

Early Renaissance in Europe

Chapter 17-3



Artist: Nuño Gonçalves

Title: *Saint Vincent with the Portuguese Royal Family*

Medium: Oil on wood panel

Size: 6'9³/₄" X 4' 2⁵/₈" (2.07 X 1.28 m)

Date: c 1465–67

Iberian Peninsula- spread of Flemish Ideas

Intense detail, monumental figures, rich color suggest Jan van Eyck influences

American interest, Prince Henry the Navigator who financed the trip to the Americas

Saint Vincent- vision brought on by the prayers of the royal family around him.

He is idealized unlike everyone, they are based on real people

Artist: Jean Fouquet

Title: *Étienne Chevalier and Saint Stephen*

Medium: Oil on wood panel

Size: 36 ½ X 33½" (92.7 X 85.5 cm)

Date: c. 1450

Was a leading court artist
Strongly influenced by
Flemish realism

Wears a hoouppelande-
voluminous costume at the
time

A Saint of the same name
presents him to the virgin

Large stone, trickle of
blood



Artist: Jean Fouquet

Title: *Virgin and Child*

Medium: Oil on wood panel

Size: 37¼ X 33½" (94.5 X 85.5 cm)

Date: c. 1451

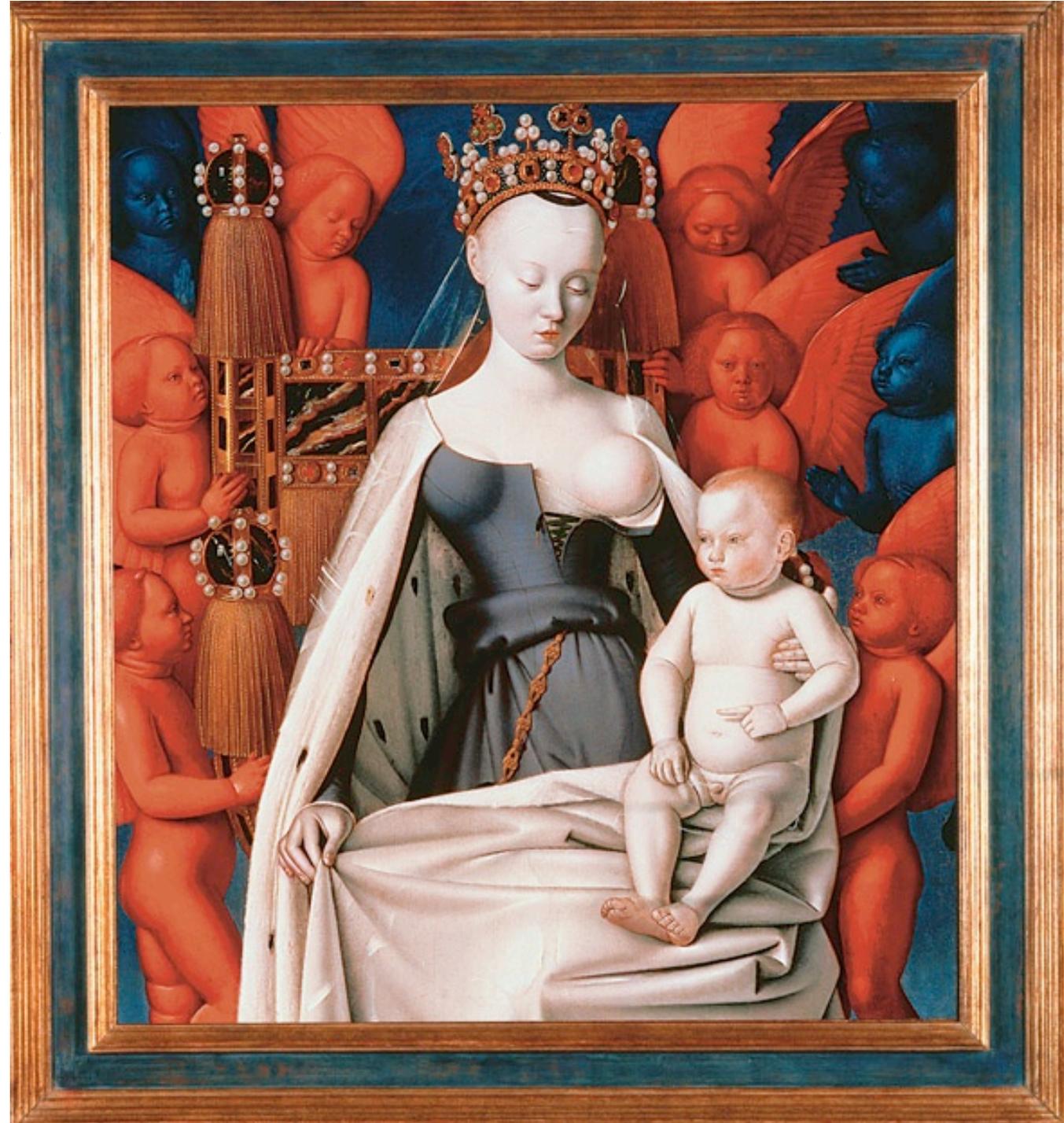
2nd part to the last picture

Features that of the king's
much loved and respected
mistress.

Jeweled depicted
realistically, unlike other
parts on the images

Jesus makes a same gesture
in blessing,

Blue and orange angels
surround the throne



Artist: Konrad Witz

Medium: Oil on wood panel

Date: 1444

Title: *Miraculous Draft of Fishes*

Size: 4'3" X 5'1" (1.29 X 1.55 m)

German artist
influenced by
Flemish ideas...
where?

