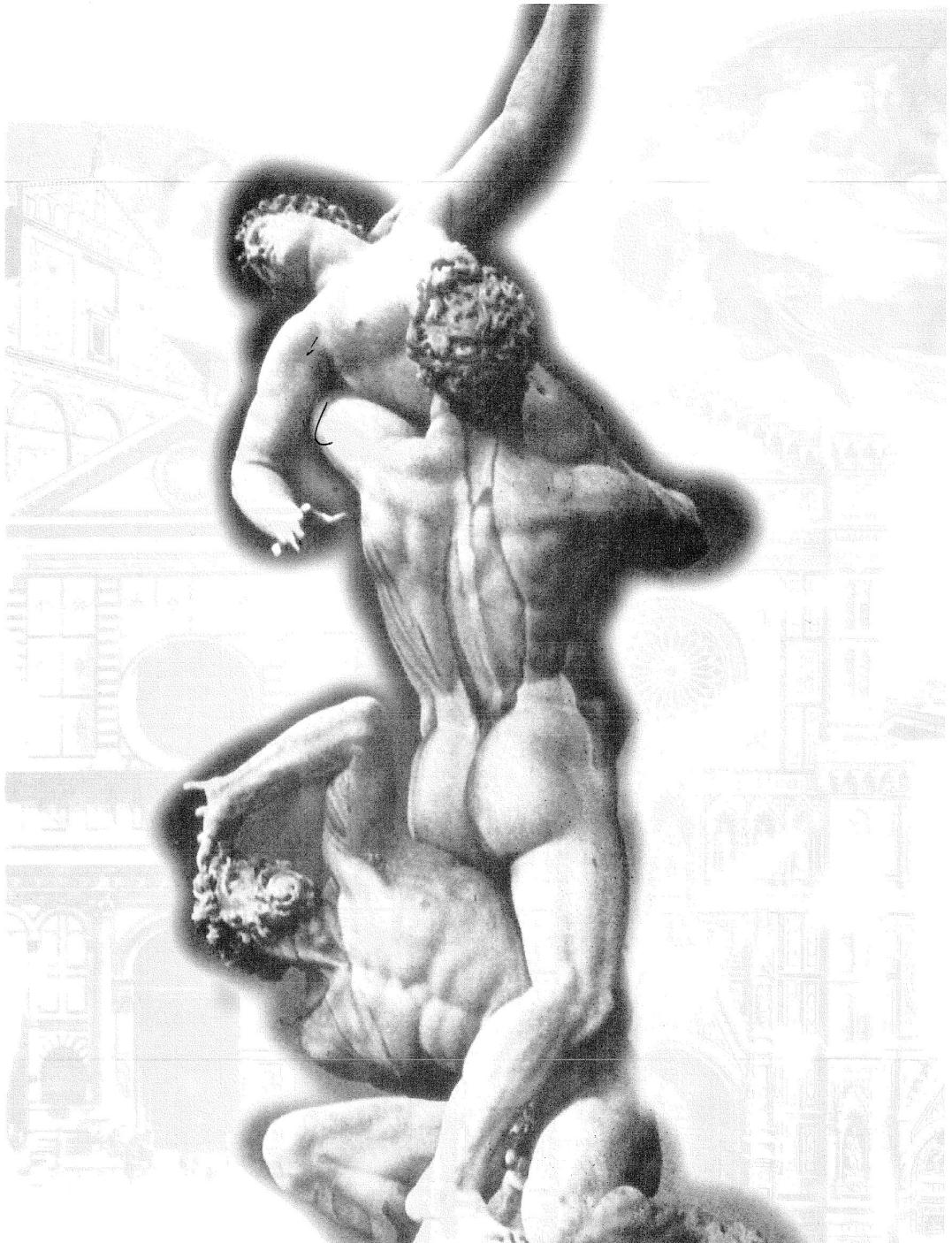
