

The Genesis of the Italian Renaissance: Florence in the Quattrocento



RENAISSANCE ITALY, 1350-1600



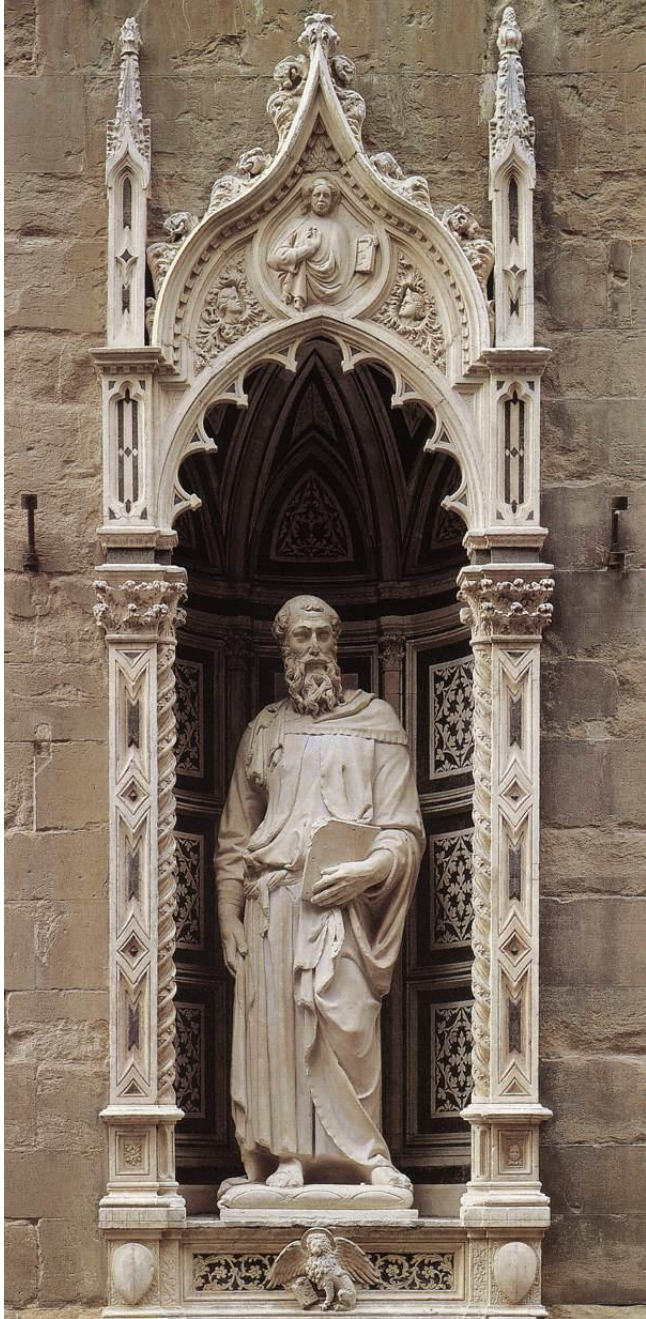




Map of Florence from 1493







Donatello, *St Mark*, c.1411



Lorenzo Ghiberti, *St John the Baptist*,
1412-16



Andrea del Verrocchio, *Christ
and Doubting Thomas*, 1476-83



Dante Alighieri (c.1265-1321)



Giovanni Boccaccio
(1313-1375)



Francesco Petrarca
(Petrarch) (1304-1374)



The Medici





Cosimo the Elder (*Pater Patriae*)
(r.1434-64)



Piero I de' Medici (*Piero the Gouty*)
(r.1464-1469)



Lorenzo I de' Medici (*Lorenzo the Magnificent*)
(r. 1469-1492)



Benozzo Gozzoli, *The Procession of the Magi*, 1459-61, fresco, Chapel of the Palazzo Medici- Riccardi, Florence





Sandro Botticelli, *The Adoration of the Magi*, 1475-6, tempera on panel, Uffizi Gallery, Florence



Burning at the stake
of Girolamo
Savonarola, 1498



Cigoli, *Cosimo I de' Medici, First Grand Duke of Tuscany*, 1569

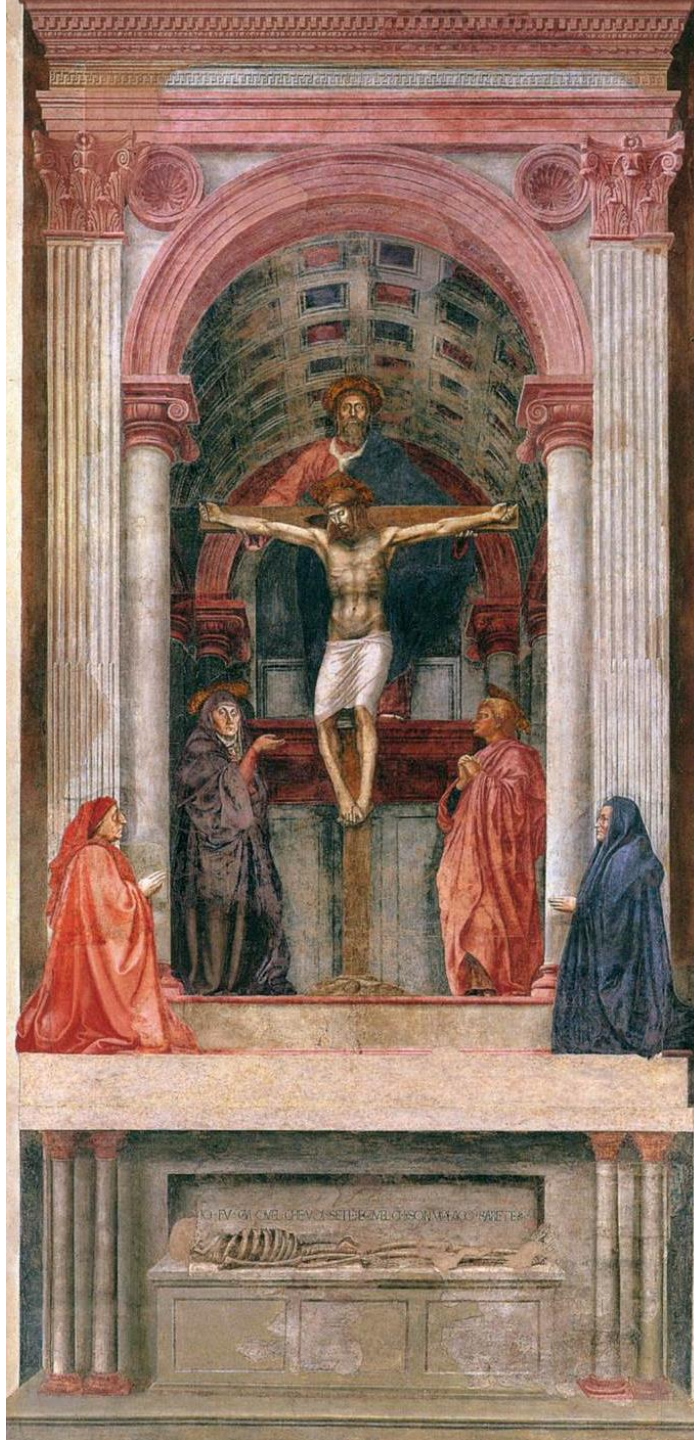
Frans Porbous
the Younger,
Catherine de' Medici, Queen of France, 1610



Key Points: Florence and the Medici

- Italy was not unified until 1861 – it was made up of a number of kingdoms, principalities, duchies and republics
- Florence flourished mainly on the wool industry and banking from the 13th to the 16th centuries and the guilds held major power in the city
- The city is famous for its literary works in the vernacular by writers such as Dante Alighieri, Boccaccio and Petrarch as well as its art.
- Florence was technically a republic although the Medici became *de facto* hereditary rulers of the city state.

