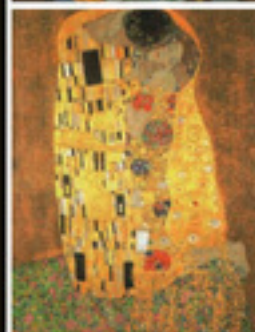


1000
Paintings
of Genius



The Book

Victoria Charles
1000 Paintings of Genius

«Parkstone International Publishing»

Charles V.

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Featuring 1,000 internationally recognised paintings, this collection spans the history of art from the 13th century to the present, from the early stirrings of the Renaissance movement in Italy to the boundary-pushing experiments of the Abstract Expressionists in post-World War II America. These cultural treasures are presented in historical context, along with extended captions and biographies of one hundred of the most influential artists. Each chapter reviews major events that had an impact on the art world, defines significant techniques, and comments on relevant innovations. An artistic, cultural, and educational resource, this book invites us to consider the interaction between history and art, and the influence artists through the ages have had on each other, as well as the future of the discipline. The traditional and the controversial, the mythic and the understated, the quietly subversive and the deliberately challenging - all are thought-provoking if only for their persistence, and together they document the progress of Western history through the eyes of our most creative visionaries.

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Victoria Charles, Joseph Manca, Megan McShane, Donald Wigal 1000 Paintings of Genius

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Introduction

For the sixteenth-century Italian writer and painter Giorgio Vasari, a dark period in human history ended when God took pity on humankind and brought about a reform of painting. Vasari wrote in his *Lives of the Artists* of 1550 that the naturalism of Tuscan painters like Giotto di Bondone in the early fourteenth century was a miracle, a gift to humankind to bring about an end to the stiff, formal, unnatural Byzantine style that had held sway before that time. Today, we recognise that it was hardly by chance or divine mercy that such a change occurred in artmaking. The development of crisp, effective narrative, convincing spatial representation, and the introduction of corporeal, realistic figures possessing physical presence are all aspects of painting echoing the changes in European culture that were beginning to take hold by the fourteenth century and later, and which found their most forcible expression in Italy. Set against a social revolution in which traders, manufacturers and bankers were gaining in prominence, painters were responding to the growing demand for clear, naturalistic representation in art. The monumental works of the Florentine Giotto and the elegant, finely wrought naturalism in the paintings of the Sienese Duccio di Buoninsegna were but one part of a larger cultural movement. It also comprised: the moving, vernacular writings of Dante, Petrarch, and Boccaccio; the vivid travel-adventure of Marco Polo; the growing influence of nominalism in philosophy, which encouraged real, tangible and sensate knowledge; and the religious devotion of Saint Francis of Assisi, who found God's presence not in ideas and verbal speculation but in the chirping of birds and the glow of the sun and moon.

What the *primi lumi*, the 'first lights', in the art of painting had commenced by the fourteenth century was continued in the fifteenth century with ever greater sharpness and thoroughness, and with a new historical sense that caused them to look back before the Middle Ages to the world of the classical civilisations. Italians came to admire, almost worship, the ancient Greeks and Romans, for their wisdom and insight, and for their artistic as well as scholarly achievements. A new kind of intellectual, the humanist, fuelled a cultural revolution in the fifteenth century. A humanist was a scholar of ancient letters, and humanism was the broader attitude they fostered: a belief in the value of a thoughtful study of Nature, a faith in the potentiality of humankind, and a sense that secular, moral beliefs were necessary to supplement the limited tenets of Christianity. Above all, the humanists encouraged the belief that ancient civilisation was the apex of culture and one should be in a dialogue with the writers and artists of the classical world. The result was the Renaissance, the rebirth, of Greco-Roman culture. The panels, paintings and murals of Masaccio and Piero della Francesca captured the moral firmness of ancient Roman sculptural figures, and these artists strove to show their actors as part of our world: the Renaissance perspective system is based on a single vanishing point and carefully worked out transversal lines, resulting in a spatial coherence not seen since antiquity, if ever. Even more clearly indebted to antiquity were the paintings of the northern Italian prodigy Andrea Mantegna. His archaeological studies of antique costumes, architecture, figural poses, and inscriptions resulted in the most thoroughly consistent attempt by any painter up to his time to give new life to the vanished Greco-Roman civilisation. Even a painter like Alessandro Botticelli, whose art evokes a dreamy spirit that had survived from the late Gothic style, created paintings with Venuses, Cupids, and nymphs that responded to the subject matter of the ancients and appealed to contemporary viewers touched by humanism.

It would be better to think of 'Renaissances' rather than a single Renaissance. This is demonstrated no more clearly than by looking at the art of the leading painters of the High Renaissance. Giorgio Vasari saw these masters as all setting out to create an art greater than Nature, as idealists who improved on reality rather than imitating it, and who thoughtfully suggested reality rather than delineating it for us in every particular detail. We recognise in these painters different embodiments of the cultural aspirations of the time. Leonardo da Vinci, trained as a

painter, was equally at home in his role as a scientist, and he incorporated into art his research into the human body, plant forms, geology, and psychology. Michelangelo Buonarroti, trained as a sculptor, turned to painting and expressed his deep theological and philosophical beliefs, especially the idealism of Neoplatonism. His muscular, over-scaled and intense heroes could hardly differ any more from the graceful, smiling, supple figures of Leonardo. Raphael of Urbino was the ultimate courtier, whose paintings embody the grace, charm and sophistication of life at Renaissance courts. Giorgione and Titian, both Venetian masters, expressed with their colourism and free brushwork an epicurean sense of life, their art finding no better subject matter than in luxurious landscapes and sumptuous female nudes. All the sixteenth-century painters tried to improve on Nature, to create something greater or more beautiful than nature itself. Titian's motto *Natura Potentior Ars*, 'Art More Powerful than Nature', could be the philosophy of all the sixteenth-century artists.

Among the achievements of the Italian Renaissance painters was that they had established their intellectual credentials. Rather than being considered as mere handicraftsmen, artists – some of whom, such as Leon Battista Alberti, Leonardo da Vinci, and Michelangelo, were themselves writers on this subject – made a bid to be considered on a par with other thinkers of their time. The profession of painting experienced a sharp rise in its critical fortunes in Renaissance Italy. Michelangelo, for example, was called *Il Divino*, 'the Divine', and a kind of cult sprang up around leading painters and other artists of the time. Already in 1435, Alberti urged painters to associate themselves with men of letters and mathematicians, and this paid off. The present-day inclusion of "studio art" in university curricula has its origins in the new attitude to painting that arose in Italy during the Renaissance. By the sixteenth century, rather than only commissioning particular works, art patrons across the peninsula were happy to get their hands on any product of the great individual artists: acquiring 'a Raphael', 'a Michelangelo', or 'a Titian' was a goal in itself, whatever the work in question.

While the Italians of the Renaissance had turned to highly organised spatial settings and idealised figural types, the northern Europeans focused on everyday reality, on optical sensations, and on the variety of life on earth. No painter has ever surpassed the Netherlandish painter Jan van Eyck in his close observation of surfaces, and no one has ever seen and captured more clearly and poetically the glint of light on a pearl, the deep, resonant colours of a red cloth, or the glinting reflections that appear in glass and on metal. Scientific observation was one form of realism, while another was the intense interest at the time in the bodies of saints and on the anatomical details of the Passion of Christ. This was the age of religious theatre, when actors, dressed as biblical characters, acted out in churches and on the streets the detail of Christ's suffering and death. It is not coincidence this was also the period when masters such as Netherlandish Rogier van der Weyden and German Matthias Grünewald painted, sometimes with excruciating clarity, the wounds, streams of blood, and pathetic countenance of the crucified Christ. The northern masters carried out their pictorial research with a skilled use of oil painting technique, a medium in which they remained in the forefront in European art until the Italians joined them only in the later fifteenth century.

Spanning north and south during the Renaissance period was the art of Albrecht Dürer of Nuremburg. He followed the Italian penchant for canonical measure of the human body and perspective, even if he retained a form of sharp expressionism of line and emotional representation that was widespread in German art. While he shared the artistic optimism of the idealistic Italians, many other northern painters retained a sense of pessimism about the human condition. Giovanni Pico della Mirandola's essay on the *Dignity of Man* presaged Michelangelo's belief in the perfectibility and essential beauty of the human body and soul. For their part, Erasmus's *Praise of Folly* and Sebastian Brant's satiric poem *Ship of Fools* were part of the same northern European cultural milieu that produced the fantastic follies of humankind shown in Hieronymus Bosch's *Garden of Earthly Delights* triptych and Pieter Brueghel's raucous peasant scenes. There was hope for humankind in Paradise, but little consolation on earth for beings consumed by their passions and

caught in a cycle of desire and fruitless yearning. Northern humanists, like their Italian counterparts, called for the classical virtues of moderation, restraint, and harmony and the pictures of Brueghel represented the very vices against which they warned. Unlike some of the contemporary Romanists, who had travelled from the Netherlands to Italy and been inspired by Michelangelo and other artists of the time, Brueghel travelled to Rome around 1550 but remained largely untouched by its art. He turned to local inspiration and staged his scenes amidst humble settings, earning him the undeserved nickname of “Peasant Brueghel”. He was a herald of the realism and bluntness of the northern European Baroque.

The great intellectual revolt set in motion by theologians Martin Luther and John Calvin in the sixteenth century led to an attempt by the Catholic Church to respond to the challenge of the Protestants. Various Church Councils called for a reform of the Roman Catholic Church. In the arts, the participants at the Council of Trent declared that art should be simple and accessible to the broad public. A number of Italian painters, however, whom we know as Mannerists, had instead been practising an artistry that was complex in subject matter and style. Painters eventually responded to ecclesiastical needs as well as to the ennui that necessitated a response to Mannerist stylistic formulae. We call this new era the age of the Baroque, which was ushered in initially by Caravaggio. He painted what he saw in front of him, in the most realistic if dramatically dark and theatrically concentrated manner possible, and he gained a following among the popular masses as well as with connoisseurs and even with Church officials, who were at first sceptical of his overly realistic treatment of sacred subject matter. Caravaggism swept across Italy and then the rest of Europe, and a host of painters came to adopt and adapt his chiaroscuro and his suppression of flashy colouring; his earthy and sincere actors struck a chord with viewers across the Continent who had tired of some of the artificialities of sixteenth-century art.

In addition to the Caravaggism of the early Baroque, another form of painting later called the High Baroque soon developed; the most dramatic, dynamic, and painterly of styles hitherto developed. Many of its painters built on the foundation laid by the Venetians of the sixteenth century. Peter Paul Rubens, an admirer of Titian, painted huge canvases with fleshy figures, rich landscapes, broken brushwork, and flickering light and dark. His pictorial experiments were the starting points for the art of his countrymen Jacob Jordaens and Anthony van Dyck, the latter of whom had a great following among the European elite for his noble portrait manner. Rubens brought back the world of antiquity, painting on his canvases ancient gods, goddesses and human sea creatures, but his style was anything but classical. He found a ready market for his works among the European aristocrats, who liked his bombastic flattery, and among Catholic patrons of religious art, who found in his extroverted sacred scenes another weapon in Counter-Reformation ideology. In Rome itself, the sculptor Bernini was Ruben’s counterpart, as the Catholic Church had in these two champions of Faith a means to show the power and majesty of the Church and the Papacy. The Italian Baroque painters let loose a torrent of holy figures on the ceilings of the churches of Rome and other cities, with the skies opening up to reveal Heaven itself and God’s personal acceptance of the martyrs and mystics of the world of Catholic sainthood. The Spanish painters Velázquez, Murillo, and Zurbarán took up the style in their native land, perhaps calming the physical movements and open brushwork, but sharing with the Italians a mystical sense of light and the Catholic iconographic subject matter.

How different from all this were the paintings of seventeenth-century Holland! Having effectively freed themselves from Habsburg Spain by the 1580s, the Dutch practised a tolerant form of Calvinism, which eschewed religious iconography. A growing middle class and an increasingly wealthy upper class were present to buy the delightful variety of secular paintings produced by a host of skilled painters, with individual artists specialising in moonlit landscapes, skating scenes, ships at sea, tavern scenes, and a great variety of other subjects. From this large school of artists several individual painters stand out. Jacob van Ruisdael was the closest we have to a High Baroque

landscape painter in Holland, his dark and sometimes stormy landscapes evoking the drama and movement so widespread in European art of the time. Frans Hals' painting, with flashy, quick strokes of the brush and exaggerated colouration of skin and garments, also, like Ruisdael's, approaches a more pan-European sensibility of the High Baroque. In contrast, Jan Steen typified the widespread realism and local quality of most Dutch art of the Golden Age, and he added a moral slant in his depiction of households in disarray and misbehaving peasants. Finally, the paintings of Rembrandt van Rijn stand alone, even from the Dutch. Raised as a Calvinist, he shared some beliefs with the Mennonites, and he was happy to depart from the Calvinist stricture against representing biblical scenes. His later paintings, with their quiet introspection, make the perfect Protestant counterpart to the showy, dynamic, Roman Catholic paintings of Rubens. While working early on in a tighter technique influenced by the Dutch "fine painters," Rembrandt developed a broad, shadowy manner derived from Caravaggio but expressed with much greater pictorial complexity. This style fell out of favour among the Dutch, but Rembrandt held his ground, going bankrupt though leaving a legacy that would be admired by Romantics and those modernists with a penchant for painterly abstraction. Rembrandt also stood out because of the universality of his art. He was steeped in knowledge of other styles and in literary sources. Although he never travelled to Italy, he was an artistic sponge, and he included in his works bits inspired by the late Gothic artist Antonio Pisanello and the Renaissance masters Mantegna, Raphael and Dürer. He constantly evolved, and he had the broadest artistic mind and deepest understanding of the human condition of any painter of his age.

Clearly, just as there were many 'Renaissances' in art, there were many forms of the Baroque, and the High Baroque was challenged by the Classical Baroque, which had its philosophical roots in ancient thought and its stylistic basis in the paintings of Raphael and other High Renaissance classicists. Annibale Carracci had embraced a classical approach, and painters like Andrea Sacchi challenged the supremacy in Rome of High Baroque painters like Pietro da Cortona. However, the most quintessential classicist of the seventeenth century was the Frenchman Nicolas Poussin, who developed a style perfectly suited to the growing ranks of philosophical Stoics in France, Italy, and elsewhere. His solid, idealised figures, endowed with broad physical movements and firm moral purpose, acted out a range of narratives, both sacred and secular. Another Frenchman developed a different form of classicism: the epicurean paintings of Claude Lorrain at first seem to differ sharply from those of Poussin, as Claude's pictures melt edges away, his waters ripple subtly, and hazy views into infinity appear in the distance. Yet, both painters conveyed a sense of moderation and balance, and appealed to similar kinds of patrons. All these painters of the seventeenth century, whether classical in temperament or not, participated in the explosion of subject matter of the time; not since antiquity had artmaking seen such a diversity of iconography of both sacred and profane subjects. With the exploration of new continents, contact with new and different peoples across the globe, and novel views offered by telescopes and microscopes, the world seemed to be a changing, evolving and fractured place, and the diversity of artistic styles and pictorial subject matter reflected this dynamism.