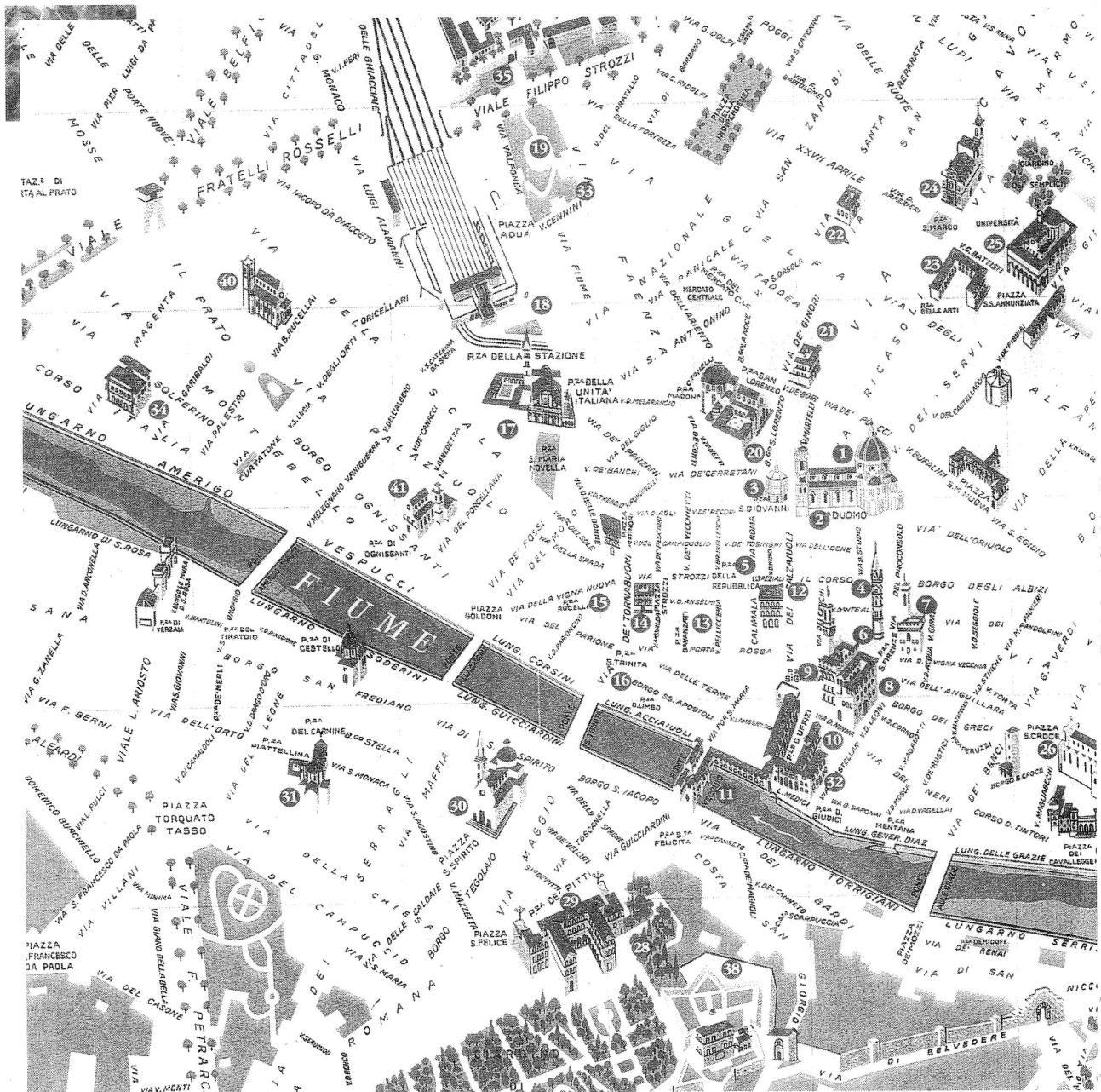


