

# The Italian Renaissance from Donatello to Michelangelo

Week Three

# Goals

- Understand the Renaissance and what is being celebrated.
- Understand the impetus of the Renaissance, what are some of the historical and social circumstances that allowed it to flourish?
- Understanding the primary characteristics of Renaissance paintings and sculptures.
- Become familiar with some of the most representative artists and their works in the Italian Renaissance: Leonardo, Donatello, Raphael, and Michelangelo

Fra Angelico. Annunciation. Monastery of San Marco, Florence. Circa 1438-1445. Fresco. 7'1" x 10'6" (2.2 x 3.2 m)







Donatello. St.  
George.  
Formerly in  
Orsanmichele,  
Florence.  
1417-1420.  
Marble. 6'5"  
(1.95 m)

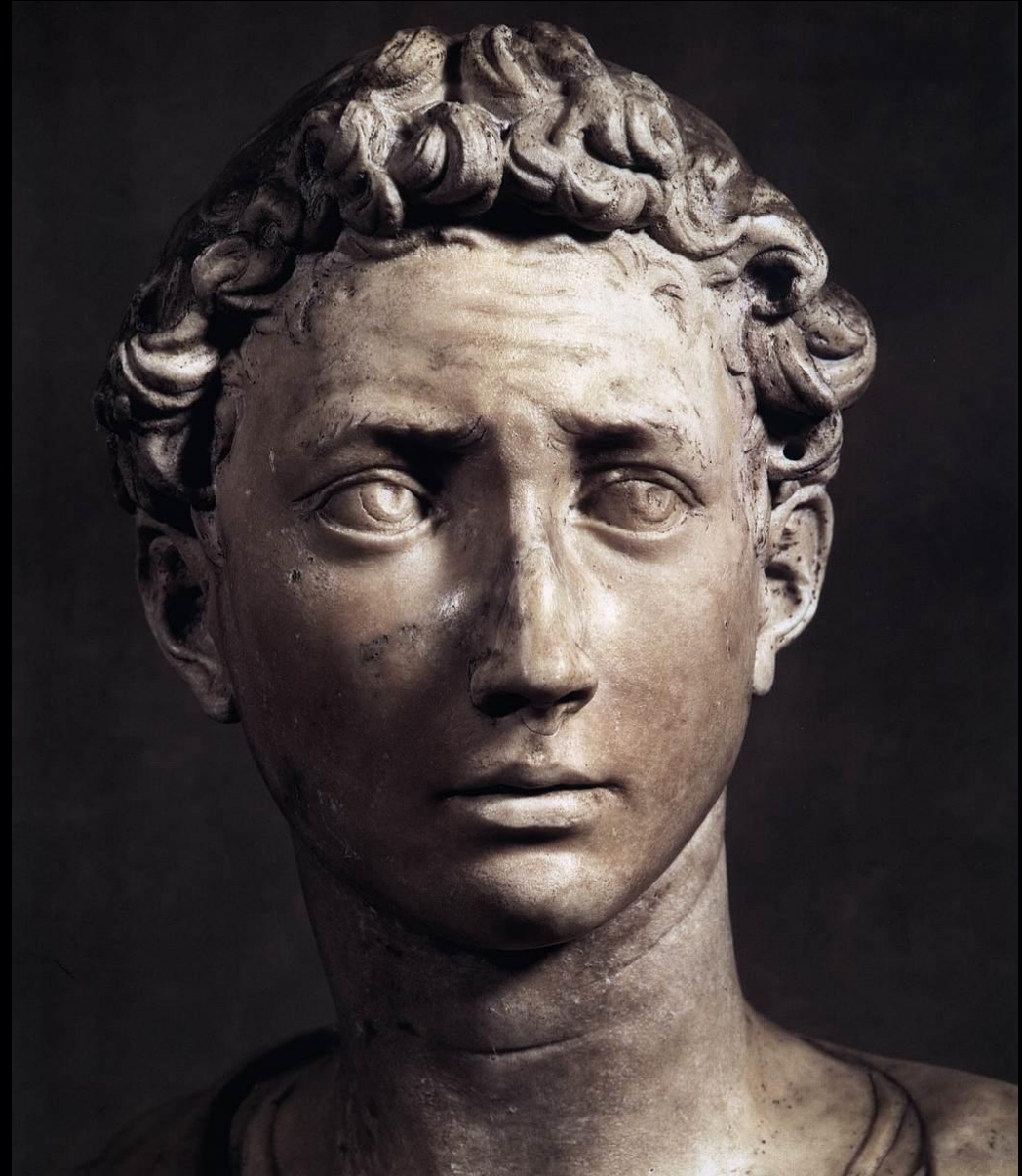
# Orsanmichele





Who was St.  
George?

Which moment in the story is this St. George shown?





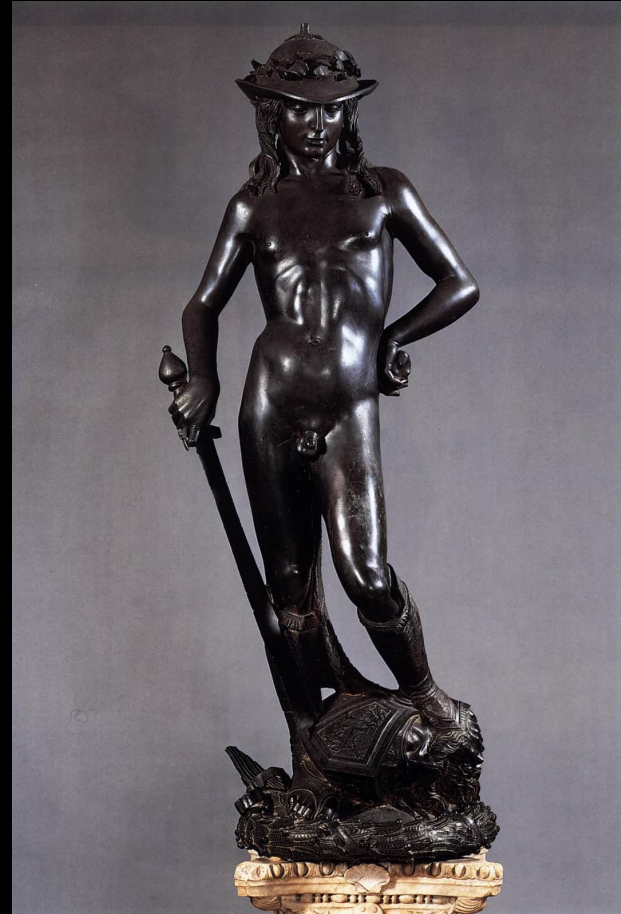
# Donatello's Skill with Perspective





# Donatello. David. Circa 1446-1460(?) Bronze. 5'2 ¼" (1.58 cm)

- Donato di Niccolò di Betto Bardi
- Born 1386/1387 – died 1466
- Member of Stone carvers and woodworkers guild



# David vs. Goliath



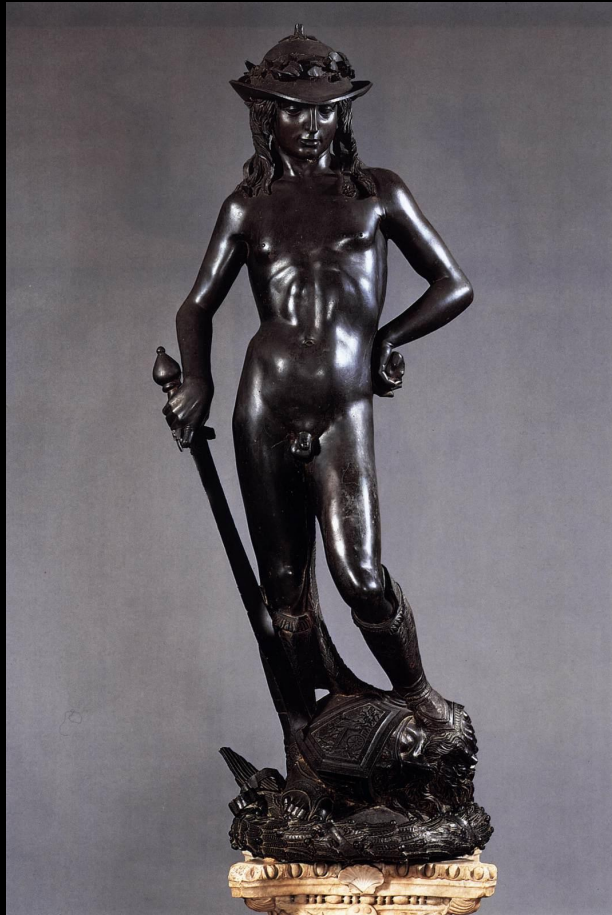
What's the attitude of David Here?



# Changing Emotions



# Classical Posture: Contrapposto



WOW!  
IS  
THAT  
HEPTUP?

HE  
LOOKS  
AMAZING.

HOW WAS  
GREECE  
HEPTUP?

YOU  
LOOK  
REALLY  
RELAXED.

YEAH. I GOT INTO  
CONTRAPPOSTO  
OVER THERE.  
IT'S WHERE YOU  
PUT ALL YOUR  
WEIGHT ON ONE  
LEG. I FEEL  
REALLY  
DYNAMIC.

I LOVE HOW  
HIS HIPS AND  
SHOULDERS  
AREN'T  
PARALLEL.  
HE JUST  
LOOKS SO...  
ALIVE.

AND SO  
GRACEFUL.

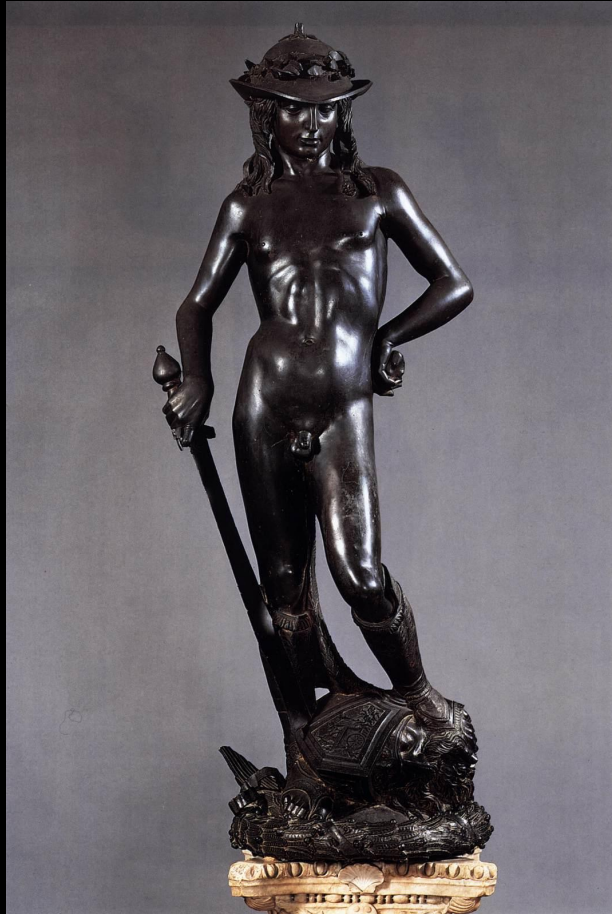




# Celebration of the Body in Renaissance Period



# Celebration of the Body in Renaissance Period, referring back to Classical period



# Why was David made?

Inscription on the base of David statue at the Palazzo Medici:

The victor is whoever defends the fatherland. All-powerful God crushes the angry enemy. Behold, a boy overcomes the great tyrant. Conquer, O citizens! – Circa 1460s



# Why was David made?

David as Florence

David as a representation  
of the Medici family



# Renaissance Italy



Map is about 1300 A.D to 1360 A.D.



Getting a Job 101:

Sending your cover  
letter/resume



# • Salutation

1. **F**uendo S' mo' s' l' u' s' t' o & c' o' n' f' i' d' e' n' t' e' h' o' m' a' g' a' d' s' u' s' t' i' n' e' r' e' l' e' p' r' o' u' e' d' i' t' e' r' e' q' u' e' l' l' i' d' i' s' t' i' n' g' u' e' r' e' m' a' g' i' s' t' e' c' o' m' p' a' s' s' i' o' n' e' d' e' u' s' t' r' u' m' i' t' e' l' l' i' c' i' e' t' q' u' i' l' a' m' o' d' i' c' o' n' t' i' n' e' n' t' e' d' i' s' t' i' n' g' u' e' r' e' n' o' s' o' n' o' m' e' n' t' e' a' l' i' e' n' i' d' a' l' c' o' r' u' s' i' t' e' m' e' x' p' e' r' i' e' n' t' i' a' n' o' d' e' c' o' n' p' a' n' d' o' a' r' e' s' p' o' n' s' a' a' l' i' f' a' c' t' u' m' i' t' e' r' e' d' a' r' e' q' u' e' a' p' u' n' t' a' a' q' u' e' l' l' e' s' e' n' t' i' a' m' e' t' a' q' u' e' l' l' e' s' e' n' t' i' a' l' i' a' d' d' i' s' t' i' n' g' u' e' r' e' a' l' i' i' n' t' e' r' i' o' r' i' s' t' e' m' p' o' r' i' s' o' p' o' r' t' u' n' i' t' a' t' e' o' p' o' r' t' u' n' i' t' a' t' e' d' e' a' l' i' i' n' t' e' r' i' o' r' i' s' e' t' s' u' b' d' i' s' t' i' n' g' u' e' r' e' s' e' n' t' i' a' m' q' u' e' d' i' s' t' i' n' g' u' e' r' e' n' o' t' u' m' e' t' a' n' t' e' q' u' e' m' o' d' i' s' u' b' g' e' n' e' r' a' l' i' t' e' r' e' o' c' c' u' r' r' e' n' t' i' a' d' e' d' i' s' t' i' n' g' u' e' r' e' e' t' c' .

2. **H**o' m' o' d' e' p' o' n' t' l' e' g' g' e' r' i' s' i' m' i' q' u' e' f' o' r' t' i' & a' c' t' i' u' s' a' d' p' o' r' t' a' r' e' f' a' c' i' l' i' s' i' m' i' m' u' s' . E' t' q' u' i' s' e' q' u' i' r' e' r' e' & a' l' i' u' m' u' o' l' e' r' e' s' u' b' l' e' o' c' c' u' r' r' e' n' t' i' a' s' u' p' p' l' i' c' a' r' e' l' i' i' n' i' m' i' a' & a' l' i' o' r' u' m' s' e' n' t' i' a' m' e' t' r' e' s' p' o' n' s' a' d' i' s' t' i' n' g' u' e' r' e' d' i' s' t' i' n' g' u' e' r' e' f' a' c' i' l' i' & c' o' m' o' d' i' d' a' l' e' n' t' e' r' e' & p' a' n' e' r' e' . E' t' m' o' d' i' d' e' a' d' d' i' s' t' i' n' g' u' e' r' e' q' u' i' d' e' i' n' i' m' i' a' m' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' .

3. **S**o' t' i' l' a' d' i' s' t' i' n' g' u' e' r' e' d' e' u' n' a' t' e' r' r' a' r' o' g' i' t' e' u' n' a' l' i' n' g' u' a' d' e' f' a' c' i' l' i' t' e' r' e' f' a' c' i' l' i' t' e' r' e' f' i' n' i' t' i' p' a' r' t' i' g' h' a' t' i' & g' r' a' d' u' s' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' .

4. **S**e' p' a' l' i' e' r' e' d' e' h' i' s' t' o' r' i' a' o' p' o' r' t' u' n' i' t' a' t' e' d' e' l' o' c' o' e' t' d' e' t' e' m' p' o' r' e' n' o' s' i' p' o' s' s' i' b' i' l' i' t' a' t' e' d' e' u' n' a' t' e' r' r' a' u' n' d' e' l' o' c' o' d' e' c' o' n' t' i' n' e' n' t' i' a' m' i' n' o' m' o' d' i' d' e' r' u' i' n' a' r' e' o' m' n' i' f' o' r' t' i' a' d' i' s' t' i' n' g' u' e' r' e' e' t' c' .

5. **H**o' m' o' m' o' d' i' d' e' h' o' m' i' d' e' c' o' m' o' d' i' s' i' m' i' e' & f' a' c' i' l' i' t' a' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' . E' t' q' u' i' s' e' q' u' i' r' e' r' e' m' i' n' i' m' i' a' m' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' . R' e' u' e' t' s' u' m' m' a' d' i' s' t' i' n' g' u' e' r' e' q' u' i' d' e' i' n' i' m' i' a' m' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' .

6. **E**t' q' u' i' s' e' q' u' i' r' e' r' e' e' x' t' r' e' m' a' m' i' n' i' m' i' a' m' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' . E' t' q' u' i' s' e' q' u' i' r' e' r' e' e' x' t' r' e' m' a' m' i' n' i' m' i' a' m' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' .

7. **E**t' q' u' i' s' e' q' u' i' r' e' r' e' e' x' t' r' e' m' a' m' i' n' i' m' i' a' m' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' . E' t' q' u' i' s' e' q' u' i' r' e' r' e' e' x' t' r' e' m' a' m' i' n' i' m' i' a' m' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' .

8. **H**o' m' o' m' o' d' i' d' e' h' o' m' i' d' e' c' o' m' o' d' i' s' i' m' i' e' & f' a' c' i' l' i' t' a' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' . E' t' q' u' i' s' e' q' u' i' r' e' r' e' m' i' n' i' m' i' a' m' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' .

9. **H**o' m' o' m' o' d' i' d' e' h' o' m' i' d' e' c' o' m' o' d' i' s' i' m' i' e' & f' a' c' i' l' i' t' a' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' . E' t' q' u' i' s' e' q' u' i' r' e' r' e' m' i' n' i' m' i' a' m' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' .

10. **H**o' m' o' m' o' d' i' d' e' h' o' m' i' d' e' c' o' m' o' d' i' s' i' m' i' e' & f' a' c' i' l' i' t' a' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' . E' t' q' u' i' s' e' q' u' i' r' e' r' e' m' i' n' i' m' i' a' m' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' .

11. **H**o' m' o' m' o' d' i' d' e' h' o' m' i' d' e' c' o' m' o' d' i' s' i' m' i' e' & f' a' c' i' l' i' t' a' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' . E' t' q' u' i' s' e' q' u' i' r' e' r' e' m' i' n' i' m' i' a' m' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' .

12. **H**o' m' o' m' o' d' i' d' e' h' o' m' i' d' e' c' o' m' o' d' i' s' i' m' i' e' & f' a' c' i' l' i' t' a' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' . E' t' q' u' i' s' e' q' u' i' r' e' r' e' m' i' n' i' m' i' a' m' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' .

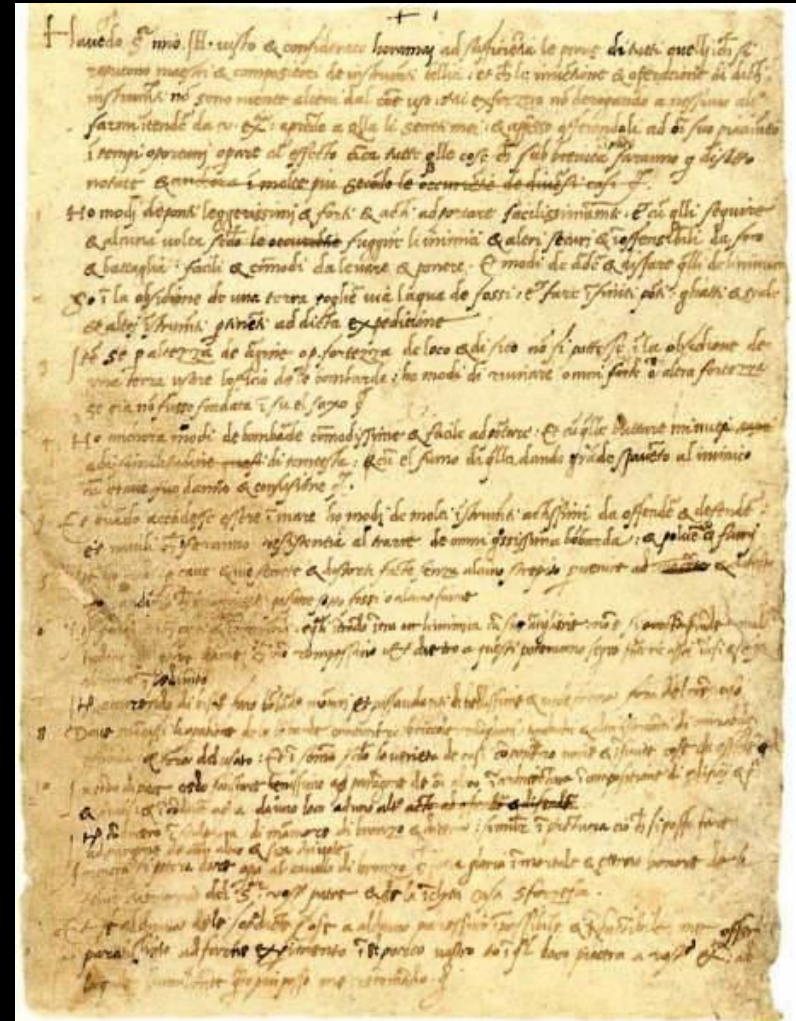
13. **H**o' m' o' m' o' d' i' d' e' h' o' m' i' d' e' c' o' m' o' d' i' s' i' m' i' e' & f' a' c' i' l' i' t' a' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' . E' t' q' u' i' s' e' q' u' i' r' e' r' e' m' i' n' i' m' i' a' m' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' .

