

Introduction to Art History

Dr. Sara Benninga

Renaissance Art

Lecture 12

25/01/2026

Test date: February 11th, 9:30 AM

מצב עריכה שכ 14 🔔

ראשי עדכנים בקורסים שלי הקורסים שלי

Academy of Arts and Design أكاديمية للفنون والتصميم
لأعمال وעיצוב Jerusalem القدس Bezalel Bezalel

תצוגה מצומצמת

מבוא

פורום (קבוצתי-דיין)
לוח הודיעות

משאב (קובץ)
סילבוס

הוסף משאב או פעילות

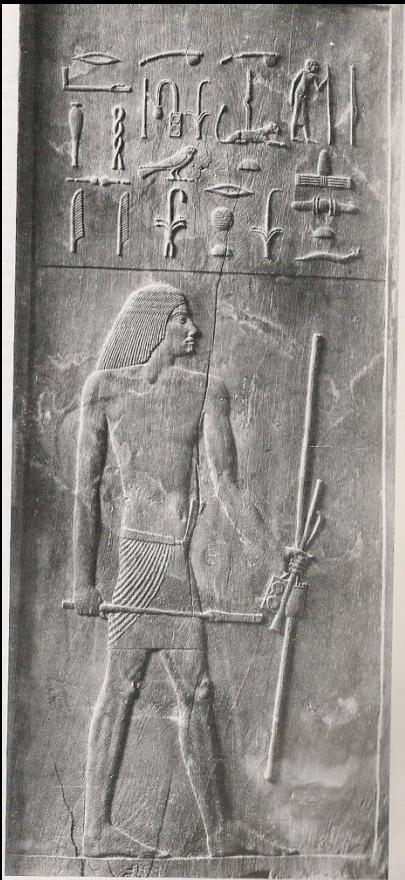
הוסף יחידת הוראה

Lectures

Test - Moed A

Home Test submission

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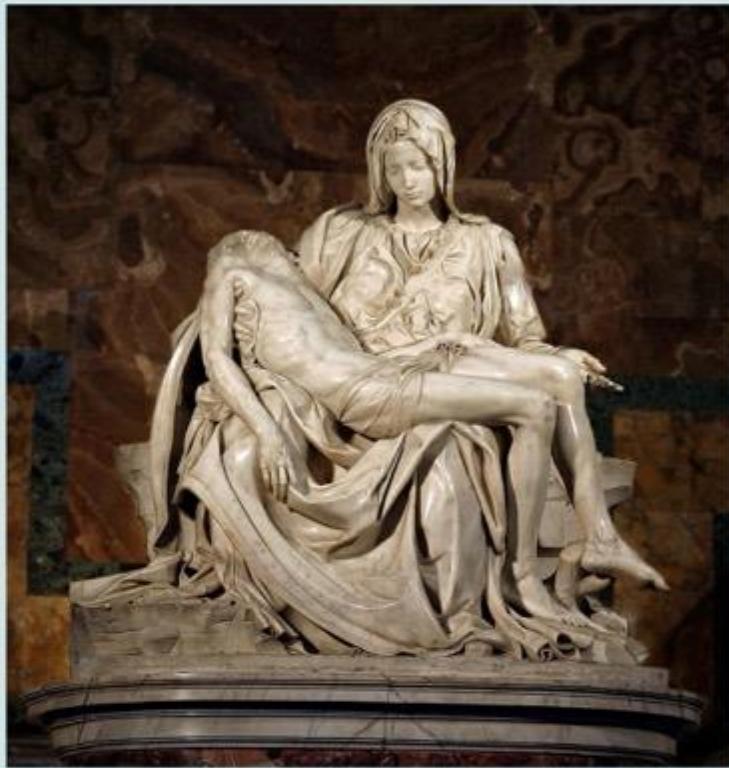


Identify the image on the left. Mark the sentences that are correct (multiple answers possible):

1. This is a stone relief from the tomb of Tutankhamun.
2. The wooden relief is part of the funerary decoration of Hezira's tomb.
3. The relief is dated to the Old Kingdom.
4. The relief is dated to the New Kingdom.



