

Early Renaissance in Europe

Chapter 17-4

Artist: Attributed to Michelozzo di
Bartolomeo
Title: Façade, Palazzo Medici-Riccardi,
Florence
Date: Begun 1446

Medici rejected Bruno's design

Started of urban renaissance architect

Semi-plain on the outside but fun in the
middle

Does not show wealth, Christian poverty
beliefs

Stories are 20 feet tall

Rough faced that gradually get smoother

Faux arches, double arching windows



What do you see?

Title: Courtyard with *Sgraffito* Decoration,
Palazzo Medici-Riccardi, Florence



Artist: Leon Battista Alberti
Title: Palazzo Rucellai, Florence. Left Five Bays.
Date: 1455–58; later extended but never finished

Like Medici palace

Simple looking w overhanging cornice

Blind arcades, double arched windows

Inspired by the Coliseum...

how?



Artist: Leon Battista Alberti
Title: Façade, Church of Sant'Andrea,
Mantua
Date: Designed 1470, begun 1472

Latin-cross plan

Nave 55ft wide
Transept also 55 ft wide

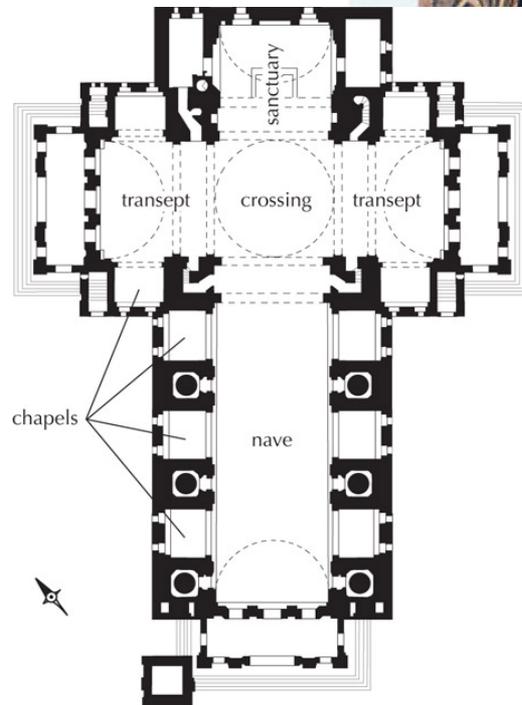
Front:

Classical ideas?

Let's discuss...

What do you see...

Anything else?



Artist: Leon Battista Alberti
Title: Nave, Church of Sant' Andrea,
Mantua
Size: Vault width 60' (18.3 m)
Date: Designed 1470