Louis XIV (d. 1715), the self-designated Sun King who modelled himself after Apollo and Alexander the Great, favoured the classical mode of Poussin and of painters such as his court artist Charles Le Brun, who, in turn, favoured the king with a number of murky paintings glorifying his reign. There arose in the end of the seventeenth century and the beginning of the eighteenth century a debate over style in which painters allied themselves with one of two camps, the Poussinistes and the Rubénistes. The former favoured classicism, linearity, and moderation, while the latter group declared the innate primacy of free colouring, energetic movement, and compositional dynamism. When Louis XIV died, the field in France was open, and the Rubénistes took the lead, bringing forth a style we call Rococo, which – roughly translated – means "pebblework Baroque," a decorative brand of the painterly Baroque. Rather than being a continuation of the style of Rubens, the manner

of Antoine Watteau, Jean-Honoré Fragonard and François Boucher conveyed a lighter mood, with more feathery strokes of the brush, a lighter palette, and even a smaller physical size of works. Erotic subject matter and light genre subjects came to dominate the style, which found favour especially among the pleasure-loving aristocrats of France, as well as their peers elsewhere in Continental Europe. The Rococo painters thus carried forward the debate between line and colour that had emerged in practice and in art theory in the sixteenth century: the argument between Michelangelo and Titian, and then between Rubens and Poussin, is a struggle that would not go away, and would return in the nineteenth century and later.

Not every artist succumbed to the Rococo. A focus in the eighteenth century on particular social virtues – patriotism, moderation, duty to family, the necessity to embrace Reason and study the laws of Nature – were themselves at odds with the subject matter and hedonistic style of the Rococo painters. In the realm of art theory and criticism, Diderot and Voltaire were unhappy with the Rococo style flourishing in France, and the days of the style were numbered. The humble naturalism of the Frenchman Chardin was based in Dutch still-life artistry of the previous century, and the Anglo-American and English painters, including John Singleton Copley of Boston, Joseph Wright of Derby and Thomas Hogarth painted in styles which, in different ways, embodied a kind of fundamental naturalism we recognise as fitting for the spirit of the age. A number of artists, such as Elisabeth Vigée-Lebrun and Thomas Gainsborough, incorporated into their paintings some of the lightness of touch that characterized the Rococo, but they modified its excesses and avoided some of its artificial and superficial qualities, however delightful those are.

A leitmotif of Western painting has been the persistence of classicism, and here the Rococo found its fiercest opponent. The essentials of the classical style – a dynamic equilibrium, an idealised naturalism, a measured harmony, a restraint of colour and a dominance of line, all operating under the guiding influence of ancient Greek and Roman models – reasserted themselves in the late-eighteenth century in response to the Rococo. When Jacques-Louis David exhibited his *Oath of the Horatii* in 1785, it electrified the public, and was applauded by the French including the King, and an international viewership. Thomas Jefferson happened to be in Paris at the time of the painting's exhibition and he was greatly impressed. The popularity of Neoclassicism preceded the French Revolution, but once the revolution occurred, it became the official style of the virtuous new French regime. The Rococo was associated with the decadent *Ancien Régime*, and its painters were forced to flee the country or change their styles. A later Neoclassicism remained in vogue in France through the Napoleonic age, and the elegant linearity and exotic attitude of Jean-Auguste-Dominique Ingres took the place of the works of David, who had softened his style later in life to create a copious, more decorative form of classicism suitable for the less bourgeois character of the French Empire.

If the eighteenth century was the Age of Reason and the Enlightenment, there was, developing at the same moment, an intellectual trend towards interest in the irrational and the emotional. A group of painters, sometimes regarded together under the term Romantics, flourished in the late-eighteenth century and the first half of the nineteenth century. Many of these painters co-existed chronologically with the classical artists, and there was a certain amount of rivalry between them. Some of the European painters from the last half of the eighteenth century to the first half of the nineteenth century were explicitly interested in the irrational, as was Henry Fuseli in his *Nightmare* and Francisco Goya in some of his violent or black paintings and their scenes of death and madness. Théodore Géricault explored medical insanity in some of his smaller paintings and the themes of death, cannibalism, and political corruption in his massive and turgid *Raft of the Medusa*. More subtle were the painters in this period who explored the emotional effects of landscape art. John Constable's flickering light and careful study of clouds and the sunlight on trees in the English countryside yielded strikingly emotive results. The German Caspar David Friedrich conveyed the religious mysticism of the landscape, while the American Hudson River

School painters, such as Thomas Cole, represented the warm autumnal colours and desolation of a wilderness in the New World that was quickly disappearing. J. M. W. Turner's paintings of seascapes, landscapes, and historical scenes seemed to his contemporaries to be made of "tinted steam," and he edged towards modernism in his abstractness. The most influential and acclaimed of the French Romantic painters was Eugene Delacroix. He turned to the High Baroque painter Rubens for artistic inspiration and painted canvas after canvas of tiger hunts, Passion of Christ imagery, and – for contemporary taste – the exotic world of Arab warriors and hunters in northern Africa. Like the Baroque masters before him, he used zooming spatial diagonals, cut-off compositional elements, and bravura colourism with great effect. Delacroix gained the artistic and even personal enmity of Ingres, and contemporaries recognised in their art the timeless struggle of line versus colour.

The kind of anti-Romantic realism in Flaubert's *Madame Bovary* found expression in the art of the school of Realist painters. Gustave Courbet's unadorned representation of Nature and of village life stands as his attempt to show us the world without elaboration. His statement "show me an angel and I will paint one" is the sentiment which led to the creation of his monumental *Burial at Ornans*, a carefully composed work that he and critics of the time convinced themselves was little more than raw *réalité*. More traditional, but also based on close observation of nature, were the paintings of Jean-François Millet and the Barbizon School painters, led by Theodore Rousseau. Among the other Realists were Honoré Daumier, who concerned his efforts with contemporary urban life and in depicting the folly of civic officials and lawyers, the natural goodness of labourers, and the weariness of the poor. Contemporary in time with the French Realists were the English Pre-Raphaelite painters, who turned their backs on the artful idealism they associated with the Academy; they found inspiration instead in the detailed particularism and 'honesty' of painting in Italy before Raphael and the High Renaissance. Dante, Gabriel Rossetti and Edward Burne-Jones found solace in exotic stories of the Middle Ages, in accounts of early British history, and in all manner of moralising tales and parables. They painted with oils, but with the care of tempera paints, without the broad treatment of the brush, the scumbling of the colours across the canvas, and the rapid glazing technique that the oil medium makes possible. They would not be the last painters in the West to reject the pictorial possibilities of oil paint, or to defy the conventions of the academies of art from the sixteenth to the nineteenth centuries.

As urbanism and industrialism advanced in nineteenth-century Europe, a new and unexpected development occurred in painting with the rise of Impressionism. Claude Monet, Auguste Renoir, Camille Pissarro and others in their circle painted with rapid strokes and with an insubstantiality never before seen in painting. Sometimes capturing the idylls of the countryside and at other times capturing the light, smoke, colour, and movement of urban scenes, they turned their backs on the historical and concentrated instead on conveying the evanescence of present appearances. Rejected at first by critics and the public because of their insouciance with academic rules, the Impressionists had a lasting impact on art. As their styles developed, the modernity of their art became even more apparent. Monet's canvases became extremely abstract, and he came to finish his pictures, not in front of the visual source, but in his studio, sometimes long after contact with the natural model. Renoir eventually sought to represent the firm linearity he had discovered in Italian art, and his works became ever more planned in design, firmly based on figural models, and sugary sweet in colouring. The traditionalist painters Jean-Léon Gérôme and William Bouguereau in France and Ilya Repin in Russia achieved worldly success and acclaim with their more academic and conservative approaches, but the Impressionists had the greatest impact on the development of modernism, and their artistry soon inspired new branches of painting.

The Post-Impressionists were a group of artists who understood the potentialities of the way the Impressionists used the brush. Paul Cézanne was determined to make "something permanent" of the art of the Impressionists, endowing his pictures with the compositional solidity he found

in classicism. He was intent on “redoing Poussin after Nature,” and he developed a rough kind of classicism that, at the same time, broke down barriers by obscuring the edges of things and by making the paint surface an end in itself, with its own lighting, texture, and colouring. Vincent van Gogh built on Impressionism and imbued it with his mystical spirit. Paul Gauguin sought subject matter in the primitive areas of France and the South Pacific and painted with patches of sometimes barely mediated colours. Georges Seurat’s art theory returned to some of the rhetoric of early Impressionism, as he set out to give an impression of reality through his novel technique. In his case, it was based on points of colour and optical mixing of colours to create the sense of reality, except that, like Cézanne, he gave his figures an almost neoclassical calm, presence, and moral *gravitas*.

The explosion of styles that had set in during the later nineteenth century continued in the twentieth century. The freedom and individualism of modernism found expression in a riot of painting styles. Thinkers in a number of fields in the early-twentieth century discovered the essential instability of form and existence: atonalism in music, the theory of relativity in physics, and the destabilising tendencies of psychoanalysis all pointed to a world of subjectivity and shifting viewpoints. For their part, the Cubists, led by Pablo Picasso and Georges Braque, systematically broke down (“analysed”) reality in their Analytic Cubism, almost eliminating colour, direction of light, texture, and even the singularity of viewpoint and, for a while, they turned completely away from narrative in favour of immobile subjects of still-life and portraiture. In the history of styles, it can be said that the Cubists demolished the Renaissance project – a project accepted by the Academic painters of the nineteenth century – of constructing a spatial box in which meaningful events unfold with convincing space, colour and light. Never painting in a pure, non-representational abstraction, the Cubists relied for artistic success on the tension between what one sees and what one expected to see. Picasso, who had earlier painted in an academic narrative manner as a youth and in poetic and rather representational Blue and Pink periods, later experimented almost endlessly, at times dabbling with Primitivism, Neoclassicism, and Surrealism. Not since Giotto had a single painter done more to change the field of his art. The works of the French painter Fernand Léger and the *Nude Descending a Staircase* by Marcel Duchamp were by-products of the styles of Picasso and Braque, an expansion of an idea into more dynamic settings of figures in an architectural environment.

Picasso’s art was often witty and clever. A good deal of twentieth-century painting was more serious, and works like Picasso’s *Guernica*, portraying the tragedy of war, were his own advance away from the playfulness of his early Cubist styles. Surrealist art, such as the dream paintings of Salvador Dalí, or the forbidding settings of the works of Giorgio de Chirico, capture some of the alienation and psychological intensity of modern life. The Futurists, Italian painters beholden to the Cubists, turned to dynamic, even violent movement in their paintings, and their art presaged the unpleasant mixture of modernism, urbanism, and aggression that, not by coincidence, fuelled the Fascist regime of Benito Mussolini. Quite unlike the outwardly intense Futurists, some modernists of the late-nineteenth and early-twentieth centuries included a group of painters set on exploring inner subjectivity, and the period of civilisation that gave us Freud and Jung was bound to include a group of painters willing to explore the psychological states of the human race. Edvard Munch’s psychological insight and expressionism were matched in their intensity perhaps only by those of the German painters Ludwig Kirchner and Emil Nolde. A religious sentiment, also deeply emotive, flourished during this time in the abstracted art of the Catholic Georges Rouault and the Jewish Marc Chagall.

Modernists rejected tradition in architecture, literature and music, and painting was no different. The rise of abstraction has been much heralded, but it is arguable that no such thing is possible. The Dutchman Piet Mondrian saw in his abstractions various theological, gender, and existential categories, and his *Broadway Boogie Woogie* is suggestively titled. Kasimir

Malevitch's abstract, geometric paintings carried ontological and divine connotations, while Wassily Kandinsky's abstractions are fraught with mysticism and secret messages. Jackson Pollock's Abstract Expressionist drip paintings contained in them a strong human presence in the very kinesthetic style itself, and he labelled his works with telling titles such as *Autumn Rhythm* and *Lucifer*. The Dutch-born Willem De Kooning's canvases are filled with an explosive and frantic application of the paint, often illustrating highly charged subject matter. Mark Rothko's fields of bleeding colours sprang from the artist's philosophical notions, and he wanted his viewers to be deeply moved by his pictures. Colour and shape had come to fill the gap left by the departure of the Virgin Mary and martyred saints, classical gods and triumphant generals of earlier artmaking. The older technique of oil painting was supplemented in the twentieth century with new or reborn substances: acrylic, aluminum paints, encaustic, enamel, and other binding agents, with the occasional quotidian object mixed in or glued onto the surface for good measure.

A reaction to the psychological intensity of the Abstract Expressionists was inevitable, and it took two forms. One was in a new objectivity and minimalism, championed by sculptors such as Donald Judd and David Smith, but also painters such as Ellsworth Kelly and Frank Stella, who set out to take a good deal of the human emotion, mysticism, and moral subjectivity out of painting. Another response was found in Pop Art, which vividly brought back the represented object, often in mirthful ways. Andy Warhol's soup cans, the collages of Richard Hamilton, and the comic book style of Roy Lichtenstein, works often carried in large scale, were serious in their intents. The commercial products of modern societies come spilling out on to the canvases of the Pop Artists, who ask us to consider the nature of consumerism and mass production as well as issues of artistic representation.

In the end, painting has triumphed in Western art over a host of opponents. In the Renaissance, the debate raged over the *paragone*, that is, the comparison of the visual arts, and Michelangelo and his camp proclaimed that sculpture was more real, more literally tangible, and less deceptive than painting. Leonardo and others fought back, with words and deeds, and one can argue that painting remained the preeminent art from the Renaissance to the twentieth century. It is telling that the average viewer can only name a few prominent sculptors of the Renaissance, but might easily name a small army of painters from that period. The same is true of the nineteenth century: in the nineteenth-century French context, for example, beyond Rodin, and perhaps Carpeaux and Barye, the sculptors are paled by the schools of painters who came forth with innovative ideas. Painting has overcome the cheap supply of prints that flooded the markets beginning in the fifteenth century, the attempts by some Baroque artists to merge painting with other visual arts, the promise of greater verisimilitude claimed by photography in the nineteenth century, and the competition offered by moving pictures in the twentieth. Digital media threaten a challenge once again in the early twenty-first century. But painting is too powerfully present, too flexible in results, and too rooted in our sensibilities to give way easily to upstarts. Even in practical terms, paintings can be rolled up and shipped, or when not in use they can be stacked, while, on the other hand, they can fill a blank wall or a ceiling with great effect. You cannot turn a painting off with a switch or an easy click of the mouse. They are flat, like the pages of our books and the screens on our computers, and can be reproduced in a compatible, two-dimensional format, without necessitating the difficult decisions of lighting called for in the reproduction of sculpture or with the questions of viewpoint as in the photography of architecture. Renaissance thinkers said a painter can exercise divine powers and, like God himself, create an entire world, and thousands of different pictorial worlds have been created since then.