Student Workbook



**THE
RENAISSANCE**

in Florence



- 1 Cathedral
2 Giotto's Tower
3 Baptistry
4 Dante's House
5 Column of Abundance
6 Badia

- 7 Bargello (National Museum)
8 Palazzo Vecchio
9 Orcagna's Loggia
10 Uffizi Gallery
11 Ponte Vecchio
12 Orsanmichele

- 13 Post and Telegraph Office
14 Strozzi Palace
15 Rucellai
16 Ferroni Spini Palace
17 Church of Santa Maria Novella
18 Central Station

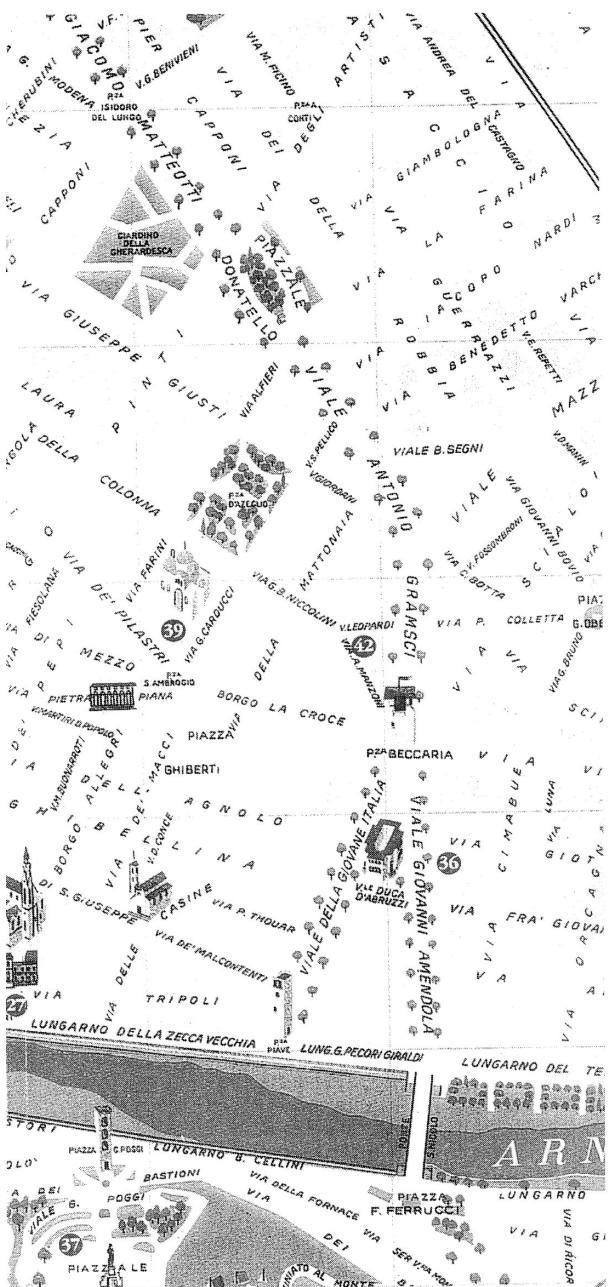


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- 19** Conference Hall
 - 20** Church of San Lorenzo and Medici Chapels
 - 21** Medici Riccasdi Palace
 - 22** Cenacolo of S. Apollonia
 - 23** Academy of Fine Arts
 - 24** Church and Museum of San Marco



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Some Italian

Buon giorno	Hello
Buona sera	Good Evening
Buona notte	Good Night
Come sta?	How are you?
Bene, grazie	Fine, thank you
Molto bene, grazie	Very well, thank you
Non c'e male	Not too bad
Si	Yes
No	No
Per favore, per piacere	Please
Grazie	Thank you (no thank you)
Mi piace	I like
Non mi piace	I don't like
Va bene	O.K.
Scusi	excuse me
Prego	don't mention it (it's O.K.)
aiuto!	Help !
una cartolina	a postcard
un francobollo (all'estero)	a postage stamp (for abroad)
uno	one
duo	two
tre	three

Impressum

Text:

Choice of Graphics:

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Editorial Panel:

Time Line

Early Renaissance 1200-1400

- 1265 Dante born. Wrote *Divine Comedy*.
- 1266 Giotto born.
- 1296 DiCambio started *Santa Maria del Fiore* (the Duomo).
- 1302 Di Cambio died.
- 1321 Dante Died
- 1326 Pisano did the *South Baptistry door*.
- 1337 Giotto died.
Church of Orsanmichele started.
- 1377 Brunelleschi born.
- 1378 Ghiberti born.
- 1386 Donatello born.
- 1387 Fra Angelico born.
- 1399 *Church of Santa Croce* finished.