Masaccio, La Trinità



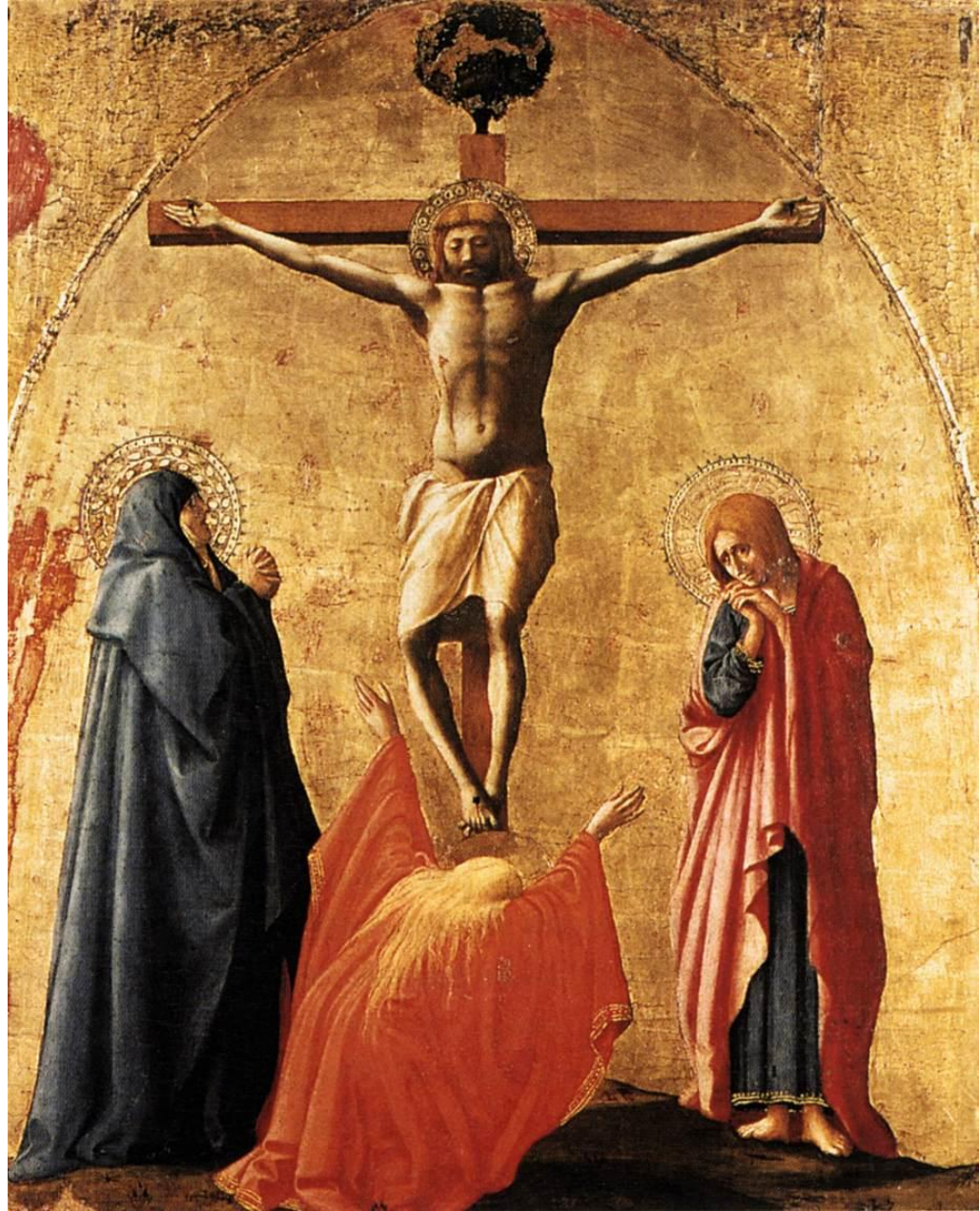
Masaccio, *Holy Trinity (La Trinità)*, 1425-6, fresco, Sta. Maria Novella, Florence



Gentile da Fabriano,
Adoration of the Magi, 1423,
tempera and gold leaf on
panel



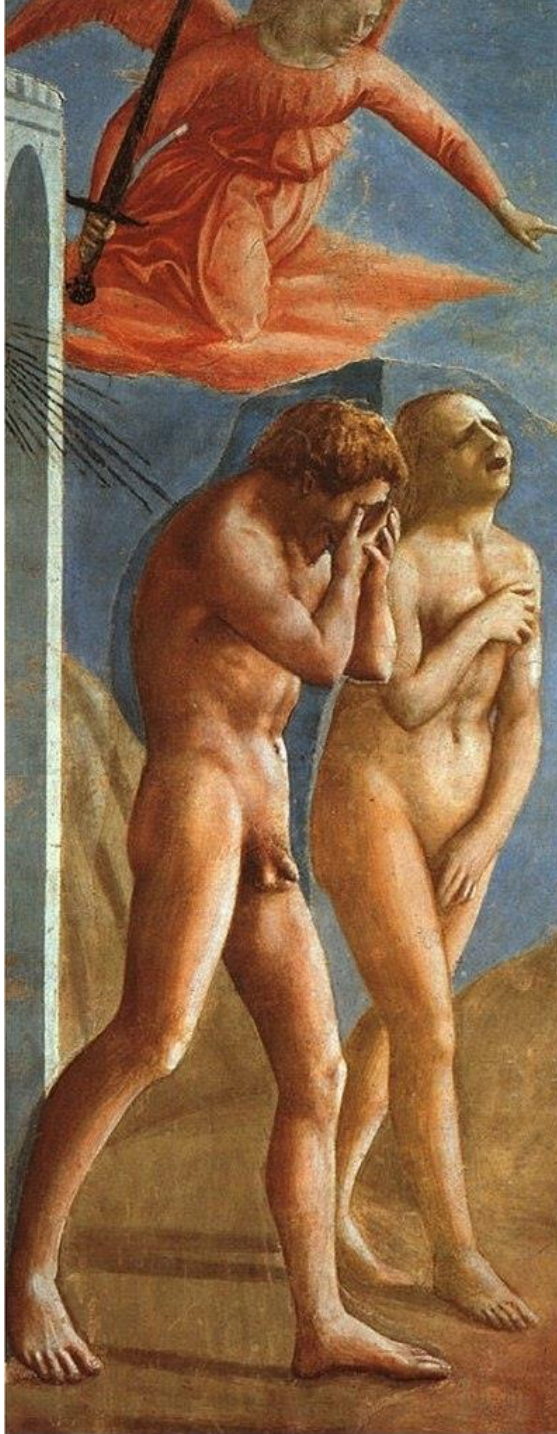
Masaccio, *Madonna and Child with Angels*,
Pisa Polyptych, 1426, tempera and gold leaf on
panel, NG



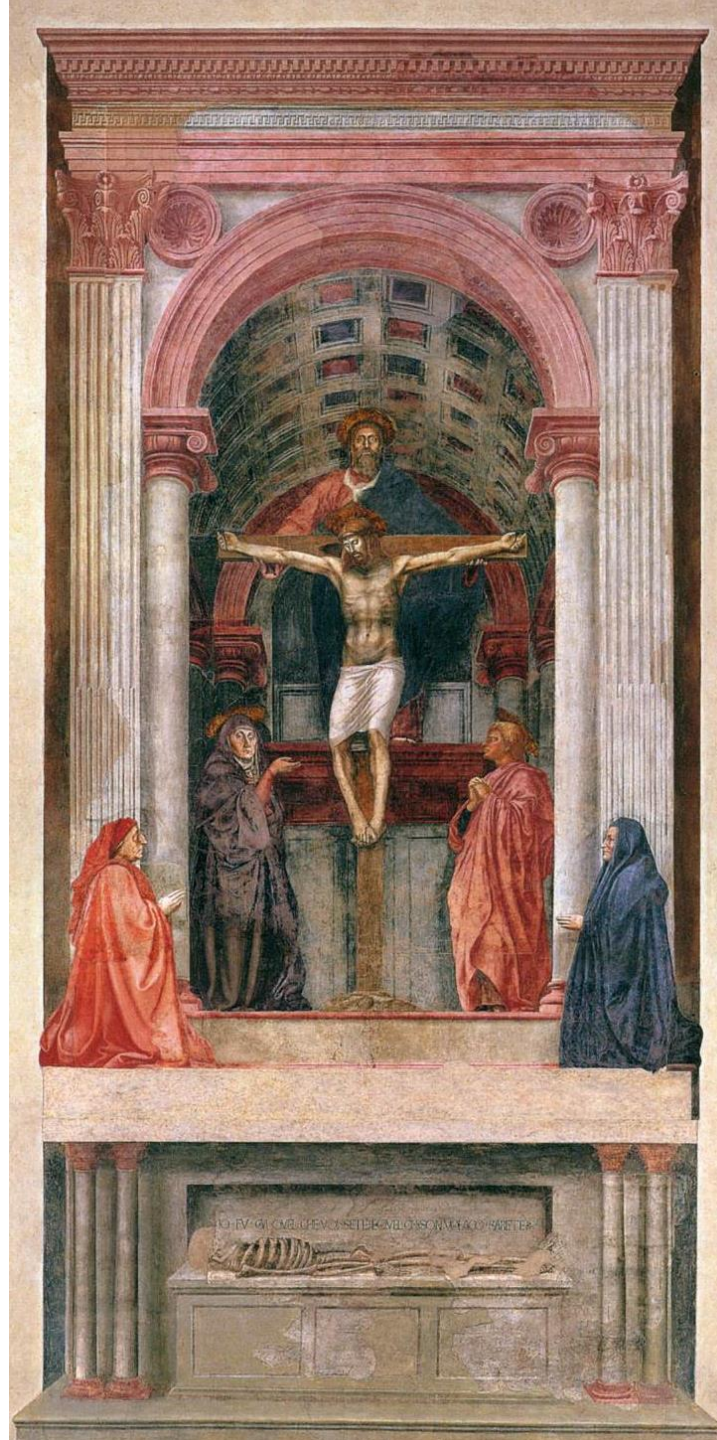
Masaccio, *The Crucifixion*, *Pisa Polyptych*, 1426,
tempera and gold leaf of Panel, Naples