14. **H**o' m' o' m' o' d' i' d' e' h' o' m' i' d' e' c' o' m' o' d' i' s' i' m' i' e' & f' a' c' i' l' i' t' a' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' . E' t' q' u' i' s' e' q' u' i' r' e' r' e' m' i' n' i' m' i' a' m' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' .

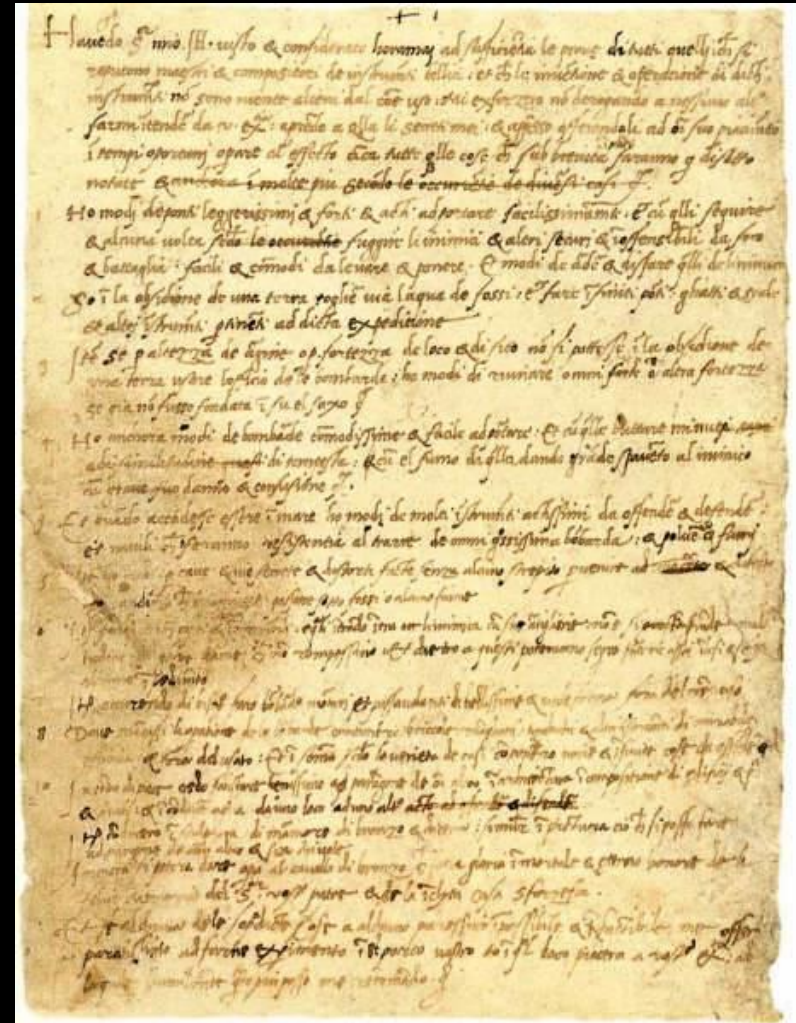
15. **H**o' m' o' m' o' d' i' d' e' h' o' m' i' d' e' c' o' m' o' d' i' s' i' m' i' e' & f' a' c' i' l' i' t' a' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' . E' t' q' u' i' s' e' q' u' i' r' e' r' e' m' i' n' i' m' i' a' m' e' t' a' l' i' o' r' u' m' s' e' n' t' i' a' m' p' a' r' e' n' t' e' a' d' d' i' s' t' i' n' g' u' e' r' e' e' x' p' e' d' i' t' i' o' n' e' .



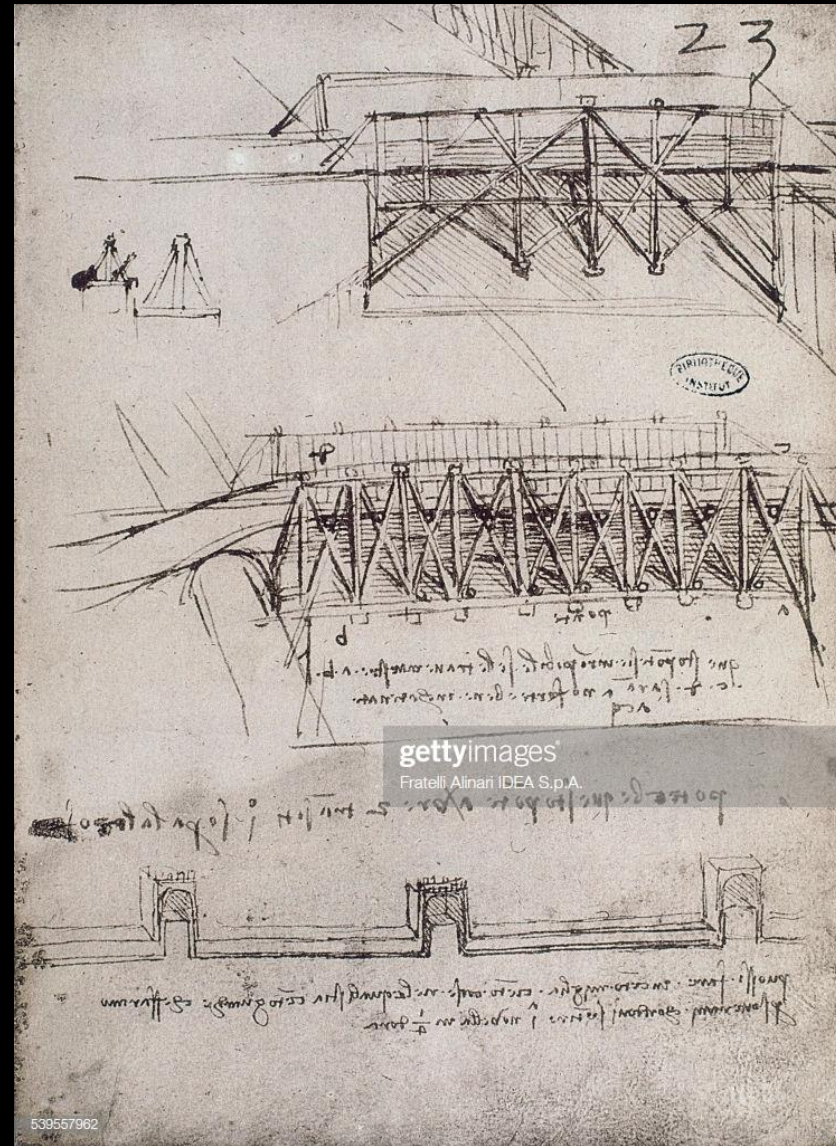
- Salutation
- Acknowledgement that the Duke seeks war-related technical skills



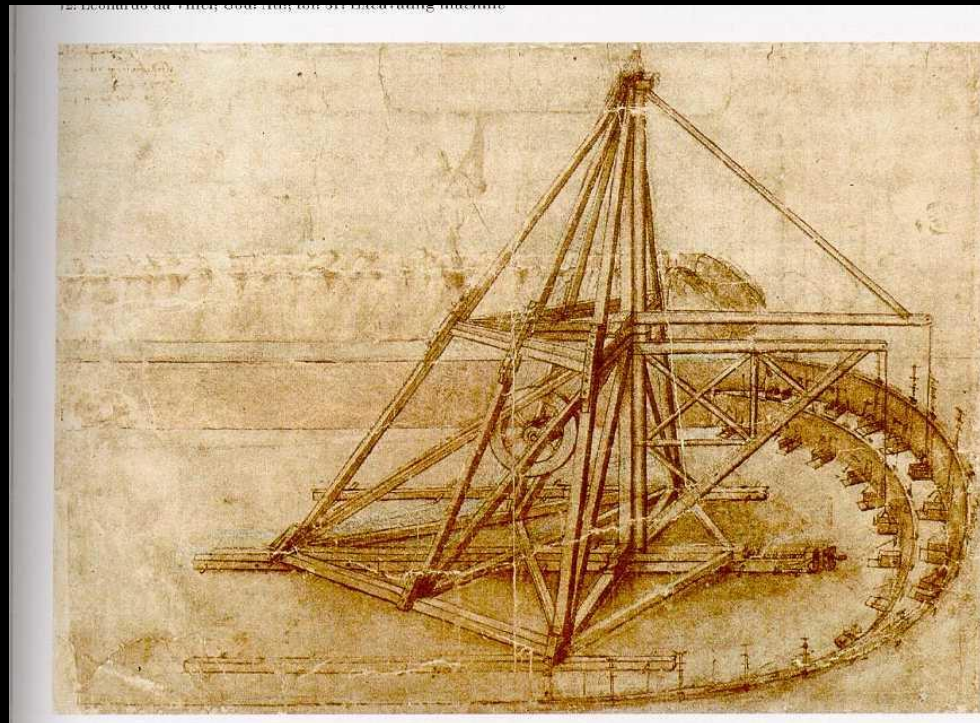
- Salutation
- Acknowledgement that the Duke seeks war-related technical skills
- Explanation of qualifications



- Salutation
- Acknowledgement that the Duke seeks war-related technical skills
- Explanation of qualifications
  - Ability to design strong, portable bridges that can withstand enemy fire.



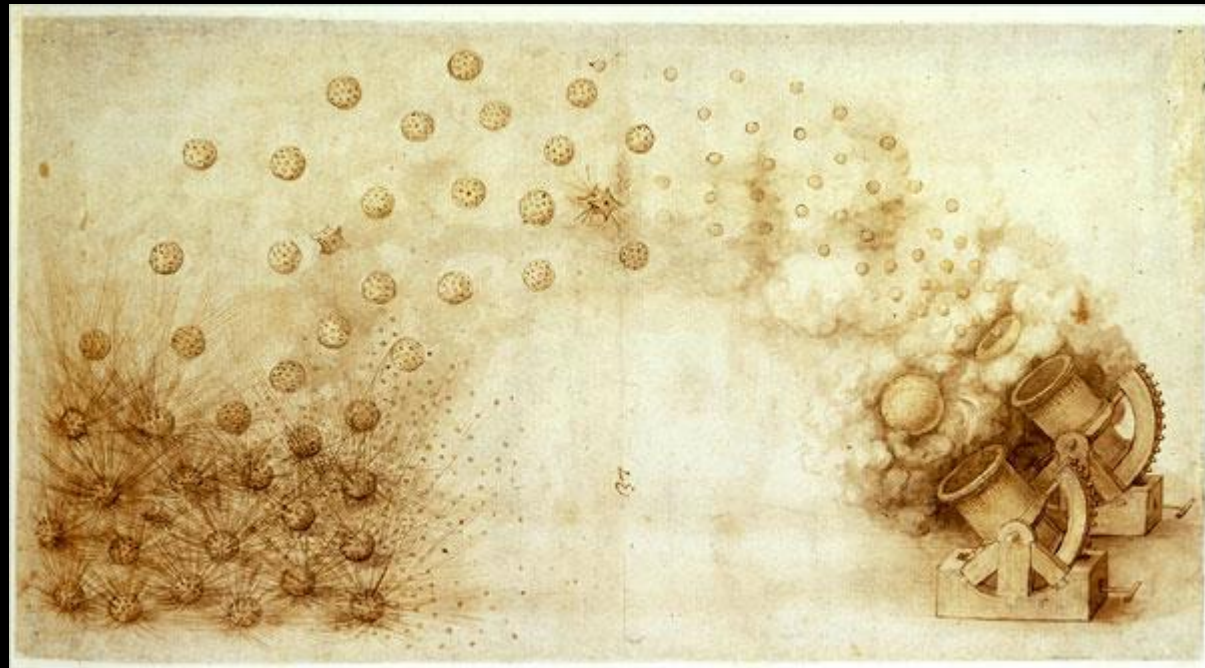
- Salutation
- Acknowledgement that the Duke seeks war-related technical skills
- Explanation of qualifications
  - Ability to design strong, portable bridges that can withstand enemy fire.
  - Ability to drain water from trenches in event of siege warfare.



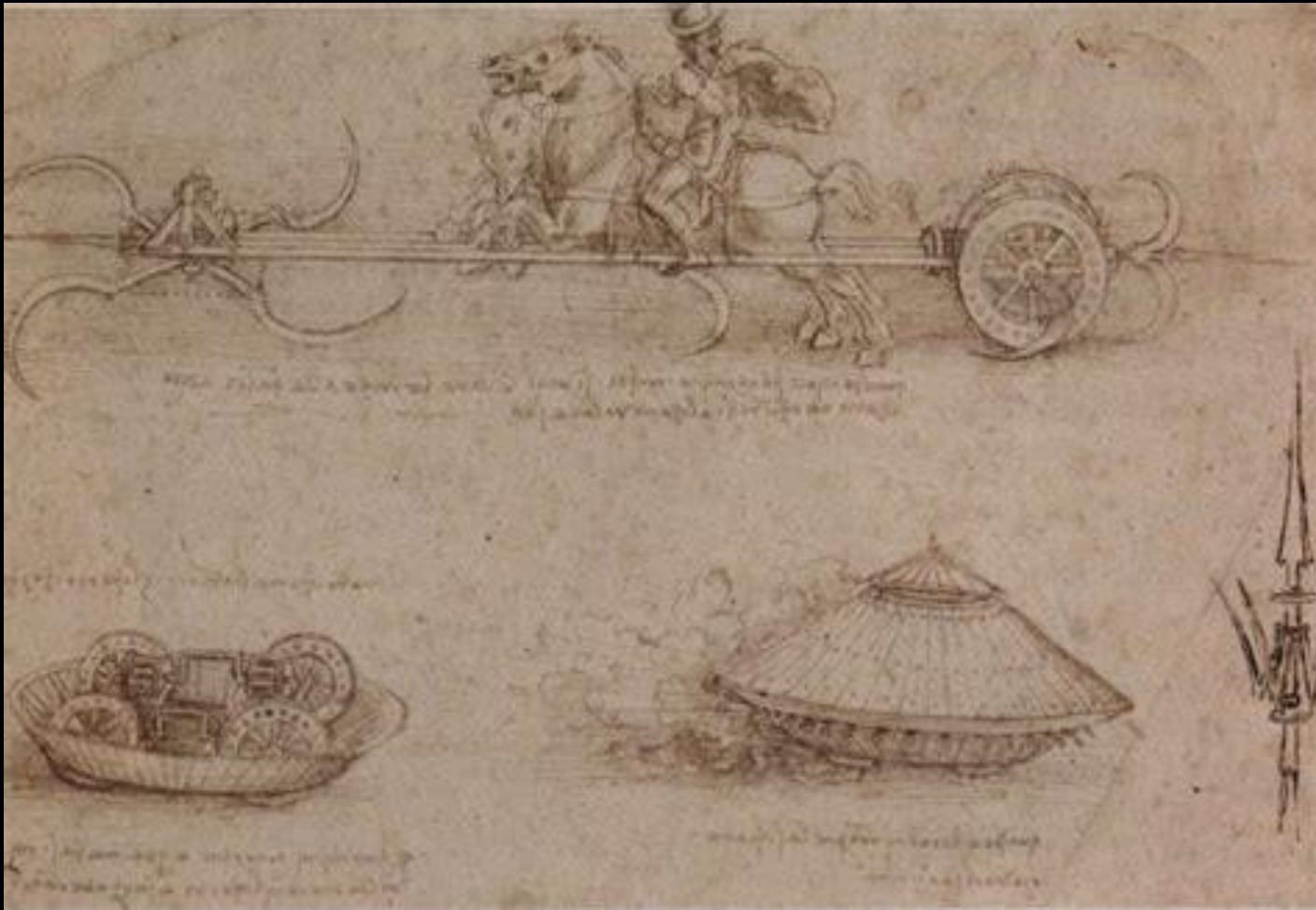
- Salutation
- Acknowledgement that the Duke seeks war-related technical skills
- Explanation of qualifications
  - Ability to design strong, portable bridges that can withstand enemy fire.
  - Ability to drain water from trenches in event of siege warfare.
  - Ability to design weapons of bombardment to utterly destroy fortresses.



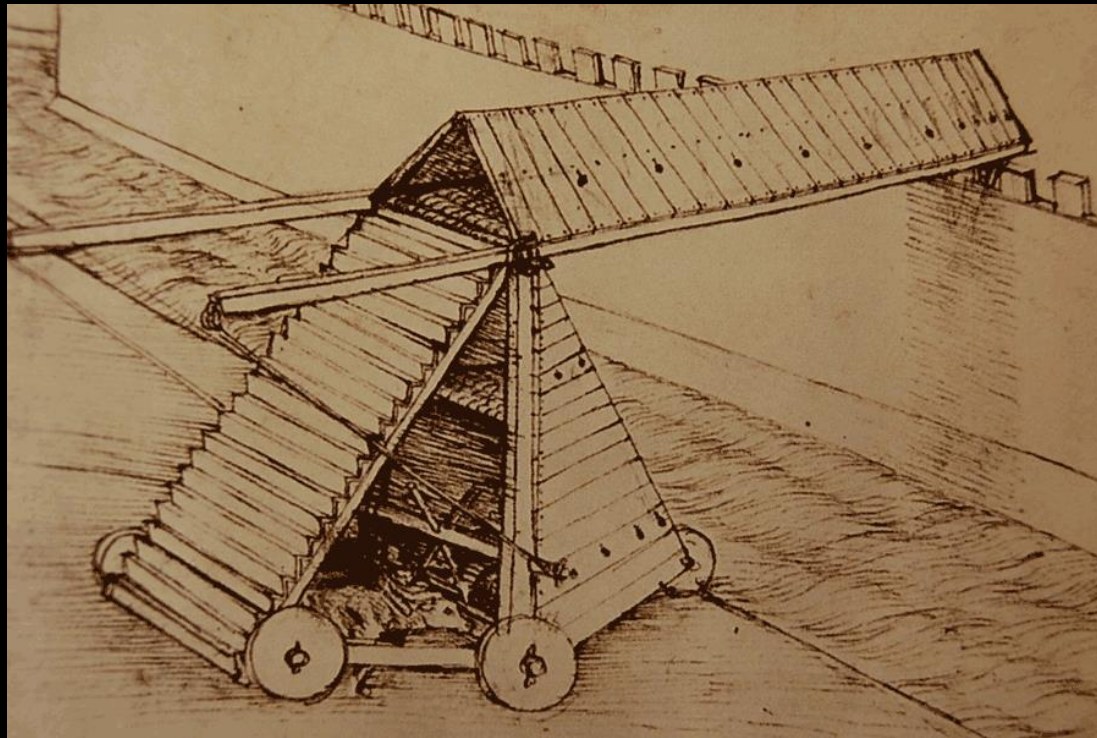
- Salutation
- Acknowledgement that the Duke seeks war-related technical skills
- Explanation of qualifications
  - Ability to design strong, portable bridges that can withstand enemy fire.
  - Ability to drain water from trenches in event of siege warfare.
  - Ability to design weapons of bombardment to utterly destroy fortresses.
  - Ability to create mortars that can cause enemy confusion via smoke.



- Explanation of qualifications (continued)
  - Ability to create weapons of offense and defense for water battles.