Identify the following sculpture and mark the sentence that describes it correctly



שאלה 11

שאלות זו טרם

מנתה

תיקוד השאלות:

4.00

 סימון שאלה עריכה שאלה

4 (אחרת)

בחרו תשובה אחת או יותר:

The subject is the Lowering from the Cross. Typically for this subject the dead Christ is shown after he has been taken off the cross

The subject is the Pieta, showing the dead Christ on Mary's lap

The sculpture is inspired by Greek and Roman sculptures showing dead heroes after battles

The sculptor is Michelangelo

The sculptor is Donatello

The origin of the subject is found in medieval sculptures



ARNOLFO DI CAMBIO and others, Florence Cathedral (view from the south), Florence, Italy, begun 1296.



Santa Maria del Fiore in a painting by Andrea di Bonaiuto, 1360



Nanni di Banco, Isaia, 1408, Forence, Museo dell'Opera del Duomo



Donatello, David, 1409, Florence, Museo nazionale del Bargello



MICHELANGELO BUONARROTI, David, 1501–1504. Marble., Galleria dell'Accademia, Florence.

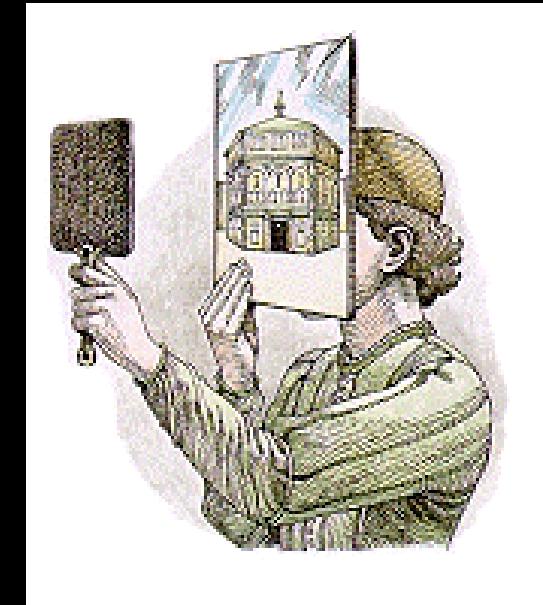


POLYKLEITOS, Doryphoros (Spear Bearer). Roman marble copy from Pompeii, Italy, after a bronze original of ca. 450–440 BCE, 2.1 meters high. Museo Nazionale, Naples.



MICHELANGELO BUONARROTI, David, 1501–1504. Marble., Galleria dell'Accademia, Florence.