Masaccio, *The Raising of the Son of Theophilus and St Peter Enthroned*, 1426-7, fresco, Brancacci Chapel, Sta. Maria del Carmine, Florence



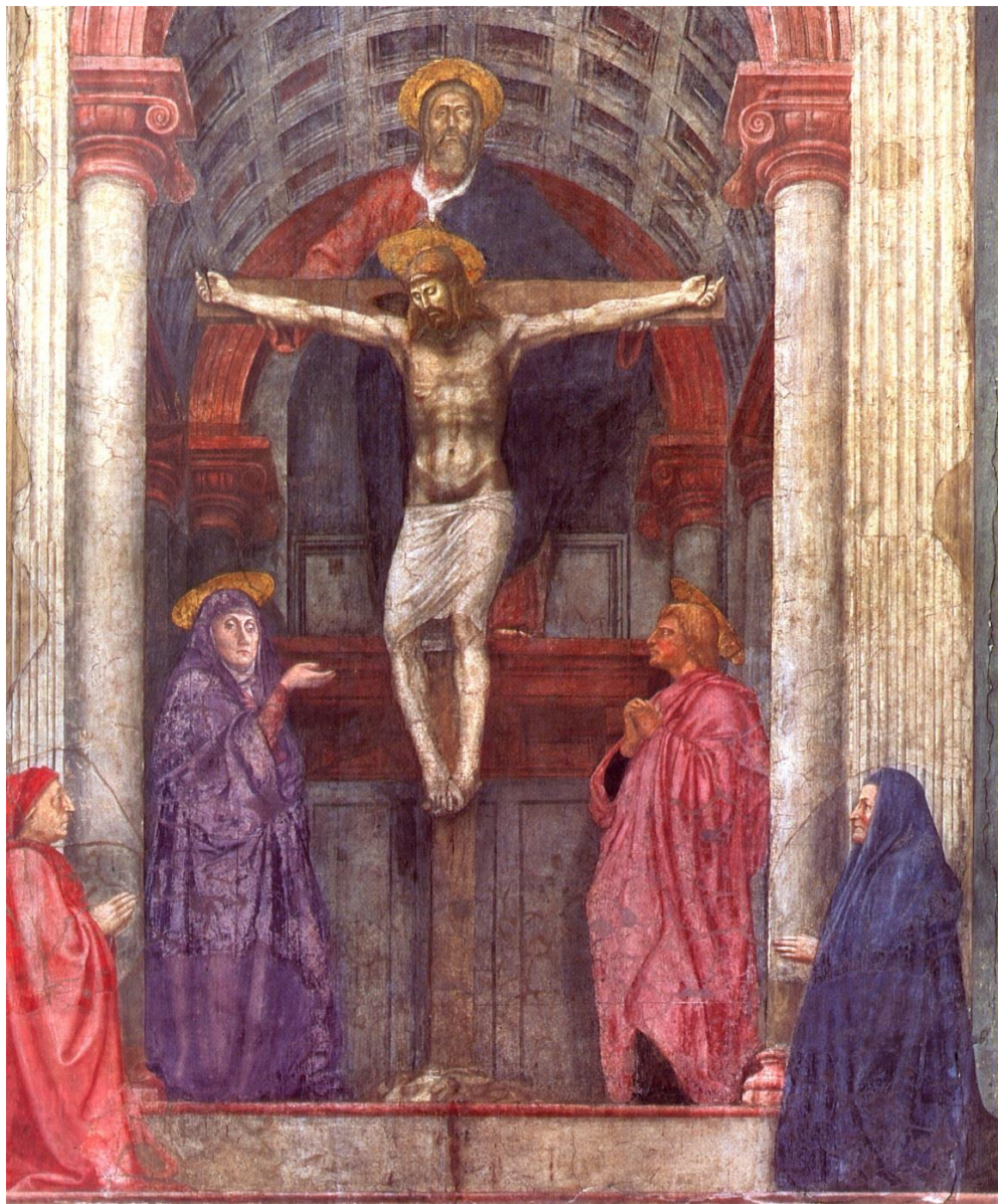
Masaccio, *The Expulsion of Adam and Eve*, c.1426, fresco, Brancacci Chapel, Sta. Maria del Carmine, Florence



Masaccio, *Holy Trinity (La Trinità)*, 1425-6, fresco, Sta. Maria Novella, Florence



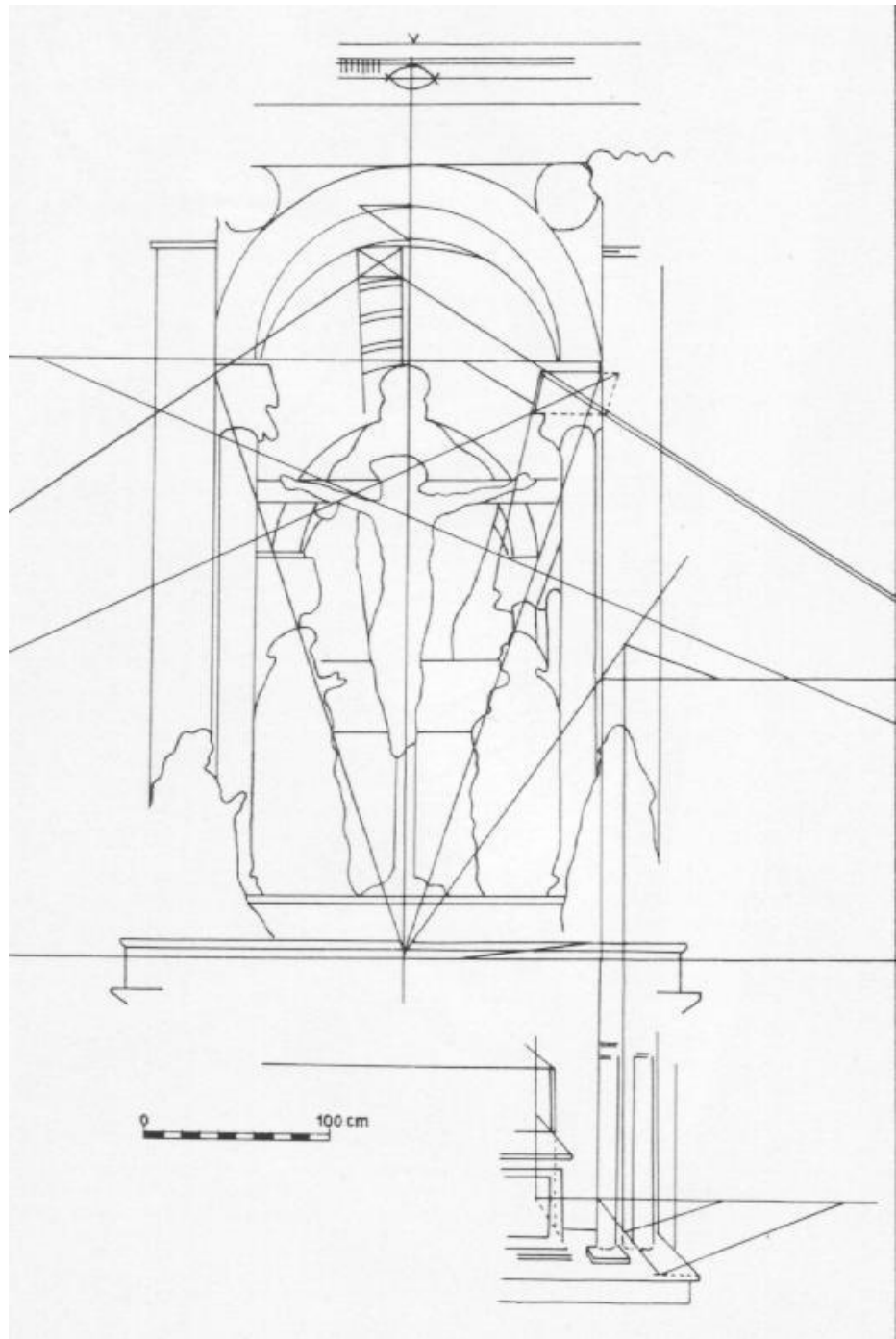
*The Triumphal Arch
of Constantine, 315
AD, Rome*