The works chosen for this book demonstrate the variety of great painting to be found in our public museums. Surely, painting continues to have a lasting appeal in a changing world. Will the field continue to produce masterpieces? That is a more difficult question to answer. The works collected here indicate that physical craftsmanship is an important component of successful

painting. It is also clear that painters succeed when they “stand on the shoulders of giants” and respond to art of the past, be it in admiration or in rebellion. Perhaps the world is awaiting the next great painter who, like Raphael, Rembrandt, and Picasso is steeped in the art of the past, and has the knowledge, sincerity, and technical skills to create something new and outstanding. If painters of the future produce works that are little more than sarcastic one-liners, or are by nature ephemeral in form and meaning, or disdain or ignore the whole of the history of art, the field of painting has little hope of success. However, manual skill and a determination to create a novel yet savvy work of art can go a long way towards preserving the art form. The pages of this book contain, without setting out to do so, a blueprint for painting’s future.

Joseph Manca

13th Century



1. Bonaventura Berlinghieri, 1205/10-c. 1274, Gothic Art, Italian, *St Francis and Scenes From his Life*, 1235, Tempera on wood, 160 × 123 cm, San Francesco, Pescia

Following the Romanesque period, the Gothic period emerged in northern France. The centres of religious and intellectual authority moved from a rural-monastic environment to urban centres.

The Gothic ribbed vault, because it was light and thin, allowed for a new aesthetic to develop in which *lux nova* defined the new architecture. “New light” was communicated through the uplifting vaults and the stained glass that illuminated the new lofty spaces made technologically possible by flying buttresses on the exterior that provided support for the thin walls. Phillip II (r.1180–1223) built Paris into the capital of Gothic Europe. He paved the streets, embraced the city with walls, and built the Louvre to house the royal family.

Thomas Aquinas, an Italian monk, came to Paris in 1244 to study at the renowned university. He began, but never finished, the *Summa Theologica* in the Scholastic model being taught in Paris. Based on Aristotle’s system of rational inquiry, Aquinas used a model in his treatise that organised the work into books, then questions within the books, and articles within the questions. Each article then included objections with contradictions and responses, and answers to the objections became the final element in the model. Aquinas’s work is a foundation of Catholic teaching.

When King Louis IX (1215–1270) assumed the throne, the Parisian “court style” of Gothic was at it height. Paris was not only revered for its university faculty and architects, but also for its manuscript illuminators. In Dante Alighieri’s (1265–1321) *Divine Comedy* he noted Paris as the capital of the art of book illumination.

The rest of Europe tried to emulate the Gothic style of the Ile-de-France, but the German and English traditions did not emphasise the soaring height in the way that the cathedrals of Reims or Amiens did. England’s great achievements in the thirteenth century were political, including the *Magna Carta* (1215), generally thought by later generations to be a guarantor of human rights for all, and the establishment of Parliament during the reign of Edward I (1272–1307).

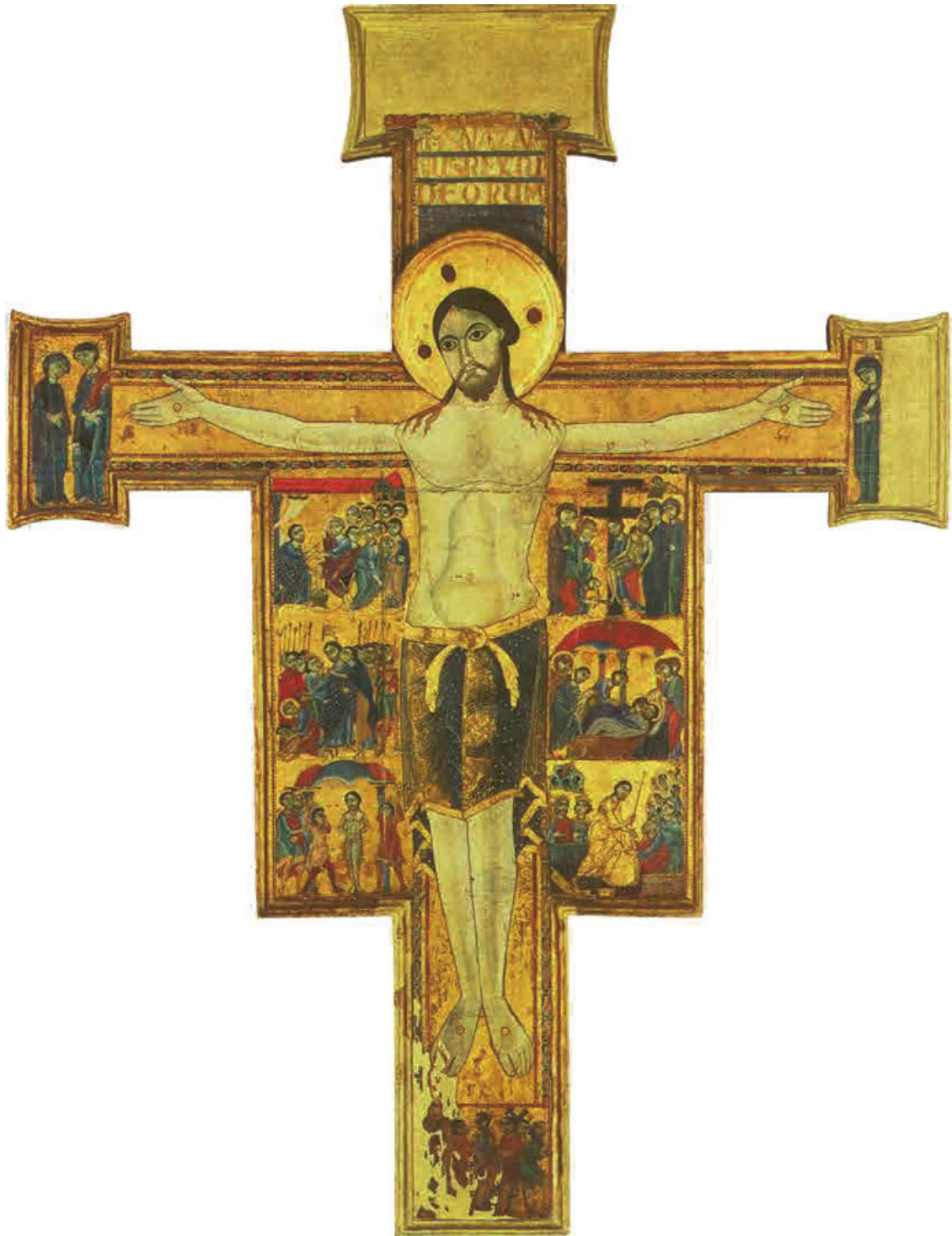
The crusades were in full force by the thirteenth century, but the battles were largely defined by Muslim counterattacks. The Fourth Crusade (1202–1204) was mainly played out in Constantinople and served to discredit the crusading trend, as Christians attacked Christians, and the schism between the Eastern Orthodox Christians and the Roman Catholics widened.

These military ventures did, however, create long lasting cultural exchanges. New foods and luxury items such as silks and brocades entered into circulation. Italian traders particularly benefited from this merchant exchange with the East, even expanding its reaches.

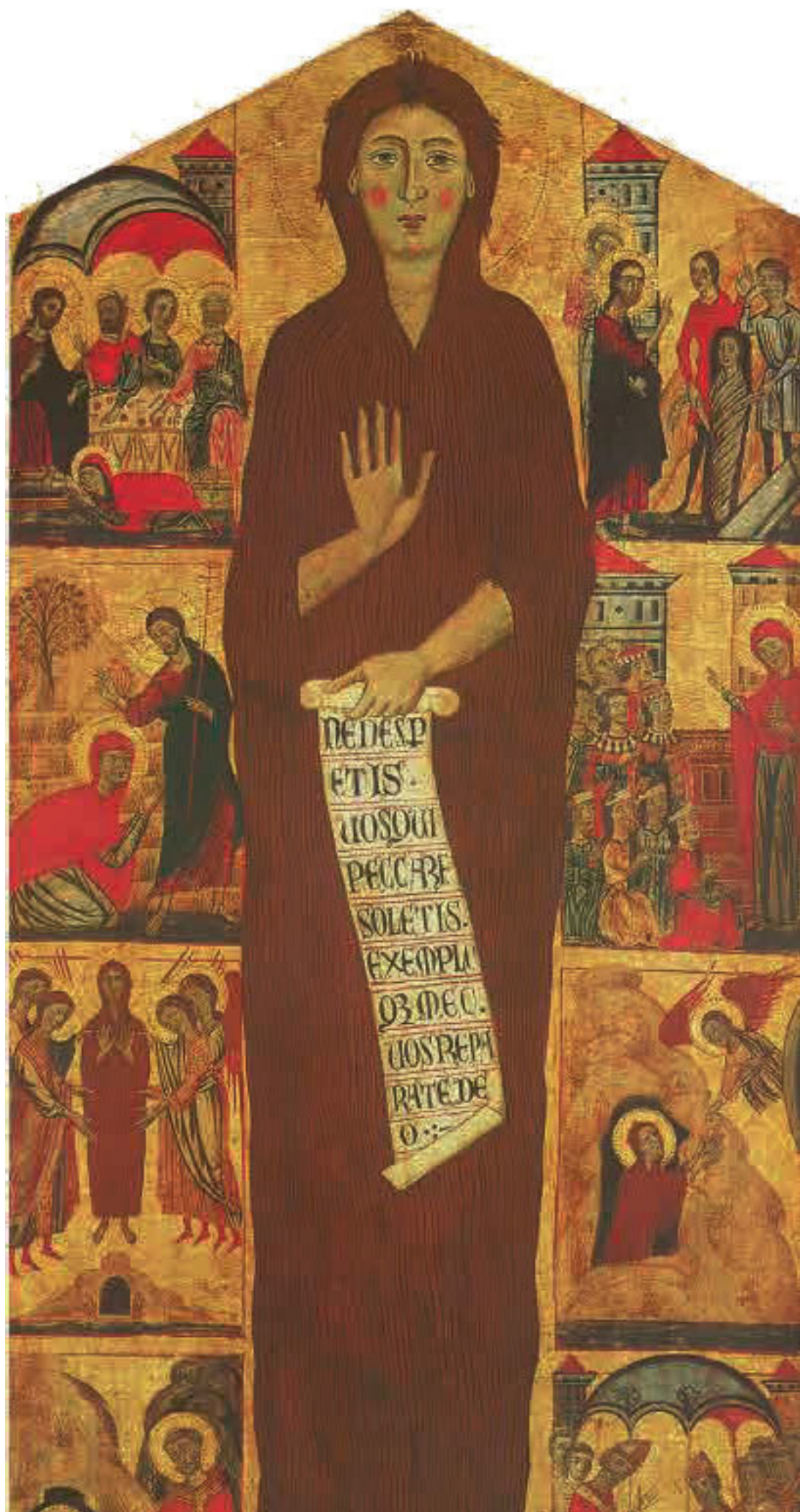
The famous Venetian explorer, Marco Polo (1254–1324), travelled from Europe to Asia and spent seventeen years in China developing Merchant contracts. While Italians used timber beams rather than high stone vaults to roof their structures, thereby limiting the height of their churches, they did soar in the arena of international trade, setting the stage for the “golden age” of the Renaissance.



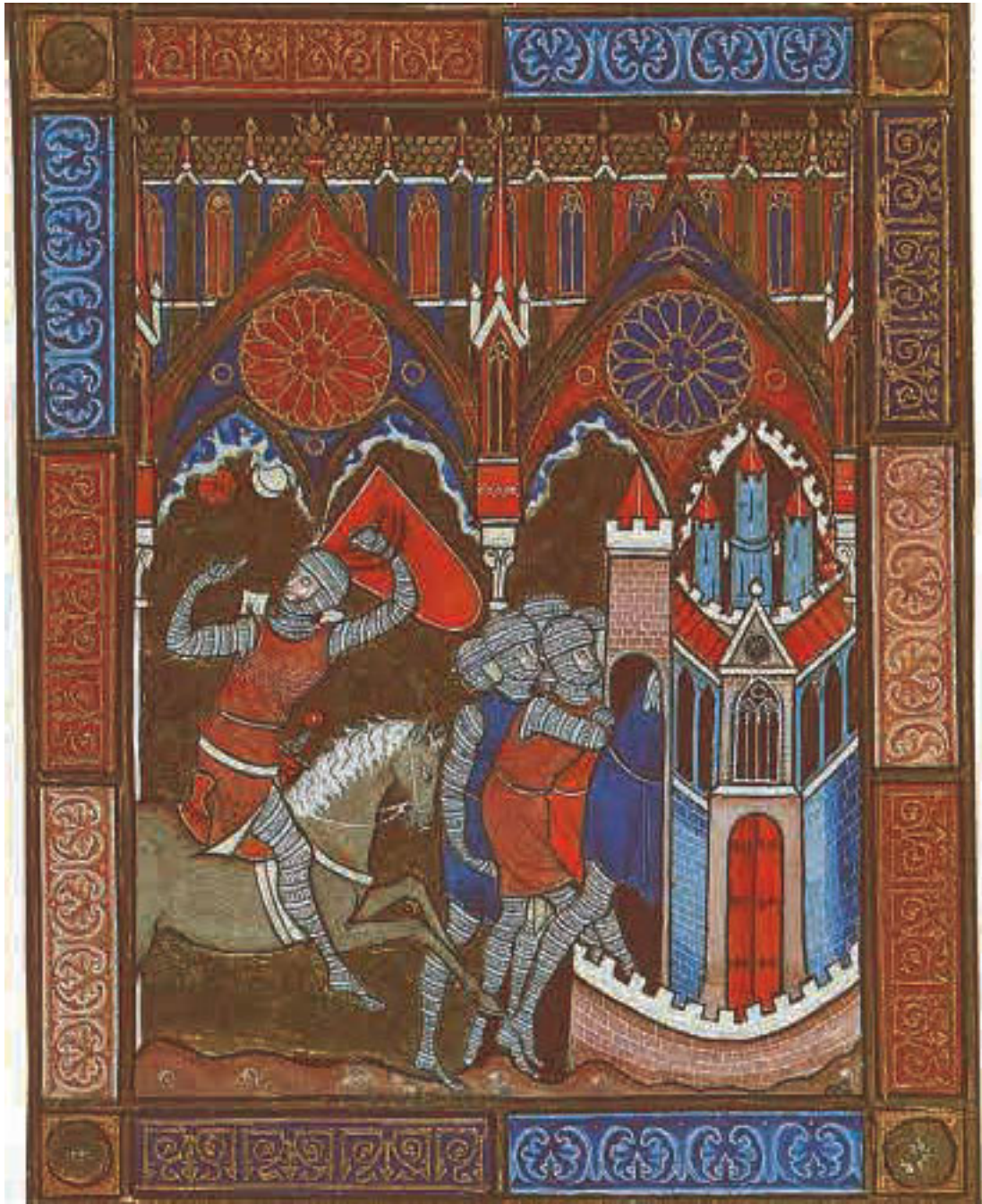
2. Master of the Crucifixion, Gothic Art, Italian, *Crucifixion and Eight Stories of the Passion of Christ*, late 12th c. – early 13th c. Tempera on panel, 250 × 200 cm, Galleria degli Uffizi, Florence