- Explanation of qualifications (continued)
  - Ability to create weapons of offense and defense for water battles.
  - Ability to easily dig tunnels underneath enemy camp.





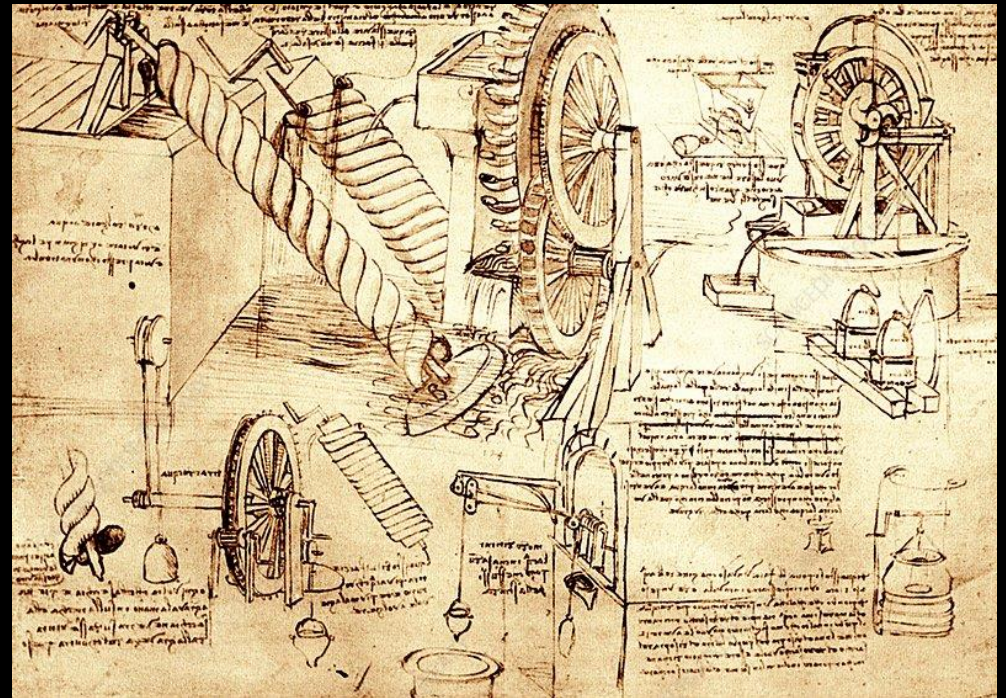
- Explanation of qualifications (continued)
  - Ability to create weapons of offense and defense for water battles.
  - Ability to easily dig tunnels underneath enemy camp.
  - Ability to design weapons-proof chariots.



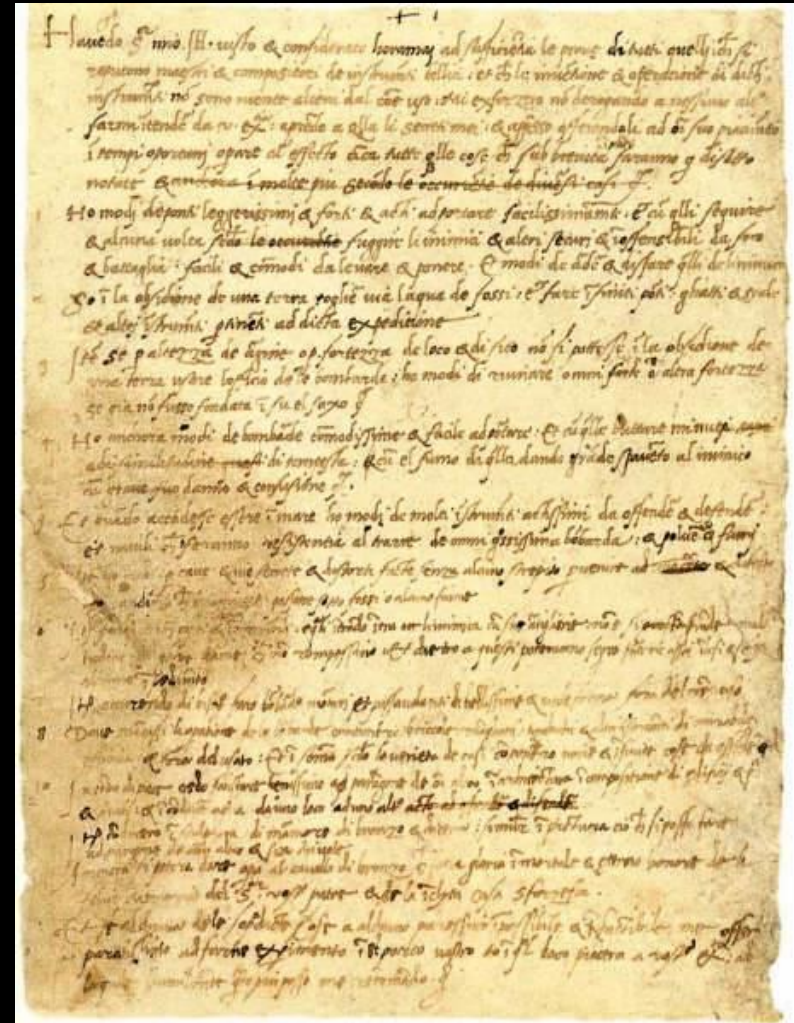
- Explanation of qualifications (continued)
  - Ability to create weapons of offense and defense for water battles.
  - Ability to easily dig tunnels underneath enemy camp.
  - Ability to design weapons-proof chariots.
  - Ability to design guns and other weapons including catapults and trebuchet which are no longer common.



- Explanation of qualifications (continued)
  - Ability to create weapons of offense and defense for water battles.
  - Ability to easily dig tunnels underneath enemy camp.
  - Ability to design weapons-proof chariots.
  - Ability to design guns and other weapons including catapults and trebuchet which are no longer common.
  - In times of peace, I can design public and private buildings and channel water sources.



- Explanation of qualifications (continued)
  - Ability to create weapons of offense and defense for water battles.
  - Ability to easily dig tunnels underneath enemy camp.
  - Ability to design weapons-proof chariots.
  - Ability to design guns and other weapons including catapults and trebuchet which are no longer common.
  - In times of peace, I can design public and private buildings and channel water sources.
- PS: I also paint and sculpt.







Leonardo da Vinci. The Virgin of the Rock. Circa 1485. Oil on wood panel. 6'6" x 4' (1.9 x 1.2 m)

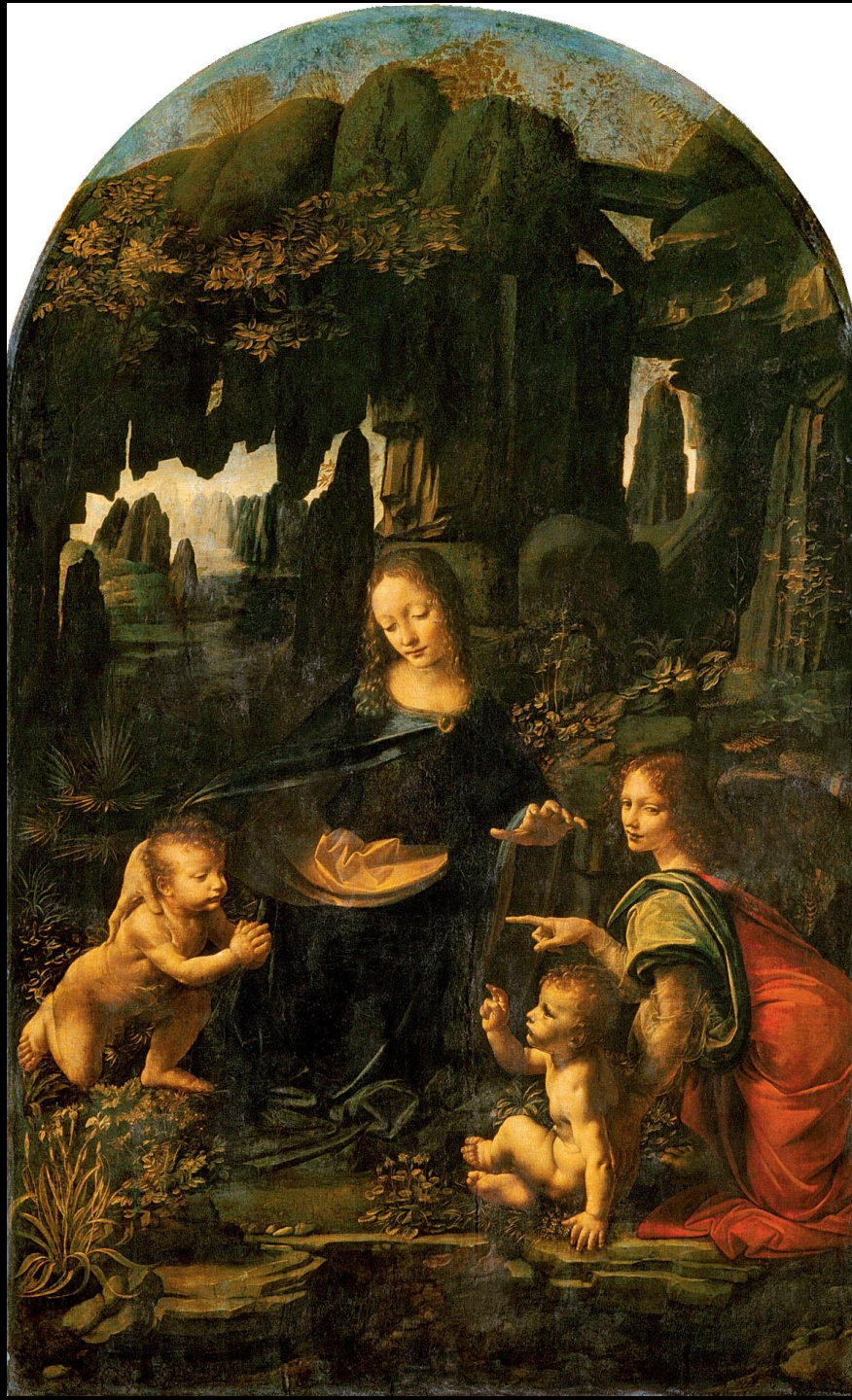




Leonardo da Vinci. The Virgin of the Rock. Circa 1485. Oil on wood panel. 6'6" x 4' (1.9 x 1.2 m)

Chiaroscuro





Leonardo da Vinci. The Virgin of the Rock. Circa 1485. Oil on wood panel. 6'6" x 4' (1.9 x 1.2 m)

Sfumato



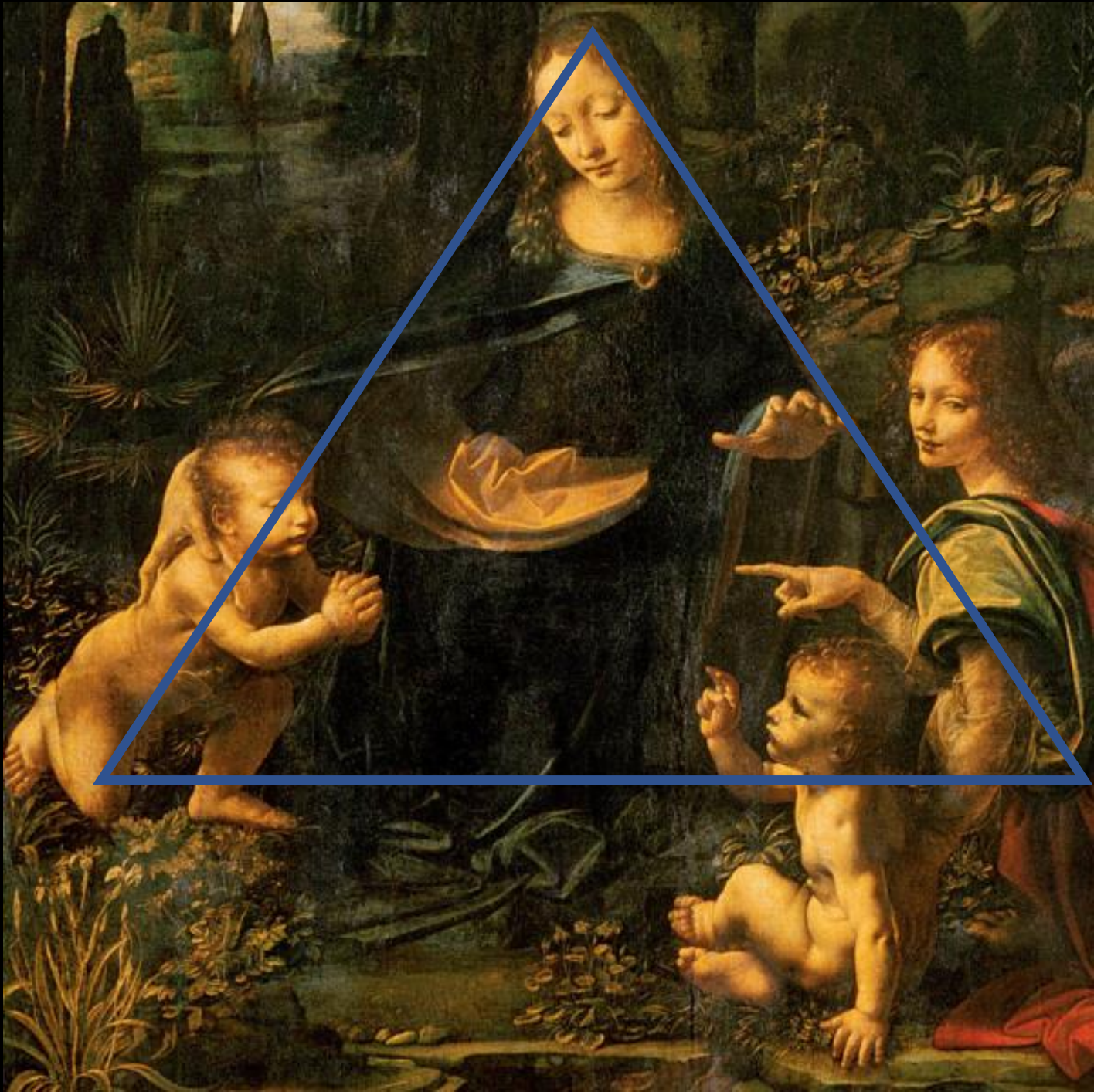
Leonardo da Vinci. The Virgin of the Rock. Circa 1485. Oil on wood panel. 6'6" x 4' (1.9 x 1.2 m)

Complex composition

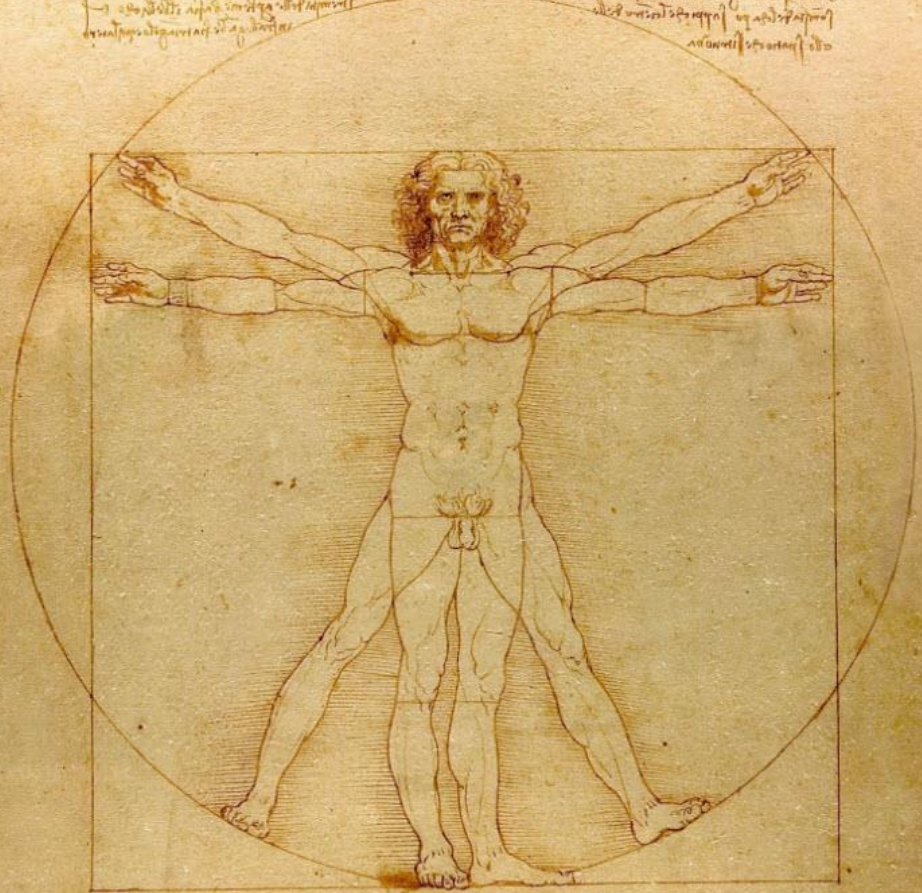








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Leonardo da Vinci (1452-1519)

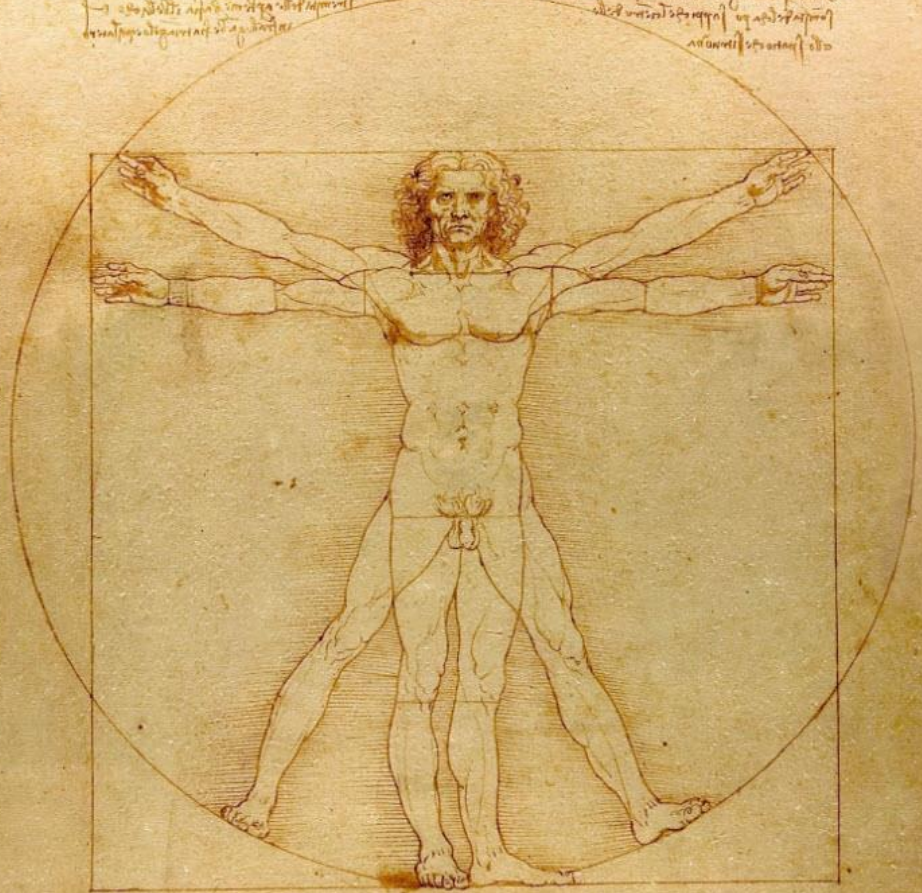
Vitruvian Man  
Circa 1490  
Ink

13 1/2" x 9 5/8"  
(34.3 x 24.5 m)