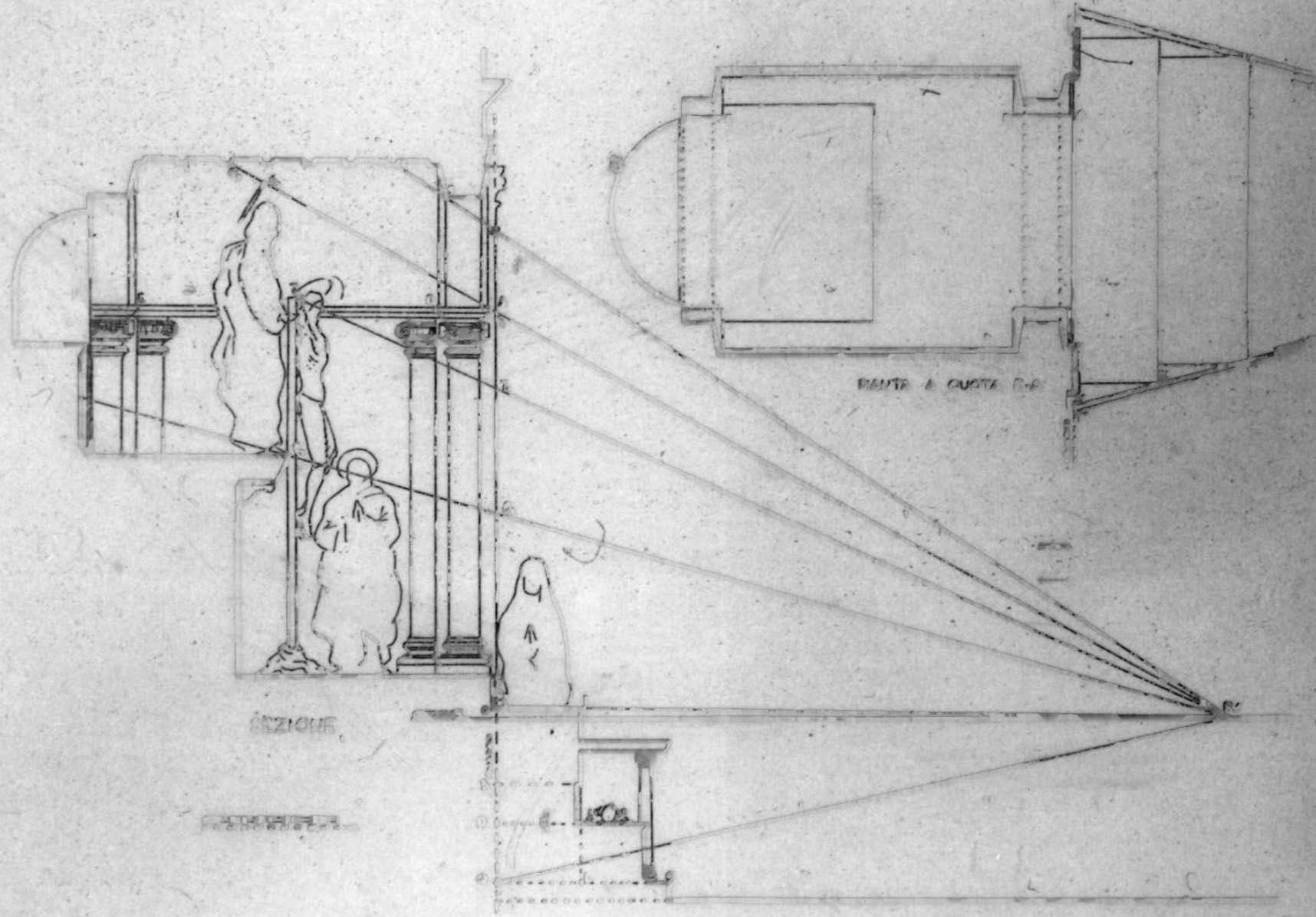


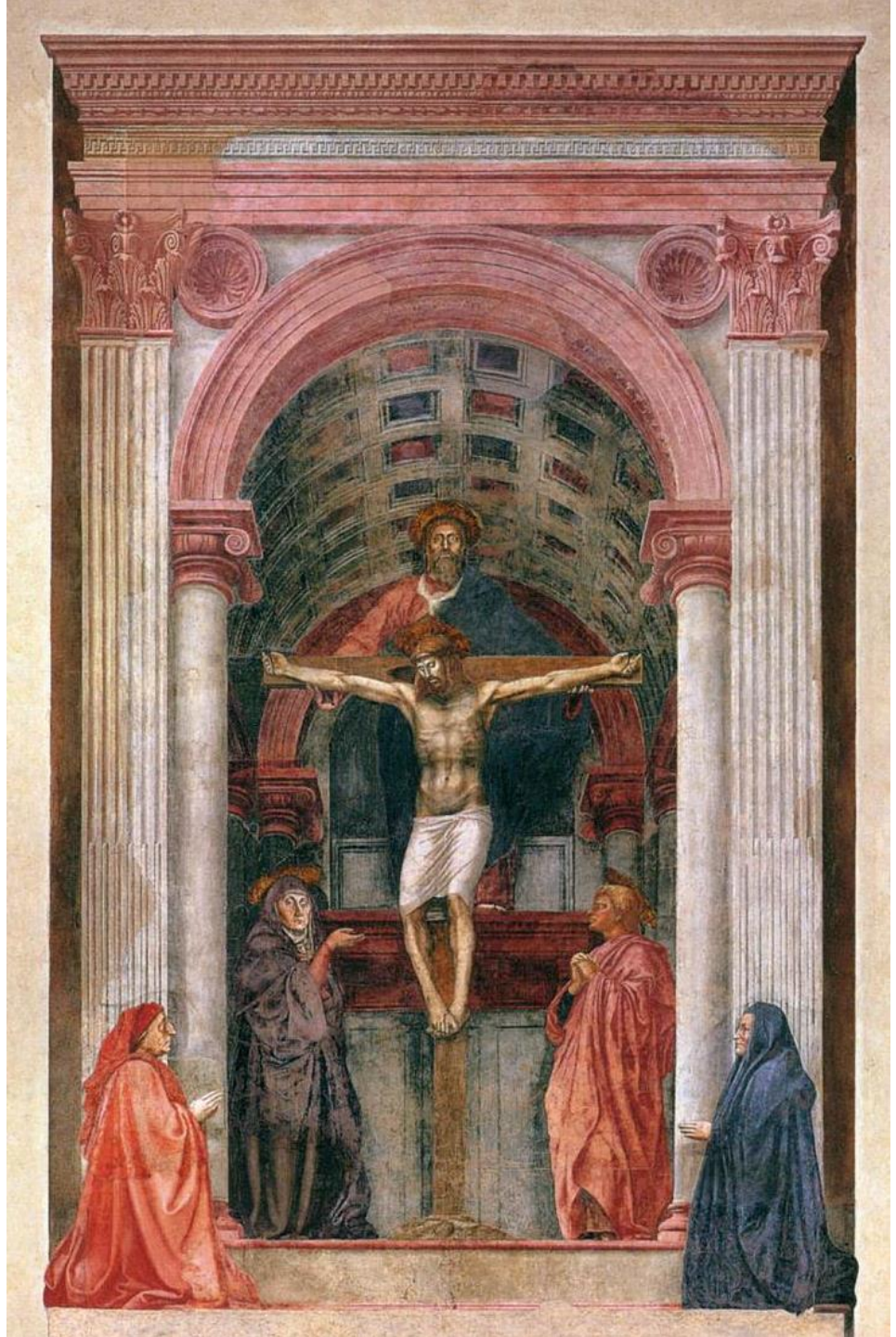




"WHAT YOU ARE, I ONCE WAS; WHAT I AM, YOU WILL BECOME"







Key Points: Masaccio's Trinity

- Most likely commissioned by Domenico Lenzi and his wife to form part of their funerary 'chapel' in Sta. Maria Novella
- Masaccio was a pioneer of the early renaissance and his works in the Brancacci Chapel and the *Trinità* were inspiration for artists such as Piero della Francesca and Michelangelo
- The *Trinità* is the first renaissance painting to display use of newly discovered perspective
- Influence of antiquity recognisable in the architectural features of the fictive 'chapel' and in the muscular, realistically proportioned body of Christ.