Barrel vaulted ceiling and bays

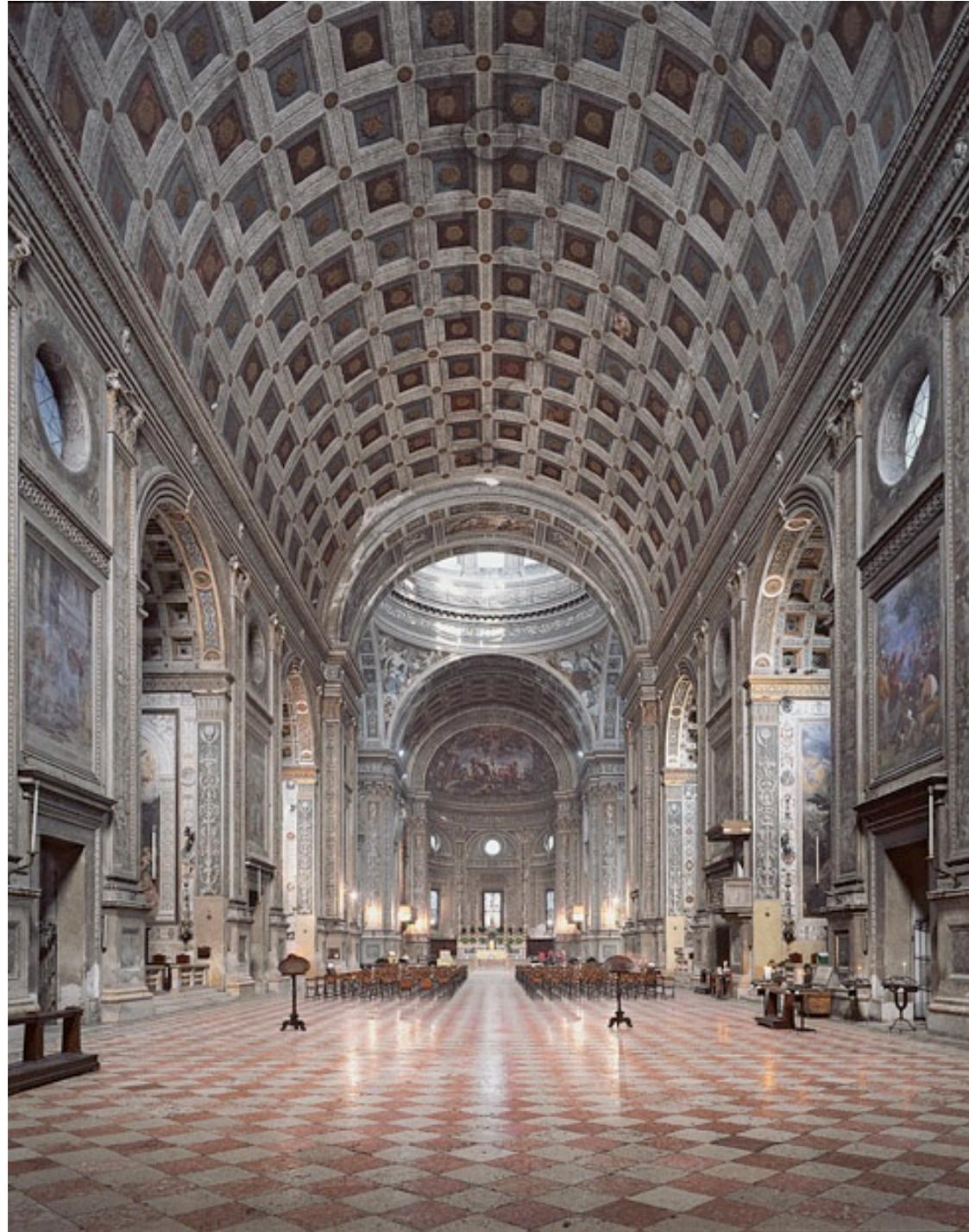
Large piers support side barrel vaults

No gallery or clearstory

Dome rises from the center on drum

Lantern house on top to dome

Coffered ceiling



Artist: Luciano Laurana

Title: Courtyard, Ducal Palace, Urbino

Date: Courtyard c. 1467–72; palace begun c. 1450

Source/ Museum: Urbino, Italy

- Architect Luciano Laurana patterned it after the trendsetting Medici palace in Florence,
- graceful arches atop Corinthian columns.
- Their light color contrasts pleasantly with the darker colored brick.
- In the upper story (added later), windows and half-columns match perfectly with the arches and columns beneath them.
- Notice how the courtyard bows up in good Renaissance style — it collected rainwater, helping power the palace's fancy plumbing system.



Title: Studiolo of Federico da Montefeltro
Medium: n/a
Size: height 7'3" (2.21 m)
Date: 1476. Intarsia, Woodwork probably by Giuliano da Maiano (1432–90)
Source/ Museum: Ducal Palace, Urbino

exquisite inlaid images.

mastery of perspective

duke share his passions: art, culture, religion, war, love, music, and caged birds.

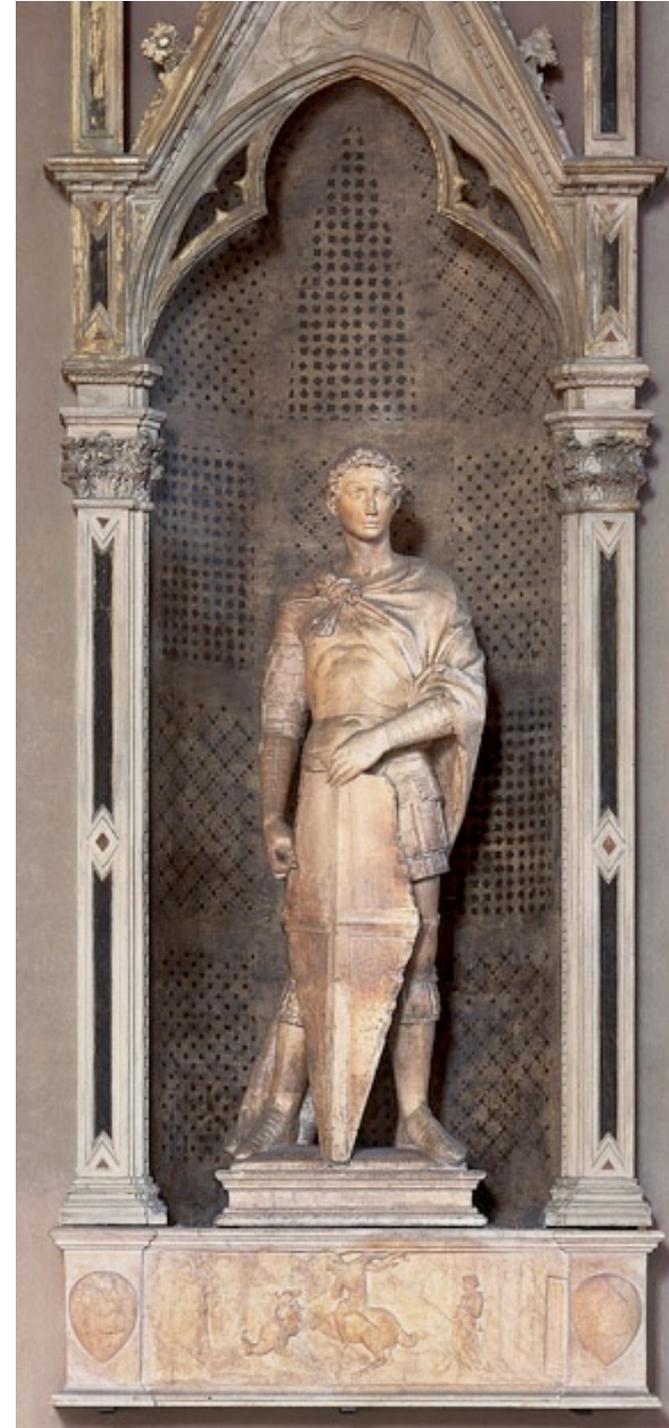
period instruments include a delightful lute with a broken string