Natural light on the
rippling surface

St. Peter's features
are visible through
the water

Reflections of the
men in the boat

Appearance and
spirit of nature



Title: *The Buxheim Saint Christopher*

Medium: Hand-colored woodcut

Size: 11³/₈ X 8¹/₈" (28.85 X 20.7 cm)

Date: 1423

Graphic Arts become avail to the masses, because of printing press and paper being made cheaply in China

Woodcuts – think wooden stamps

Artist would draw for woodworkers

This was done for a souvenir at pilgrimage site

Patron Saint of Travelers

Watercolor was added after the wood cut

Monk witness the saint carrying the child



Aristofon facien die quacumq; tuens :-
Nulla nemp; die morte mala non movaris :-
Millefimo cccc^o
xx^o anno :-

Artist: Martin Schongauer

Title: *Demons Tormenting Saint Anthony*

Medium: Engraving

Size: 12 ¼ X 9" (31.1 X 22.9 cm)

Date: c. 1480–90

Goldsmiths gave rise to Engravers once paper became available

By carving into metal then putting ink or paint into lines and image could be made.

Illustrated the bible's meaning of temptation as a physical assault

Demons lift and torment/torture Anthony

Saint remains unscathed through out the attack because he is protected by his beliefs



“PMA.”

- “positive mental attitude,”
 - Humanism and the mind set at the beginning of the Renaissance.
- The letters separately stand for
 - Perspective
 - modeling
 - anatomy
- PAM
 - spray can to make a link to grease or “Greece”, strong Classical influence present during the Renaissance in Italy.