Renaissance Sculpture and the Revival of Ancient Roman Types



Arnolfo di Cambio, *Tomb of Riccardo Cardinal Annibaldi*,
1276, Basilica of St John Lateran, Rome

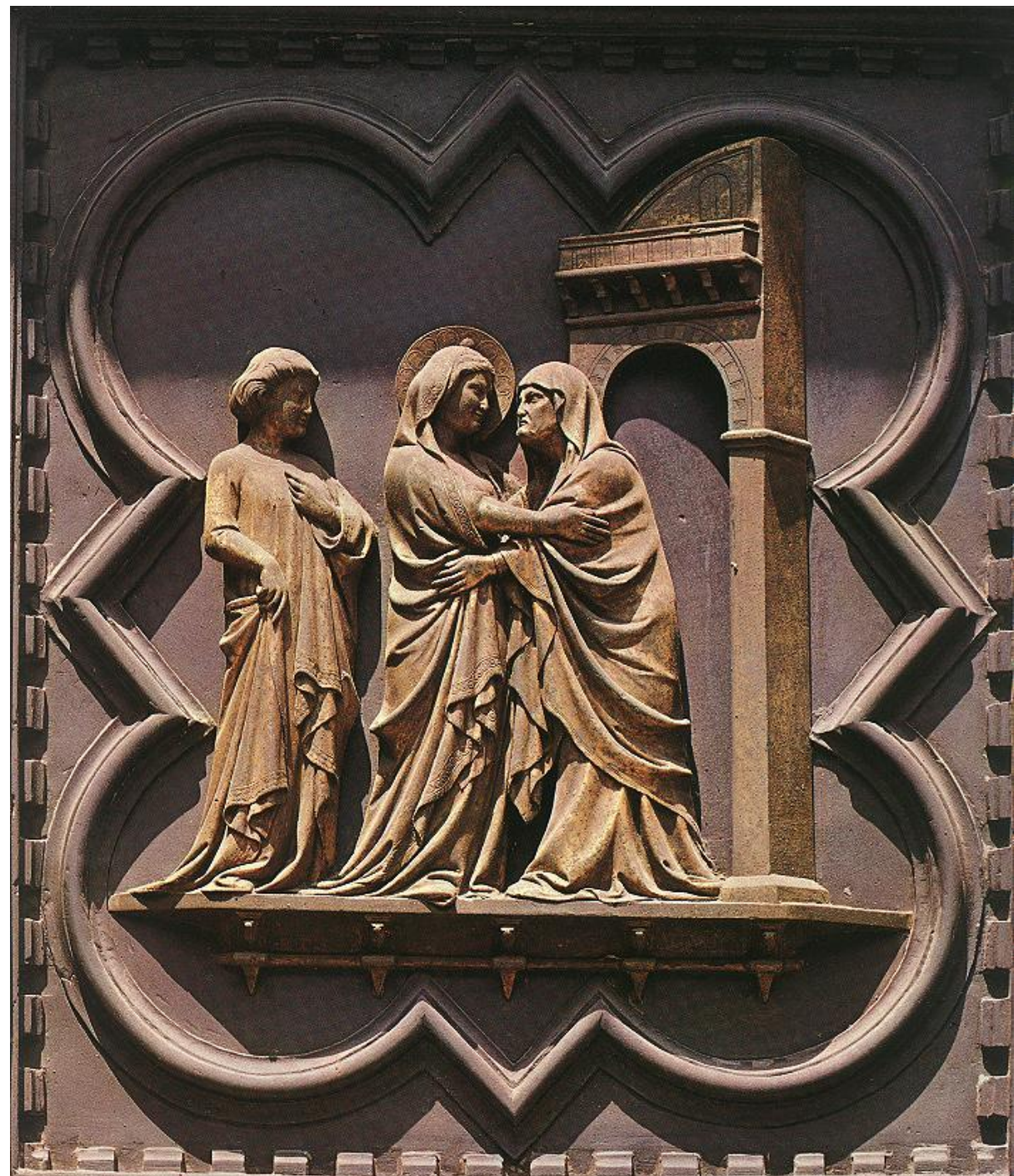


Giovanni di Balduccio, *Presentation Scene with St Peter Martyr
and Three Donors*, c.1340

Andrea Pisano, *The Visitation*, 1330s, gilded bronze, South Doors, Florence Baptistery



Andrea Pisano, *Sta. Reparata*, 1340s, marble





Lorenzo Ghiberti, *The Sacrifice of Isaac*, 1401, bronze, Baptistery, Florence



Lorenzo Ghiberti, *Solomon and the Queen of Sheba*, 1425-52, gilded bronze, Baptistery, Florence



Equestrian Statue of Marcus Aurelius, c.173-176 AD, gilded bronze, Museo Capitolani, Rome



Donatello, *Equestrian Monument of Gattamelata (Erasmus di Narni)*, 1453, bronze, Piazza del Santo, Padua



Andrea del Verrocchio, *Equestrian Monument of Bartolomeo Colleoni*, c.1488, bronze, Campo di SS. Giovanni e Paolo, Venice



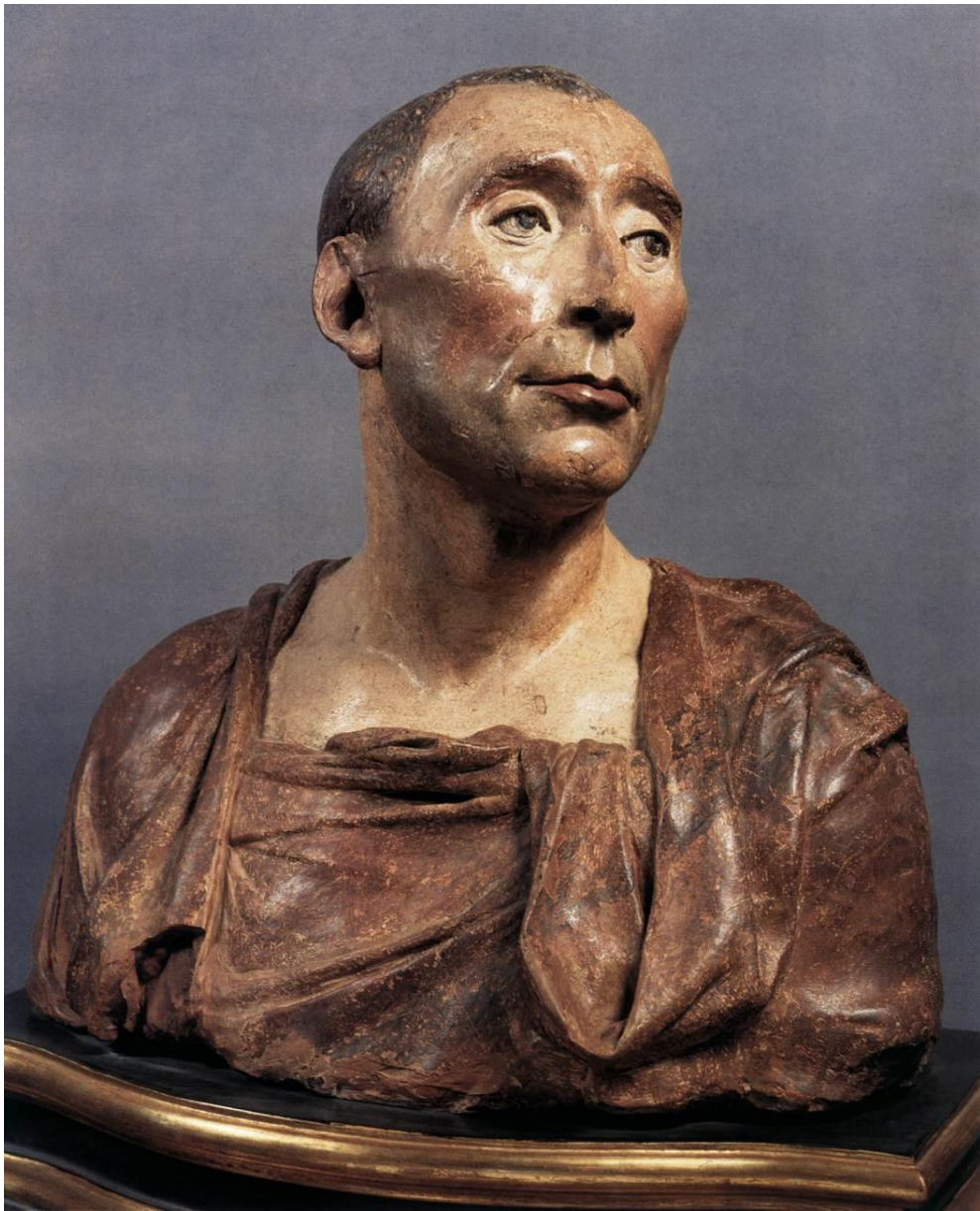


Sandro Botticelli, *Portrait of a Man with a Medal of Cosimo the Elder*, c.1474-5, tempera on panel