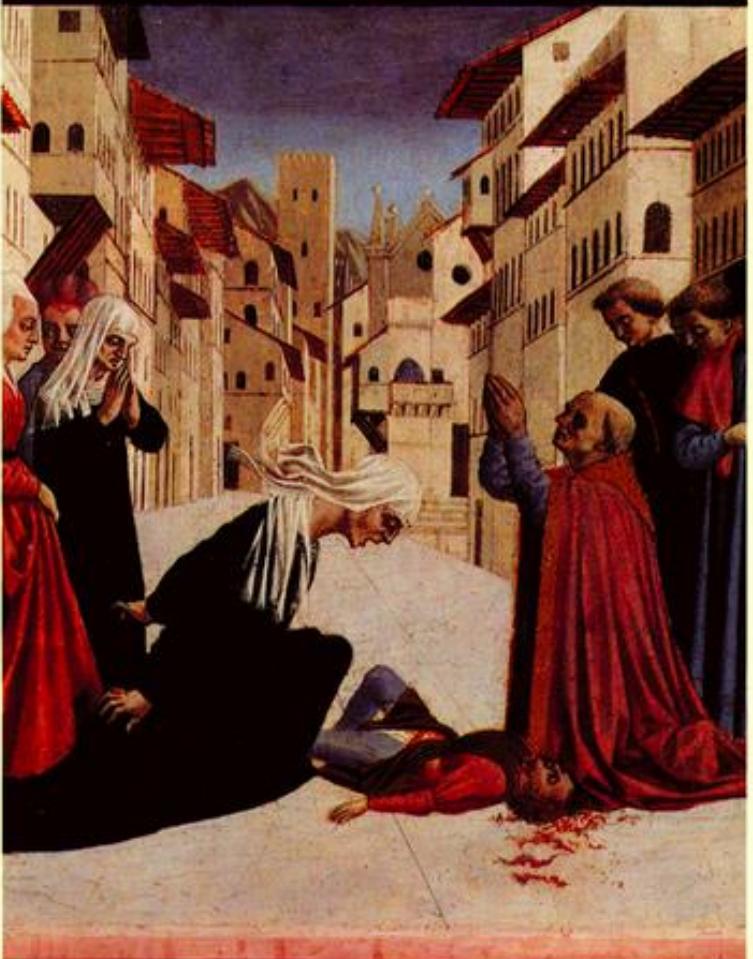


Brunelleschi's linear perspective experiment

<https://www.youtube.com/watch?v=bkNMM8uiMww>

PENGUIN CLASSICS

LEON BATTISTA ALBERTI
ON PAINTING



Albert, On Painting, 1435

Dedication of the Italian Text
To Filippo Brunelleschi

I USED both to marvel and to regret that so many excellent and divine arts and sciences, which we know from their works and from historical accounts were possessed in great abundance by the talented men of antiquity, have now disappeared and are almost entirely lost. Painters, sculptors, architects, musicians, geometers, rhetoricians, augurs and suchlike distinguished and remarkable intellects, are very rarely to be found these days, and are of little merit. Consequently I believed what I heard many say that Nature, mistress of all things, had grown old and weary, and was no longer producing intellects any more than giants on a vast and wonderful scale such as she did in what one might call her youthful and more glorious days. But after I came back here to this most beautiful of cities from the long exile in which we Albertis have grown old, I recognized in many, but above all in you, Filippo, and in our great friend the sculptor Donatello and in the others, Nencio, Luca and Masaccio, a genius for every laudable enterprise in no way inferior to any of the ancients who gained fame in these arts.¹ I then realized that the ability to achieve the highest distinction in any meritorious activity lies in our own industry and diligence no less than in the favours of Nature and of the times. I admit that for the ancients, who had many precedents to learn from and to imitate, it was less difficult to master those noble arts which for us today prove arduous; but it follows that our fame should be all the greater if without preceptors and without any model to imitate we discover arts and sciences