Mid Renaissance 1400-1500

- 1400 Luca della Robbia born.
- 1401 Masaccio born.
- 1402 Ghiberti won competition for the *North Baptistry doors*.
- 1406 Fra Fillippo Lippi born.
- 1419 Brunelleschi designs dome of the *Cathedral*.
- 1424 Ghiberti finished the panels of the *North Baptistry doors*.
- 1427 Masaccio painted *Tribute Money* in Brancacci Chapel.
- 1428 Masaccio died.
- 1436 Verrochio born - sculptor, painter and teacher of Leonardo.
- 1440 Donatello casts *David*, first free standing nude since antiquity
- 1444 Botticelli born.
- 1446 Brunelleschi died.
- 1449 Ghirlandaio born - painter and teacher of Michelangelo.
- 1450 Gutenberg Bible printed.
- 1452 Leonardo da Vinci born.
- 1455 Ghiberti died.
- Fra Angelico died.
- 1466 Donatello died.
- 1469 Machiavelli born.
- 1475 Michelangelo born.
- 1483 Raphael born.
- 1492 Lorenzo de Medici died.
- 1498 Savonarola executed.

Renaissance Artists and Writers

Giotto di Bondone (c. 1266-1337)

Dante wrote, "Cimabue thought to hold the field in painting, and now Giotto has the cry, so that the fame of the other is obscured."

Although it is presumed that Cimabue was the teacher of Giotto, his real teacher was nature, the world of visible things. Active as a painter, architect and inspirer of sculptural forms, he embodied the idea of the "universal" artist which was to culminate later with Leonardo, Michelangelo and Raphael. In his *Madonna Enthroned*, in the Uffizi, we are able to appreciate his contribution to representational art - solidity and weight. His figures have substance, dimensionality, and bulk and a human warmth lacking in the work of earlier artists. Whereas Cimabue and his contemporaries had regarded a wall as a surface to be covered with two-dimensional representations, Giotto tried to represent the scenes three-dimensionally, as they would appear in the real world.

As an architect, he is best known for the Campanile, or Bell Tower of the Cathedral. Although the original idea was his, only the first order, or level, was finished when he died and the ideas of the other architects who finished it are evident in the variety of styles in the building.

Cimabue (c.1240-1302)

Cimabue's *Madonna Enthroned with Angels and Prophets* is considered the final summing up of Byzantine art with its formal, unmoving dignity, shallow space and flatness.

Piero Della Francesco (1415?-1492)

By the end of the fifteenth century, painters were so enthralled with perspective that, as Piero della Francesca observed, measurement had become as important to art as drawing. Known in his lifetime as a "painter-mathematician", della Francesca had studied the Greek mathematicians in order to write a guide on the use of perspective which helped even second-rate painters to learn the technique of drawing the relative size of objects correctly. He was convinced that the highest beauty was to be found in those forms which have the clarity and purity of geometric figures, many of which are apparent in the composition of his paintings.

In two of his most famous works, the portraits of Battista Sforza and Federico da Montefeltro, he attempted a very difficult compositional construction that had never been attempted before. Behind the profile portrait of the two rulers, the artist adds a extraordinary landscape that extends so far that its boundaries are lost in the misty distance. These portraits dominate the paintings just as the

rulers themselves dominated this vast expanse of territory. What is so daring is the sudden switch between the close-up renderings (showing warts and all) and the far distance. He also pays great attention to light and uses it to make Battista Sforza's jewels shine, as well as to colour, using oil paints.

Sandro Botticelli 1444-1510

Botticelli was the pupil of Fra Filippo Lippi and must have learned from him the method of drawing firm, pure outline. He is known as one of the great masters of line. Like other members of his generation, he often chose themes from classical mythology, as in his most famous paintings, Birth of Venus and Primavera. He was greatly influenced by Lorenzo de' Medici and his circle of friends who studied and discussed the philosophy of Plato, the Greek philosopher and teacher. At the peak of his career, Botticelli was the most demanded painter in Florence. When Savonarola came and began preaching against the paganism of the Medici and their artists, he responded by denouncing his own work.