Duke was an intellectual



Artist: Donatello
Title: *Saint George*
Medium: Marble
Size: height 6'5" (1.95 m)
Date: 1415–17

- established his reputation as the greatest sculptor in Italy with this statue of *St. George*,
- made for a niche on Or San Michele.
- St. George was the patron saint of the Guild of Armourers and Swordmakers, in whose niche he stood.
- The figure is infused with a dramatic inner life (notice the furrowed brow and sensitive features)
- dynamic alertness: each muscle is taut, the shield rests momentarily on its point, and the hands have the tension of readiness in respond.
- Once held a metal sword





Artist: Donatello

Title: *David*

Medium: Bronze

Size: height 5' 2¼" (1.58 m)

Date: c. 1446–60(?)

Source/ Museum: Museo Nazionale del Bargello, Florence

recorded as the centerpiece of the first courtyard in the Palazzo Medici during the wedding festivities of Lorenzo de' Medici and Clarice Orsini in 1469

The choice of bronze, the nudity, and the contrapposto pose all put this work in the Humanist context of emulating the antique

softening is evident in the placement of the two hands as well as the way David's free leg gently rests on the head of Goliath

The *David* is not entirely naked

Disjunction...how?



Artist: Donatello

Title: *Mary Magdalen*

Medium: Polychromy and gold on wood

Size: height 6'1" (1.85 m)

Date: 1450's

Source/ Museum: Museo dell'Opera del Duomo, Florence

The emaciated, hollow-eyed, almost toothless figure seems to embody dramatically a mood that was only to surface at the end of the century in Florence under the spell of Savonarola. It is a radical departure from the classical models of his earlier work.

Executed by Donatello when he was more than sixty years old, after he had spent a decade in Padua.

The original destination is not exactly known.

In 1500 it was in the city's baptistery.

Made from white poplar, hair covers her skinny body

The work was damaged by the 1966 flood of the Arno River.

A program of restoration was finished in 1972.

Artist: Donatello

Title: *Equestrian Monument of Erasmo Da Narni (Gattamelata)*

Medium: Bronze

Size: height approx. 12'2" (3.71 m)

Date: 1443–53

Source/ Museum: Piazza del Santo, Padua

• Donatello's huge equestrian portrait of the mercenary captain Gattamelata

• revives one of the grandest and most technically ambitious forms of ancient sculpture - the monumental equestrian bronze.

• It emulates the antique equestrian statue of Marcus Aurelius in Rome

• Donatello's horse is directly adapted from one of the four ancient gilded horses on the facade of San Marco in Venice.



Artist: Andrea del Verrocchio.
Bronze cast by Alessandro
Leopardi

Title: *Equestrian Monument of
Bartolommeo Colleoni,*

Medium: Bronze

Size: height approx. 13' (4 m)

Date: Clay model 1486–88;
cast after 1490; placed 1496

Donatello's horse seems relaxed
while Verrocchio's has a
powerful neck and seems to be
ready to prance off the
pedestal.

Colleoni seems to have shifted
his weight and is turning his
taut body, almost standing in
the stirrups

fierce authority and brutal
energy





Ghiberti, *Sacrifice of Isaac*, 1401-3.



Brunelleschi, *Sacrifice of Isaac*, 1401-3.