3. Tuscan Master, Gothic Art, Italian, *Crucifixion and Six Stories of the Passion of Christ*, 1240–1270. Tempera on panel, 277 × 231 cm, Galleria degli Uffizi, Florence



4. Master of St Mary Magdalen, Early Renaissance, Italian, *St Mary Magdalen and Eight Stories from her Life*, 1265–1290. Tempera on panel, 164 × 76 cm, Galleria degli Uffizi, Florence



5. Workshop of Louis IX, Early Renaissance, France, Danish, *Joshua Stops the Sun and Moon*, *From the Psalter of Louis IX of France*, c. 1258–1270. Manuscript illumination, 21 × 14.5 cm, Bibliothèque Nationale, Paris



6. Workshop of the Ingeborg, Early Renaissance, Danish, *Embalming of the Body of Christ and the Three Marys at the Empty Tomb*, From the Psalter of Queen Ingeborg of Denmark, c. 1213. Manuscript illumination, 30.4 × 20.4 cm, Musée Condé, Chantilly



7. Master of San Gaggio, Early Renaissance, Italian, *Madonna and Child Enthroned with Ss. Paul, Peter, John the Baptist and John the Evangelist*. Tempera on panel, 200 × 112 cm, Galleria degli Uffizi, Florence



8. Cimabue (Cenni di Pepo), 1240–1302, Early Renaissance, Italian, *S. Trinità Madonna*, c. 1280. Tempera on panel, 385 × 223 cm. Galleria degli Uffizi, Florence

Cimabue painted this altarpiece for the Holy Trinity church in Florence, which is unprecedented, albeit at first it appears very similar to other of his works of the previous decade. It is smaller than his Maestà (1260), to which it can be contrasted on several key points. The differences are important as the artist moves himself and the art world beyond the rigid poses of the Byzantine icons to more three-dimensionality. While there remains a strict symmetry of figures, the intentional distortion of figures as in his earlier art is abandoned for more natural animation.

It is seen in each of the fourteen figures, including the prophets (left to right) Jeremiah, Abraham, David and Isaiah, as they apparently find apposite scriptural references.

Cimabue (Cenni di Pepo)
(c.1240 Florence – 1302 Pisa)

After learning the art of making mosaics in Florence, Cimabue developed in the medieval Byzantine style, advancing towards more realism. He became the first Florentine master. Some of his works were monumental. His most famous student was Giotto. He painted several versions of the Maestà, “majesty, enthroned in glory”, traditionally referring to Mary in setting, that show some human emotions, such as *Madonna and Child Enthroned with Angels and Prophets*.



9. Cimabue (Cenni di Pepo), 1240–1302, Early Renaissance, Italian, *Madonna and Child Enthroned with Two Angels and Ss. Francis and Dominic*. Tempera on panel, 133 × 82 cm, Galleria degli Uffizi, Florence



10. Duccio di Buoninsegna, 1255–1319, Sienese School, Florence, Italian, *Madonna and Child Enthroned with Six Angels (Rucellai Madonna)*, 1285. Tempera on panel, 450 × 290 cm, Galleria degli Uffizi, Florence.

Duccio's Madonna is seated on an elaborate throne. Although Our Lady and her child appear to be three-dimensional and realistic, the surrounding environment is stylised, disregarding the principles of perspective. Hierarchic scale, often used in medieval times, is featured, depicting the most important subject, Mary, as the largest. The symmetrical distribution of the six angels, three on each side of the Madonna, may be symbolic of the order that Mary, as Mother Church, imposes on her subjects. Yet above all she remains the loving mother.

**Duccio di Buoninsegna
(1255–1319 Siena)**

Duccio di Buoninsegna, originally a carpenter and manuscript illuminator, was influenced by Cimabue and the Sienese school of painting. With Giotto, he was one of the transitional artists between the Gothic and the Renaissance ages, showing Byzantine elements throughout. Also a profound innovator, he painted his figures with greater weight and solidity, and more characterisation than had been seen previously in Siena. He is considered as one of the seminal artists in the development of the Sienese school.



11. Anonymous, French, *The Rheims Missal*, c. 1285–1297. Manuscript illumination, Stolen from the Library St. Petersburg, St. Petersburg

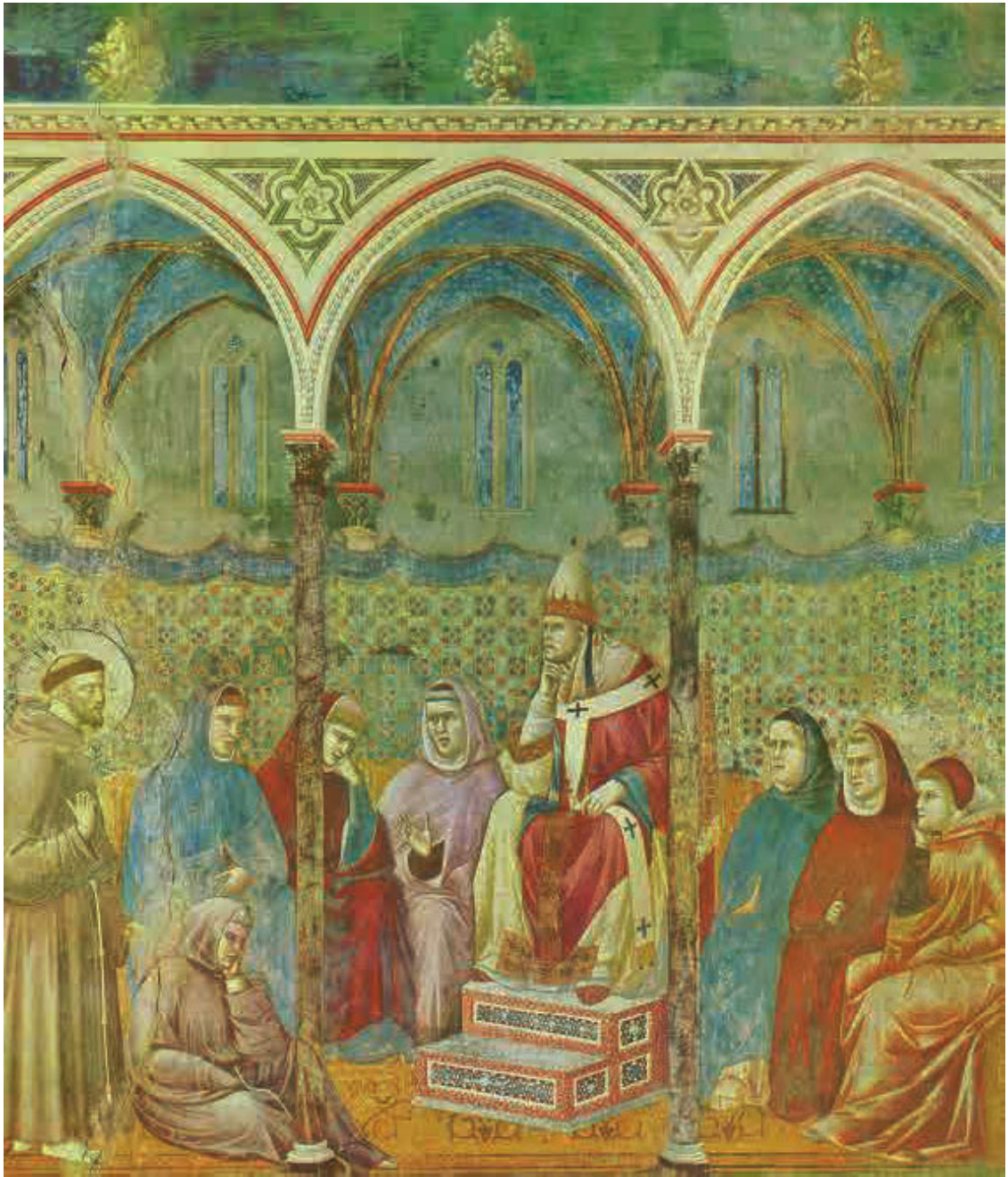


12. Gautier de Coinci, 1177–1236, French, *Life and Miracles of the Virgin*, late 13th c..
Manuscript illumination, Stolen from the Library St. Petersburg, St. Petersburg

Illustration of the death of a money lender whose soul is taken away by the devil, and a beggar woman to whom the Virgin and the Holy virgins appear.



13. Giotto di Bondone, 1267–1337, Early Renaissance, Florentine School, Italian, *The Demons are Cast out of Arezzo* (detail), 1296–1297, Fresco, Upper Church of San Francesco, Assisi



14. Giotto di Bondone, 1267–1337, Early Renaissance, Florentine School, Italian, *Legend of St Francis: St Francis Preaching before Pope Honorius III*, 1296–1297, Fresco, Upper Church of San Francesco, Assisi

**Giotto di Bondone
(1267 Vespignano – 1337 Florence)**

His full name was Ambrogiotto di Bondone, but he is known today, as he was in his own time, by the contraction, Giotto, a word which has come to stand for almost all the great things that art has accomplished. In his own day Giotto's fame as a painter was supreme; he had numerous followers, and these *Giotteschi*, as they were styled, perpetuated his methods for nearly a hundred years. In 1334, he designed the beautiful *Campanile* (bell tower), which stands beside the cathedral in Florence, and represents a perfect union of strength and elegance, and was partly erected in his lifetime. Moreover, the sculptured reliefs which decorate its lower part were all from his designs, though he lived to execute only two of

them. Inspired by French Gothic sculpture, he abandoned the stiff presentations of the subjects as in Byzantine styles and advanced art towards more realistic presentation of contemporary figures and scenes so as to be more narrative. His breakthrough influenced subsequent development in Italian art. His significant departure from past presentations of the Maestà, starting around 1308 (in *Madonna di Ognissanti*), brought to it his knowledge of architecture and its perspectives. However, the disproportion of subjects in the presentation is a device intended to rank the subjects by their importance, as was done in Byzantine icons.

Thus, architect, sculptor, painter, friend of Dante and of other great men of his day, Giotto was the worthy forerunner of that galaxy of brilliant men who populated the later days of the Italian Renaissance.

14th Century



15. Giotto di Bondone, 1267–1337, Medieval, Florentine School, Italian, *Flight into Egypt*, 200 × 185 cm, 1303–05, Fresco, Cappella Scrovegni (Arena Chapel), Padua

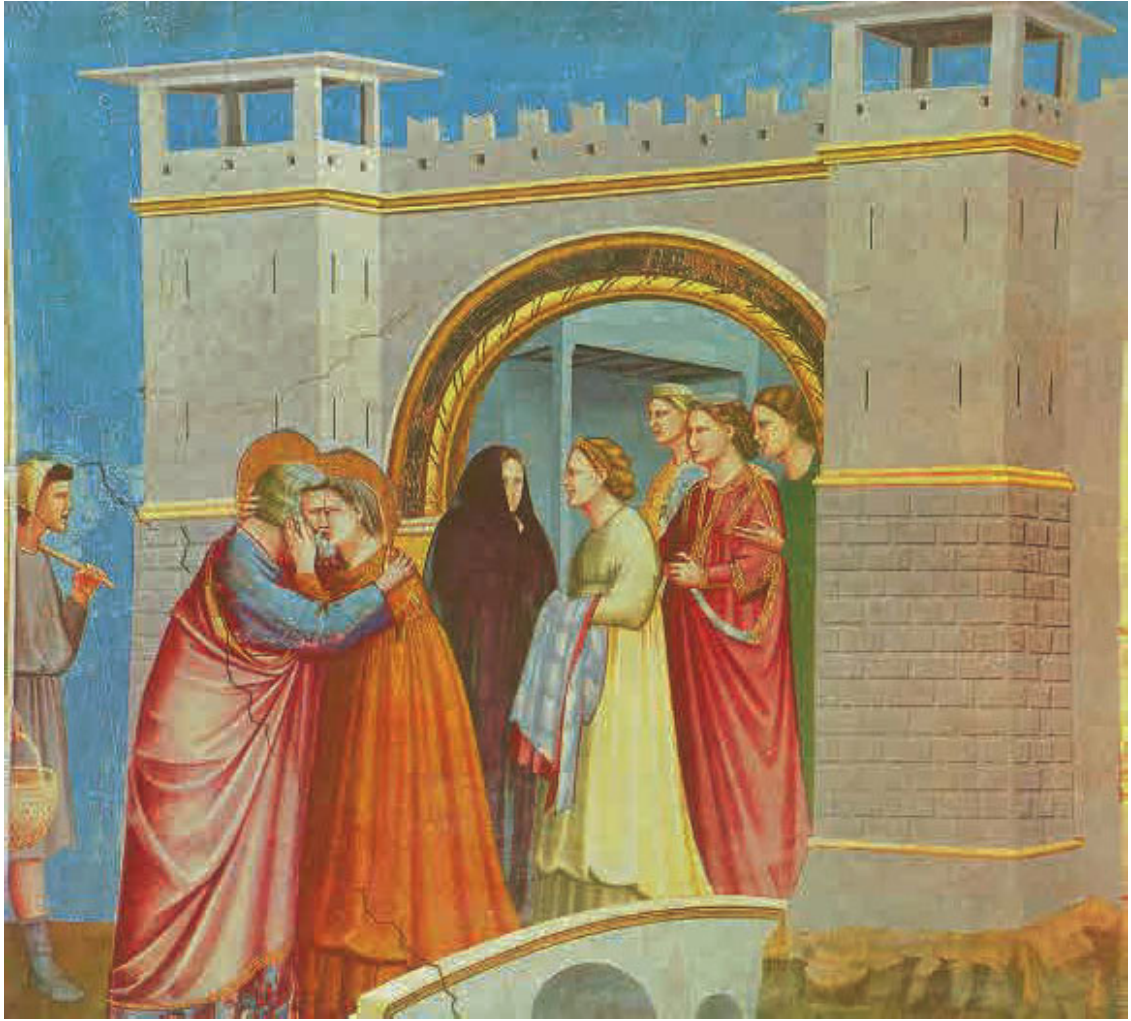
The fourteenth century is viewed as a transitional period from the Medieval to the Renaissance. The Catholic Church experienced disruptions, contributing to social chaos. In 1305 a French Pope, Clement V, was elected. He settled in Avignon rather than Rome, as did subsequent popes, causing the election of two popes in 1378, one in Avignon and one in Rome. This became known as the Great Schism. Not until forty years later in 1417, was the crisis resolved with the election of a new Roman Pope, Martin V, whose authority was accepted by everyone.

