance?

47. Give examples of artworks where artists combined an interest in geometry, classical antiquity, and humanism.

48. What innovations do we see in Renaissance architecture?

**Study Guide: Unit 7, Ch. 22**

**Terms:**

49. Protestant Reformation

50. Martin Luther

51. John Calvin

52. Council of Trent

53. Jesuits

54. Inquisition

55. Tempietto

56. “The Giant”

57. *terribilita*

58. Pope Julius II

59. pyramid composition

60. Mannerism

61. artifice

62. Veronese

63. Palladio

64. Giulio Romano

65. Tintoretto

66. sfumato

67. What caused upheaval in the Roman Catholic Church in the 16<sup>th</sup> century?

68. Who trained Leonardo Da Vinci?

69. What interests did Leonardo Da Vinci have and how did they enhance his art?

70. How does Leonardo’s depiction of the Last Supper (22-3) differ from Castagno’s version (21-37)? What numerical symbolism exists in Leonardo’s composition?

71. What artistic techniques does Leonardo use in the *Virgin of the Rocks* (22-1)? How does Leonardo’s representation differ from Filippo Lippi’s *Madonna and Child with Angels* (21-38)?
72. *Embryo in the Womb* shows Leonardo’s interest in what?

73. How does Michelangelo’s *David* differ from Donatello’s and Verrocchio’s? How does David symbolize Florence?

74. Why does the center for the Renaissance shift from Florence to Rome in the 16th century?

75. Why was Michelangelo reluctant to paint the Sistine Chapel?

76. Name two cities in which Michelangelo worked.

77. What are the themes of the Sistine Chapel? How does the Sistine Chapel integrate religion and humanism?

78. Compare and contrast three works each by Leonardo and Michelangelo. How did these artists impact sixteenth century Italy and Europe?

79. Who was commissioned to paint the frescoes in the papal apartments?

80. Describe the symbolism of *School of Athens*. Who were the central figures? What contemporary figures of Raphael had their portraits included in the fresco? What ideas were communicated in this painting? How does Neoplatonism influence Raphael?

81. What themes were used in Raphael’s Stanza della Segnatura?

82. Compare Raphael’s *Marriage of the Virgin* to Perugino’s *Christ Delivering the Keys of the Kingdom to Saint Peter*. How can you tell Perugino was his teacher?

83. How did Baldassare Castiglione and his portrait by Raphael reflect Renaissance values?

84. How does Michelangelo’s *Last Judgment* fresco from the Sistine Chapel differ from or resemble previous Last Judgment images, like the ones on Romanesque tympana or by Signorelli?

85. In what ways does Michelangelo’s *Last Judgment* reflect a change in his beliefs from the ones that informed his elarier frescoes on the Sistine chapel?

86. What ideas were expressed by Bramante’s Tempietto and Michelangelo’s Saint Peter’s?

87. The most notable artistic device used by Venetian artists was ____________________.

88. What themes can be seen in Bellini and Titian’s *Feast of the Gods*? Which part was designed by Bellini? Titian?

89. What is happening in Giorgione’s *Pastoral Symphony*?

90. Titian’s *Madonna of the Pesaro Family* has many figures, who are they? Who kneels before the Virgin? What is the symbolism of this image?

91. What Titian painting set the model for the reclining female nude that was to remain popular for many centuries?

92. What is mannerism?
93. How does Titian’s Assumption of the Virgin compare to Correggio’s?

94. What qualitites of Parmigianino’s Madonna with the Long Neck are mannerist? What is the symbolism of the long body of the Christ child and the column in the background? Who is the dark-haired youth?

95. What is the moral message in the lascivious painting of Venus, Cupid, Folly and Time (The Exposure of Luxury)?

96. What picture from this chapter is shown on the cover of your 11th edition textbook? Why do you think the authors chose this image?

97. How does Anguissola’s portrait (one of the few female artists in our book!) differ from other portraits we’ve studied in this unit?

98. Who claimed to be a student of Titian, and what style did this artist follow?
ESSENTIAL RENAISSANCE CONCEPTS
Including 15th & 16th Century Italian, 16th Century Venetian and Mannerist Art

15th-century Italian Art. Early Renaissance characteristics (and its reflection in art):
1. Florence is the center of Early Renaissance art (Medici family commissions art)
2. The person is the “measure of all things.” (Smaller scale architecture like Pazzi Chapel…smaller than the soaring Gothic Cathedrals like Ste. Chappelle)
3. Individualism (rise of portraiture…profile and 3/4 view paintings, equestrian sculptures, sculpture becoming almost in the round at Or San Michele)
4. Rise in Humanism (interest in learning and learning about antiquity)
5. Rebirth of classicism (renewal of ancient Greek and Roman ideas…Ghiberti’s panel, Donatello’s David, Botticelli’s Venus on the half shell, the nude, contrapposto. In architecture, Brunelleschi’s classical pilasters and columns at Pazzi Chapel, Alberti’s harmonic ratios for Santa Maria Novella)
6. Rise Neo-Platonic thought (pursuit of Truth and Beauty as a pursuit of God…that the soul was guided to God through beauty)
7. Use of mathematics, logic and reason. Linear Perspective. Alberti stresses the importance of harmonic ratios of measure, of mathematics, as the basis for beauty (see Massacio, Brunelleschi, Piero della Francesca, Uccello, Mantegna or anyone who uses perspective)
8. Aerial, or atmospheric, perspective
9. Merge of Christianity and Paganism (Perugino’s Christ Delivering the Keys of the Kingdom to St. Peter, Donatello’s David)