Dante (1265-1321)

Dante wrote "The Divine Comedy", the account of the journey taken by Dante through the next world. This work established the Florentine dialect as the basis for modern Italian. By 1301 he was one of the most famous men in Florence's government, but was then accused of mishandling funds, found guilty and banished (sent away). He achieved his revenge by writing a book in which he populated Hell and Purgatory with his enemies.

Arnolfo Di Cambio

Arnolfo di Cambio was an Early Renaissance architect who designed Santa Croce church, the Cathedral Santa Maria del Fiore (Duomo), and Palazzo Vecchio. The work on the Duomo began in 1296 and took more than 140 years to complete. Palazzo Vecchio took 16 years to build and was added to by Buontalenti and Vasari.

Filippo Brunelleschi (1377-1446)

When the competition for the Baptistry doors was won by Ghiberti, Brunelleschi was bitterly disappointed and turned instead to architecture. How fortunate for the rest of the world that he lost! He went to Rome and there he studied the Roman monuments and was the first person since antiquity to seriously attempt to figure out the building methods of the ancient Romans. In doing so, he developed the revolutionary system of linear perspective that was so eagerly adopted by fifteenth-century artists. Brunelleschi's knowledge of Roman construction principles combined with an analytical mind and inventive genius enabled him to solve an engineering problem that no other person of the fifteenth century could have solved - the design and construction of a dome for the huge crossing of the unfinished Cathedral of Florence. (See the section on the Duomo).

His own unique architectural style is best expressed in the Ospedale degli Innocenti (Foundling Hospital). The basic element of its design - a series of round arches supported by slender columns - appears to have been inspired either by the church of San Miniato or by the Baptistry of Florence, both Romanesque buildings. He also designed the churches of San Lorenzo and Santo Spirito as well as the pulpit for Santa Maria Novella.



Architecture Glossary

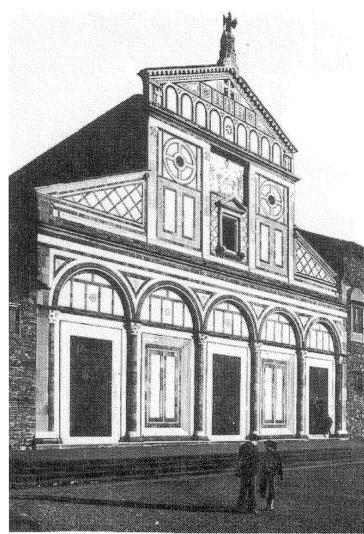
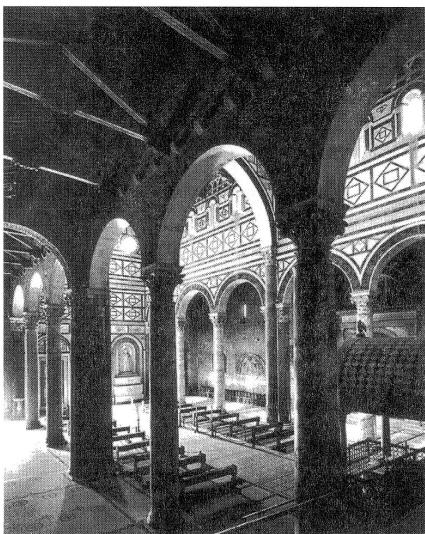
When you are asked to look at the design of a building - outside or inside - try to determine whether it is Romanesque, Gothic or Renaissance architecture. The following outline should help.

Romanesque:

This style developed between the end of the Roman Empire and around 1000 AD.

Features:

- Ceilings are high and have a round, barrel vault.
- The ceiling is supported by a few large piers, rather than many thin columns and massive stone walls.
- Small windows.
- Outside design on walls often has many geometric patterns.
- Often the central aisle is quite narrow.
- Round arches are common.





The Academy

1. Go to Michelangelo's David.

- a) When you walk into the main hallway, why does the David immediately draw your attention?

b) Analyse this work and compare it with Donatello's depiction of David (Use your sculpture vocabulary). Which David do you think is better, more realistic, more beautiful, etc. Give reasons!