At this time, Italy was a group of independent city-states and republics, ruled mostly by an aristocratic elite. Dominating the international trade that connected the Europe with Russia, Byzantium, as well as the lands of Islam and China, Italy expanded trade and commerce through highly organised economic activity. This prosperity was brutally disrupted by the Black Death, or bubonic plague, in the late 1340s. In just five years at least twenty-five percent of the population

of Europe, and upwards of sixty percent in some areas, were killed. Economic turmoil and social disruption ensued in Europe, while the Ottoman Empire and the Islamic states were far too strong to notice the expansion or decline of the European economic initiatives of the fourteenth century.

In the secular sphere, a great shift occurred with the development of vernacular, or everyday, literature in Italy. Latin remained the official language of Church and state documents, but intellectual and philosophical ideas became more accessible in the common language, which was based on Tuscan dialects from the region near Florence. Dante Alighieri (1265–1321), Giovanni Boccaccio (1313–75), and Francesco Petrarch (1304–74) all helped to establish the use of vernacular language. Dante's *Divine Comedy* and *Inferno*, as well as Boccaccio's *Decameron* enjoyed a wider audience because they were written in the vernacular.

Petrarch described ideas of individualism and humanism. Rather than a philosophical system, humanism referred to a civil code of conduct and ideas about education. The scholarly discipline humanists hoped to advance was based on human interests and values as separate from religion's otherworldly values, but not opposed to religion. Humanism enveloped a separate set of concerns than religious scholarly disciplines based not on faith but on reason. Latin classics from Greco-Roman antiquity helped to develop a set of ethics governing civil society including service to the state, participation in government and in the defence of the state, as well as duty to the common good, rather than self interest. The humanists translated Greek and Roman texts that had been neglected in the Middle Ages, but they also composed new texts devoted to the humanist's cult of fame. Just as sainthood was the reward for religious virtue, fame was the reward for civic virtue. Boccaccio wrote a collection of biographies of famous women and Petrarch wrote one of famous men who embodied humanist ideals.



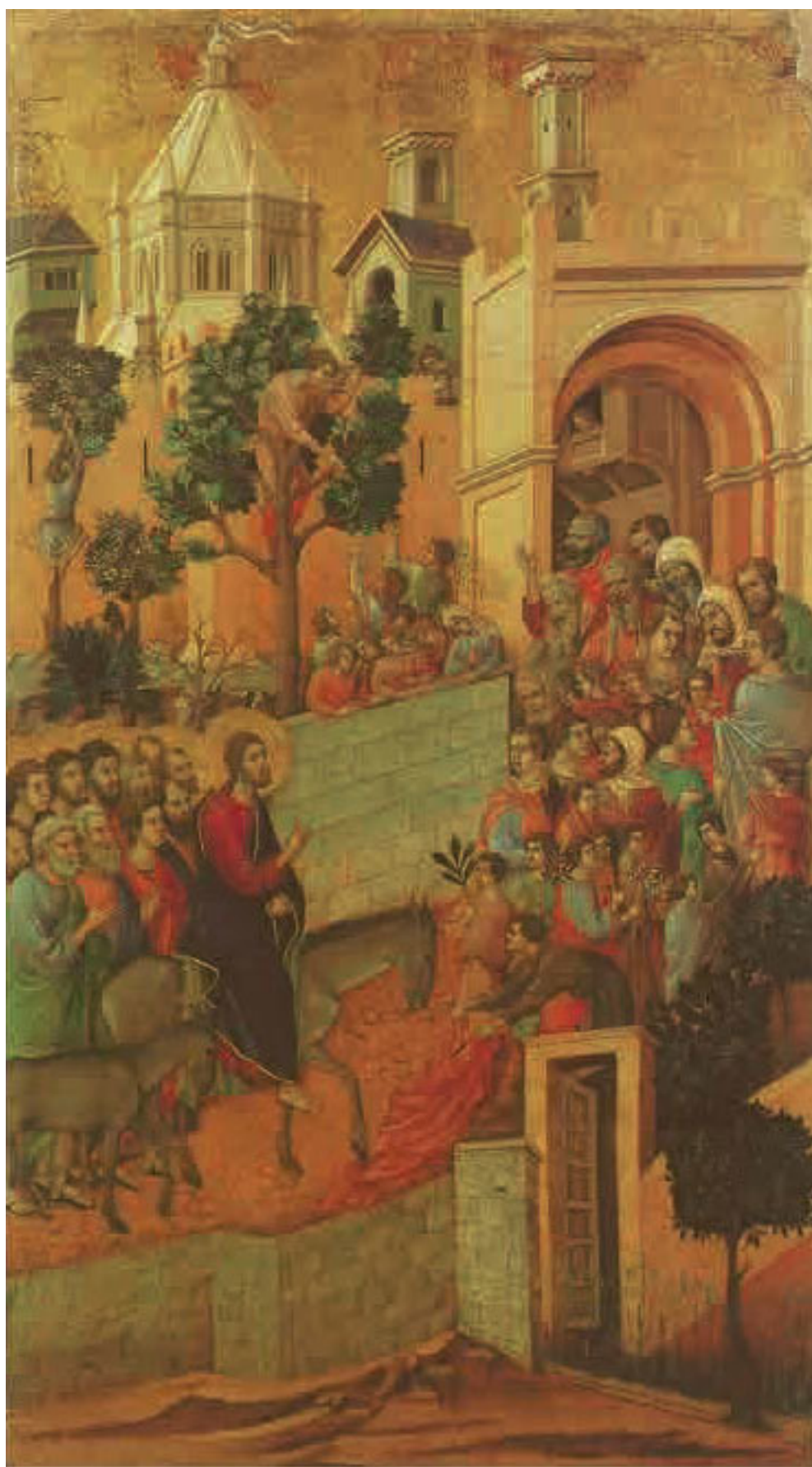
16. Giotto di Bondone, c. 1267–1337, Early Renaissance, Florentine School, Italian, *Scenes from the Life of Joachim: Meeting at the Golden Gate*, 1303–05, Fresco, Cappella Scrovegni (Arena Chapel), Padua



17. Giotto di Bondone, c. 1267–1337, Early Renaissance, Florentine School, Italian, *Scenes from the Life of the Virgin: Presentation of the Virgin in the Temple*, 1303–05, Fresco, Cappella degli Scrovegni dell' Arena, Padua



18. Master of St. Cecilia, Early Renaissance, Italian, *Saint Cecilia Altarpiece*, after 1304. Tempera on panel, 85 × 181 cm. Galleria degli Uffizi, Florence



19. Duccio di Buoninsegna, 1255–1319, Early Renaissance, Sienese School, Italian, *Christ Entering Jerusalem*, 1308–11. Tempera on panel, 100 × 57 cm, Museo dell'Opera del Duomo, Siena



20. Duccio di Buoninsegna, 1255–1319, Early Renaissance, Sienese School, Italian, *The Maestà*, (back panel), *Stories of the Passion: Peter's First Denial of Christ Before the High Priest Annas*, 1308–11. Tempera on panel, 99 × 53.5 cm, Museo dell'Opera del Duomo, Siena



21. Giotto di Bondone, c. 1267–1337, Early Renaissance, Florentine School, Italian, *Ognissanti Madonna (Madonna in Maestà)*, 1305–10. Tempera on panel, 325 × 204 cm. Galleria degli Uffizi, Florence



22. Simone Martini, 1284–1344, Gothic Art, Sienese School, Italian, *Maestà (detail)*, 1317, Fresco, Palazzo Pubblico, San Gimignano

In this painting, the traces of Byzantine influence remain such as in the style of throne and stacking of figures as if on tiers. But overall the influence of the Gothic painters Duccio and Giotto are in greater evidence. Several of the saints carry symbols of themselves, often the instruments of their martyrdom. Each pole supporting the canopy is held by one of the saints. While the size

of each figure is somewhat uniform, the Byzantine tradition of sizing figures in proportion to their importance still remains. This piece is the artist's earliest known work. The transparency of the angelic gowns is not an accidental effect from top layers fading over the years, but rather the effect is the result of a clever technique. Only seven years after its competition it had to be restored because of water damage. The fresco is surrounded by a frame decorated with twenty medallions depicting the Blessing Christ, the Prophets and the Evangelists and with smaller shields containing the coat-of-arms of Siena.

Simone Martini
(1284 Siena – 1344 Avignon)

A Sienese painter, he was a student of Duccio. Influenced by his master and by the sculptures of Giovanni Pisano, he was even more influenced by French gothic art. First painting in Sienna, he worked as a court painter for the French Kingdom in Naples where he started to incorporate non-religious characters in his paintings. Then he worked in Assisi and Florence where he painted with his brother-in-law Lippo Memmi.

In 1340–41 Simone Martini went to Avignon in France, where he met Petrarch, illustrating a Virgil codex for him. His last works were created in Avignon where he died. Simone Martini gave a great sweetness to his religious compositions while, at the same time, he was the first who dared to employ his art for purposes not wholly religious.



23. Jean Pucelle, c. 1300–55, Gothic Art, French, *The Betrayal of Christ and Annunciation*, from the *Hours of Jeanne d'Evreux*, 1325–28. Tempera and gold leaf on parchment, 8.9 × 6.2 cm (each page), The Metropolitan Museum of Art, New York.



24. Francesco Traini, active 1321–63, Early Renaissance, Italian, *The Triumph of Death* (detail), c. 1325–50, Fresco, Campo Santo, Pisa



25. Maso di Banco, active 1320–50, Early Renaissance, Florentine School, Italian, *Pope St Sylvester's Miracle*, c. 1340, Fresco, Cappella di Bardi di Vernio, Santa Croce, Florence

Here Maso di Banco represents the scene of the "dragon miracle": on the left the Pope chains the dragon, then he brings the dead Magi back to life. On the right side, Emperor Constantine and his suite look at the scene in astonishment.

Maso di Banco

(active 1320–1350)

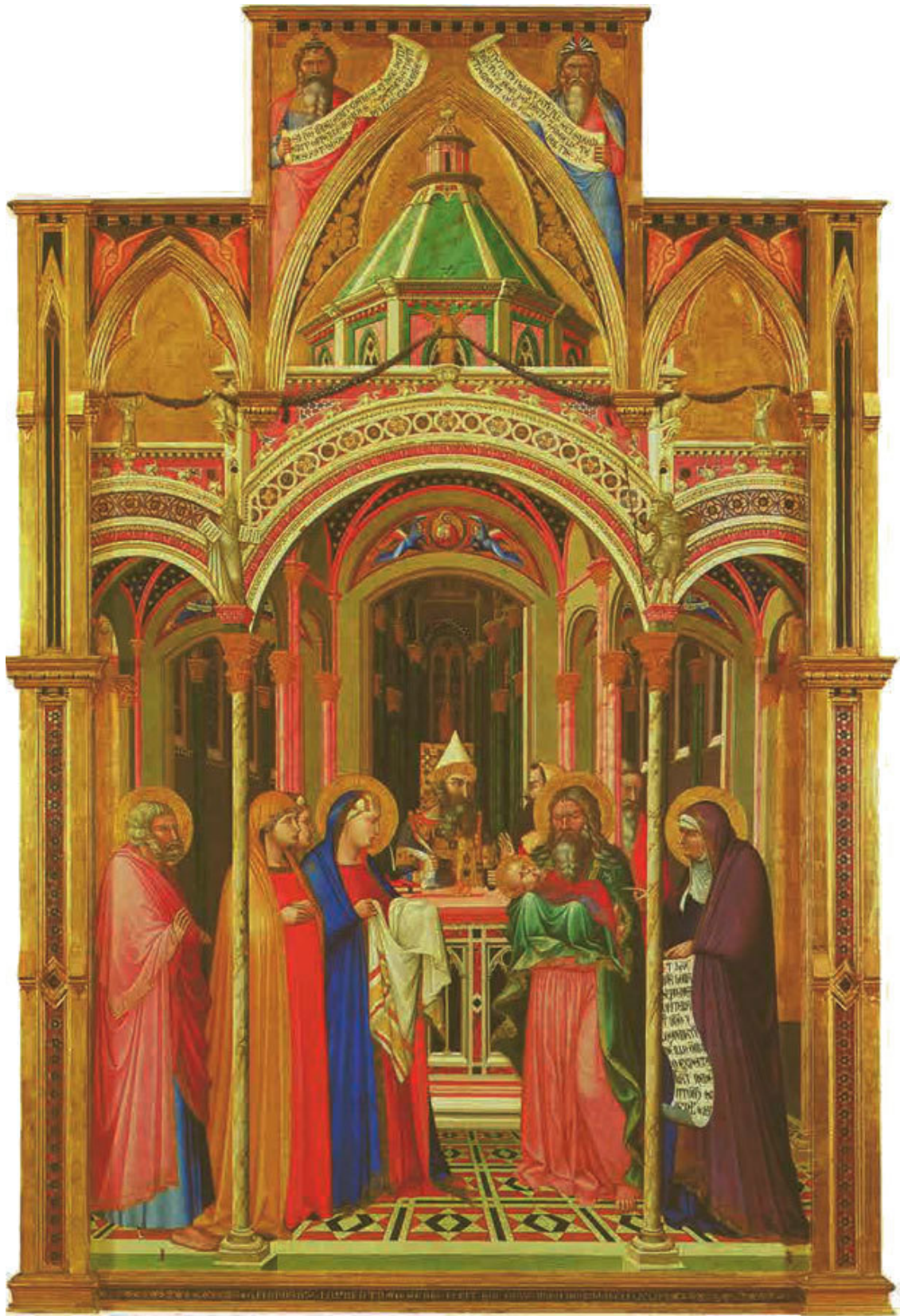
Florentine painter, Maso di Banco is undoubtedly the greatest pupil of Giotto but as he was not mentioned by Vasari we don't know much of his career. His greatest works are the frescoes illustrating the legend of St Sylvester in the Bardi Chapel of Santa Croce in Florence where one can appreciate the clarity of his work and the harmonies of colours. As he was a follower of Ghiberti, his work also shows architectural settings and massive figures that anticipate the monumental style of Piero della Francesca and Masaccio.