# Measurements of the ideal man.

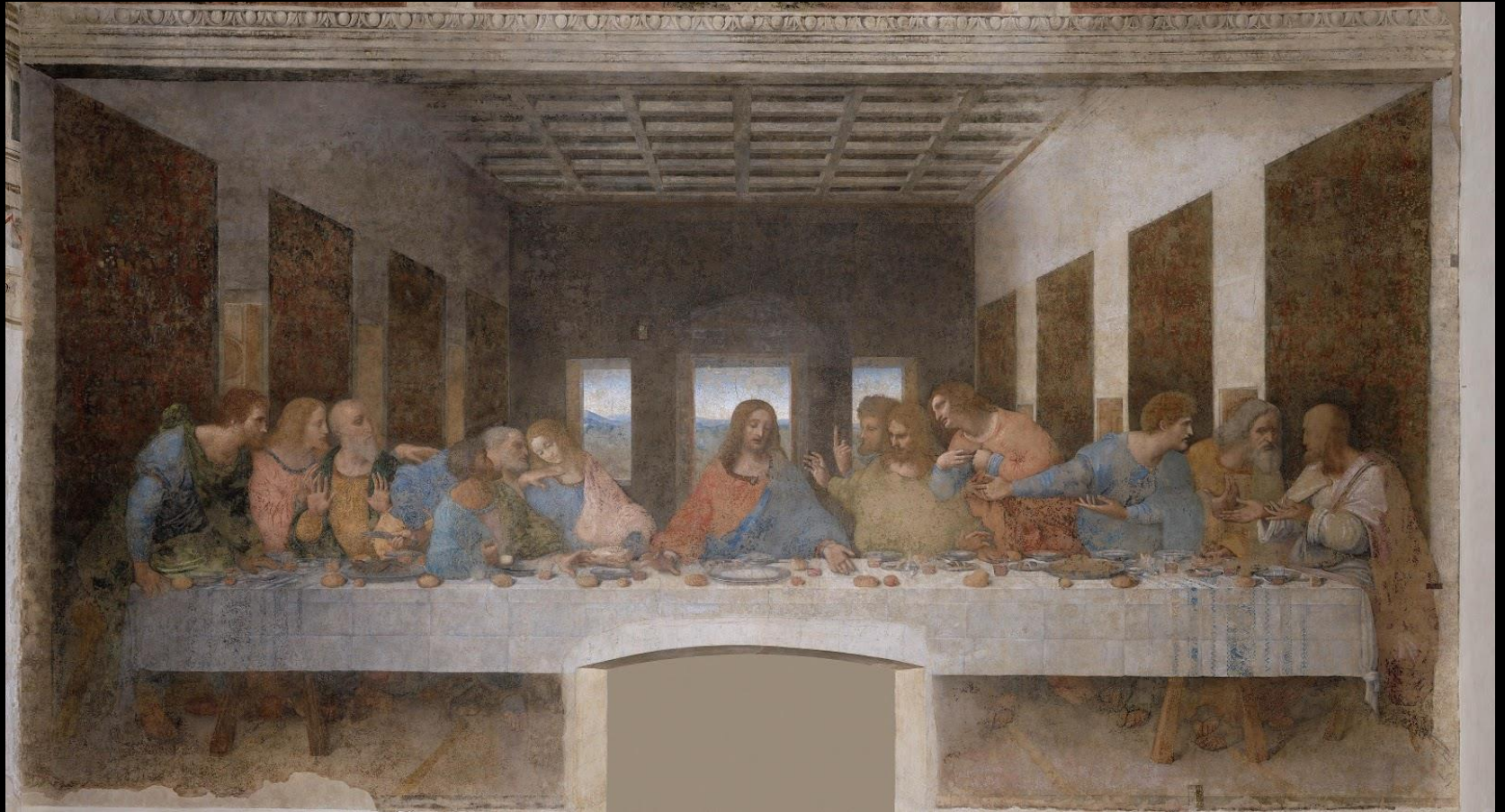
-Vitruvius (1<sup>st</sup>  
century BCE)

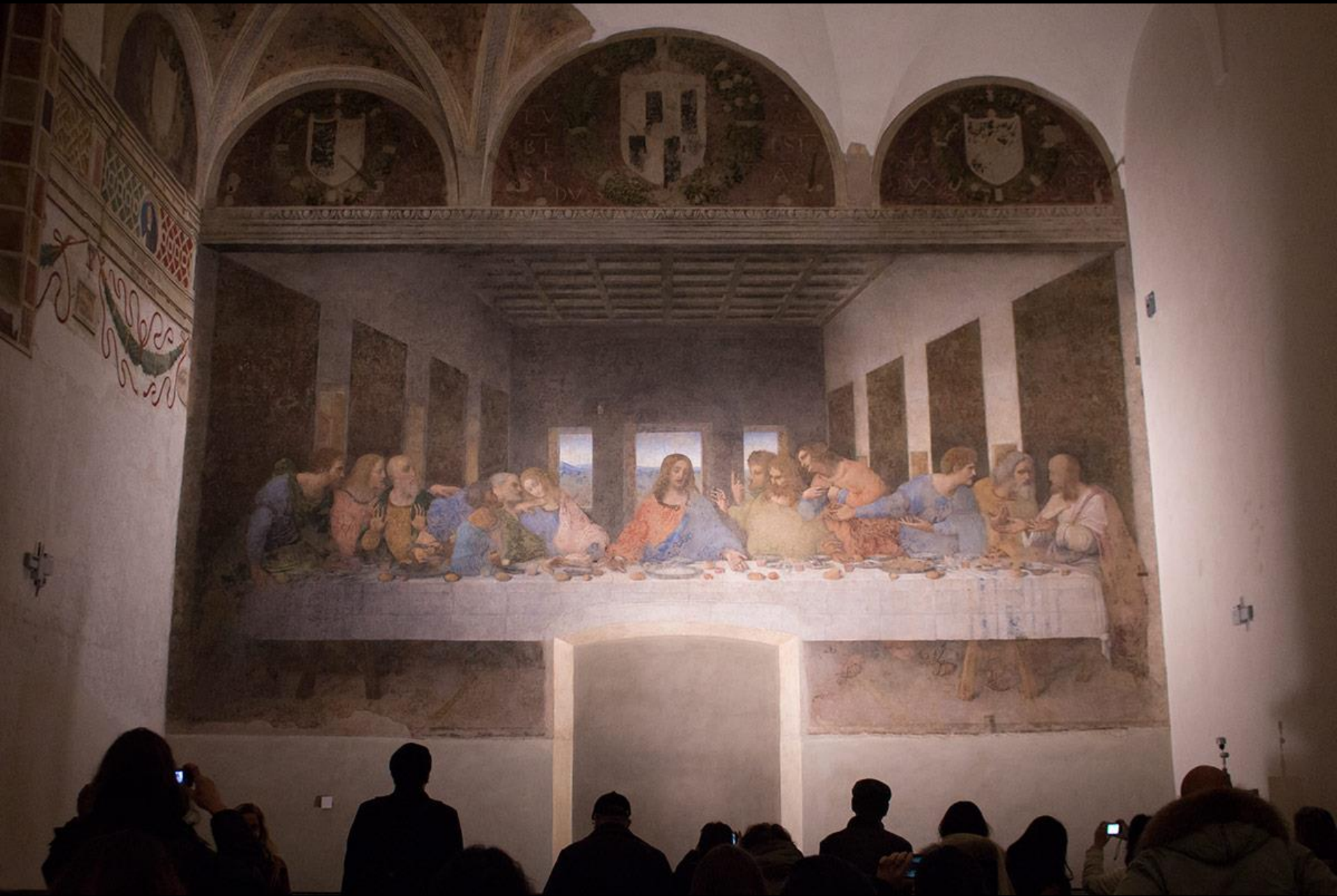
Celebration of  
ideal proportions  
of man



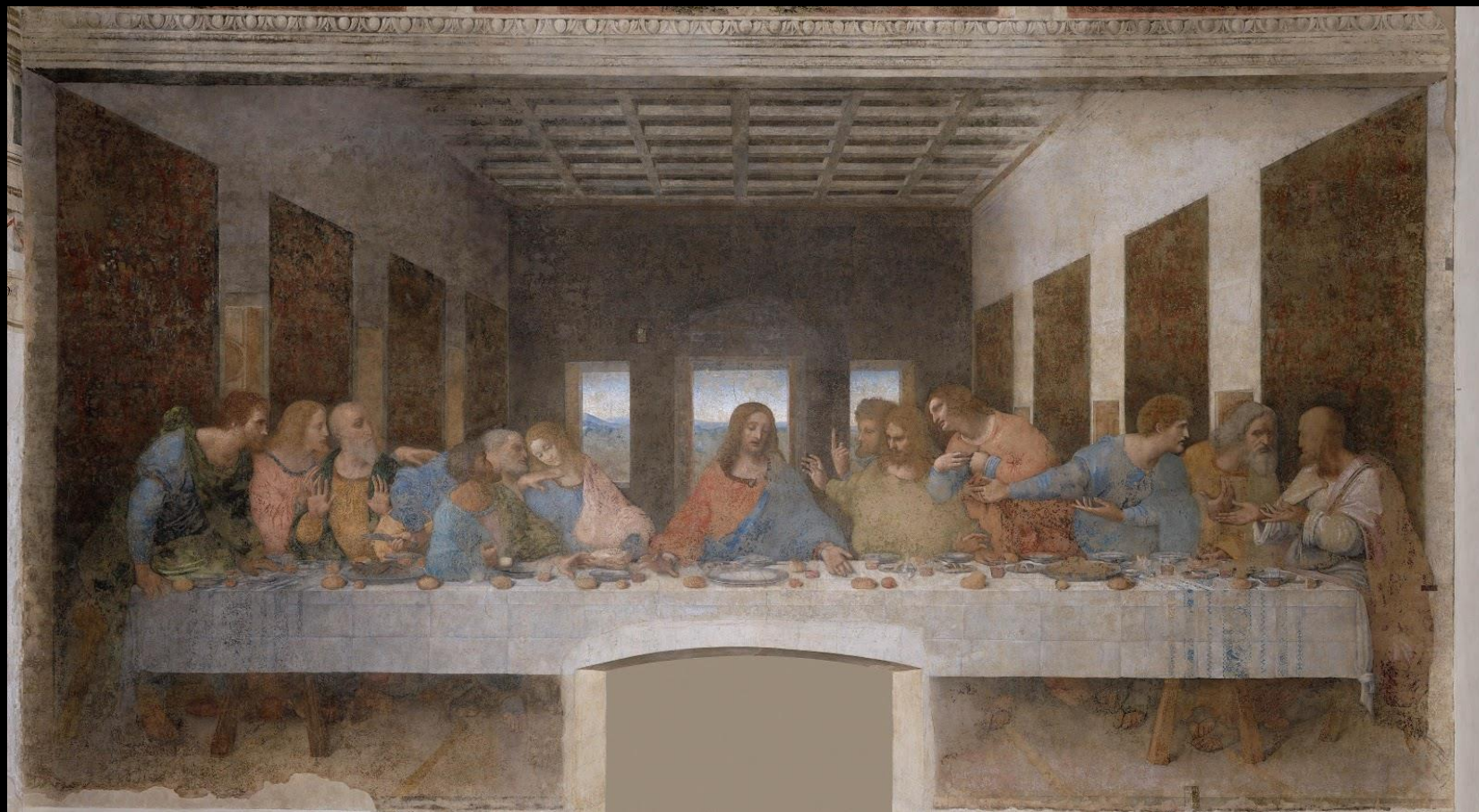


Leonardo da Vinci. The Last Supper. Refectory of Santa Maria delle Grazie, Milan. 1495-98. Tempera and oil on plaster. 15'2" x 28'10" (4.6 x 8.8 m)





# Story of the Last Supper



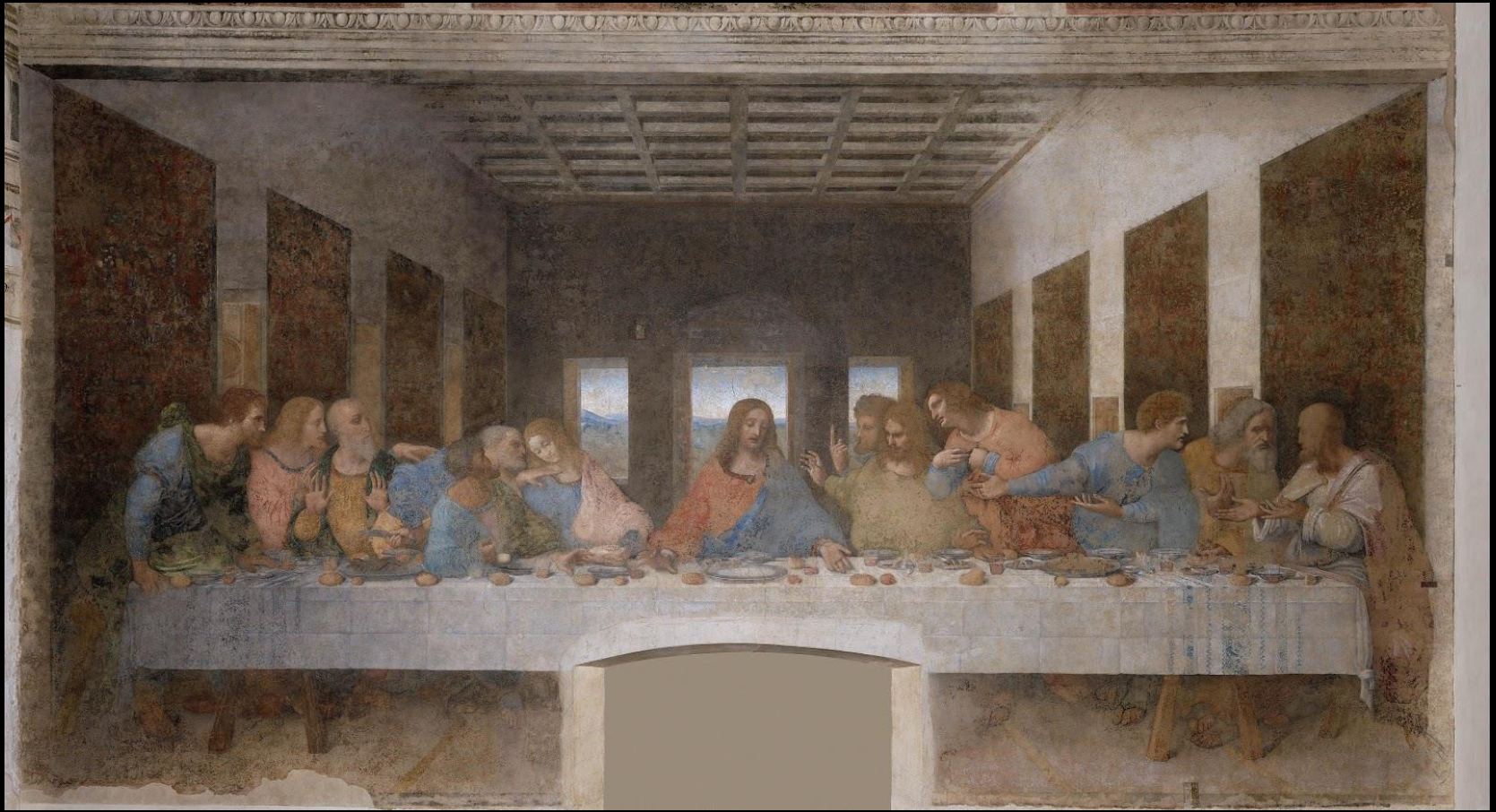
Andrea del Castagno.  
The Last Supper.  
Refectory, convent of  
Sant'Apollonia, Florence.  
1447. Fresco. 16' x 32'  
(4.6 x 9.8 m)



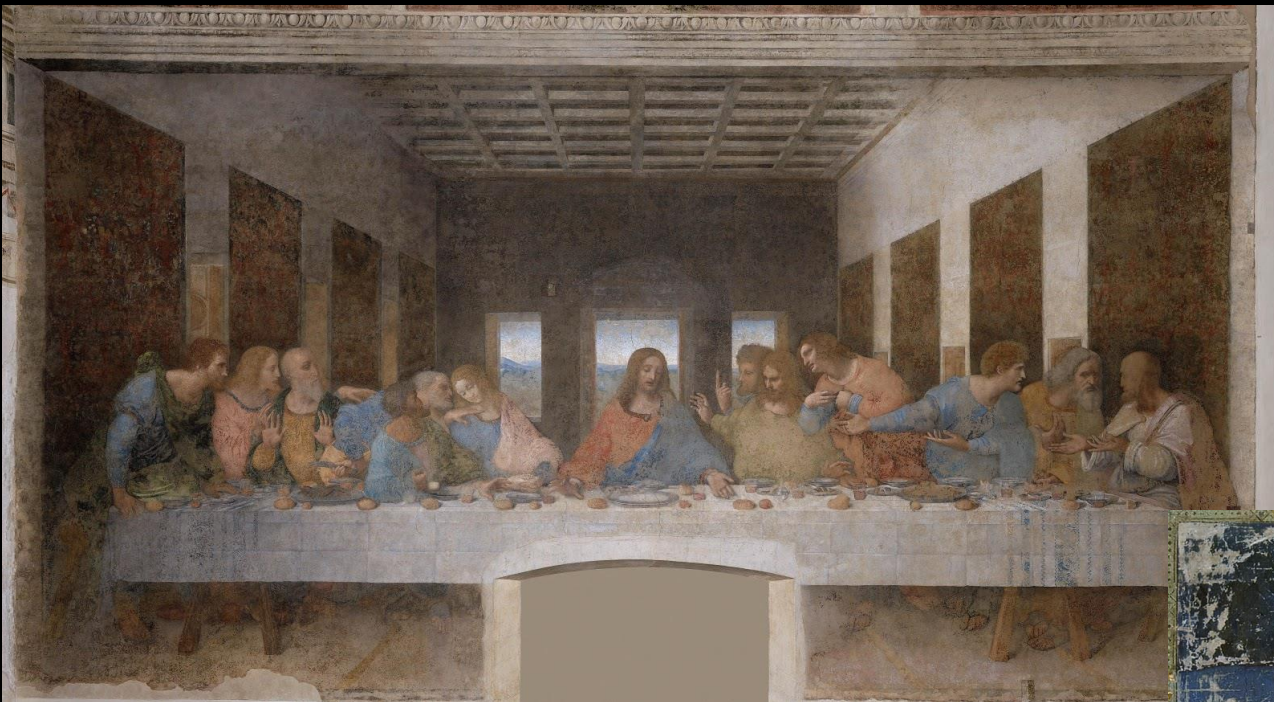
Different conventions in depicting the Last Supper



# Dramatic moment

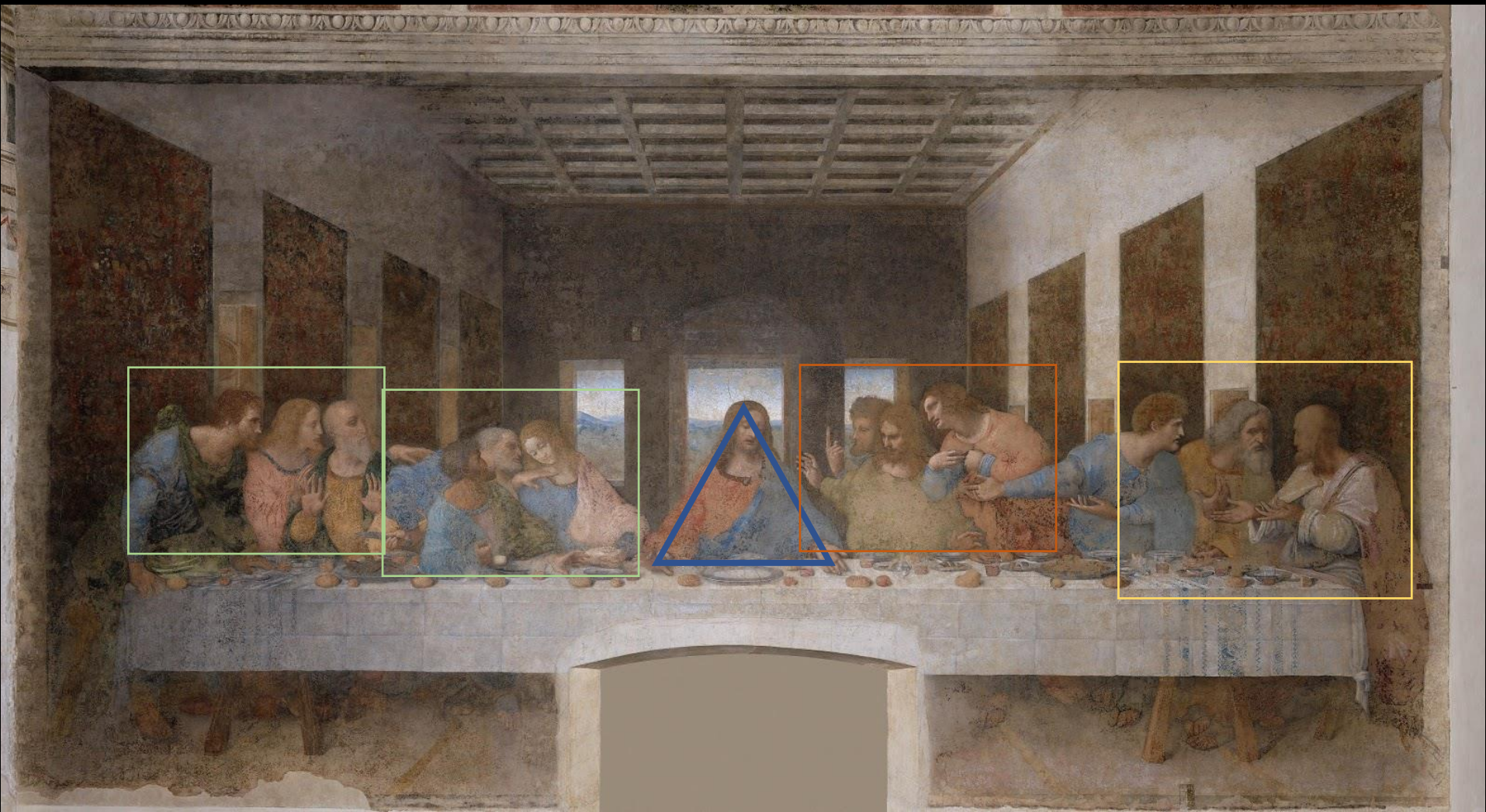


A scene to watch, but not enter









“One of you will betray me”



# Various Reactions



Where is Judas?