16th-century Italian Art. High Renaissance characteristics
1. Artistic activity shifts from Florence to Rome during this period due to the expulsion of the Medici family during the stormy rule of Savonarola, who included Humanist works of art among the sinful vanities. A series of powerful Popes commission magnificent works during the High Renaissance (especially Pope Julius II).
2. Protest Reformation – 1517 – with Martin Luther’s 95 Theses. Counter Reformation begun by Church.
3. Art has more to do with psychological drama and passion (Leonardo’s Last Judgement, Micheangelo’s David)
5. Visual arts become more involved with theory (Alberti’s On Painting, On Sculpture, and his Ten Books on Architecture)
7. High Renaissance figures were generally fuller and more ample than those of the 15th century (Compare Leonardo’s Mona Lisa with Ghirlandaio’s portrait of Giovanna Tornabuoni). Illusionism and trompe l’oeil is more convincing.
8. Use of perspective now emphasizes that which is the focus of an artwork (Leonardo’s Last Supper where the orthogonals converge on Christ’s head…compare it to Castagno’s version).
9. More interest in science and direct observation of nature (see Leonardo’s many anatomical drawings)
10. Values regularity, simplicity, and clarity (Bramante’s Tempietto, built over the place where St. Peter was supposedly crucified, Raphael’s School of Athens).
11. Continued rise of Neo-Platonic thought (seen in Michelangelo’s Tomb for Guiliano and Lorenzo deMedici, Moses, and his entrapped slaves series): the enslavement of the human soul by matter.
12. Merge of Christian ideals and classical Humanism (Michelangelo’s Sistine Chapel—not the Last Judgment. In the Last Judgment, Micheangelo addresses God personally rather than trying to
achieve beauty as a symbol of the divine. He came to fear beauty for he felt it was a distraction of the pure things of spirit.)

13. Glorification of the papal state (Bramante’s work on St. Peter’s, Sistine Chapel, Stanza della Segnatura where the four huge Raphael paintings are that symbolize Philosophy, Religion, Poetry, and Jurisprudence).

14. Revival of classical ideas (School of Athens)

16th-century Venetian art characteristics

1. Venice was a city made rich by its trade and domination over the Mediterranean. It tended to be a more secular city that enjoyed the good things of life and did not take religion as seriously as did the Florentines and Romans.

2. Love of color, warmth and fabrics (Titian’s Madonna of the Pesaro Family, Bellini’s Feast of the Gods, Giorgione’s Pastoral Symphony, Titian’s Venus of Urbino)

3. Sfumato

4. Sensuality (Titian’s Venus of Urbino)

5. Nudes are natural and not self-conscious (Titian)

6. Clear and well-balanced.

7. In architecture, Palladio’s Villa Rotunda provided a setting for a Venetian citizen’s good life, and it set the pattern for private villas in the Western world. Its centralized structure, combining square and circular dome, its use of classical orders, its balance and restraint, and the clarity of the mathematical relationships of its form, make it a perfect expression of the ideal Renaissance building. In fact, the term “Palladian” has become synonymous with classical elegance.

Mannerism’s characteristics

1. Mannerism is full of the contradictions that Europe experienced from 1520 to 1600…whether to be obediently religious or not. One can fine rigid formality and obvious disturbances, bareness and over elegance, mysticism and pornography.

2. Corkscrew turns and twists, or spirals (Rape of the Sabine Women)

3. Exaggerated musculature

4. Exaggeration and lengthening of the legs and torso while make the head small and oval (Cellini, Bronzino, Parmigginino, Pontormo)

5. Nudes are provocative and self-conscious (Bronzino’s Venus, Cupid, Folly, and Time).

6. Complex and filled with tension.

7. Nervous line

8. Twisted or oblique space

9. Asymmetrical designs

10. Eccentric compositions

11. Thin or sour colors, garish colors

12. Disproportions and disturbed balances.

13. Everything is in a state of “dissonance, disassociation, and doubt”

14. In architecture, the rules of classicism are broken, as seen in Guilio Romano’s Palazzo de Te. Here the keystones have not yet settled into their established positions and bits of the triglyph-metope frieze have slipped out of alignment. In the illusionist frescoes from the interior the entire building seems to be collapsing.

15. Artifice, staged, contrived

16. Sculpture seen from multiple viewpoints

17. Spiraling action but without jutting outwards