26. Ambrogio Lorenzetti, c. 1290–1348, Early Renaissance, Sienese School, Italian, *Scenes of the Life of St Nicholas: St Nicholas Offers Three Girls Their Dowry*, 1327–32. Tempera on panel, 96 × 53 cm. Galleria degli Uffizi, Florence



27. Ambrogio Lorenzetti, c. 1290–1348, Early Renaissance, Sienese School, Italian, *Scenes of the Life of St Nicholas: St Nicholas Is Elected Bishop of Mira*, 1327–32. Tempera on panel, 96 × 53 cm. Galleria degli Uffizi, Florence



28. Ambrogio Lorenzetti, c. 1290–1348, Early Renaissance, Sienese School, Italian, *The Presentation in the Temple*, 1327–32. Tempera on panel, 257 × 138 cm. Galleria degli Uffizi, Florence



29. Simone Martini and Lippo Memmi, 1284–1344 and 1317–47, Early Renaissance, Sienese School, Italian, *Altar of The Annunciation*, 1333. Tempera on panel, 184 × 210 cm, Galleria degli Uffizi, Florence

Simone Martini comes from the same school as Duccio. He followed the Pope to Avignon, in 1344, during the Schism. The frame of this painting was added in the nineteenth century. The Virgin is represented without volume; she is more spirit than substance and can be compared on that point to Duccio's virgins. Looking for beauty and the depiction of details, the painter moves away from the works by Giotto. Simone Martini uses a much nuanced game of colours (gold, browns and pinks). He introduces depth in the foreground, using an edge that gives emphasis to the distance and that obliges the viewer to step back. His study of perspective from nature is made obvious on the depiction of the vase in the centre.



30. Simone Martini, 1284–1344, Gothic Art, Sienese School, Italian, *Equestrian Portrait of Guidoriccio da Fogliano (detail)*, 1328–30, Fresco, 340 × 968 cm, Palazzo Pubblico, Siena



31. Ambrogio Lorenzetti, c. 1290–1348, Early Renaissance, Sienese School, Italian, *Allegory of the Good Government*, 1338–39, Fresco, Palazzo Pubblico, Siena

The artist's view of his entire town and countryside are captured as large frescos in the Sala della Pace, Palazzo, Siena, the town's city hall. This fresco is a political propaganda, celebrating the virtues of the Administration of the Commune. The Bad Government is illustrated by the devilish figure of Discordia, and the Good Government is personified by the diverse emblems of Virtue and Concordia. The reproductions of the frescos are rarely from the visitor's floor level point of view. However, from that vantage point the perspectives was more as intended, with the small figures in the foreground and often the larger figures higher on the wall but apparently further in the distance. Ambrogio's amazing sense of space was mastered later by his brother Pietro in his Birth of the Virgin (1342).

Ambrogio Lorenzetti
(c. 1290–1348 Sienna)

Ambrogio Lorenzetti, like his brother Pietro, belonged to the Sienese School dominated by the Byzantine tradition. They were the first Sienese to adopt the naturalistic approach of Giotto. There is also evidence that the brothers borrowed tools from each other. They were both major masters of naturalism. With the three-dimensional, Ambrogio foreshadowed the art of the Renaissance. He is well known for the fresco cycle *Allegory of the Good and Bad Government*, remarkable for their depiction of characters and of Sienese scenes. The frescos on the wall of the Hall of Nine (Sala della Pace) in the Palazzo Pubblico are one of the masterworks of their secular programs. Ghiberti regarded Ambrogio as the greatest of Sienese fourteenth-century painters.



32. Bernardo Daddi (Attributed to), c. 1290–1350, Early Renaissance, Florentine School, Italian, *Crucifixion*, c. 1335. Tempera on panel, 36 × 23.5 cm, The National Gallery of Art, Washington, D. C.

Daddi is believed to have been Giotto's student and his work strongly shows his influence. Daddi, on his side, influenced Florentine art until the second half of the century.



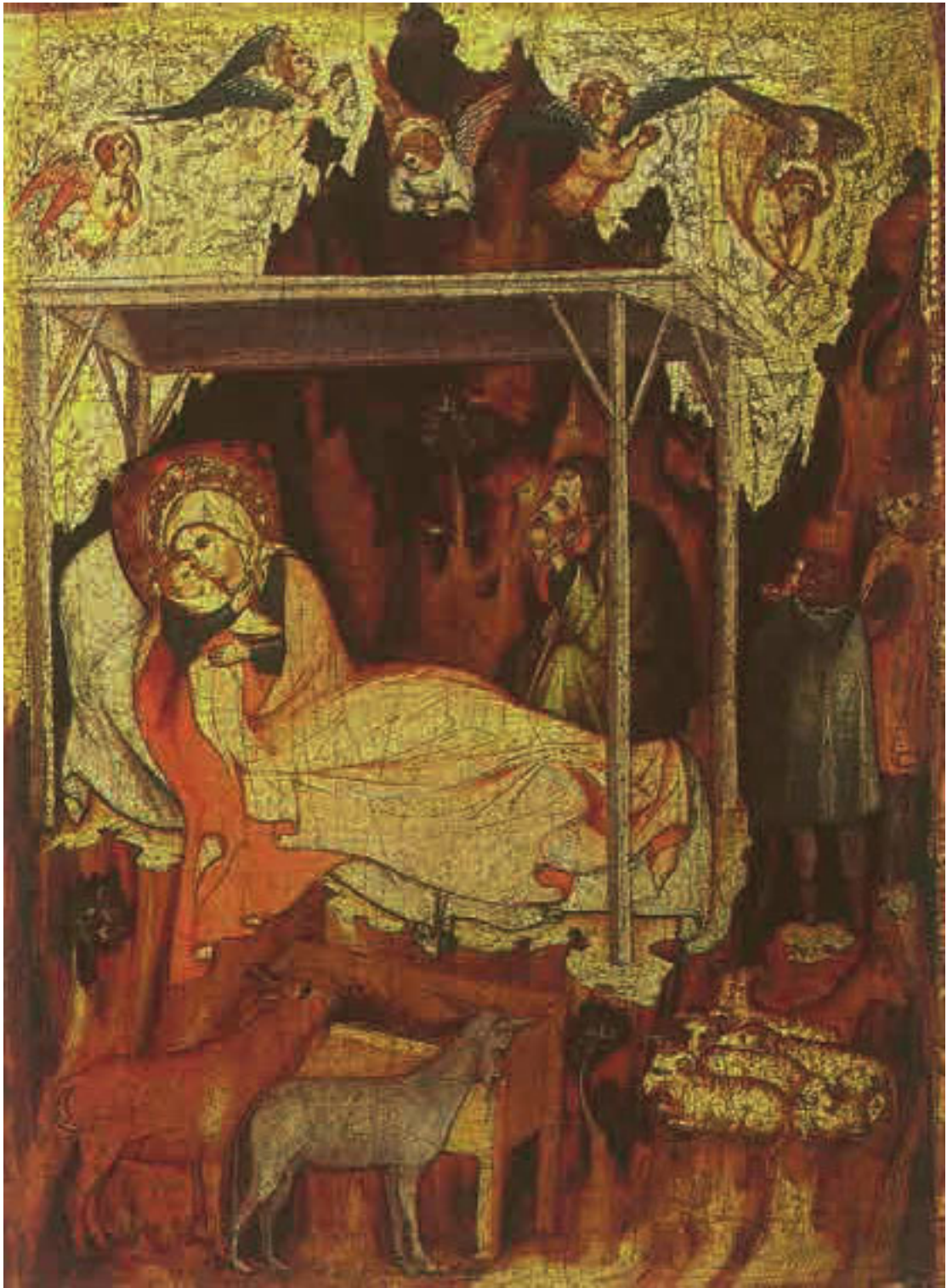
33. Ambrogio Lorenzetti, c. 1290–1348, Early Renaissance, Sienese School, Italian, *Madonna and Child Enthroned with Angels and Saints*, c. 1340. Tempera on panel, 50.5 × 34.5 cm, Pinacoteca Nazionale, Siena



34. Master of Kaufmann, Early Renaissance, Bohemian, *The Crucifixion of Christ*, c. 1340. Tempera on panel, 76 × 29.5 cm, Gemäldegalerie, Alte Meister, Berlin



35. Hohenfuhrth Master, Early Renaissance, Bohemian, *The Agony in the Garden*, c. 1350. Tempera on panel, 100 × 92 cm, Narodni Galeri, Prague



36. Master of the Berlin Nativity, Early Renaissance, Bavarian, *Nativity*, 1330–40. Tempera on panel, 33 × 24 cm, Gemäldegalerie, Alte Meister, Berlin

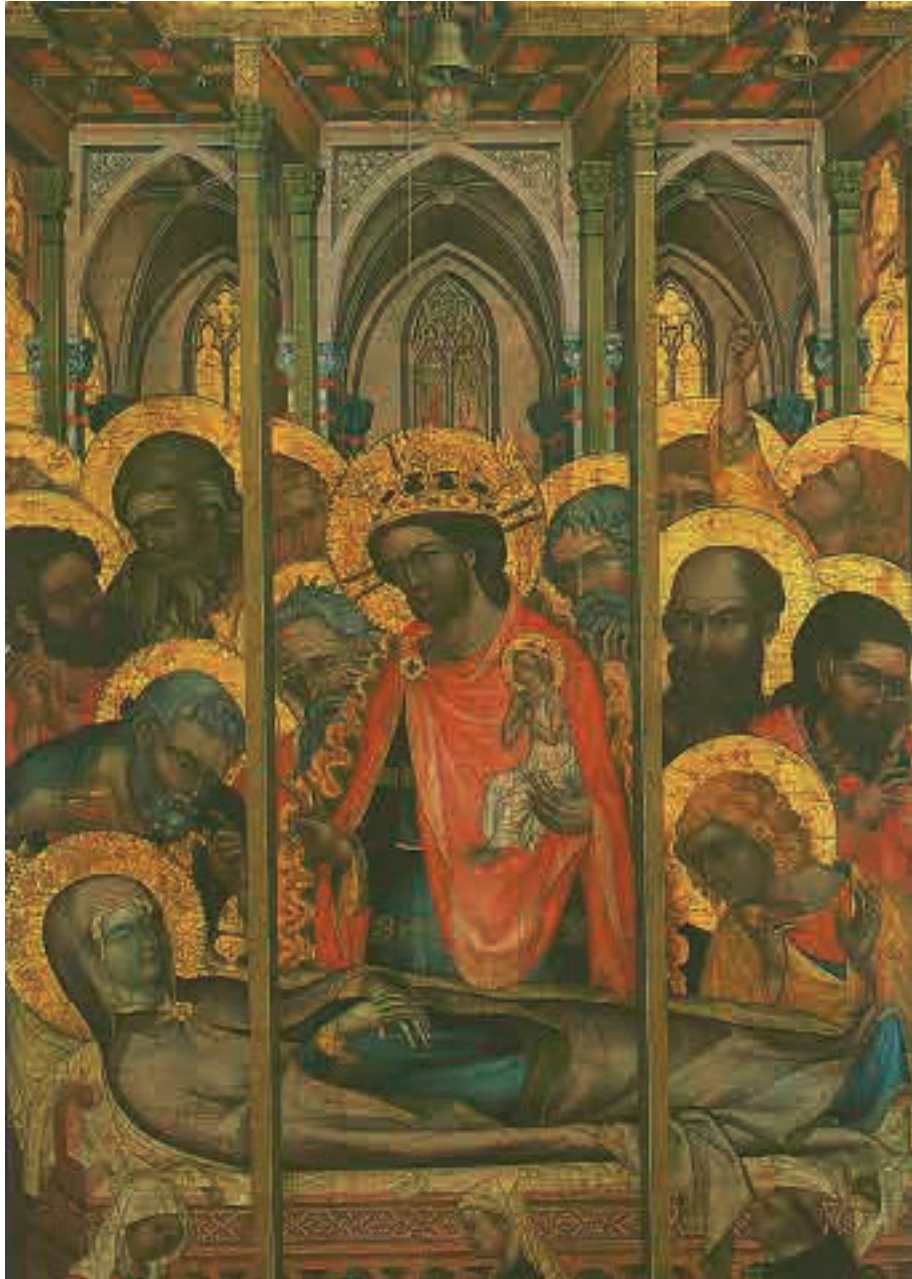


37. Ambrogio Lorenzetti, c. 1290–1348, Early Renaissance, Sienese School, Italian, *Birth of the Virgin*, 1342. Tempera on panel, 188 × 183 cm, Museo dell'Opera del Duomo, Siena



38. Andrea di Cione Orcagna, c. 1320–68, Gothic Art, Florentine School, Italian, *The Redeemer with the Madonna and Saints*, 1354–57. Tempera on panel, Strozzi Chapel, Santa Maria Novella, Florence

It was originally the altarpiece of the Strozzi Chapel of Santa Maria Novella, Florence. In this painting Orcagna reverted from a more naturalistic style to the Byzantine remote and monumental figural type with resplendent colours and lavish use of gold.