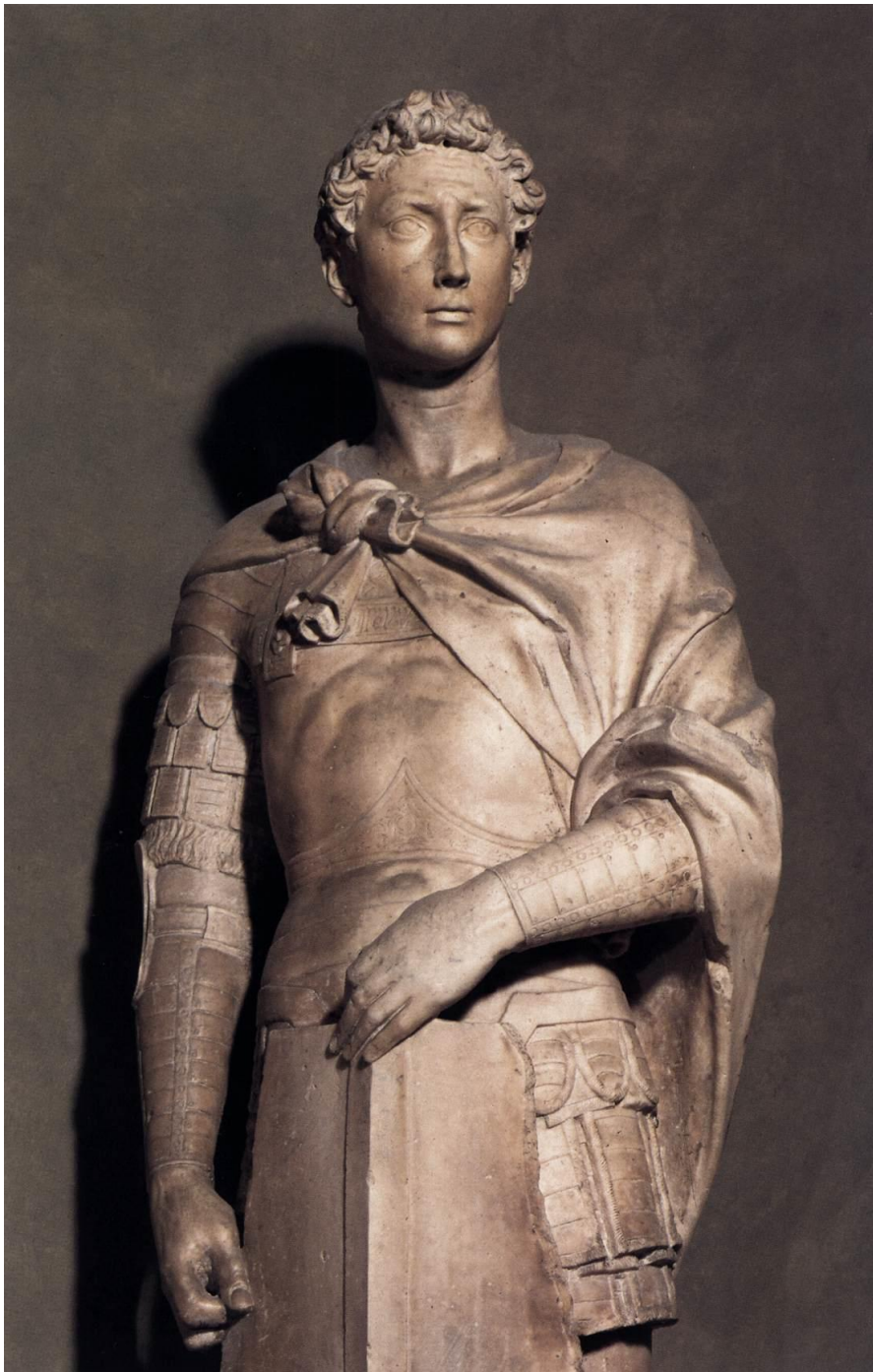
*Bust of Antoninus Pius, c.138-
161 AD, marble*



Donatello, *Bust of Niccolò da Uzzano*, 1430s, polychrome terracotta, Bargello Museum, Florence



Benedetto da Maiano, *Portrait Bust of Filippo Strozzi*, c.1475, marble, Musée du Louvre, Paris



Donatello St.
George (detail),
c.1416, marble,
Bargello
Museum,
Florence

Donatello, St Louis of
Toulouse, 1421-25,
gilded bronze, Museo
dell' Opera di Santa
Croce, Florence



Donatello's David



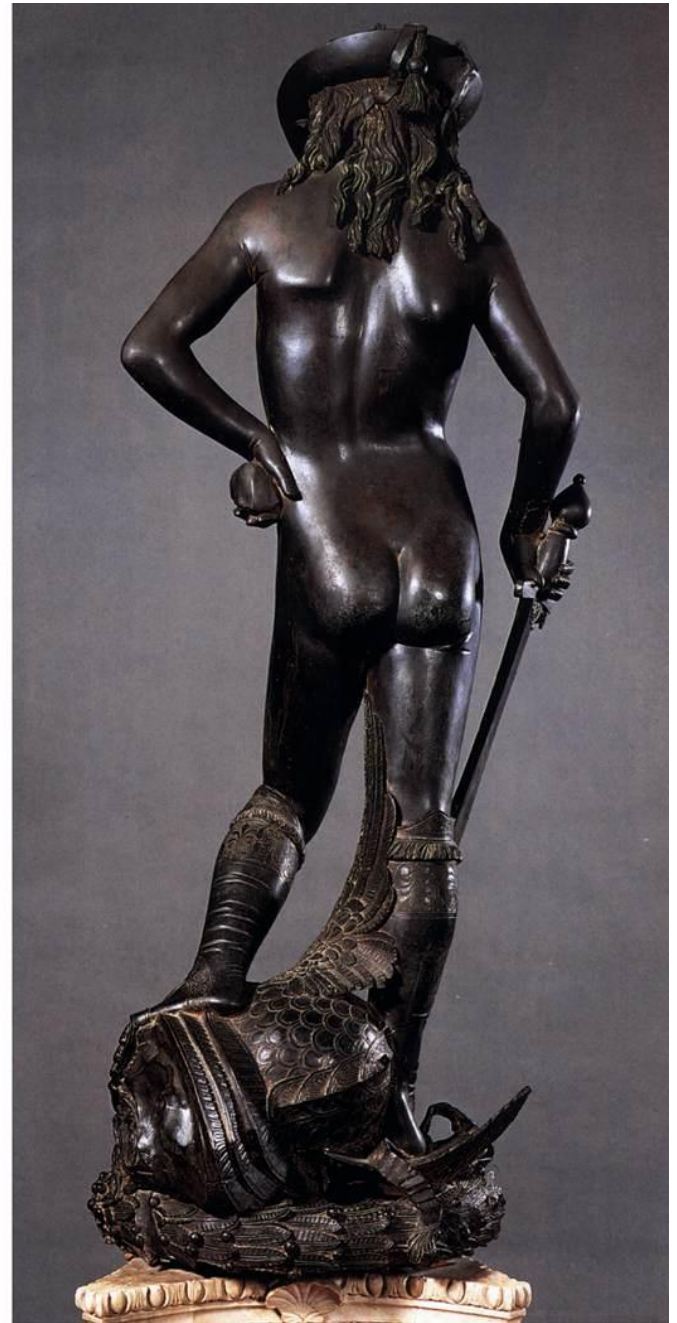
Donatello, *David*, c.1430s/1440s,
bronze, Bargello Museum,
Florence