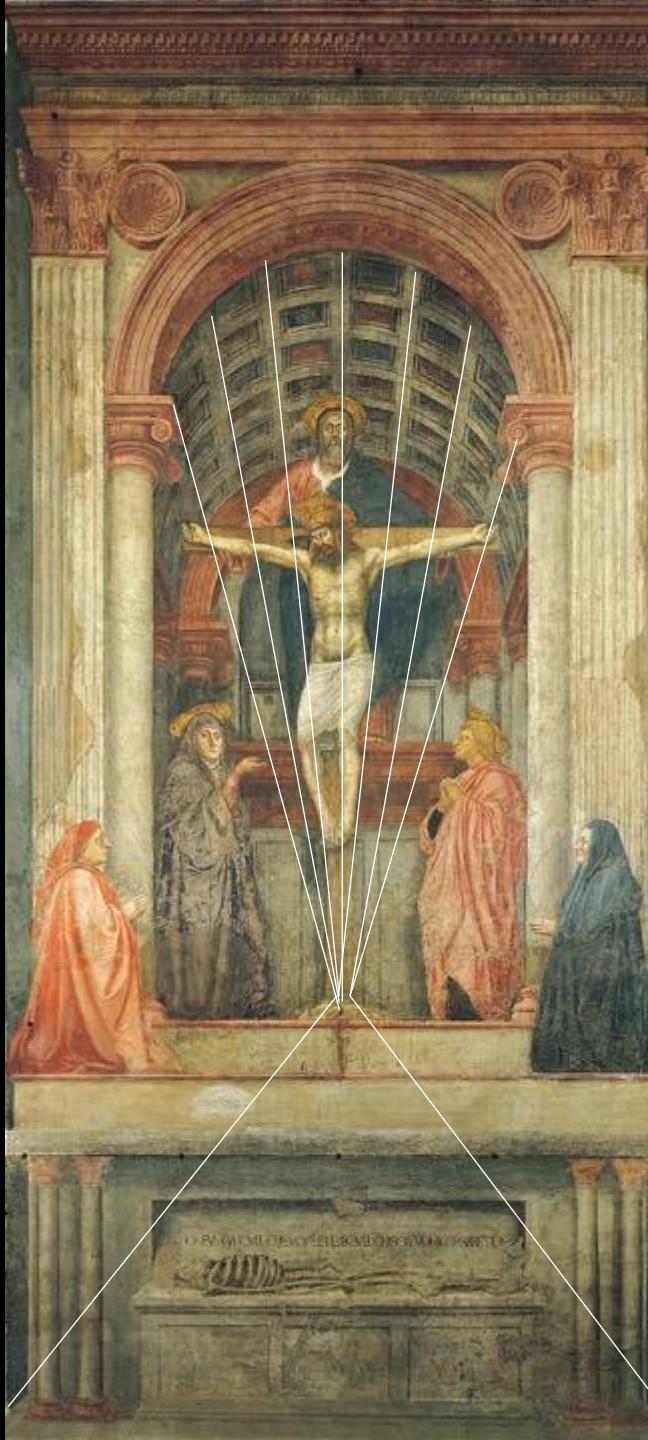


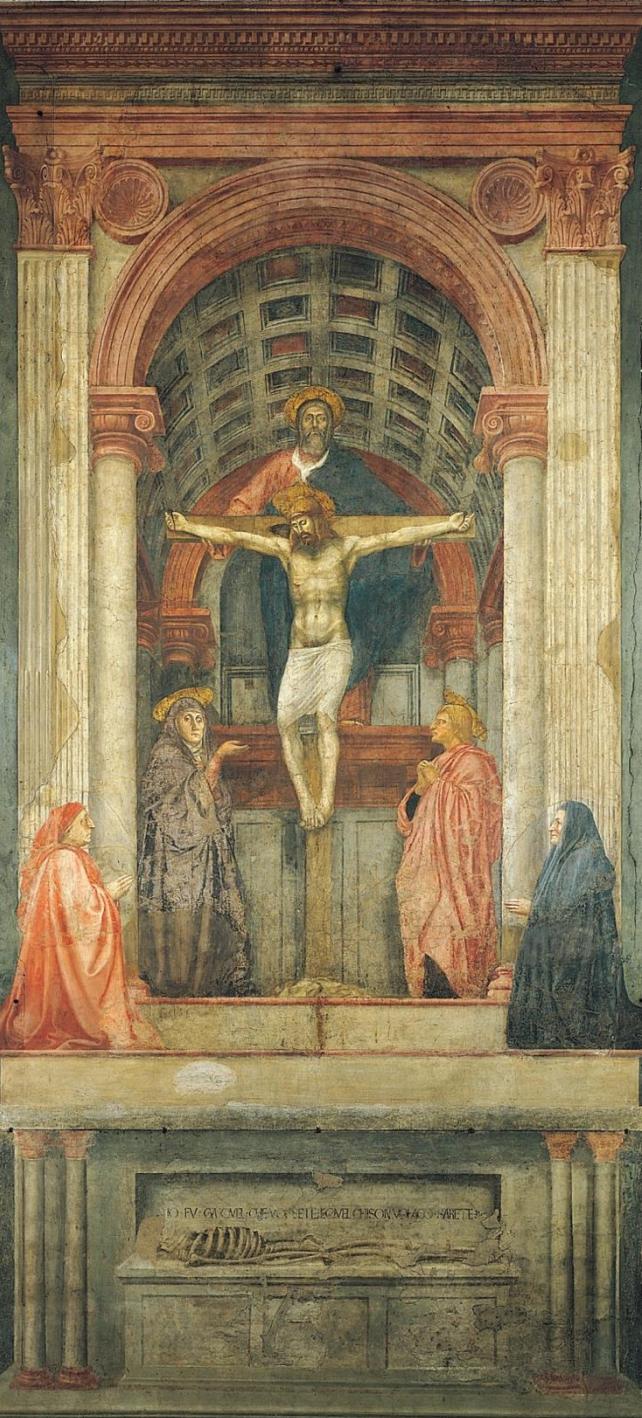
MASACCIO, Holy Trinity, Santa Maria Novella,
Florence, Italy, ca. 1428. Fresco.



Vanishing Point Orthogonals

Where is the vanishing point?