39. Bohemian Master, Gothic Art, Bohemian, *Death of the Virgin*, 1355–60. Tempera on panel, 100 × 71 cm, Museum of Fine Arts, Boston



40. Master of the Eichhorn Madonna, Gothic Art, Bohemian, *Eichhorn Madonna*, c. 1350.
Tempera on panel, 79 × 63 cm, Narodni Galeri, Prague



41. Giovanni da Milano, active 1346–69, Gothic Art, Italian, *Pietà*, 1365. Tempera on panel, 122 × 58 cm. Galleria dell'Accademia, Florence



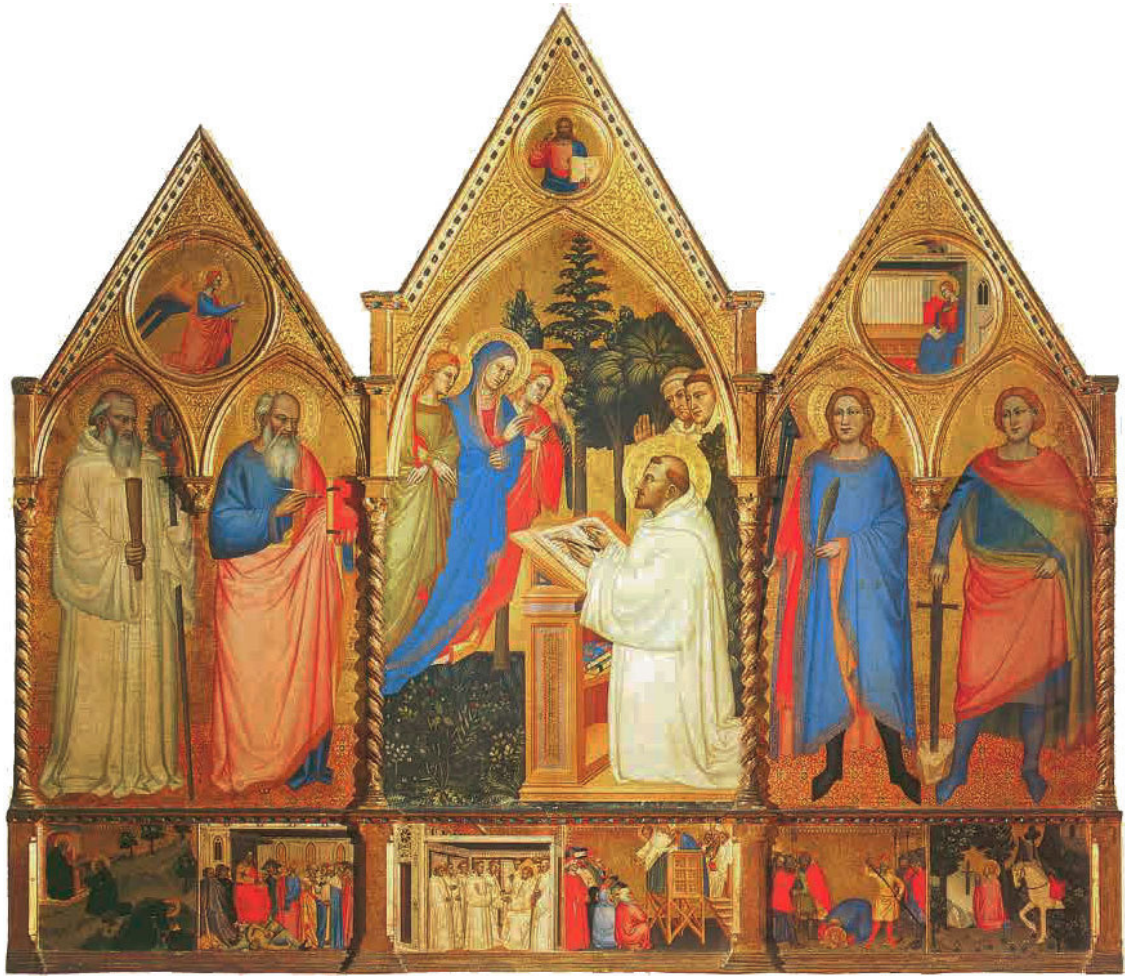
42. Andrea di Cione Orcagna, c. 1320–68, Gothic Art, Florentine School, Italian, *St Matthew and Four Stories from his Life*, 1367. Tempera on panel, 291 × 265 cm. Galleria degli Uffizi, Florence



43. Giotto, c. 1320–69, Gothic Art, Florentine School, Italian, *Pietà of San Remigio*, c. 1360–65. Tempera on panel, 195 × 134 cm. Galleria degli Uffizi, Florence



44. Tommaso da Modena, c. 1325–79, Gothic Art, Italian, *The Departure of St Ursula*, c. 1355–58. Tempera on panel, 233.5 × 220 cm, Museo Civico, Treviso



45. Matteo di Pacino, active 1359–94, Early Renaissance, Italian, St. Bernard's *Vision of the Virgin with Saints*. Tempera on panel, 175 × 200 cm. Galleria dell'Accademia, Florence



46. Agnolo Gaddi, c. 1345–96, Early Renaissance, Florentine School, Italian, *Madonna of Humility with Six Angels*, c. 1390. Tempera on panel, 118 × 58 cm. Galleria dell'Accademia, Florence



47. Melchior Broederlam, Early Renaissance, Dutch, *The Dijon Altarpiece: Annunciation and Visitation; Presentation in the Temple and Flight into Egypt*, 1394–99. Tempera on panel, 167 × 125 cm, Musée des Beaux-Arts, Dijon



48. Named after Wilton House, International Gothic, French, *The Wilton Diptych*, Richard II presented to the Virgin and Child by his Patron Saint John the Baptist and Saints Edward and Edmund, c. 1395–99, Egg tempera on oak panel, 57 × 29.2 cm, National Gallery, London

The anonymous artist of this diptych is a Sienese painter, contemporary of Giotto, renewer of the Sienese School. The Wilton Diptych was painted as a portable altarpiece for the private devotion of King Richard II; the outside bears his arms and his personal emblem of a white hart (a young deer) chained with a crown around its neck.

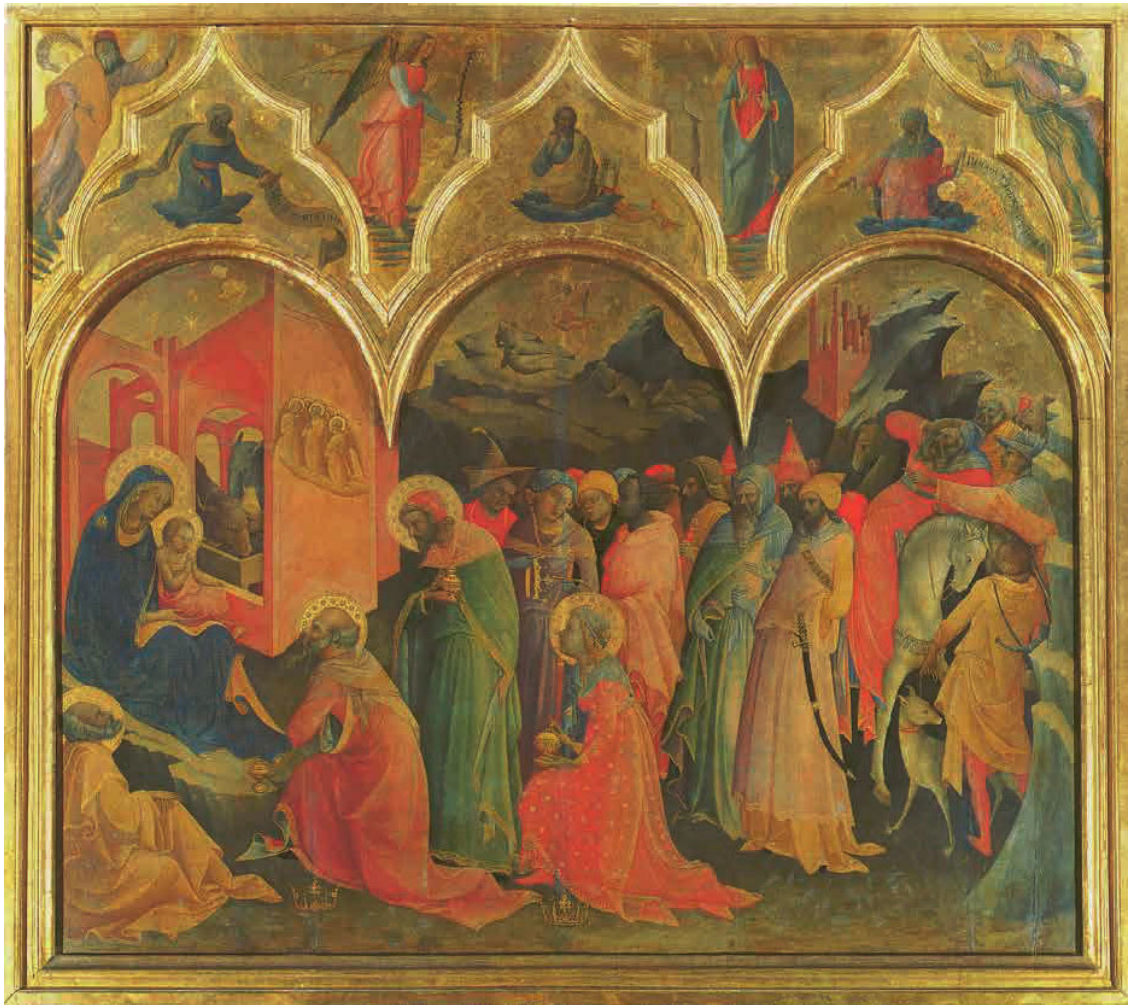


49. Anonymous, Early Renaissance, French, *Book of Hours of the Use of Rome*, late 14th c.– early 15th c.. Manuscript illumination, Stolen from the Library St. Petersburg, St. Petersburg



50. Guyart des Moulins, Early Renaissance, French, La Bible Historiale, Third quarter of the 14th c.. Manuscript illumination, Stolen from the Library St. Petersburg, St. Petersburg

15th Century



51. Lorenzo Monaco, c. 1370–1424, International Gothic, Italian, *Adoration of the Magi*, 1421–22. Tempera on panel, 115 × 170 cm. Galleria degli Uffizi, Florence

Bridging the fourteenth and the fifteenth centuries was the Hundred Years War. This war contributed to instability and strife across the entire continent, even though the primary conflicts were between France and England, it also involved Flanders. After Philip the Bold (1342–1404) married the daughter of the count of Flanders, he was able to add these counties from the Netherlands to his realm as the Duke of Burgundy. Philip the Good (1396–1467) ruled next in secession, in what would then become known as the Burgundian Netherlands. Bruges, an important city for trade in Flanders, now lent enormous economic power to the newly acquired territory, making the Burgundian Netherlands a rival of France. Later, in a period of decline towards the end of the fifteenth century after Charles the Bold (1433–1477) had died at the battle of Nantes in 1477, the Burgundian lands were reabsorbed into France and the Netherlands became a part of the Holy Roman Empire.

This is an important time for the development of European capitalism. Big families throughout Europe developed international trade, such as the Medici of Florence. The French word for stock market, *bourse*, is derived from another big family of international traders, the van der Breuse family, who centred their enterprise in Bruges. Along with the increasing wealth from trade

came a new opulence in materials for art. It is at this time that painters turned from using egg-based paint, or tempera, to oil-based paint. Oil had been used for many centuries, but it was not until the fifteenth century that it became widely popular, first in the north and then spreading to the south.

The development of manuscript illumination flourished at this time. The duc of Berry (1340–1416) was one of the greatest art patrons of the time. He had over one hundred lavish manuscripts among his rare jewels and works of art.

While exquisite hand-illuminated books were being created for the very wealthy, in the 1440s Johann Gutenberg (1398–1468) was able to expand on the block printed books of the fourteenth century by creating moveable type and modifying presses used for making wine to develop a more efficient and less expensive system for printing.

Other innovations of the time included Filippo Brunelleschi's (1377–1446) development of one point perspective for painting. This system allowed for greater illusionism in two-dimensional paintings, creating the impression of three-dimensional space. This was a breakthrough from the flattened, awkward pictures of the Middle-Ages.

This period was also known as the dawn of the Age of Exploration. Christopher Columbus (1451–1506) sailed across the Atlantic for the Americas in 1492 under the flag of Castille. While the Portuguese explorer, Pedro Alvares Cabral (1467–1520), later would claim Brazil for Portugal in 1500.

The Portuguese explorer, Vasco da Gama (1469–1524), also sailed to India in 1498 around Africa's Cape of Good Hope, which had been explored by Bartholomew Diaz in 1487. These sea routes would lead to tremendous expansion of European wealth and power through international trade.



52. Konrad von Soest, active 1394–1422, Northern Renaissance, German, *The Wildunger Altarpiece*, c. 1403, Oil on panel, 158 × 267cm, Church of Bad Wildungen, Bad Wildungen



53. Frater Francke, 1380-c.1430, International Gothic, German, *Pursuit of St Barbe*, 1410–15. Tempera on panel, National Museum, Helsinki



54. Limbourg Brothers, International Gothic, Flemish, *The Very Rich Hours of the Duc of Berry: January*, 1412–1416, Illumination on vellum paper, 22.5 × 13.6 cm, Musée Condé, Chantilly

These three Flemish brothers were the most famous illuminators of late Gothic. The Very Rich Hours of the Duc de Berry in January is considered their greatest work and an outstanding example of International Gothic art. The miniatures are by common consent masterpieces of manuscript illumination for their masterful rendering of space and their use of unusual colours.



55. Gentile da Fabriano, 1370–1427, International Gothic, Italian, *Adoration of the Magi*, 1423. Tempera on panel, 303 × 282 cm. Galleria degli Uffizi, Florence

The large, beautifully gilded Altarpiece for the Strozzi Chapel of The Holy Trinity in Florence presents the Epiphany event. In its three lower panels, with details like that of Dutch miniatures, it also shows three other related events from the New Testament: The Nativity, the Flight into Egypt, and the Presentation of Jesus in the Temple. The elegantly dressed three kings and their large entourages, with horses and a large dog nearly dominate the scene. Gentile's subjects in subsequent paintings, such as Golden Alms of St. Nicholas (1423), become more natural as if anticipating the masters of Italian Renaissance painting.

Gentile da Fabriano
(1370 Fabriano – 1427 Rome)

Fabriano was a leader of Italian late Gothic. His works were religious, characterized with elegant gold gilding. His masterpiece is the Altarpiece, *Adoration of the Magi* (1423). Shortly afterwards he showed new insight into perspective with foreshortening of his subjects as in *Golden Alms of St. Nicholas* (1425).



56. Tommaso Masaccio, 1401–1428, Renaissance, Florentine School, Italian, *The Expulsion of Adam and Eve from the Garden*, 1425, Fresco, 208 × 88 cm, Brancacci Chapel of Santa Maria della Carmine, Florence

*This scene represents the expulsion of Adam and Eve following the Original Sin. Rays coming from the gate of Paradise represent the Voice of the Creator. The source of light, however, is to the right, as can be seen from the shadows. The Archangel Gabriel with his symbolic sword hovers above. The breakthrough element in the fresco is the depiction of human emotion by way of the body language and facial expressions of the couple. The important comparison to be made here is between this work and that of Michelangelo's treatment of the same biblical moment in his larger *The Expulsion of Adam and Eve from the Garden on the Sistine Chapel ceiling*. The latter was done only seventy-five years after the Masaccio, yet there is a leap ahead towards realistic, albeit monumental, rendering of the human forms of the couple. The figure of the angel in the Michelangelo expresses more depth and aggression. However, a few months before the Michelangelo, Dürer's *Adam and Eve (1509)* gives the couple even more realistic shape, yet the infamous fig leaves are used and the poses are rather lifeless, compared even to the Masaccio.*



57. Frater Francke, 1380-c.1430, International Gothic, German, *Christ Carrying the Cross*, 1424. Tempera on panel, 99 × 88.9 cm, Kunsthalle, Hamburg



58. Tommaso Masaccio, 1401–1428, Renaissance, Florentine School, Italian, *Madonna and Child with St Anne Metterza*, c. 1424. Tempera on panel, 175 × 103 cm. Galleria degli Uffizi, Florence

Masaccio was deeply influenced by Giotto's work. This work doesn't show superfluous decoration. Its bare aspect, and the treatment of perspective, prove how Masaccio changed drastically the traditional pictorial expression.