Artist: Lorenzo Ghiberti

Title: *Jacob and Esau*, panel of the *Gates of Paradise* (East Doors), Baptistry of San Giovanni, Florence

Medium: Gilt bronze

Size: 31¼" (79 cm) square

Date: c. 1435

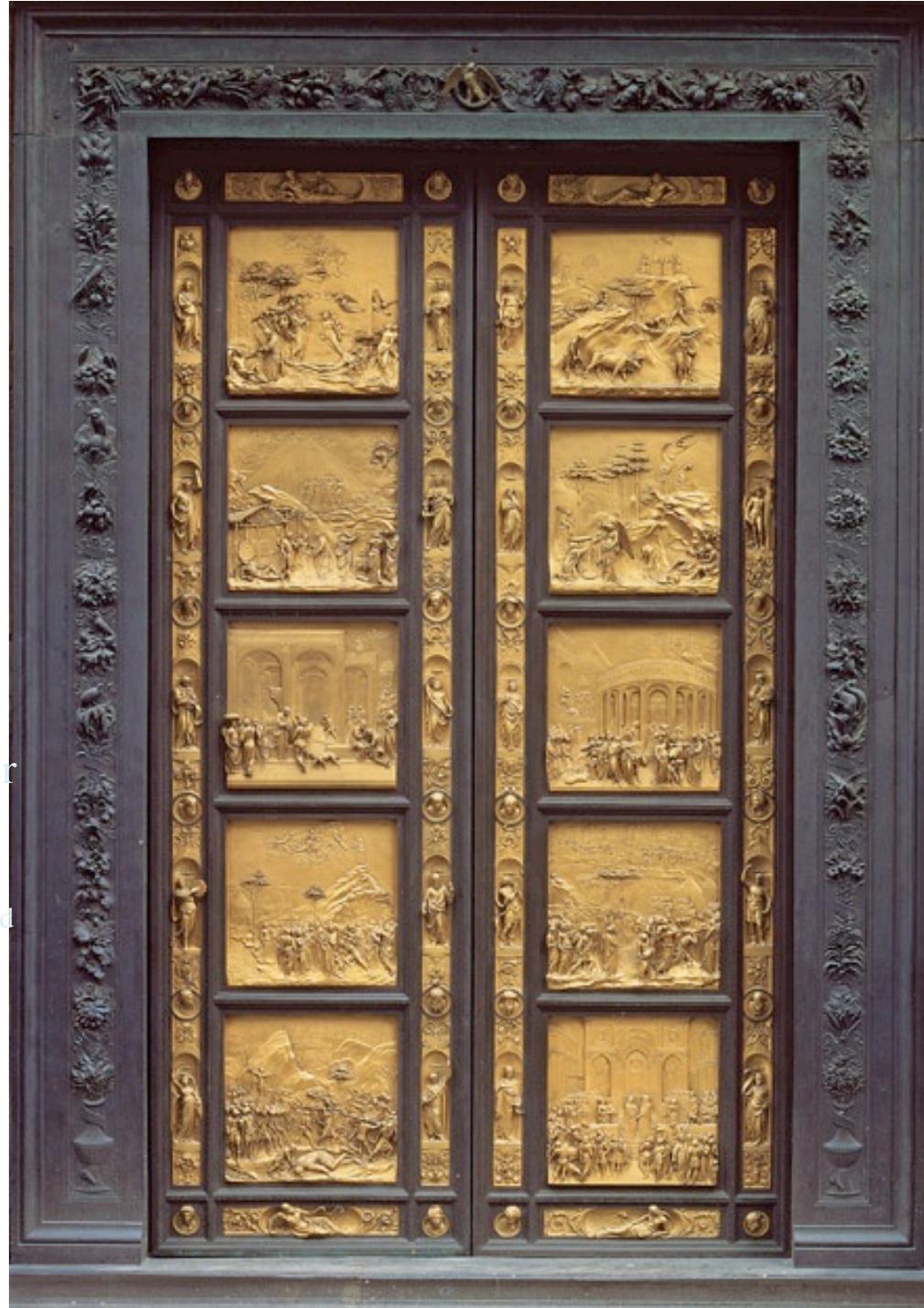
Old testaments scenes

Commission by wool manufacturers guild

Overall gliding unifies the 10 panels

Unifies all the scenes with perspective, whether in the form of arches, halls, rock, etc..

Foreground figures are grouped in the lower 3rd of each panel, figures then decrease in size the higher they are placed



Artist: Lorenzo Ghiberti
Title: *Jacob and Esau*, panel of the *Gates of Paradise* (East Doors), Baptistry of San Giovanni, Florence
Medium: Gilt bronze
Size: 31¼" (79 cm) square

Center panel left door

Graceful idealized figures

One point perspective in a architectural setting

Continuous narrative