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c) What do you notice about the size of David's hands and head? Please note that this was not a mistake: Michelangelo did this deliberately. Why, do you think? (Consider the Renaissance sense of pride in its own accomplishments)

2. Go back down the hallway and look at other sculptures by Michelangelo: the Young Slave, Bearded Slave , Awakening Slave, Atlas and St Matthew.

a) These are unfinished works, but many art historians believe that Michelangelo was satisfied with them as they are. Why might he have felt this way? What is being expressed because parts of the figures are still in the rock?

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Independent Assignments

Assignment 1

In the form of a review (perhaps for the Spotlight) or a guide (perhaps for next year's Florence book write at least 250 words describing one aspect of Florence not covered by your workbook. Feel free to make up your own topic.

(Remember that most reviews or guides are usually accompanied by maps, diagrams, drawings or pictures.)

Some sample topics:

- A guide to eating in Florence for V.I.S. students.
- A review of a Florencewalk.
- A guide to the markets in Florence (include where things are, how to buy cheaply, etc.)
- A description of the streetlife in Florence.

Assignment 2

On the last afternoon in Florence you will be asked to visit a church (in groups of at least three) and complete an assignment which will be submitted for grading.

Possible places to visit:

- Santa Croce
- San Miniato
- Santa Maria Novella
- San Marco
- Any church in Florence!

Go to any one of the above places and complete the following tasks (this will be graded!):

- a) State the name of the church and try to identify clearly the titles of any sculpture or painting that you discuss.
- b) Make up at least one question for each of the following topics and then write detailed answers to your questions. You will be graded for the quality of your answers (make use of the architecture, painting and sculpture glossaries) and your questions (Use the style of questions in this book as a guide, if you like)

Topic 1: The exterior architecture of the church.

Topic 2: The interior architecture of the church.

Topic 3: At least one painting in the church (could be a ceiling or wall fresco, or mosaic).

Topic 4: At least one sculpture or relief work in the church.

- c) Write your personal views, responses and opinions about the church as a whole or several parts of it.



Glossary

abstract In painting and sculpture, emphasising a derived essential character having little or no visual reference to objects in nature.

apse A recess, usually singular and semicircular, in the wall at the east end of a Roman basilica or Christian church.

arcade A series of arches supported by piers or columns.

arch A curved structural member that spans an opening and is generally composed of wedged-shaped blocks that transmit the downward pressure laterally.

campanile A bell tower, usually freestanding.

cartoon In painting, a full-size drawing from which a painting is made. Cartoons were usually worked out in complete detail and the design then transferred to the working surface by coating the back with chalk and by going over the design with a stylus, or by pricking the lines and putting charcoal dust through the resulting holes.

centreing A wooden framework to support an arch or vault during its construction.

chiaroscuro In painting or drawing, the treatment and use of light and dark, especially the gradations of light that produce the effect of modelling.

contrapposto The disposition of the human figure in which one part is turned in a direction opposite that of the other (usually hips and legs one way, shoulders and chest another) - thus a counter-positioning of the body around its central axis. Sometimes called "weight-shift," since the weight of the body tends to be thrown to one foot, creating tension on one side and relaxation on the other.

crenelated Notched or indented, usually with respect to tops of walls, as in battlements.

dome A hemispherical vault; theoretically, an arch rotated on its vertical arch.

drum The circular wall that supports a dome.

facade Usually, the front of a building; also, the other sides when they are emphasised architecturally.

foreshortening Seeming visual contraction of an object viewed as extended in a plane not perpendicular to the line of sight; also, the representation of this phenomenon.