# Story of Christ and Christianity

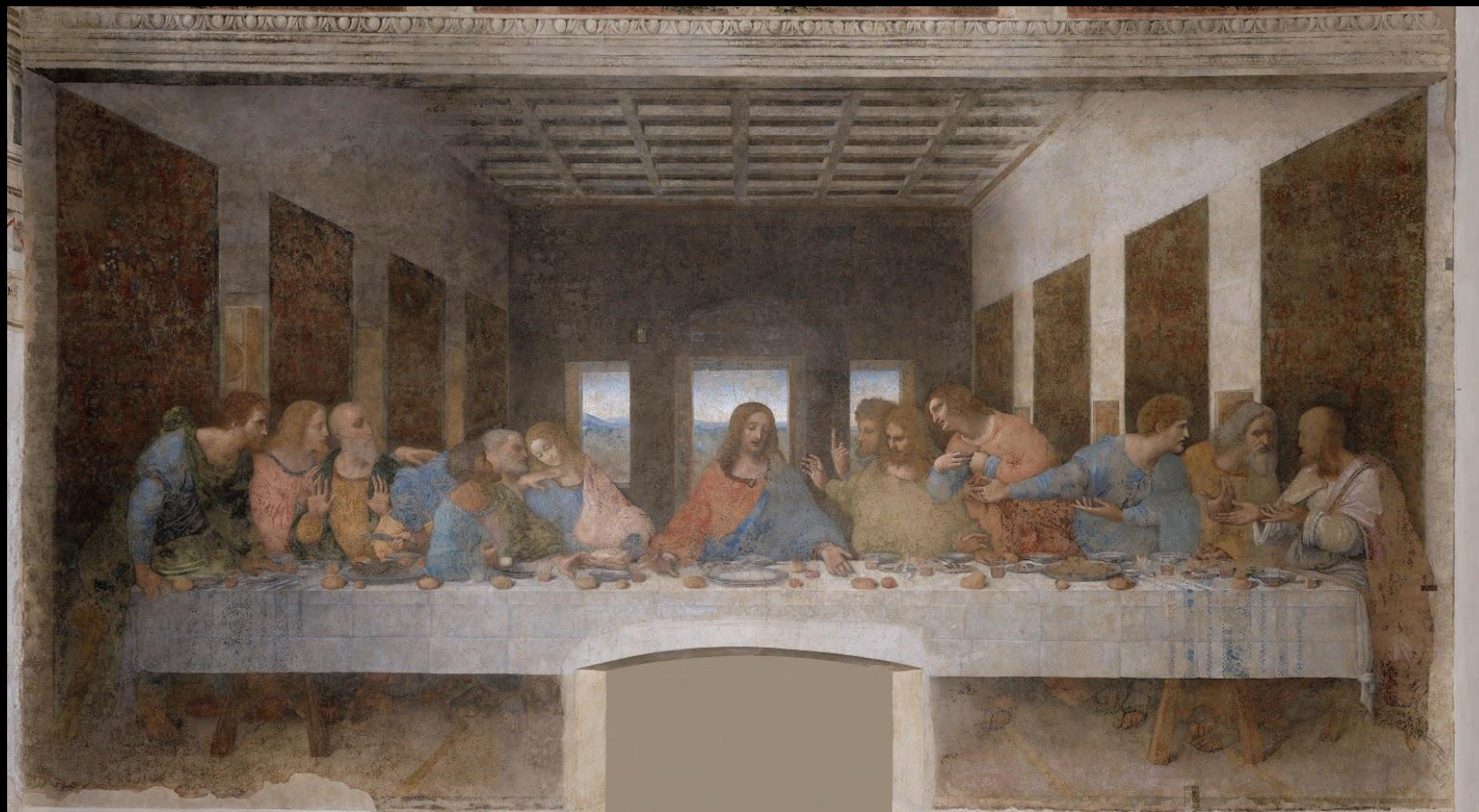


Peter

John the Evangelist

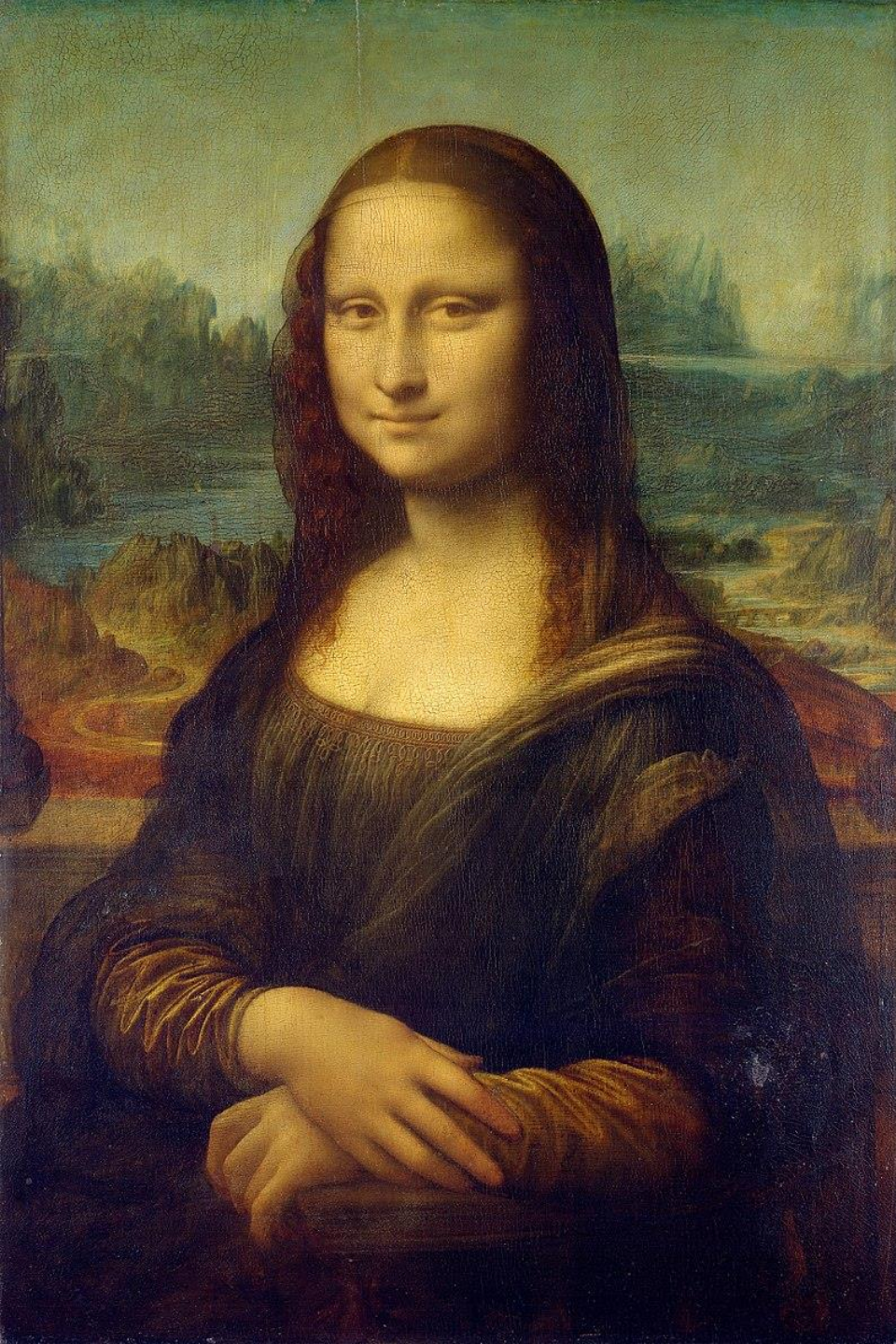
Judas

# Miracles of Survival: Medium



# Miracles of Survival: History





Leonardo da Vinci

Mona Lisa

Circa 1503-1506

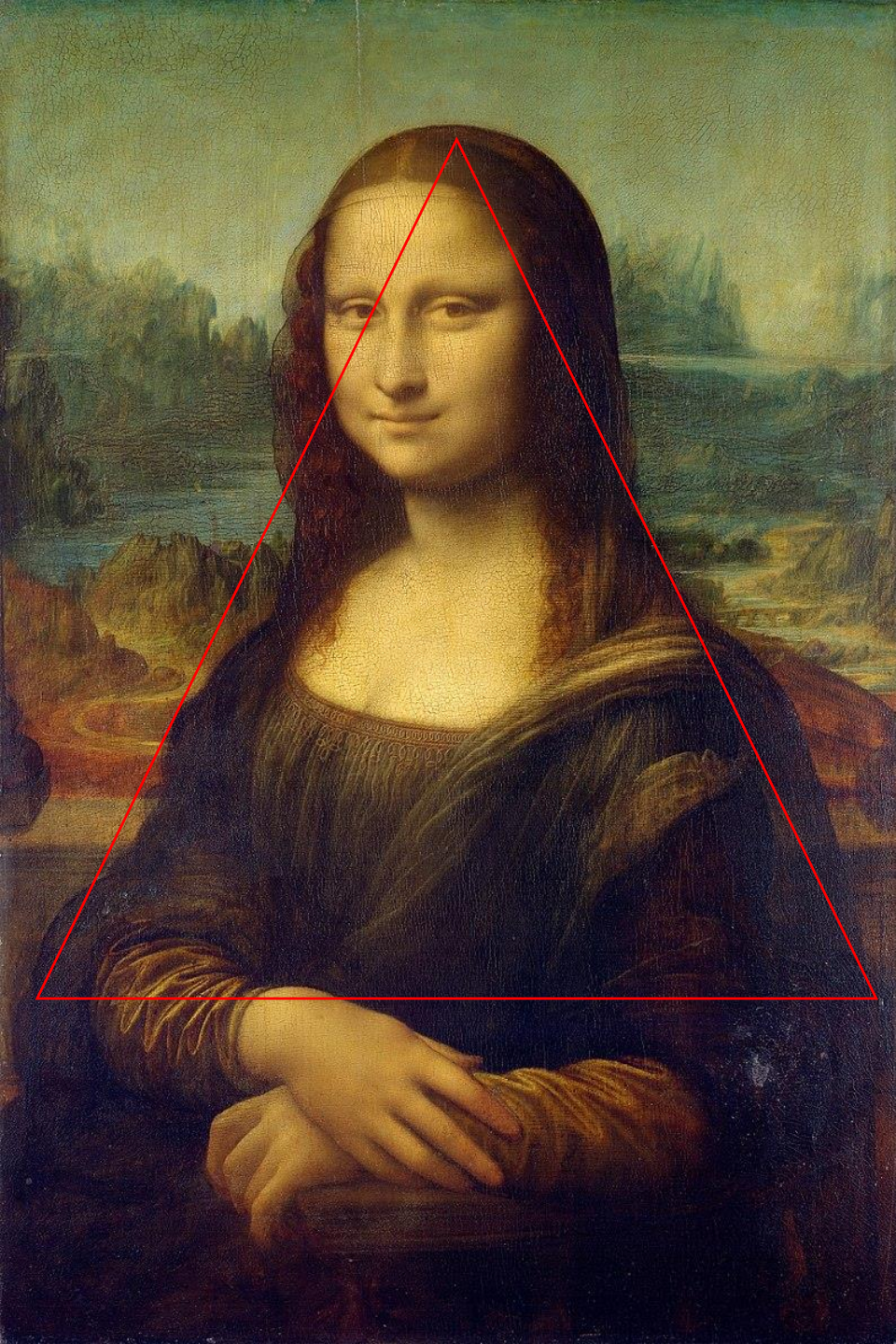
Oil on wood  
panel

30 ¼" x 21"  
(77 x 53 cm)



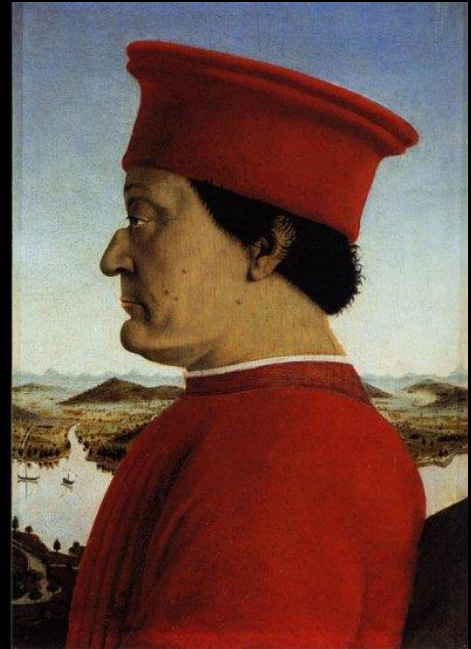
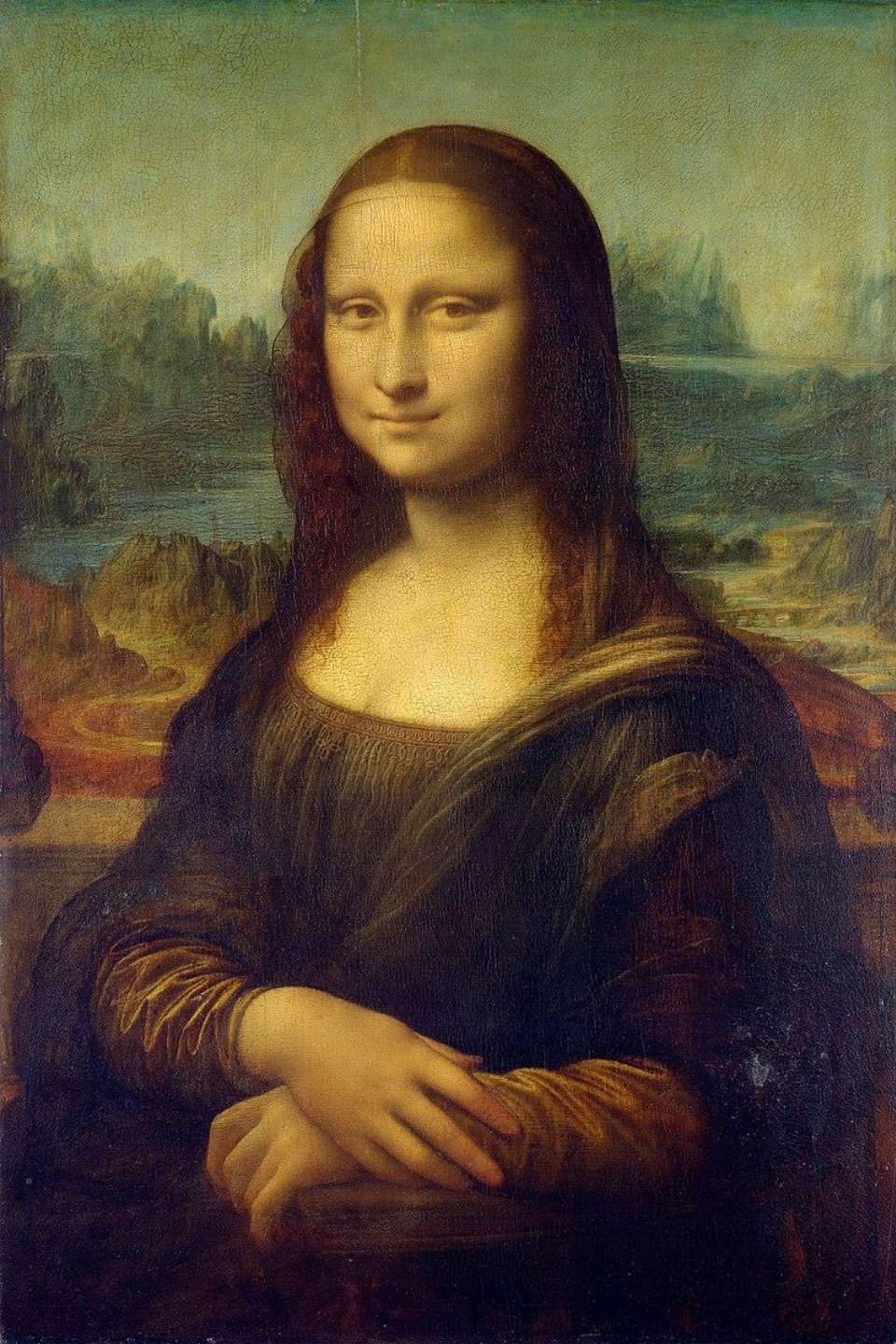


## Innovations of the Mona Lisa

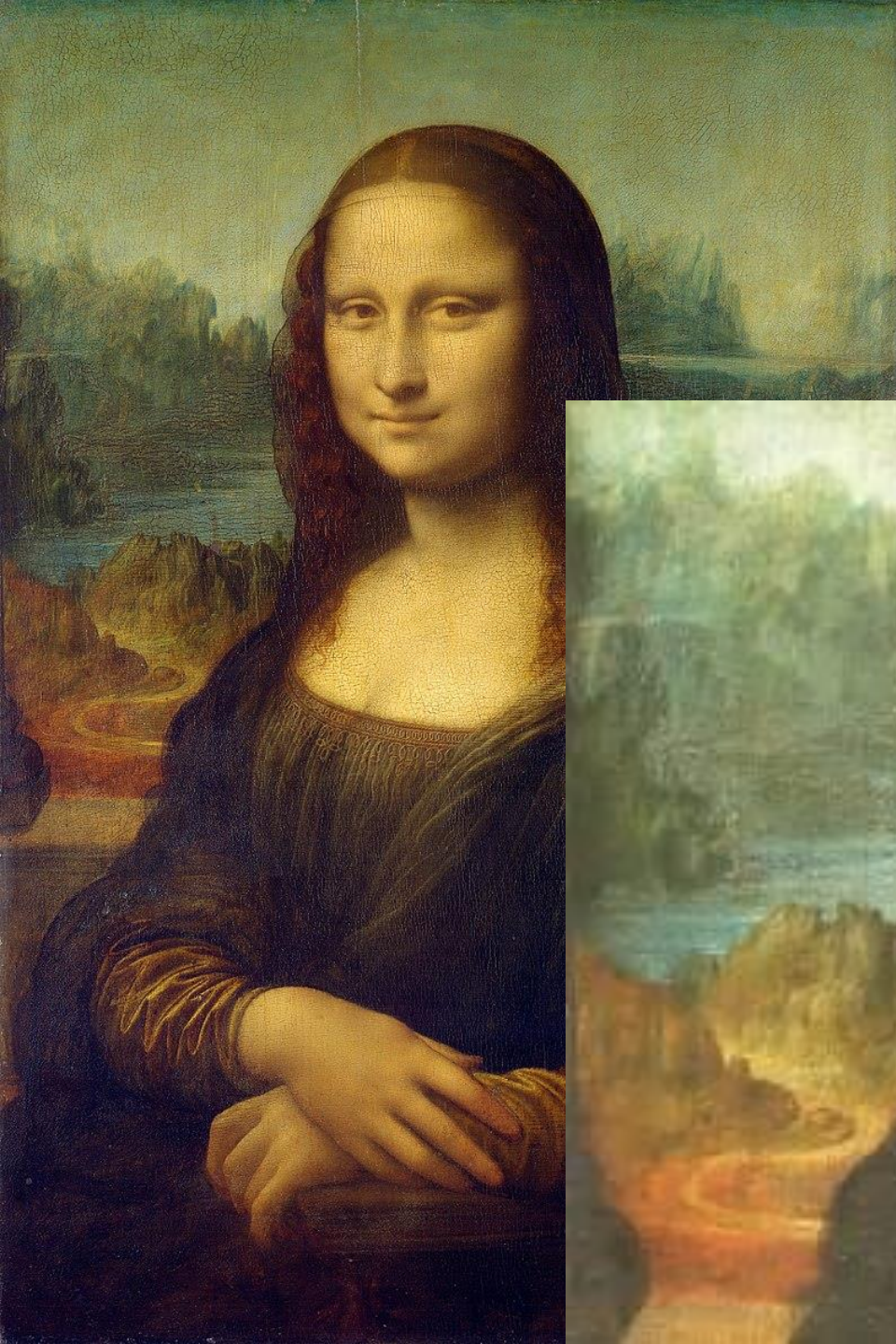


Stability of the  
Form

# Not a Traditional Renaissance Portrait



What's in the background?