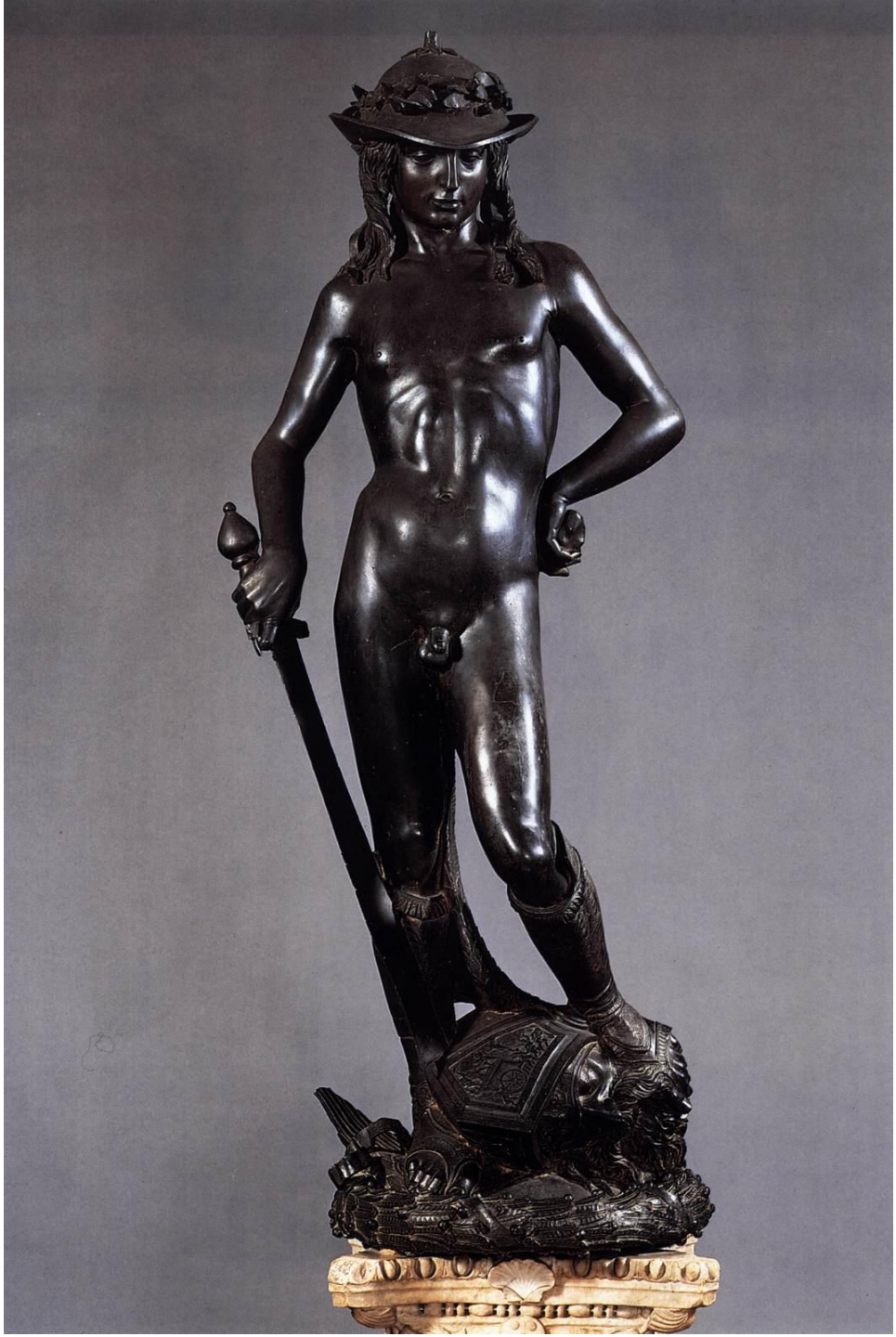
Anonymous, *David and Goliath*, The Crusader Bible, c.1250, illuminated manuscript, The Morgan Library and Museum, New York













Andrea del Verrocchio, *David*, c.1473-5, bronze, Bargello

Donatello, *Penitent
Magdalene*, c.1453-5,
wood



Donatello, *Judith and
Holofernes*, 1460, bronze

Key Points: Donatello's David

- First free-standing bronze nude since antiquity
- Commissioned by the Medici to go in the courtyard of the Palazzo Medici, probably by Cosimo de' Medici, but scholars are unsure
- Depiction of the Old Testament figure of David (Israelite) who defeated the giant Goliath and the Philistines (Book of Samuel)
- Donatello's depiction corresponds with the Biblical narrative but has been eroticised

Mythologies



Sandro Botticelli,
*Pallas and the
Centaur*, c.1482,
tempera on
canvas, Uffizi
Gallery, Florence



Piero del Pollaiuolo,
Apollo and Daphne,
1470-80, tempera on
panel, National Gallery,
London



Dessus aues oy
comment pen
theus fut mis
a mort pour
bachus qui despuis fut et a
uoit en despit tous ses sacrifi
ces. Pourquoy tous le peu
ples qui ceste chose oyent di
re furent esmeuz a faire nou
ueaulx sacrifices. Depuis
ce tous les ynnediennes et
les thebainnes sacrifioient
au dieu bachus et laouoi
ent comme luy de souuerains
dieux. Ils faisoient par ces
temples et tabernacles en ces
funes chantant et aiant
de. de. de. Mais alathre ne
ses seurs filles myneronc
ques pour la submersion de
maronnes ne pour locci
sion de pentheus ne se vou
lent absteir de despuiser
bachus. ne au dieu uene

nacontotent ne a ses sacrifi
ces. Et disoient quoy que le
peuple en fesist. oncques
nauoit este filz d'upiter.
Les prestresses celebroi
ent deuotement la feste
bachus. et faisoient a tout
le peuple commandement
de garder solennellement
la feste. Et que tous demisset
aouer. les testes decheulees
a chappeaux de vignes et
couuers la porchine de peaux
Et en leurs mains vng beu
tyzon feullu. Et qui m sera
Il courouchera le nouuel dieu
Pourquoy Il lui en pouura
bien mesaduenir. **D**ous
sacrifioient au nouuel dieu
Et par nouueaux nome
le nommoient. Les vng
lappelloient liber bromus
leus. satius. vtilis. Les
autres lappelloient myseus
thiorus de feus. et par
plusiers autres diuers noms
Et sy lappelloient dieu de
permanable louence. Le
plus qu'on peust trouuer se
couvant les desuoyes plan
de force. Et lui disoient po
auouissement de loenge.
Tout le monde par toy se
resioyft. Tout orient as
sumonte. Les georgiens
aui haches danoises sont
par toy mors. Pentheus et
les maronniers de myonne



Page Showing Pyramus and Thisbe
from Ovid's Metamorphoses, 15th
century

TRIVMPHVS



ce ligatura alla fistula tubale, Gli altri dui cū ueterrimi cornitibici con-
cordi ciascuno & cum gli instrumenti delle Equitante nymphe.

Sotto lequale triūphale sciughe era laxide nel meditullo, Nelqle gli
rotali radii erano infixi, deliniamento. Balustico, graciliscenti leposa
negli mucronati labii cum uno pomulo alla circunferentia. Elquale
Polo era di finissimo & ponderoso oro, repudiante el rodicabile erugi-
ne, & lo incédioso Vulcano, della uirtute & pace exitiale ueneno. Sum-
mamente dagli festigianti celebrato, cum moderate, & repentine
riolutiōe intorno saltanti, cum solemnissimi plausi, cum
gli habiti cincti di fasciole uolitante, Et le sedente so-

pra gli trahenti centauri. La Sancta cagione,
& diuino mysterio, in uoce cōsonē & car-

mini canzionali cum extre

ma exultatione amo-

rosamente lauda

uano.