Artist: Antonio del Pollaiuolo

Title: *Battle of the Nudes*

Medium: Engraving

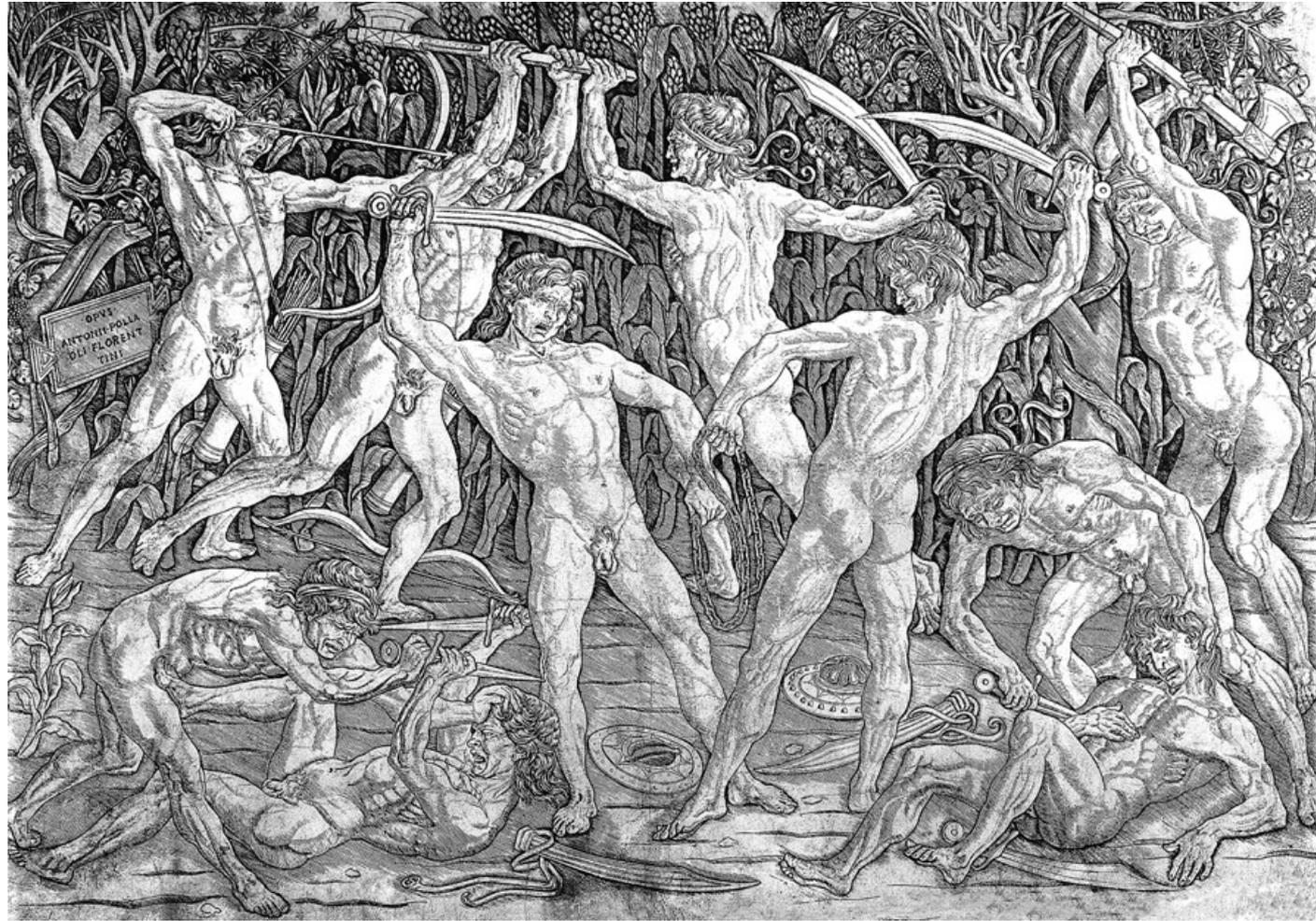
Size: 15 1/8 X 23 1/4" (38.3 X 59 cm)

Date: c. 1465–70

depicts five men wearing headbands and five men without, fighting in pairs with weapons a dense background of vegetation.

All the figures are posed in strained, athletic positions the print is advanced for the period in this respect. The style is classicizing

employed to model the bodies, with delicate and subtle effect.



Artist: Filippo Brunelleschi

Title: Dome of Florence Cathedral

Date: 1417–36; lantern completed 1471;
the gallery, 1515

known simply as *The Duomo*

Both architect and artist Filippo Brunelleschi (1377-1446) entered and won the Florentine competition announced in 1418 for the design of the Florence Cathedral dome.