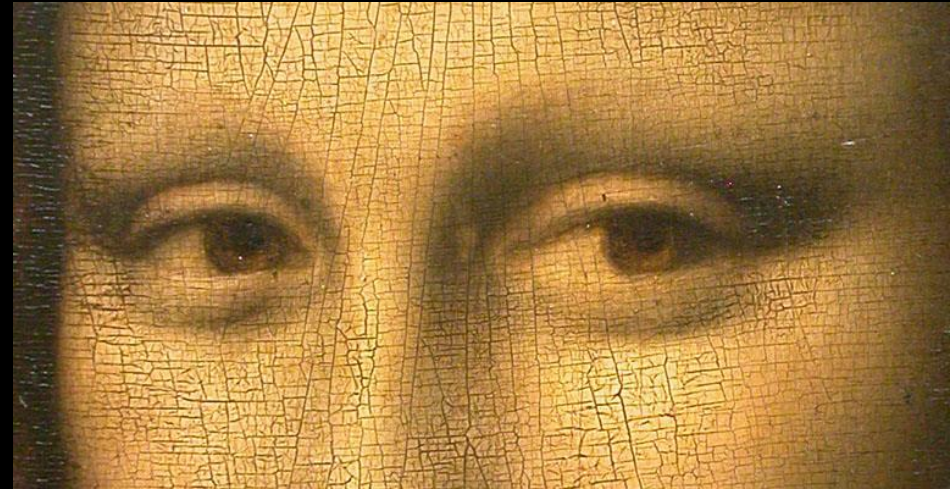
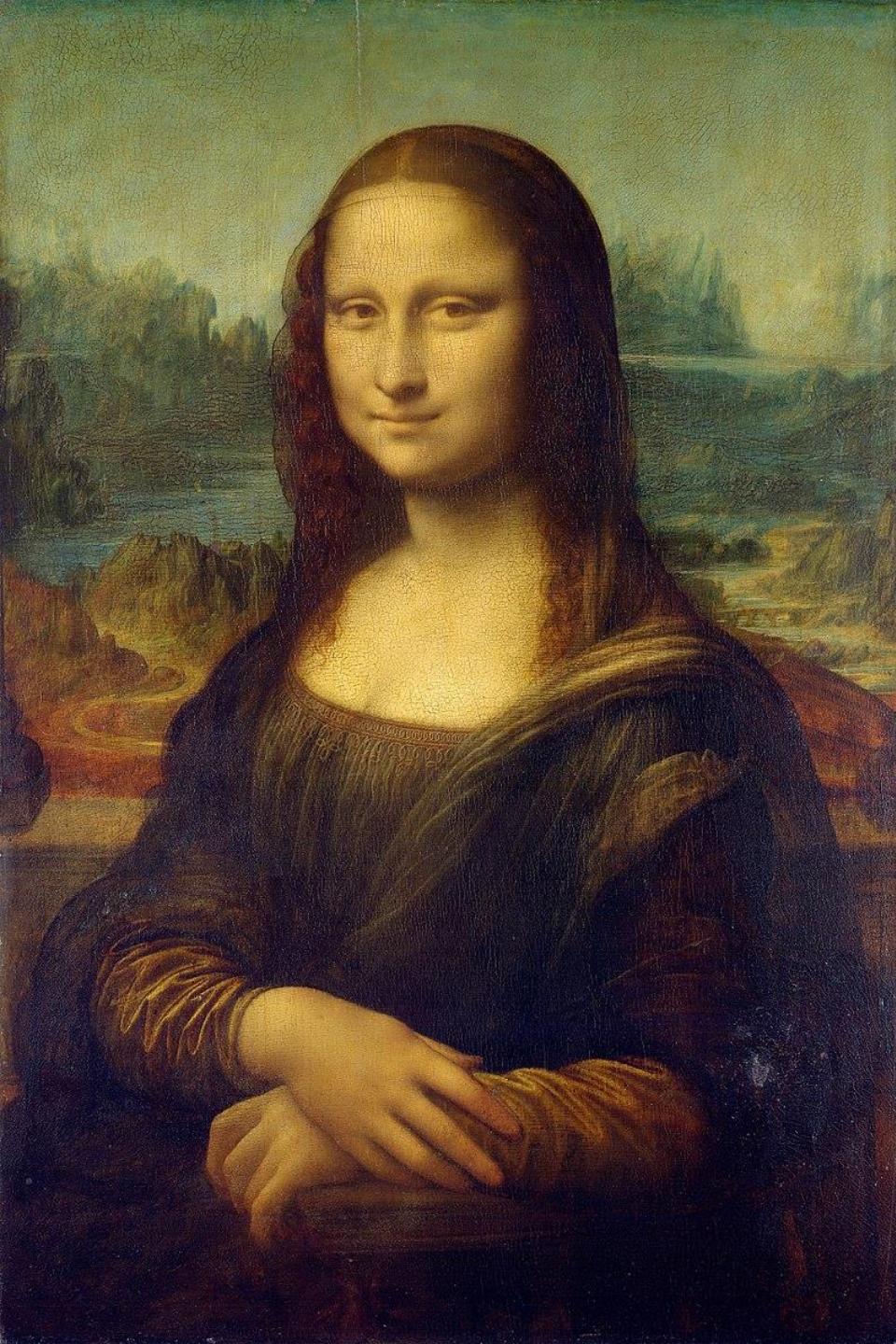


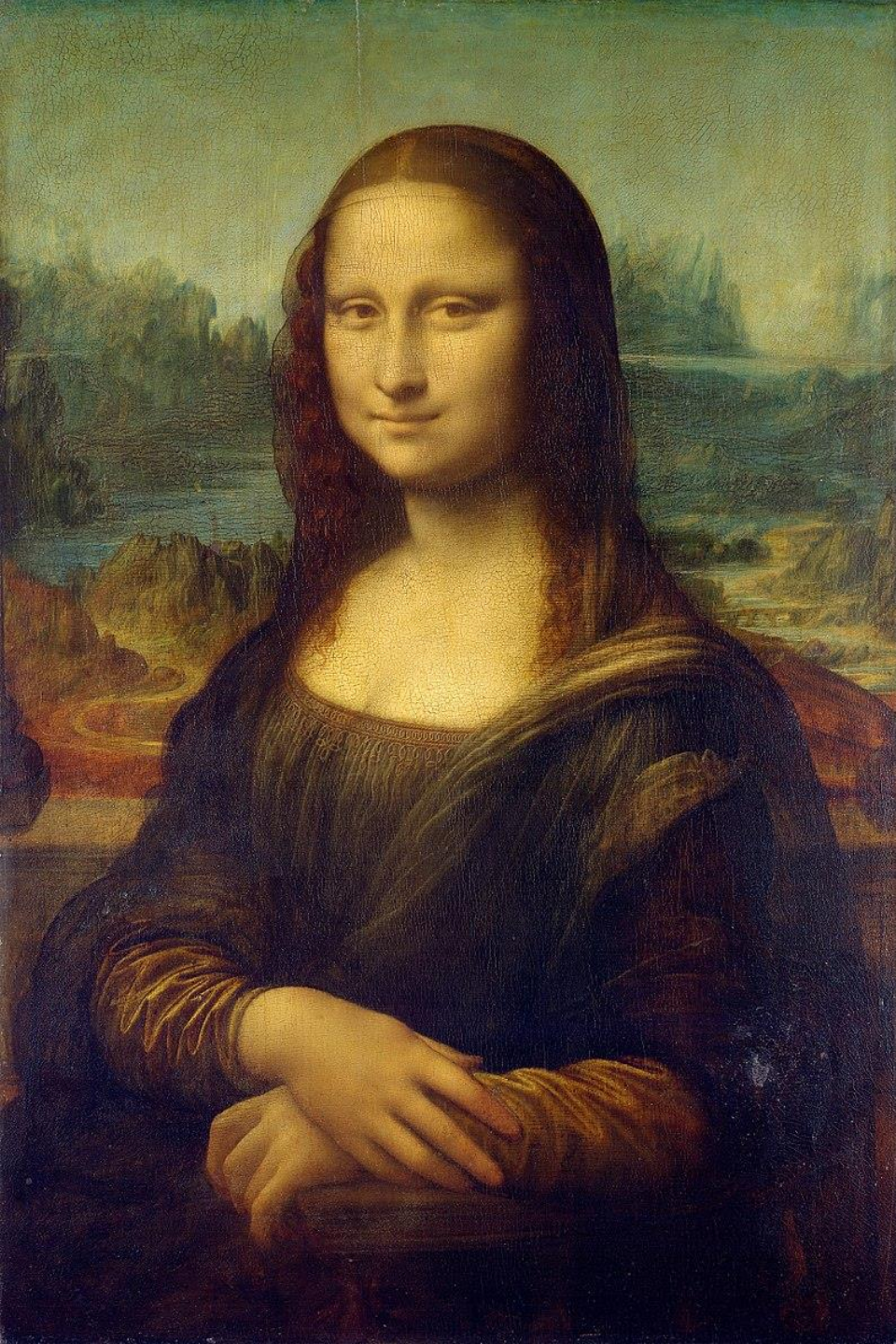


Who was she?

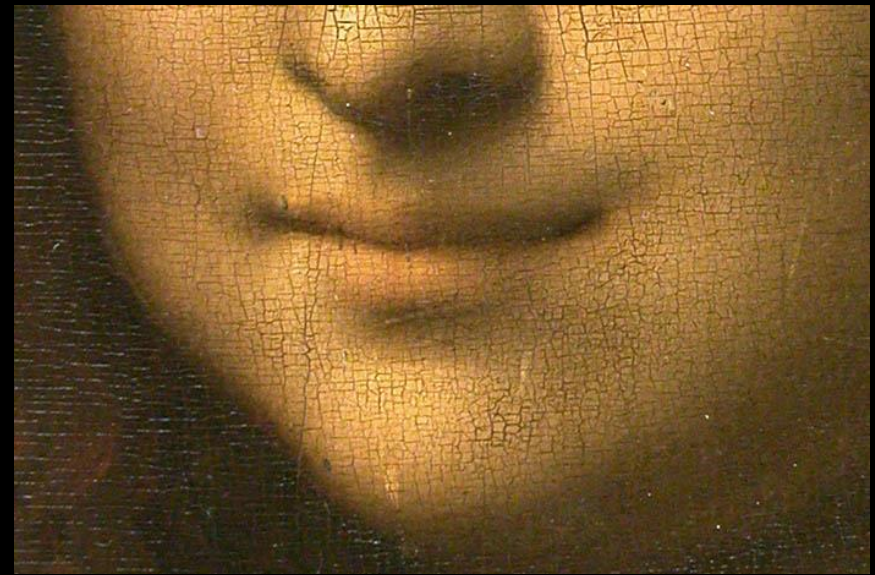


Is she smiling?





Is she smiling?







Why did  
Leonardo keep  
this painting?

# Mona Lisa in Popular Culture



# The Mona Lisa Experience

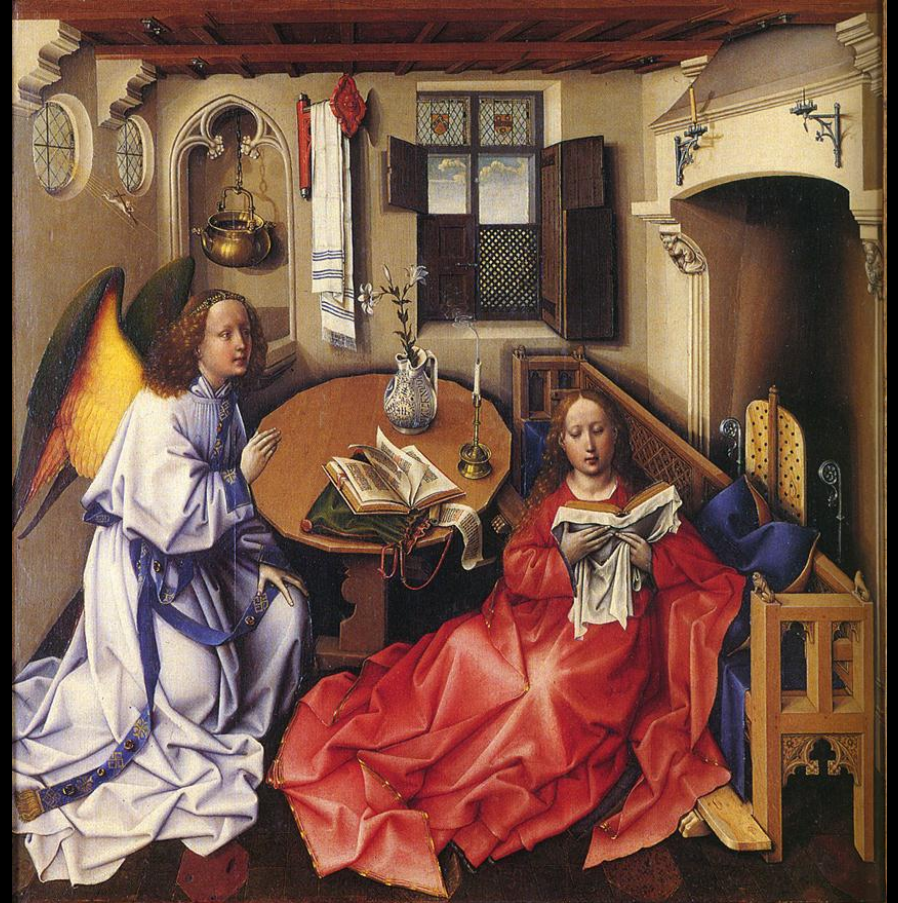


Raphael Sanzio. **Madonna of the Goldfinch**. Circa 1505-6. Oil on wood panel. 42" x 30" (107 x 77 cm). Uffizi, Florence.



# Influences of Leonardo da Vinci





# Raphael in the Vatican: Stanza della Segnatura

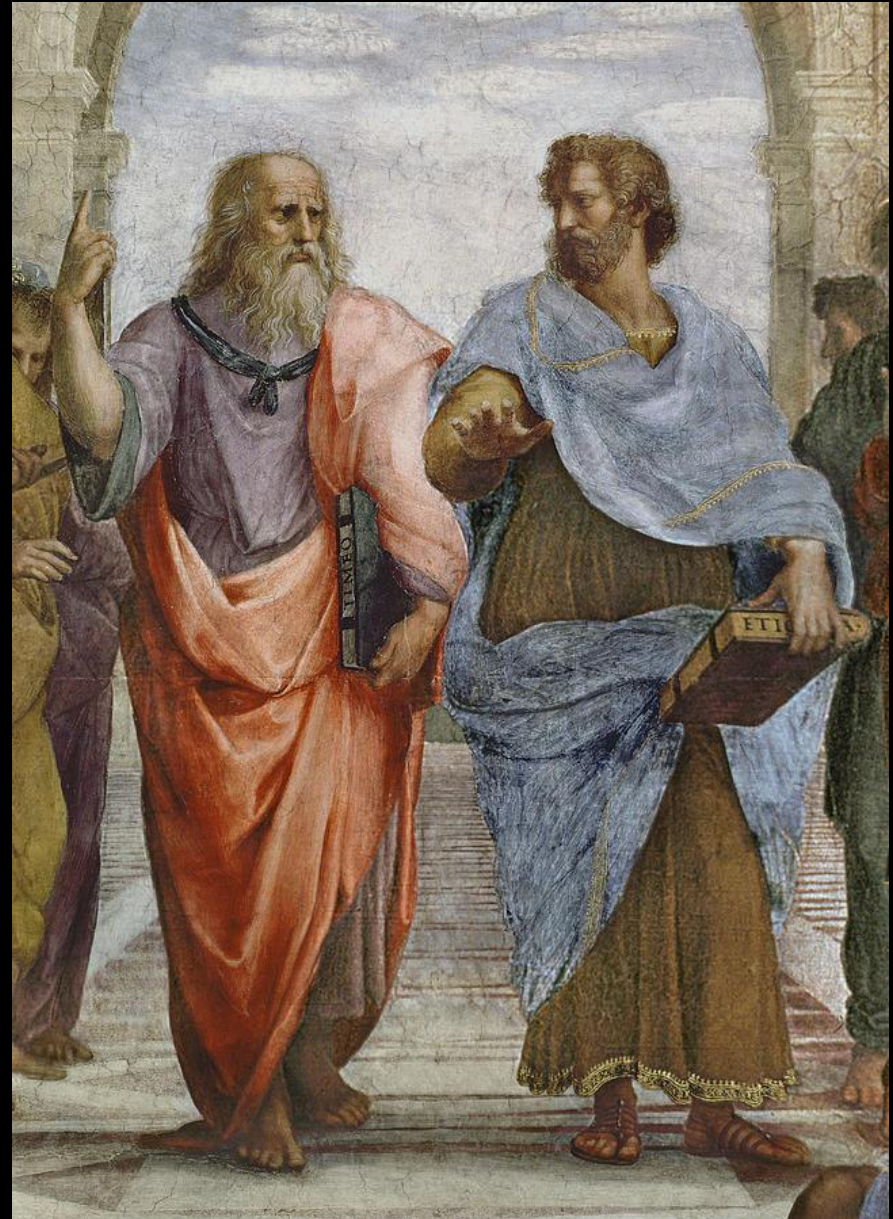


Raphael Sanzio. School of Athens. Fresco in the Stanza della Segnatura, Vatican, Rome. Circa 1510-1511. 19' x 27' (5.79 x 8.24 m)