**

*

PRIMVS

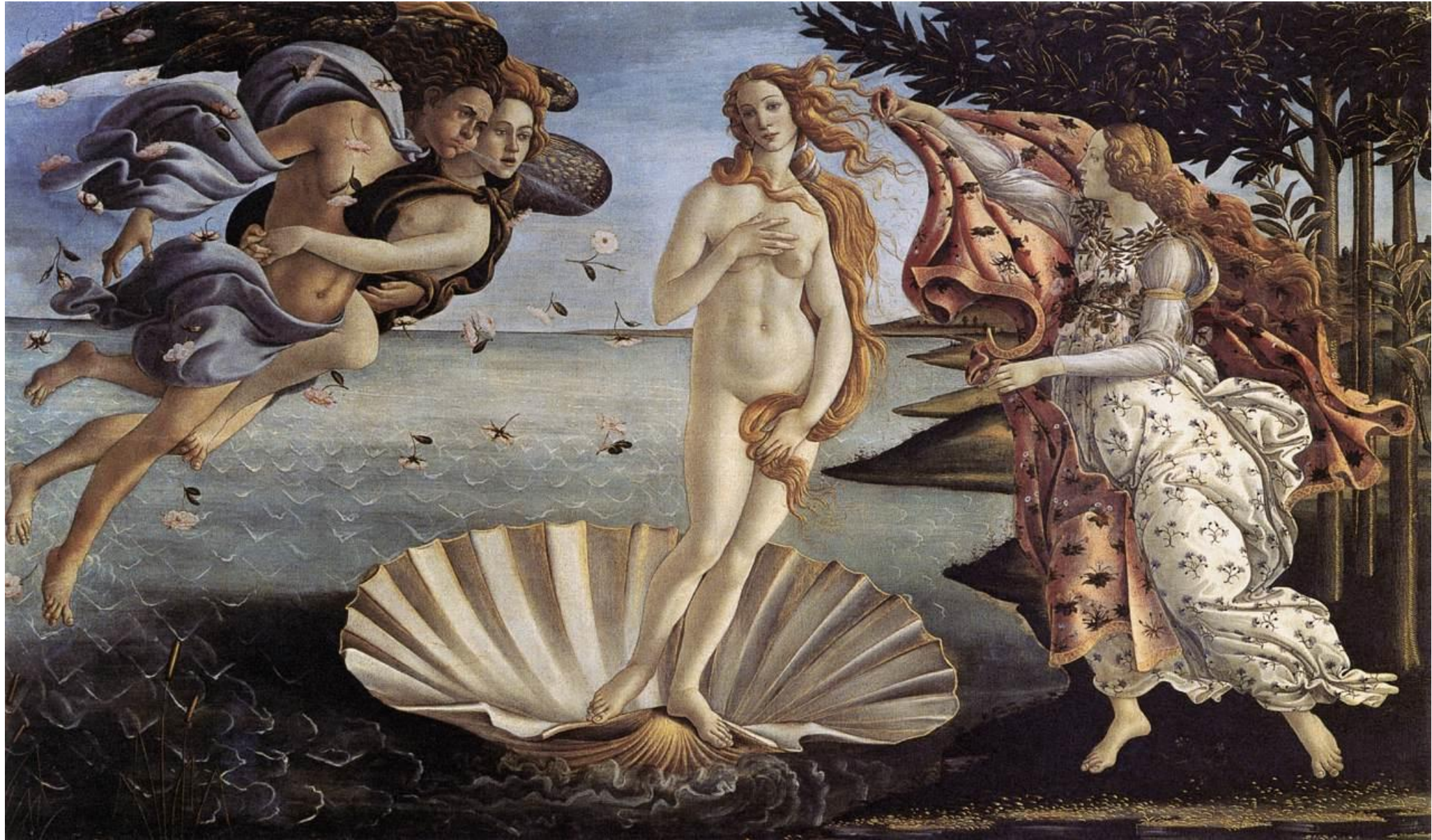


EL SEQVENTE triumpho nō meno mirauiglioso del primo. Im-
pero che gli hauea le quatro uolubile rote tutte, & gli radii, & il meditul-
lo defusco achate, di candida uenule uagamente uaricato. Ne tale certa-
mente gestore Pyrrho cū le noue Muse & Apolline in medio pulsan-
te dalla natura impresso.

Laxide & la forma del dicto qle el primo, ma le tabelle erā di cyaneo
Saphyro orientale, atomato de cincintulle doro, alla magica granissimo,
& longe acceptissimo a cupidine nella sinistra mano.

Nella tabella dextra mirai exscalpto una insigne Matrōa che
dūi oui hauea parturito, in uno cubile regio colloca-
ta, di uno mirabile pallacio, Cum obstetrice stu-
pefacte, & multe altre matrone & astante
Nymphe Degli quali uscua de

uno una stammula, & delal-
me stelle.



Sandro Botticelli, *The Birth of Venus*, c.1485, tempera on canvas, Uffizi Gallery, Florence



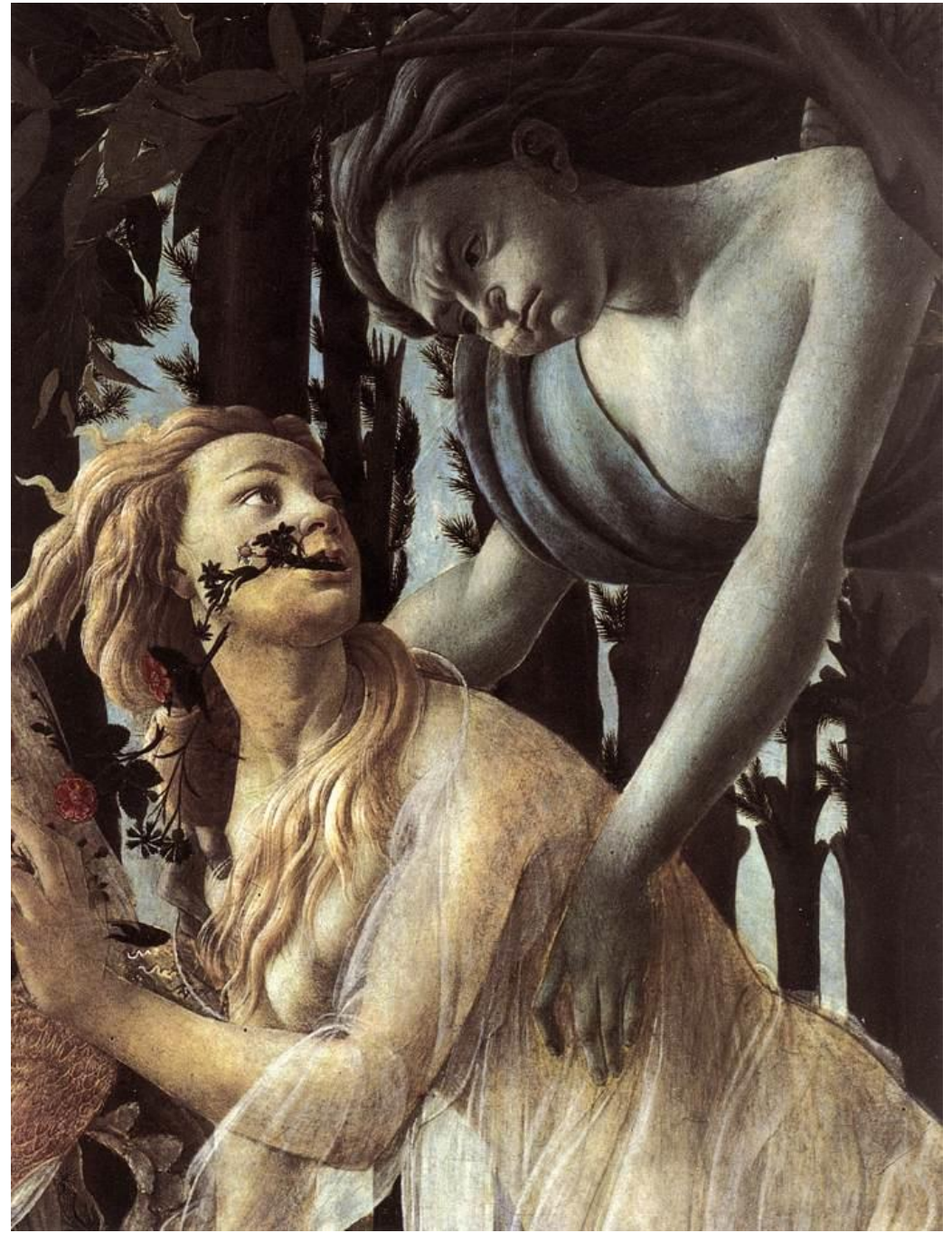
Sandro Botticelli, *Primavera (The Allegory of Spring)*, 1482, tempera on panel, Uffizi Gallery, Florence



Sandro Botticelli, *Portrait of a Youth*
(possibly Lorenzo di Pierfrancesco de'
Medici), c.1480s









Key Points: Primavera

- Commissioned most probably by Lorenzo de' Medici for the marriage of Lorenzo di Pierfrancesco de' Medici to Semiramide Appiano
- Allegory of Spring and allusion to fertility and the fecundity of marriage (especially seen in the transformation of Chloris into Flora after her rape by Zephyr)
- Originally this may have been placed above a daybed – it was most certainly in the private quarters of the newly married couple
- Recognisable characters from ancient myth

Next week....