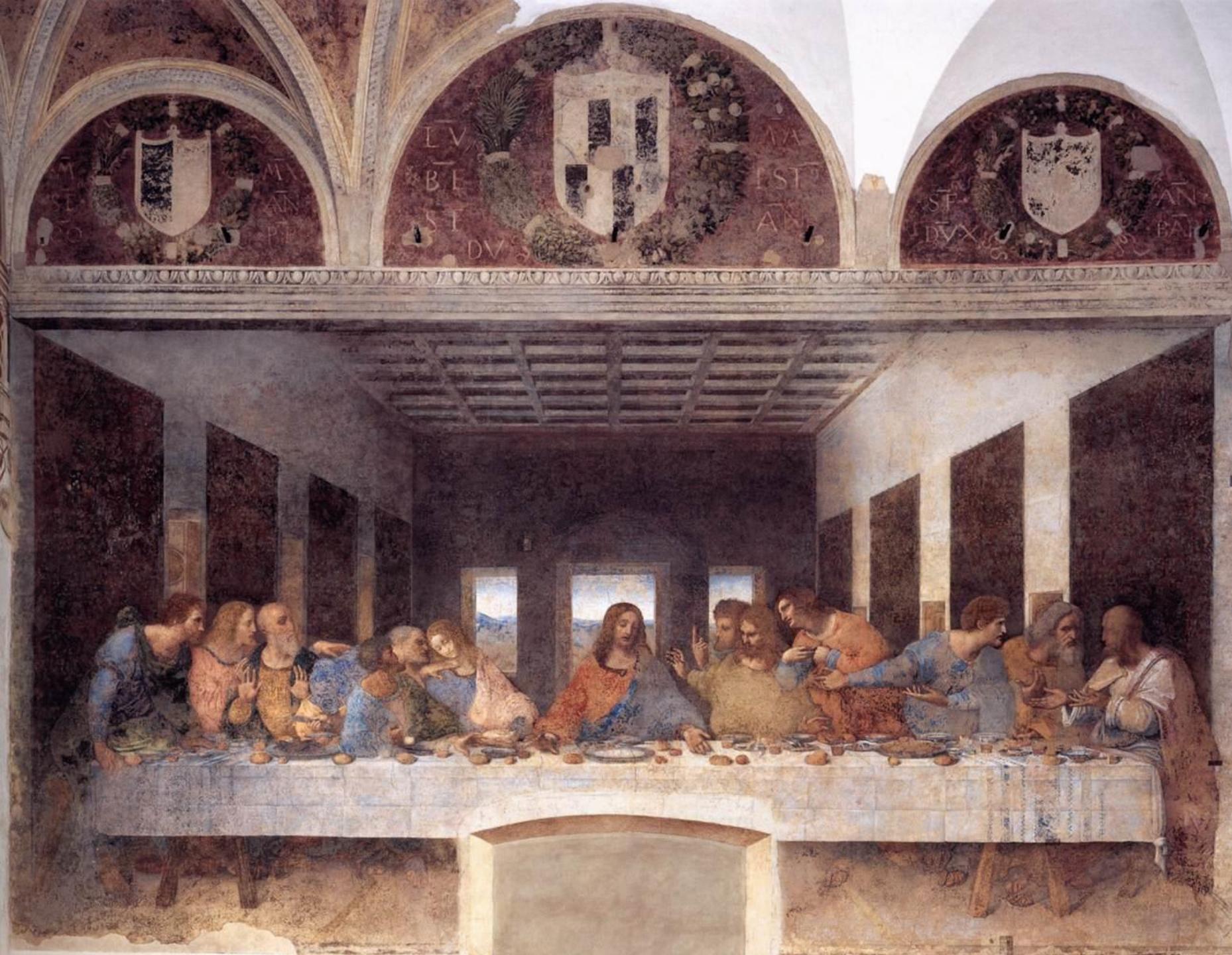
MASACCIO, Holy Trinity, Santa Maria Novella,
Florence, Italy, ca. 1428. Fresco.



"I was once what you are, and what I am you will become"

Andrea Mantegna, The Lamentation, 1480, tempera on canvas, Pinacoteca di Brera, Milan





LEONARDO DA VINCI, Last Supper (cleaned), ca. 1495–1498. Fresco (oil and tempera on plaster), Refectory, Santa Maria delle Grazie, Milan.

Book of Luke, chapter 22: 15-24

When the hour came, Jesus and his apostles reclined at the table. And he said to them, "I have eagerly desired to eat this Passover with you before I suffer. For I tell you, I will not eat it again until it finds fulfillment in the kingdom of God." After taking the cup, he gave thanks and said, "Take this and divide it among you. For I tell you I will not drink again of the fruit of the vine until the kingdom of God comes." And he took bread, gave thanks and broke it, and gave it to them, saying, "This is my body given for you; do this in remembrance of me." In the same way, after the supper he took the cup, saying, "This cup is the new covenant in my blood, which is poured out for you. But the hand of him who is going to betray me is with mine on the table. The Son of Man will go as it has been decreed, but woe to that man who betrays him." They began to question among themselves which of them it might be who would do this. Also a dispute arose among them as to which of them was considered to be greatest.

Domenico Ghirlandaio, The Last Supper, 1480, fresco, Ognissanti, Florence



Influenced by Leonardo's Last Supper



Rene Cox, Yo Mama's Last Supper, 1996



Adi Ness, The Last Supper,
1999