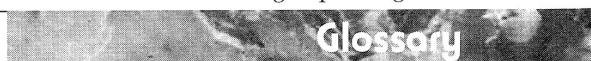
fresco Painting on plaster, either dry (dry fresco) or wet (wet or true fresco). In the latter method the pigments are mixed with water and become chemically bound with the plaster. Also, a painting executed in either method.

golden mean or golden section A proportional relationship obtained by dividing a line so that the shorter part is to the longer as the longer is to the whole. These proportions have an aesthetic appeal that has led artists of varying periods and cultures to employ them in determining basic dimensions.

lantern In architecture, a small, often decorative structure with openings for lighting that crowns a dome, turret, or roof.

loggia A gallery that has an open arcade or colonnade on a side or sides.

modelling The shaping of three-dimensional forms in a soft material such as clay; also, the gradations of light and shade reflected from the surfaces of matter in space, or the illusion of such gradations produced by alterations of value in a drawing or painting.



mosaic Patterns or pictures made by embedding small pieces of stone or glass in cement on surfaces such as walls or floors; also, the technique of making such works.

octagonal Having eight sides.

palazzo A palace; any dignified or important building.

perspective A scheme or formula for projecting an illusion of the three-dimensional world on a two-dimensional surface. In linear perspective, the most common type, all parallel lines or lines of projection seem to converge on a single point on the horizon, known as the vanishing point, and associated objects are rendered smaller the further from the viewer they are intended to seem.

ieta A work of art depicting the Virgin mourning over the body of Christ.

pietra forte Fine-grained limey sandstone used as a building material in Florence and often used for the rustication of palace facades.

pietra serena Fine-grained dark grey sandstone, easy to carve. Although generally not sufficiently resistant for the exterior of buildings, it was used to decorate many Renaissance interiors in Florence.

plasticity In art, the three-dimensionality of an object.

putto (pl. putti) A young child, a favourite subject in Italian painting and sculpture.

quatrefoil An architectural ornament having four lobes or foils.

relief In sculpture, figures projecting from a background of which they are a part. The degree of relief is designated high, low (or bas), or sunken (or hollow). In the last, the backgrounds are not cut back and the points in highest relief are level with the original surface of the material being carved. A kind of low relief that is hardly more than a scratching of the surface was originated by Donatello and is termed stiacciata or sciacciata.

rib A relatively slender moulded masonry arch that projects from the surface.

rusticate To bevel or rabbet the edges of stone blocks in order to emphasise the joints in between them. The technique was popular during the Renaissance, especially for stone courses at the ground floor level.

scale The dimensions of the parts or totality of a building or object in relation to its use or function. In architecture, the size of parts relative to the whole or to the human figure. In architectural plans, the relation of the actual size of a structure to the size of its representation.

sfumato A smokelike haziness that subtly softens outlines in painting, particularly in the paintings of Leonardo.

sinopia A large sketch for a fresco made on the rough wall in a red earth pigment called sinopia (because it originally came from sinope on the Black Sea). By detaching a fresco it is now possible to see the sinopia beneath and to detach it also.

stemma A coat-of-arms or heraldic device.

terra-cotta Hard-baked clay used for sculpture and as a building material. It may be glazed or painted.

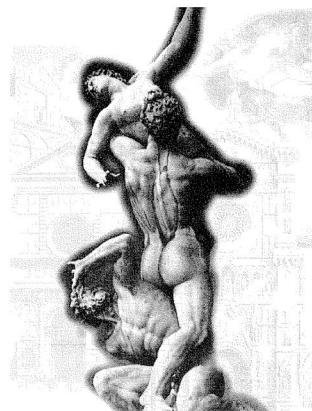
tondo A circular painting or piece of relief sculpture.

trompe l'oeil A form of painting that attempts to represent an object as though it existed in three dimensions at the surface of the painting; literally, "eye-fooling."

value The amount of light reflected by a hue; the greater the amount of light, the higher the value.

vanishing point In linear perspective, that point on the horizon toward which parallel lines appear to converge and at which they seem to vanish.

vault A masonry roof or ceiling constructed on the arch principle.



THE RENAISSANCE in Florence

THE ACADEMY • THE BAPTISTRY • THE BARGELLO • THE CATHEDRAL OF FLORENCE • THE DOME MUSEUM • THE MEDICI CHAPELS • ORSANMICHELE • PALAZZO DAVANZZATI • PALAZZO DELLA SIGNORIA • SAN LORENZO • IN DETAIL: CELLINI CASTS THE PERSEUS • SANTA MARIA NOVELLA • SCIENCE MUSEUM • THE UFFIZI GALLERY