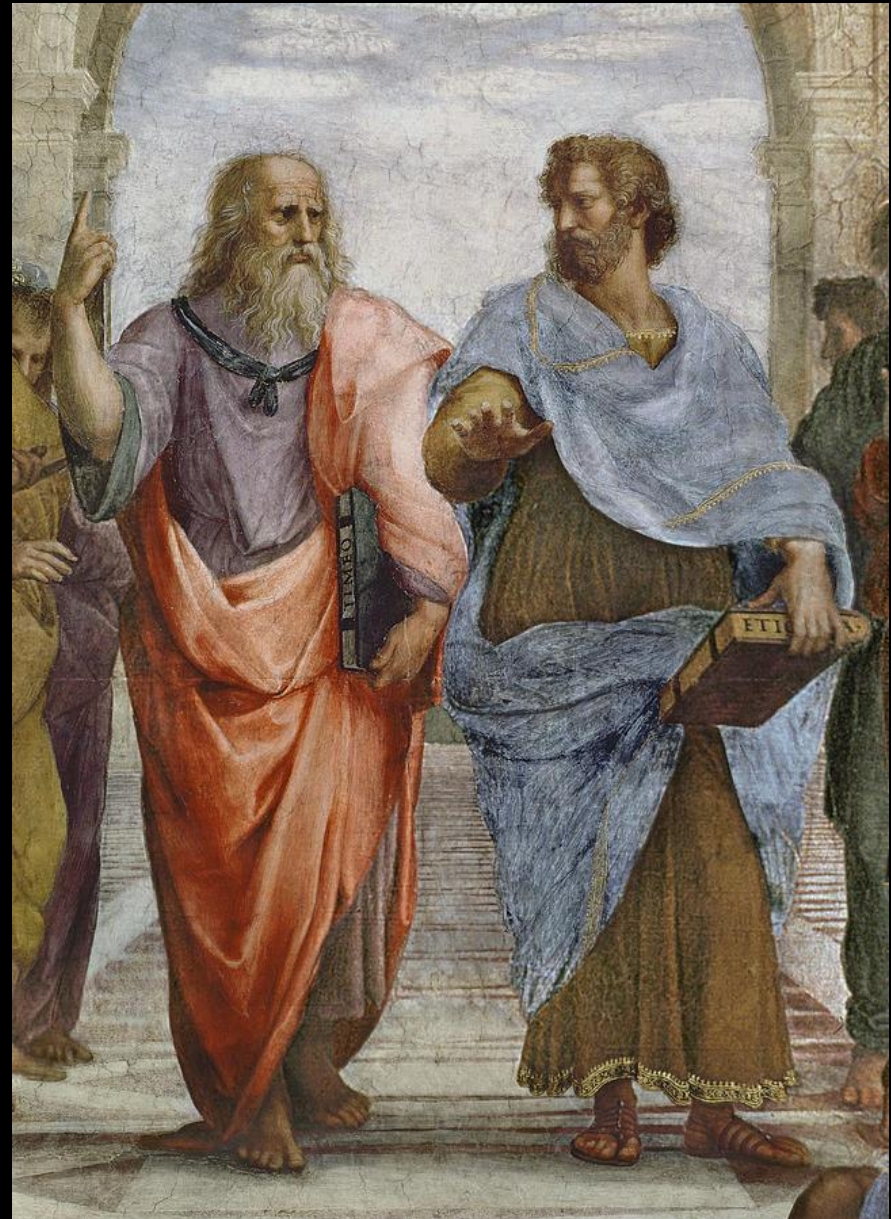




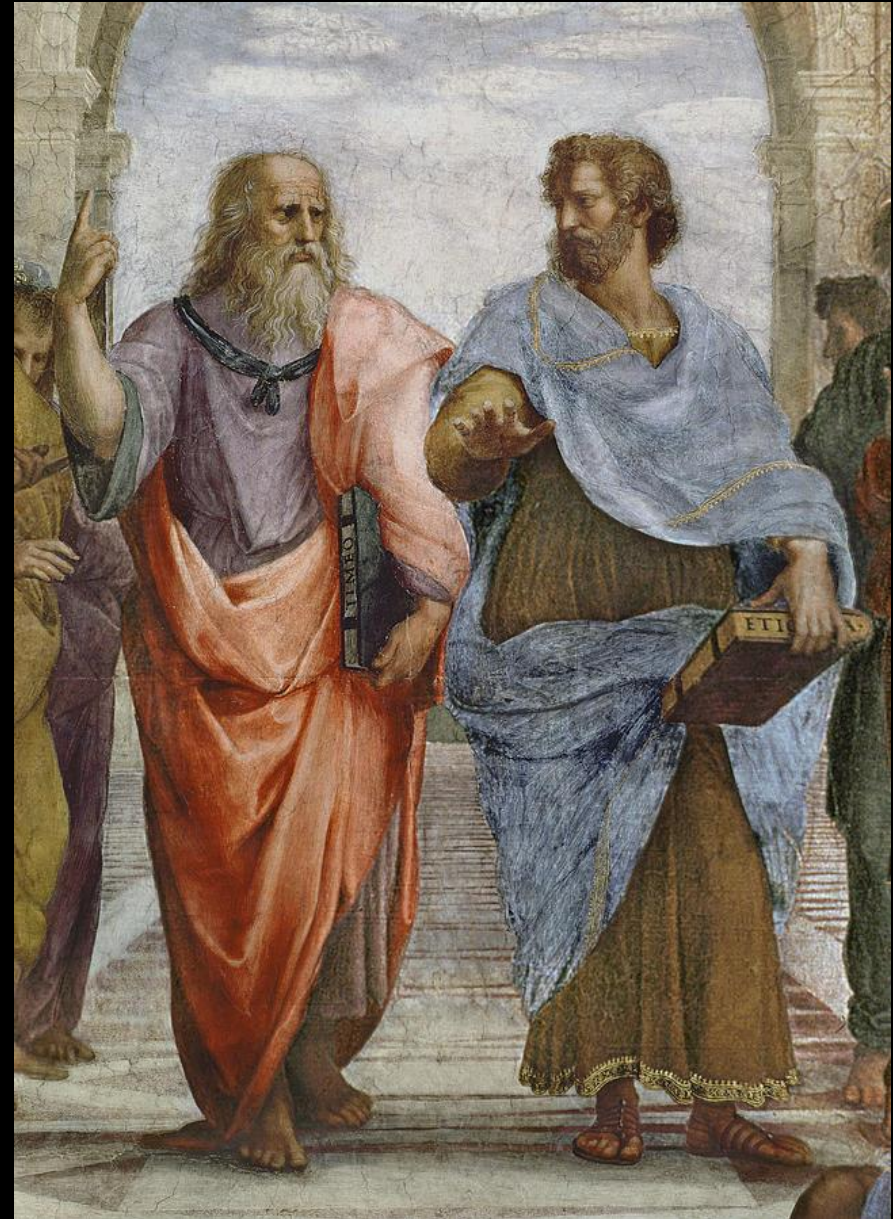
Plato (left)  
Aristotle (right)



Plato (left): points up at the realm of ideas  
Aristotle (right): gestures at the important empirical world

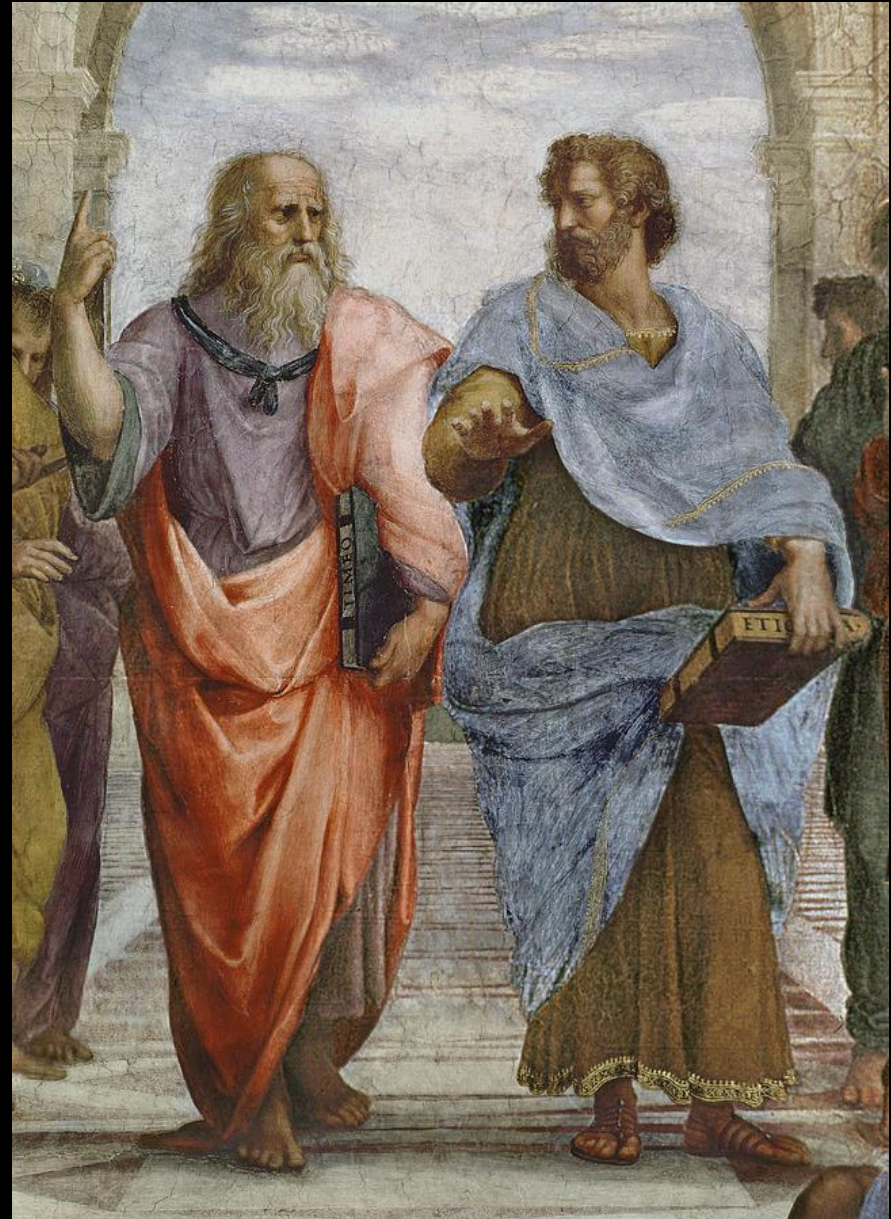


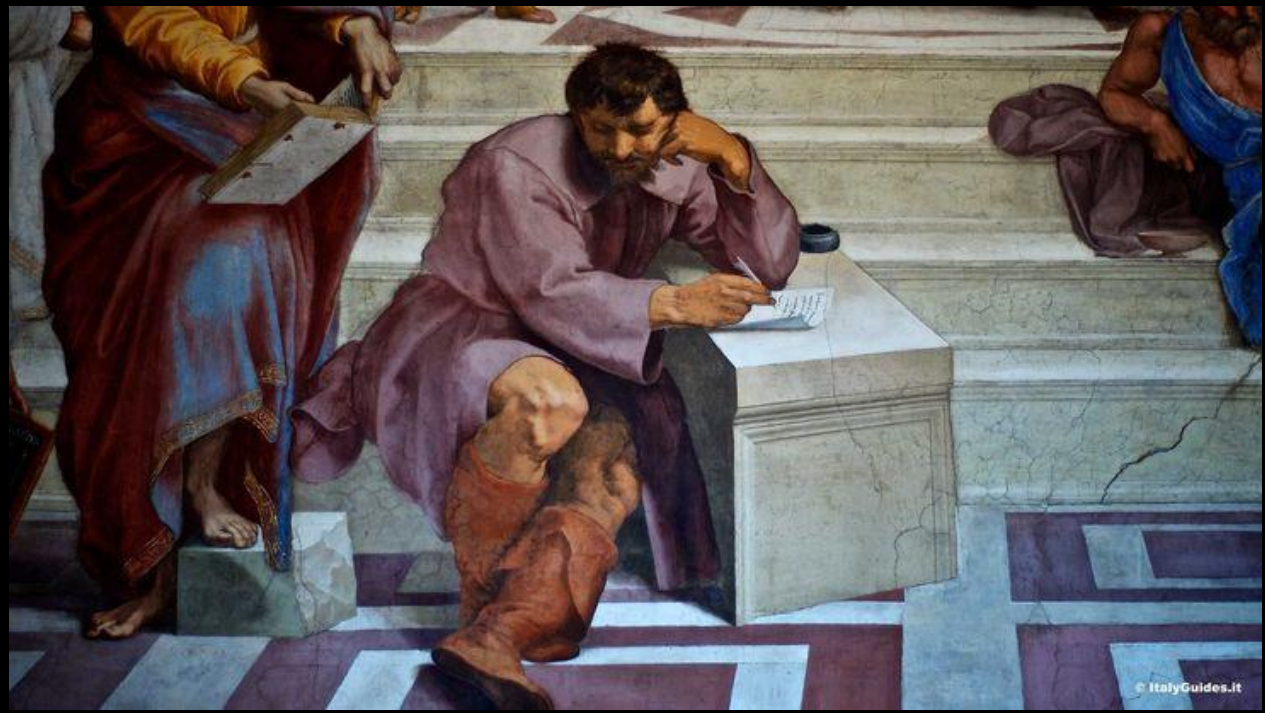
Plato (left): Timaeus  
Aristotle (right): Nicomachean  
Ethics



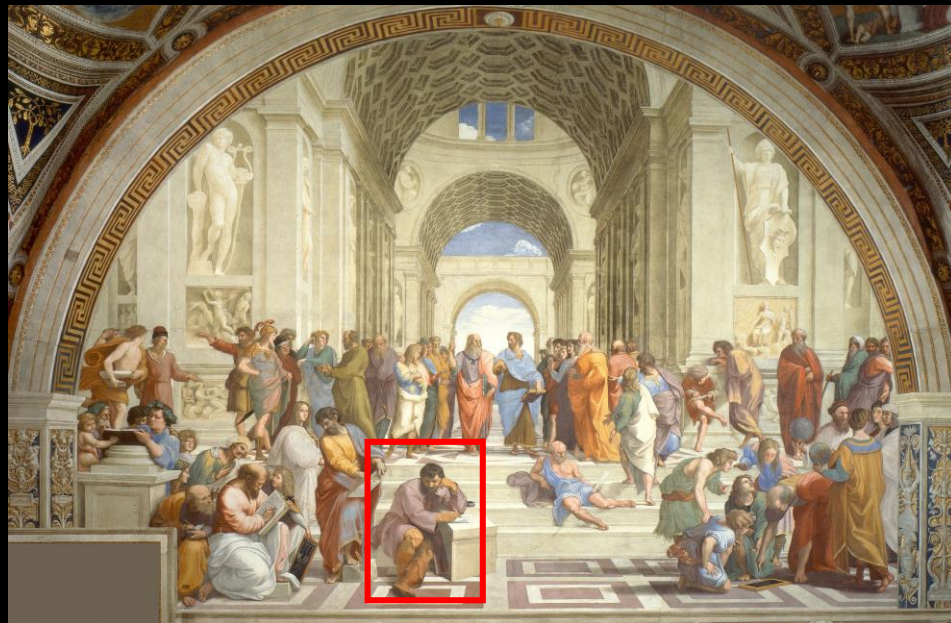
Plato (left): Explanation of order and beauty based on rationality

Aristotle (right): Humanity and its relationships as the basis of the world

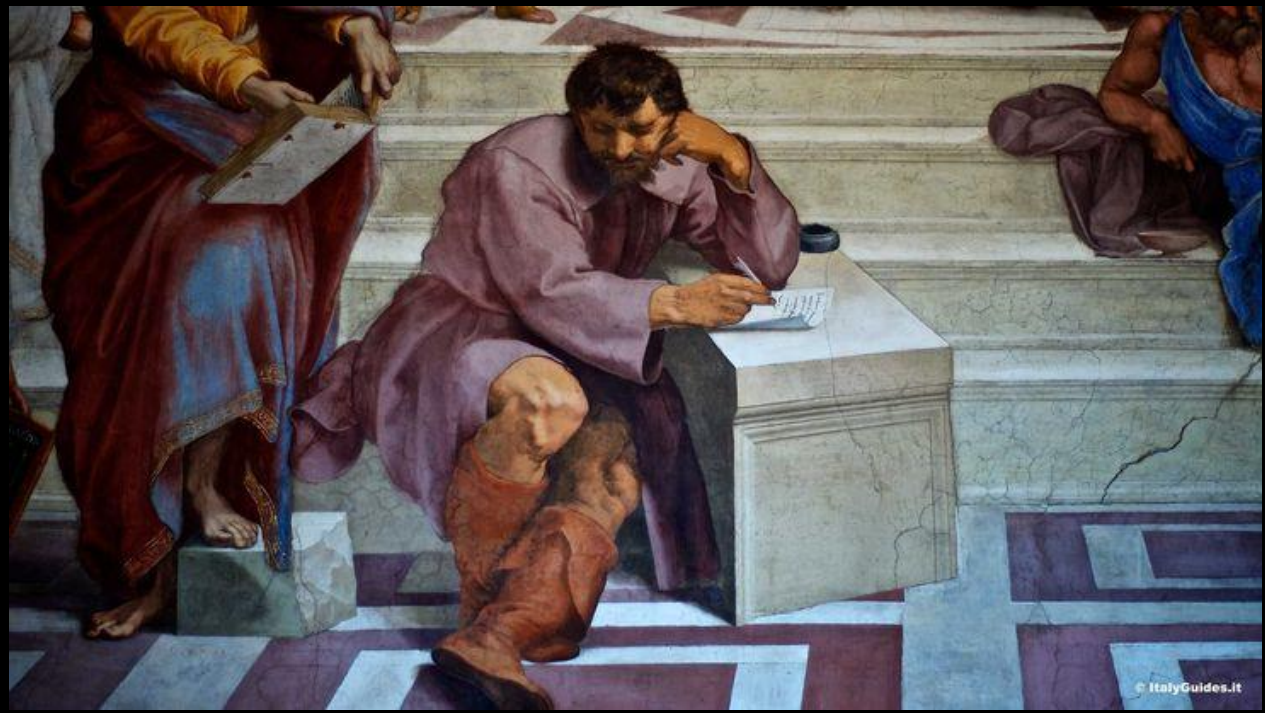




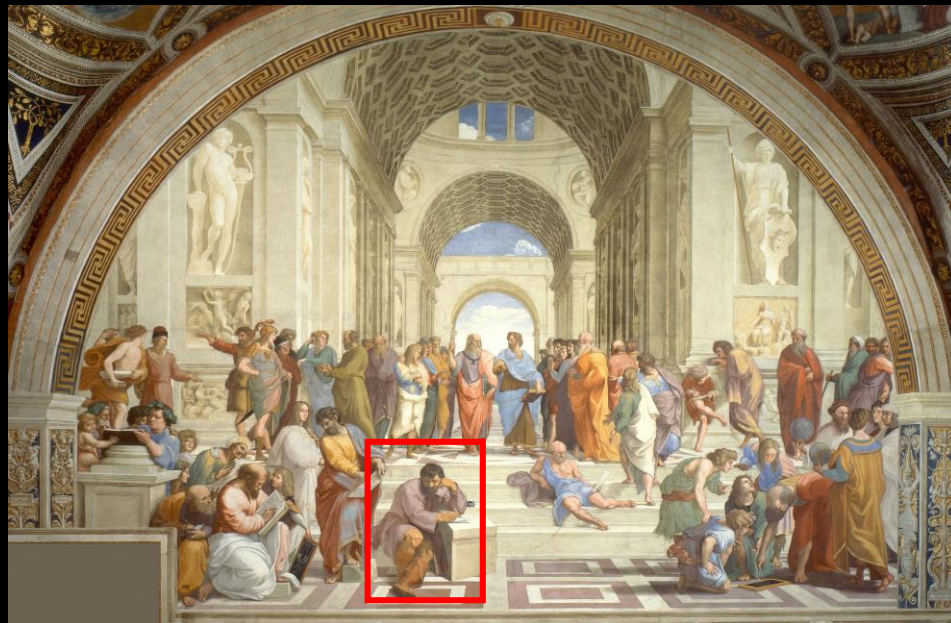
© ItalyGuides.it



Heraclitus: Greek Philosopher



© ItalyGuides.it



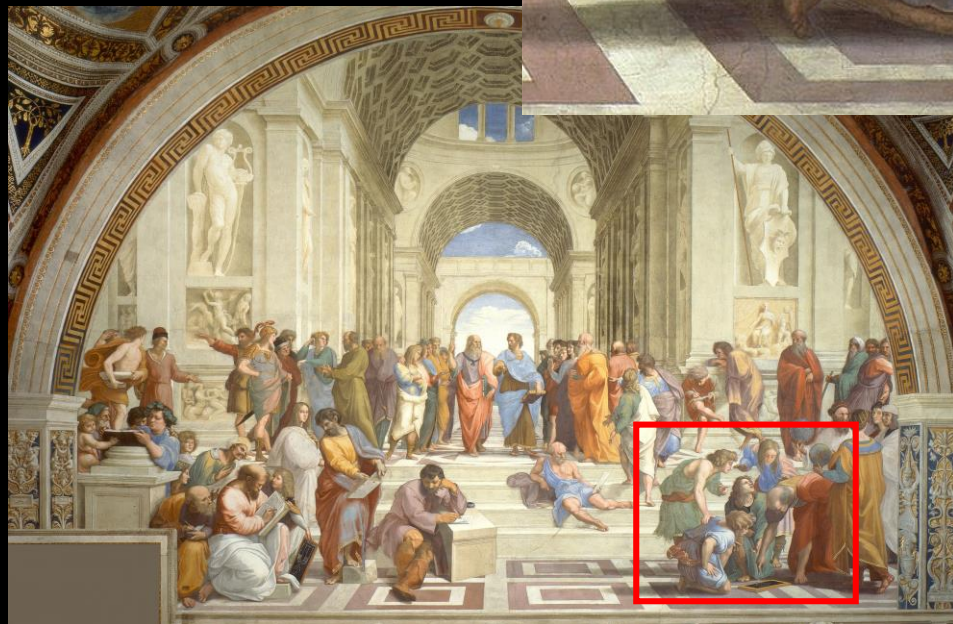
Michelangelo

Astronomer Zoroaster  
with a celestial globe

Ptolemy, a geographer  
with a terrestrial globe



Self portrait of Raphael



# Euclid and Geometry



# Group Portrait Beyond Time



Plato (427-347 BCE)    Euclid (Mid-4<sup>th</sup> – Mid 3<sup>rd</sup> C. BCE)    Zoroaster    (d. 583 BCE)  
Aristotle (384-322 BCE)    Heraclitus (535 – 475 BCE)    Ptolemy (100-170 CE)