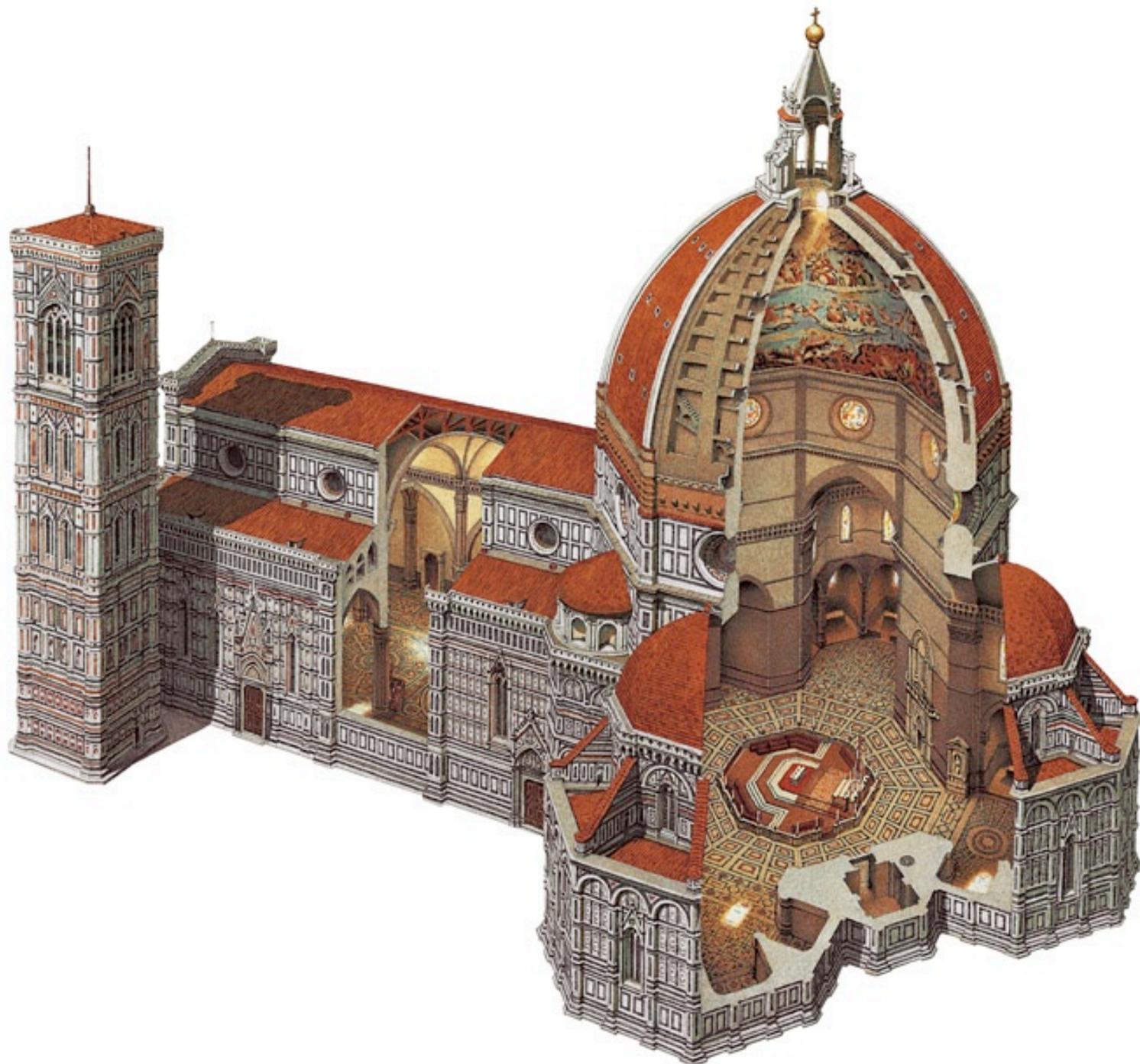
The overall church design of *Santa Maria del Fiore (Florence Cathedral)* was designed by Arnolfo di Cambio in 1296 .

Giotto di Bondone designed the bell tower for the cathedral in 1334.

The apse was almost finished when Brunelleschi began work on the dome, his work chosen for its revolutionary design



dome is 44 meters in diameter and 113 meters high topped by a lantern that is accessed by a stairway between the interior and exterior walls of the dome.



Artist: Arnolfo di Cambio, Francesco Talenti, Andrea Orcagna, and others. Drum and dome by Brunelleschi, bell tower (Campanile) by Giotto, Andrea Pisano, and Francesco Talenti

Title: Florence Cathedral (Duomo)

Date: 1296-1378; 1420-36; c. 1334-50

construction of the Florence Cathedral dome by skilled Italian craftsmen took about 16 years and was finally completed in 1436.



Artist: Filippo Brunelleschi
Title: Foundling Hospital, Florence
Date: Designed 1419; built 1421–44
Source/ Museum: Italy

The ideal renaissance form
Pendentive domed bays
Corinthian columns, rounded arch arcade
In spandrels are terra cotta medallions that display pictures of babies in swaddling clothes
-shows the humanist side of the renaissance



Artist: Filippo Brunelleschi; continued by Michelozzo di Bartolomeo

Title: Nave, Church of San Lorenzo, Florence

Date: c. 1421–28, nave (designed 1434?) 1442–70

Basilica plan

clearstory
Long nave
2 side isles

Short transept

Square
sanctuary

Plan is based
on the
medieval
module of
measurement

Corinthian
columns with
impost block