# Four Branches of Knowledge: Religion, Philosophy, Poetry and Law

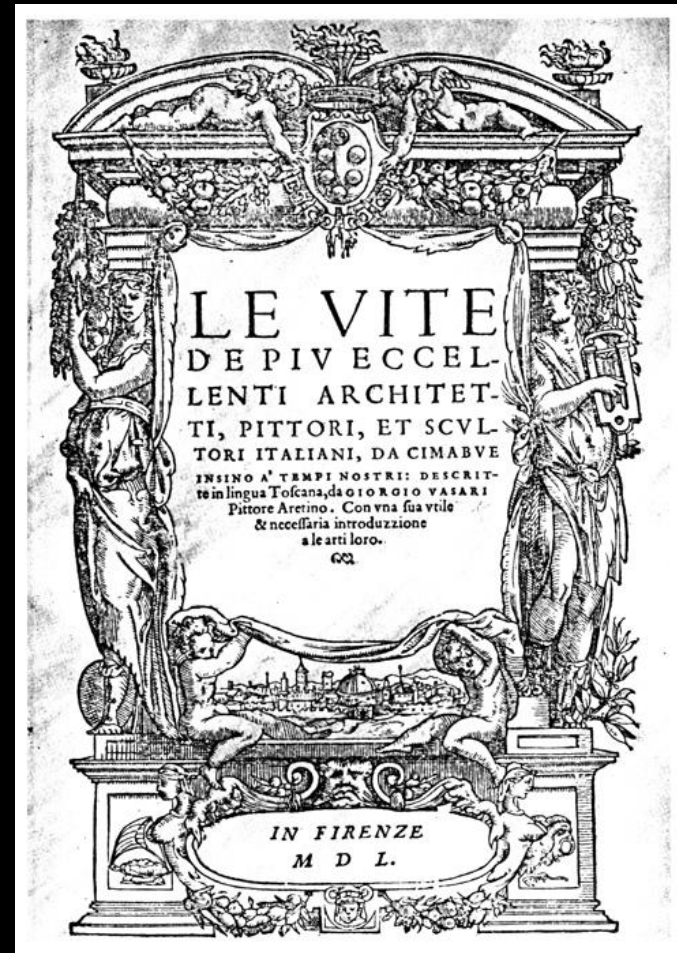


Vision of the Papacy by Pope Julius II (1443-1513, elected 1503-1513)  
Video from Smarthistory on [this work](#)

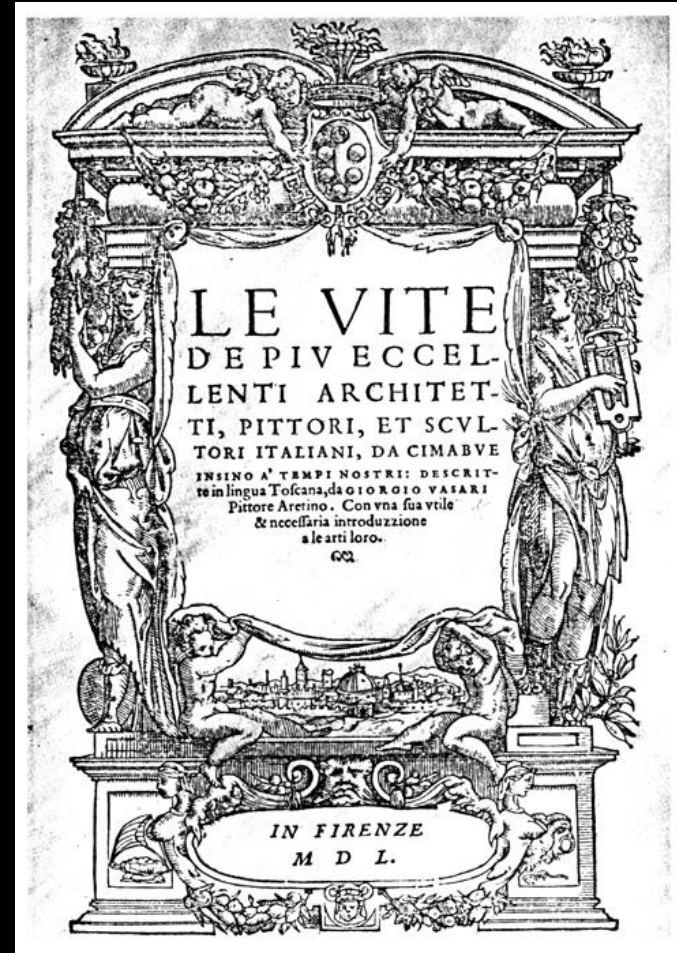


# Giorgio Vasari (1511-1574)

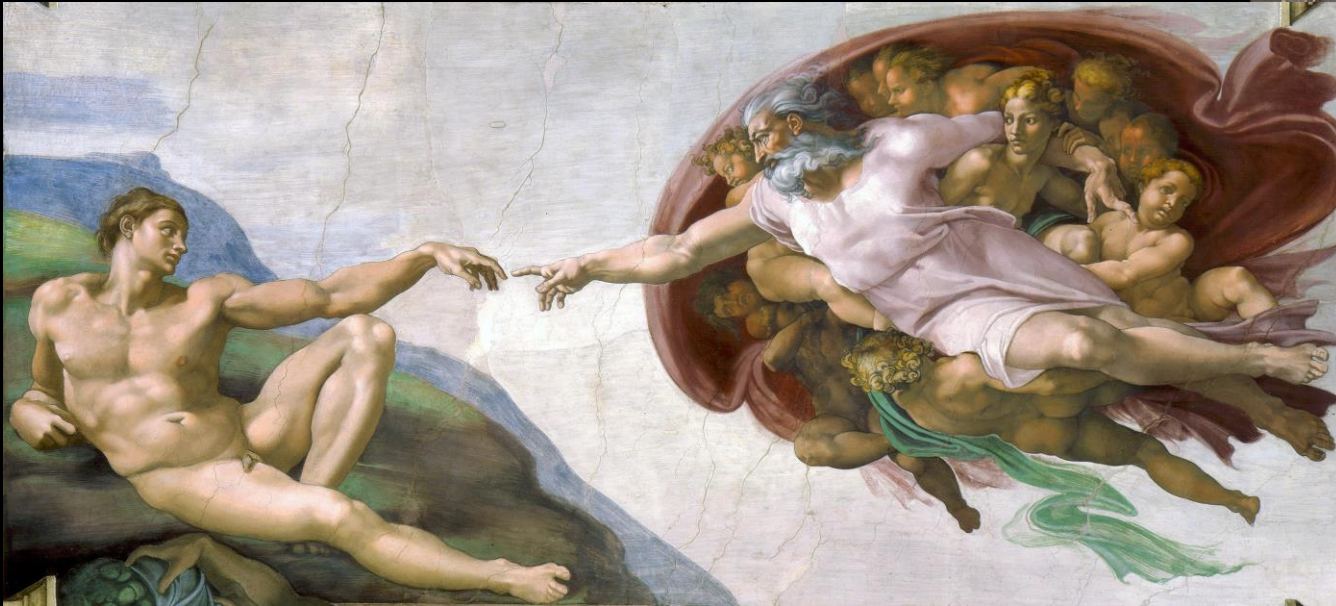
## Lives of the Artists



Artists are divinely inspired creative geniuses in their gifts of hand and mind.



How many artists are known for so many masterpieces in different media?



# Michelangelo Buonarroti (1475-1564)



- Born in Caprese (near Florence)
- Grew up in Florence
- Interested in stone-cutting
- Fostered in the Medici household under Lorenzo de Medici

Michelangelo.  
Pietà.  
Circa 1500.  
Marble.  
5'8 ½" (1.74 m)



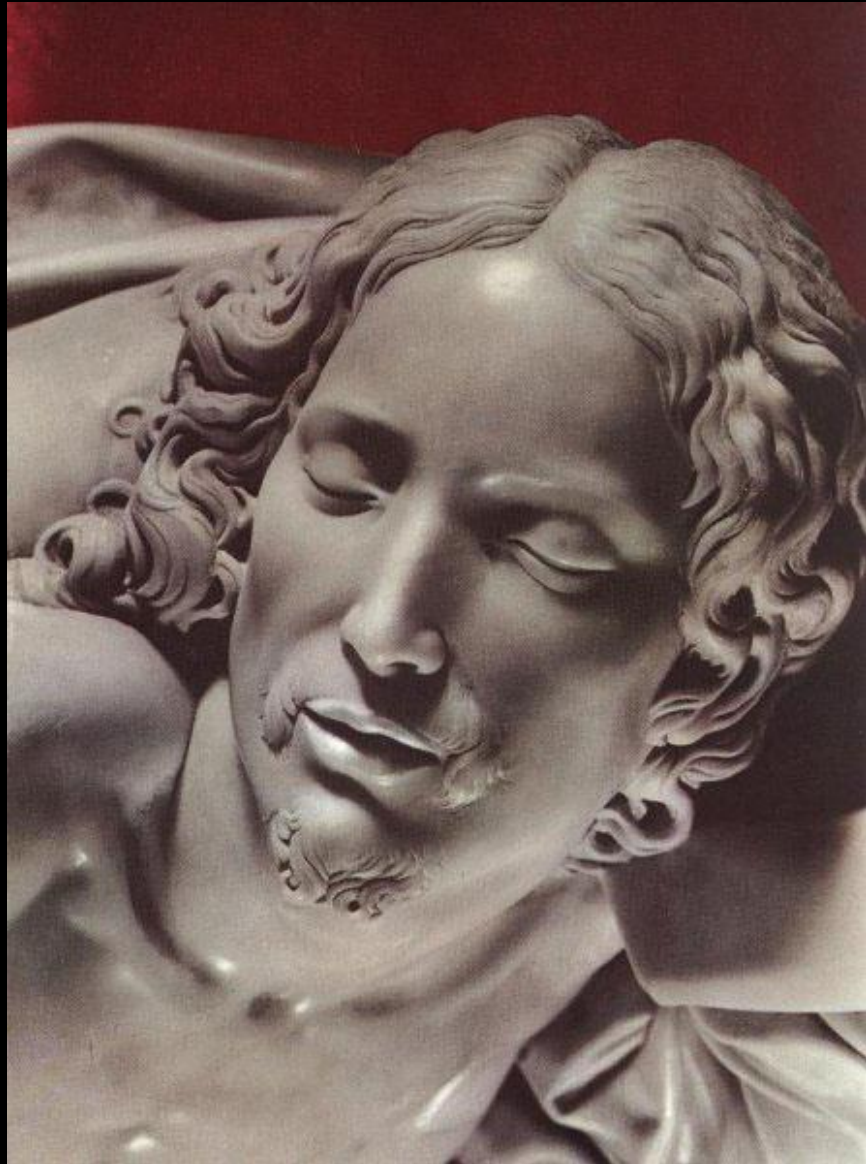




# Solemn Grief







# Michelangelo's Skills



MICHAEL:AGELVS: BONARONVS: FLORENACE

Michelangelo.  
David. 1501-  
1504. Marble.  
17' (5.18 m)  
without  
pedestal.

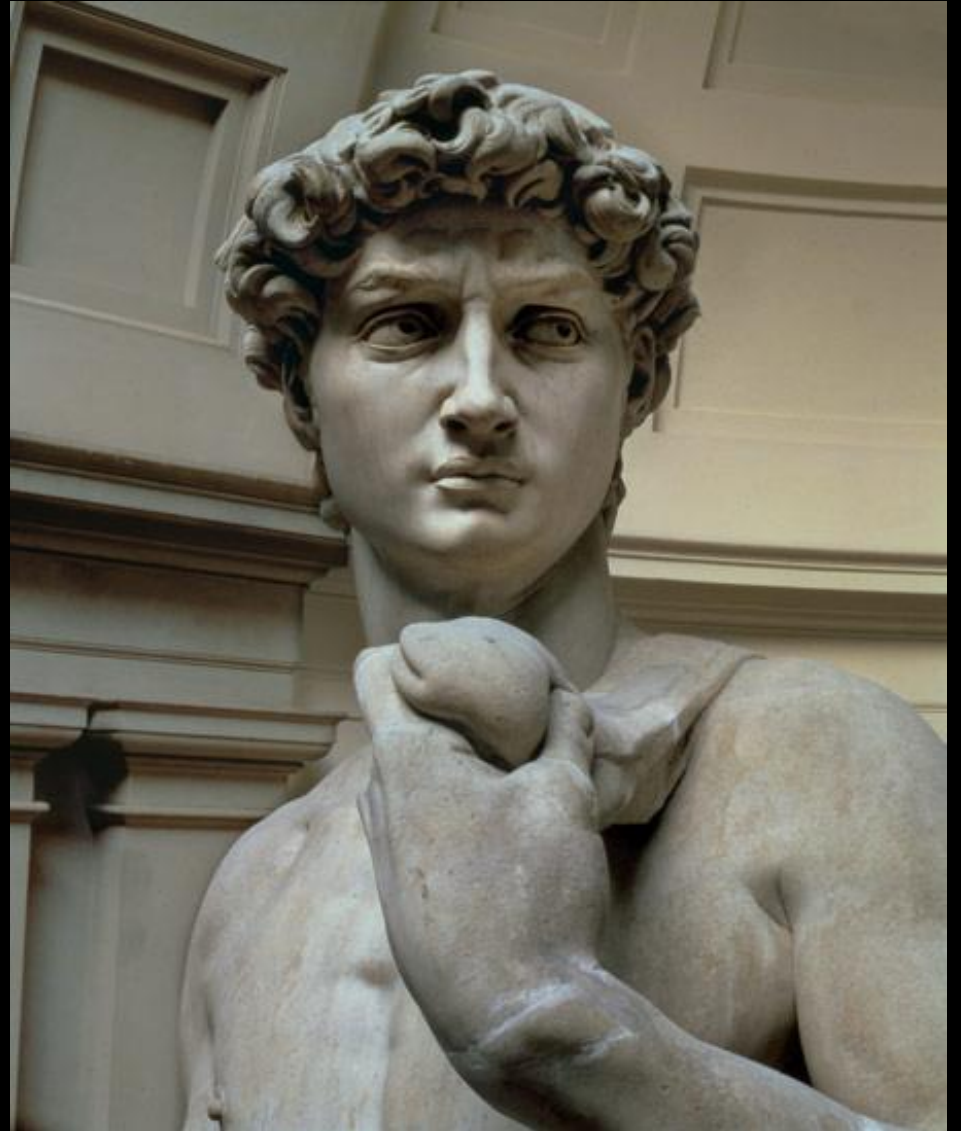








# David: A Comparison



Intended location: top of a church  
Original Location: Palazzo Vecchio  
Context of art



# Why was David a good representation for Florence?

- 1494: Medici family exiled. Republic government restored.
- 1494: Donatello's David moved from the Medici family home to the Palazzo della Signoria (now Palazzo Vecchio)
- 1494-98: Religious turmoil caused by Girolamo Savonarola
- 1504: Michelangelo's David installed



# David as Propagandist Art



Propaganda: ideas, information, or rumor disseminated for the purpose of helping or hurting an institution, cause or person.

Michelangelo.

Rondanini Pietà.

1552-1564.

Marble.

77" (195 cm)





# Pietà





Michelangelo. Sistine Chapel Ceiling.  
Vatican, Rome. Ceiling painted 1508-  
1512. 45' x 128' (13.75 x 39 m)



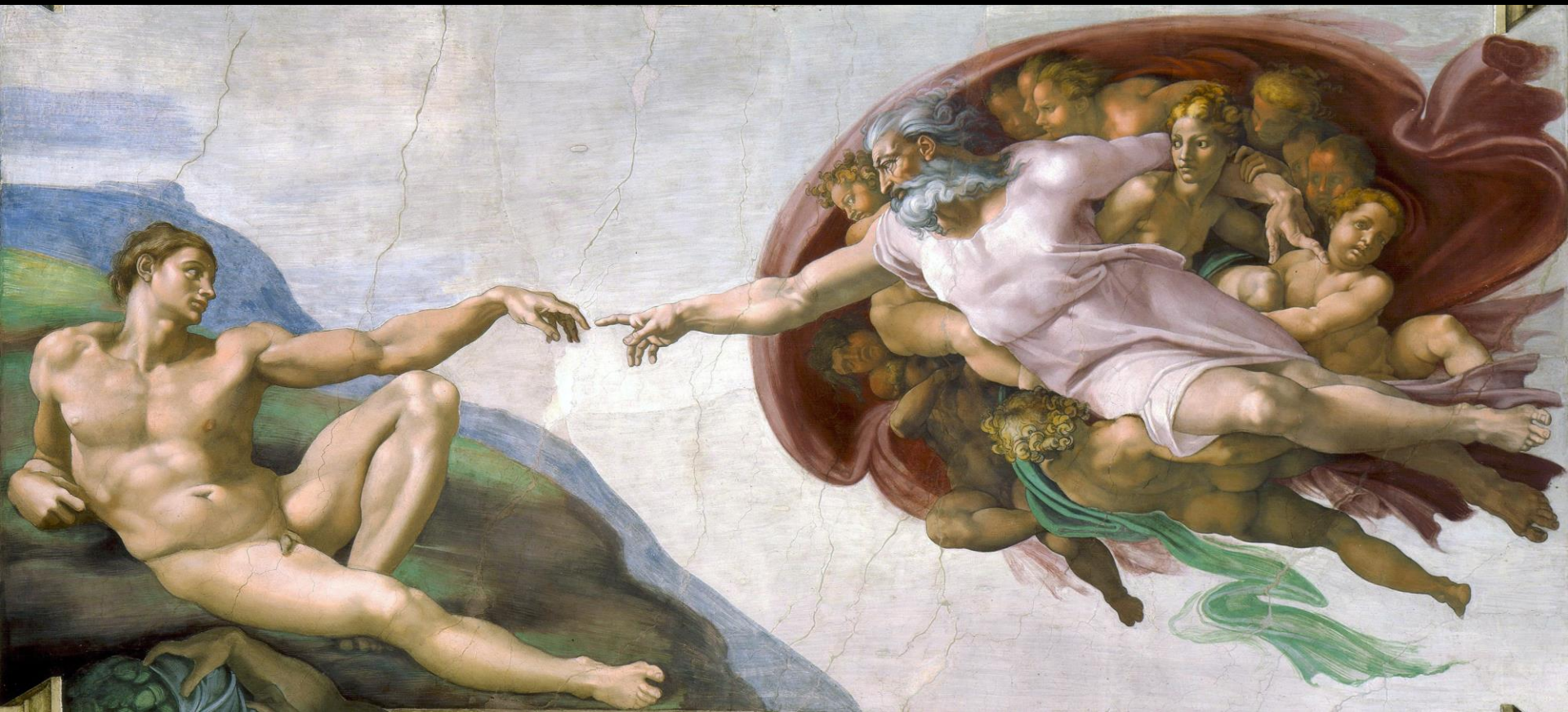
# Various prophets and other figures



# Stories from the Creation to the Flood



# Creation of Adam



# Anticipation of Touch