59. Tommaso Masaccio, 1401–1428, Renaissance, Florentine School, Italian, *The Tribute Money*, c. 1428, Fresco, 255 × 598 cm, Brancacci Chapel of Santa Maria della Carmine, Florence

Before they were written down as gospels, the oral tradition of the early church passed along fascinating stories about the life of Jesus, including miracles, miraculous healings, and other spectacular events. One such miraculous moment in the life of St. Peter, the most dominant of the apostles of Jesus, recalls when The Master told Peter, formerly a fisherman, to pay a tax collector with a coin that Peter would find in the mouth of a fish. This fresco shows Peter on the left catching the fish. On the right he gives the coin to the tax collector. In the middle of the work, Jesus is discussing matters with his apostles and the same tax collector. Jesus is mid-way in the vertical and slightly to the left of the horizontal mid-point. Masaccio shows a great master of perspective in this work. The characters are put in circle (not in the disposition of a frieze) and the grounds are depicted behind each other, terracing each other. The character in the foreground is all in volumes, with a strong modelling of his legs. His back to the viewer, he closes the composition and inserts depth into the painting.

Tommaso Masaccio (1401 San Giovanni Valdarno – 1427 Rome)

He was the first great painter of the Italian Renaissance, innovating with the use of scientific perspective. Masaccio, originally named Tommaso Cassai, was born in San Giovanni Valdarno, near Florence. He joined the painters' guild in Florence in 1422.

His influences came from the work of his contemporaries, the architect Brunelleschi and sculptor Donatello, from whom he acquired the knowledge of mathematical proportion he used for scientific perspective, and the knowledge of classical art that led him away from the prevailing Gothic style.

He inaugurated a new naturalistic approach to painting that was concerned less with details and ornamentation than with simplicity and unity, less with flat surfaces than with the illusion of three-dimensionality.

Together with Brunelleschi and Donatello, he was a founder of the Renaissance. Masaccio's work exerted a strong influence on the course of later Florentine art and particularly on the work of Michelangelo.



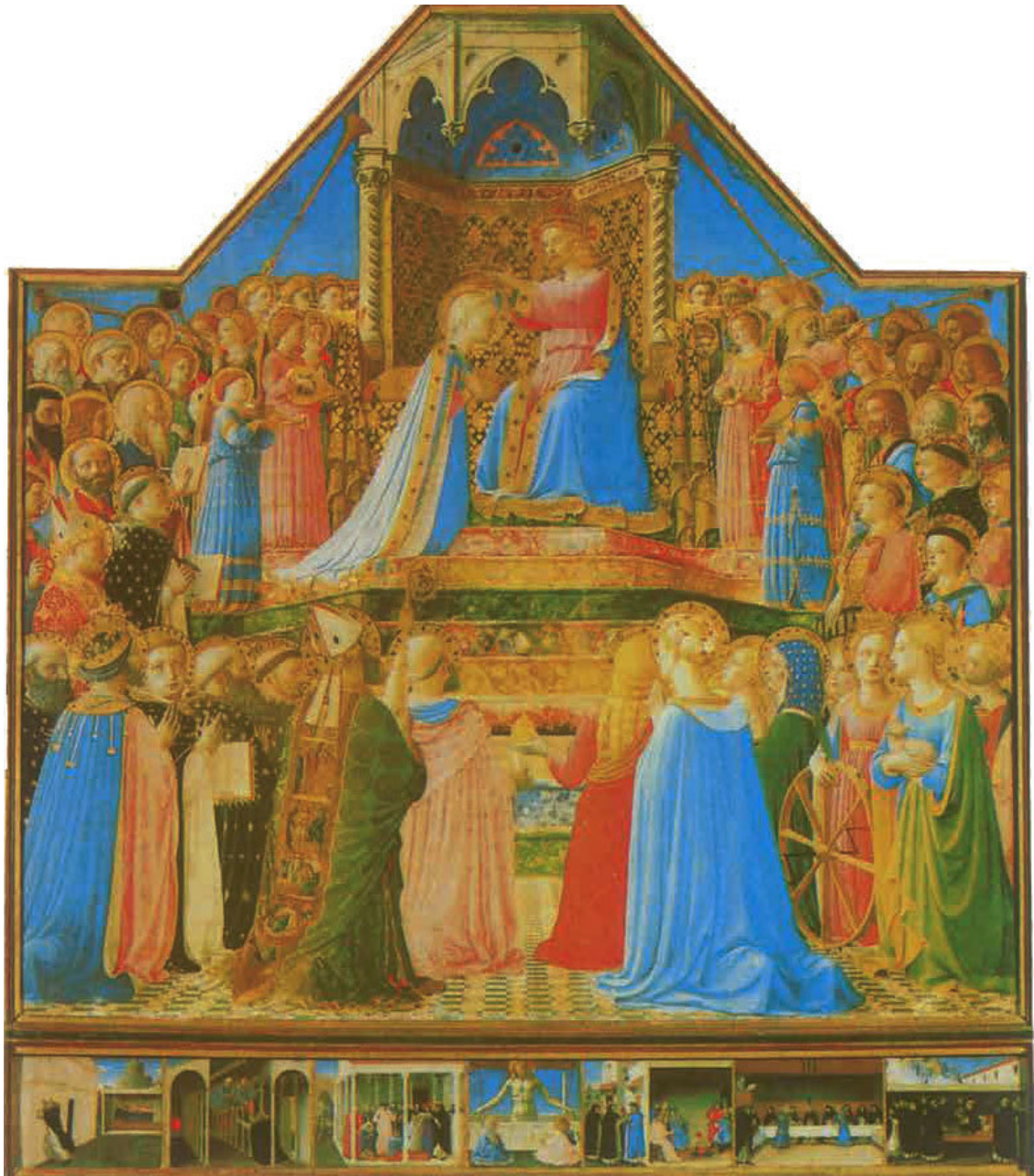
60. Robert Campin (Master of Flémalle), c. 1375–1444, Northern Renaissance, Flemish, *Annunciation: The Merode Altarpiece*, 1425–30, Oil on panel, 64.3 × 62.9 (central panel); 64.5 × 27.4 cm (side panels), The Metropolitan Museum of Art, New York

Three names have been suggested to identify the master: Jacquest Daret, Rogier van der Weyden and Robert Campin. The work shows his taste for anecdotal details.



61. Tommaso Masaccio, 1401–1428, Renaissance, Florentine School, Italian, *Holy Trinity*, c. 1428, Fresco, 667 × 317 cm, Santa Maria Novella, Florence

This painting is a great example of Masaccio's use of space and linear perspective; the first steps in the development of illusionist painting. The forms of architecture are borrowed from antiquity as well as from the Early Renaissance such as the coffered barrel vault.



62. Fra Giovanni Angelico, 1387–1455, Early Renaissance, Florentine School, Italian, *The Coronation of the Virgin*, 1430–1432, Oil on wood, 213 × 211 cm, Musée du Louvre, Paris
Painted for the convent church of San Domenico, Fiesole, the theme of The Coronation of the Virgin is taken from apocryphal texts largely spread during the thirteenth century by Jacobus de Voragine's Golden Legend.



63. Jan van Eyck, c. 1390–1441, Northern Renaissance, Flemish, *The Adoration of the Lamb* (*Ghent Altarpiece*, central panel), 1432, Oil on panel, 350 × 461 cm (wings open); 350 × 223 cm (wings closed), Cathedral of St Bavo, Ghent

Jan van Eyck was the first popular oil painter. Being the most famous work of Jan van Eyck, the Ghent Altarpiece brings together twelve panels initially realised for St John's Church in Ghent. The central panel shows a life-sized Christ and a great deal of attention is given to the depiction of precious brocade (in the tradition of international style) and in the rendering of light. The three central panels show a triple portrait: of Mary-Sophia, of God the Father/Jesus, and of John the Baptist. Mary-Sophia is depicted enthroned, wearing the gem-encrusted golden crown of the divine Queen of Heaven, her dark blue robes adorned with a golden trim. The book she reads bears the symbolism of the Madonna as Holy Wisdom (Hagia Sophia). The blending of Mary with Sophia, the feminine aspect of God, was still acceptable in art during the early Renaissance, even as the patristic Church began to strongly discourage this line of thinking.

Jan and Hubert van Eyck
f(c. 1390 near Maastrich t– 1441 Bruges)
(c. 1366?–1426 Bruges)

Little is known of these two brothers; even the dates of their births being uncertain. Their most famous work, begun by Hubert and finished by Jan, is the Altarpiece, *The Adoration of the Lamb*. Jan, as perhaps also Hubert, was for a time in the service of Philip the Good, Duke of Burgundy. He was entered in the household as “varlet and painter”, but acted at the same time as a confidential friend, and for his services received an annual salary of two horses for his use, and a “varlet in livery” to attend on him. The greater part of his life was spent in Bruges.

Their wonderful use of colour is another reason of the fame of the van Eycks. Artists came from Italy to study their pictures, to discover what they themselves must do in order to paint so well, with such brilliance, such full and firm effect, as these two brothers. For the latter had found out the secret of working successfully with oil colours. Before their time, attempts had been made to mix colours in the medium of oil, but the oil was slow in drying, and the varnish added to remedy this had blackened the colours. The van Eycks, however, had hit upon a transparent varnish which dried quickly and without injury to the tints. Though they guarded the secret jealously, it was discovered by the Italian Antonello da Messina, who was working in Bruges, and through him published to the world. The invention made possible the enormous development in the art of painting which ensued.

In these two brothers the grand art of Flanders was born. Like “the sudden flowering of the aloe, after sleeping through a century of suns,” this art, rooted in the native soil, nurtured by the smaller arts of craftsmanship, reached its full ripeness and expanded into blossom. Such further development as it experienced came from Italian influence; but the distinctly Flemish art, born out of local conditions in Flanders, was already fully-grown.



64. Fra Giovanni Angelico, 1387–1455, Early Renaissance, Florentine School, Italian, *Annunciation*, 1433–34. Tempera on panel, 176 × 185 cm, Museo Diocesano, Cortona

The pious Dominican monk, Fra Angelico, formerly the young painter Guido di Pietro, brings a wealth of oral tradition and Christian doctrine to the picture. As the Old Adam is expelled from Paradise (upper left corner) by an angel, another angel announces good news to the world: the New Adam wishes to come to the world to save it from the Original Sin. Mary is asked to assist

in this divine plan and she replies to God through the messenger, “Fiat voluntas tua” (“Thy will be done”). Dialogue between the Virgin and Archangel Gabriel, the heavenly messenger, are texts in Latin from the Gospel according to Luke. Mary’s reply is painted upside down, as if literally reflecting God’s will. As if the wings and halo weren’t enough, the artist surrounds Gabriel with golden rays of light. Mary’s halo is even more radiant. Various spring flowers, symbols of Mary’s purity, surround the structure. Three groups of details frame the principle subjects, with the little flowers in the lower left, the patterned stars design in the ceiling, and the gold-leaf chair of the Virgin. A relief representing God the Father is in the circle between the archways, while a glowing dove symbolising the Holy Spirit hovers nearby.

Fra Giovanni Angelico
(1387 Vicchio – 1455 Rome)

Secluded within cloister walls, a painter and a monk, and brother of the order of the Dominicans, Angelico devoted his life to religious paintings.

Little is known of his early life except that he was born at Vicchio, in the broad fertile valley of the Mugello, not far from Florence, that his name was Guido de Pietro, and that he passed his youth in Florence, probably in some *bottega*, for at twenty he was recognised as a painter. In 1418 he entered in a Dominican convent in Fiesole with his brother. They were welcomed by the monks and, after a year’s novitiate, admitted to the brotherhood, Guido taking the name by which he was known for the rest of his life, Fra Giovanni da Fiesole; for the title of *Angelico*, the “Angel,” or *Il Beato*, “The Blessed,” was conferred on him after his death.

Henceforth he became an example of two personalities in one man: he was all in all a painter, but also a devout monk; his subjects were always religious ones and represented in a deeply religious spirit, yet his devotion as a monk was no greater than his absorption as an artist. Consequently, though his life was secluded within the walls of the monastery, he kept in touch with the art movements of his time and continually developed as a painter. His early work shows that he had learned of the illuminators who inherited the Byzantine traditions, and had been affected by the simple religious feeling of Giotto’s work. Also influenced by Lorenzo Monaco and the Sienese School, he painted under the patronage of Cosimo de Medici. Then he began to learn of that brilliant band of sculptors and architects who were enriching Florence by their genius. Ghiberti was executing his pictures in bronze upon the doors of the Baptistery; Donatello, his famous statue of *St. George* and the dancing children around the organ-gallery in the Cathedral; and Luca della Robbia was at work upon his frieze of children, singing, dancing and playing upon instruments. Moreover, Masaccio had revealed the dignity of form in painting. Through these artists the beauty of the human form and of its life and movement was being manifested to the Florentines and to the other cities. Angelico caught the enthusiasm and gave increasing reality of life and movement to his figures.



65. Robert Campin (Master of Flémalle), c. 1375–1444, Northern Renaissance, Flemish, *A Woman*, c. 1435. Tempera on oak, 40.6 × 28.1 cm, National Gallery, London

Campin, long identified as the 'Master of Flémalle', painted three-dimensional figures with details of the face made clearly visible. This portrait was a pendant to a Portrait of a Man (London, National Gallery), presumably the husband of the woman represented.



66. Jan van Eyck, c. 1390–1441, Northern Renaissance, Flemish, *Man in Red Turban (Self-Portrait?)*, 1433, Oil on panel, 26 × 19 cm, National Gallery, London



67. Jan van Eyck, c. 1390–1441, Northern Renaissance, Flemish, *The Arnolfini Portrait*, 1434, Oil on oak panel, 82.2 × 60 cm, National Gallery, London

One of the most discussed of all paintings, van Eyck's masterpiece of natural symbolism presents objects which have been given special meaning apposite to this couple's marriage, yet the same objects are appropriate to the scene in themselves. The work is, in effect, a visual in how one can find synchronicity and deeper meaning in everyday circumstances. The lines between the neatly groomed dog and the pairs of discarded shoes create a triangle. The dog (symbolising loyalty) complements the shoes (also symbolising domesticity). The man's feet are firmly in the middle of the lower triangle, indicating his vow of stability. The faces of the married couple and their clasped hands form the same size-and-shape triangle. The couple stands hand-in-hand as their other hands

wear wedding rings, as if their love is authentic and complemented by, rather than caused by, their wedding vows. In the middle of that triangle is a mirror in a circular shape recalling eternity. Ten of the 'Stations of the Cross' are symbolised around the frame of the mirror. Prayer beads hang on the wall to the left of the stations-mirror. The reflection of the mirror shows the couple from the mirror's point of view, as if creating a circle of time and space. A statue of a saint on the bedpost is crushing a dragon (symbolising evil). The elaborate signature of the artist is on the wall below the mirror. The chandelier holds a single, lit candle. A superstition at the time suggested that a single, lit candle near the wedding bed would assure fertility.



68. Jan van Eyck, c. 1390–1441, Northern Renaissance, Flemish, *Portrait of Jan de Leeuw*, 1436, Oil on panel, 25 × 19 cm, Kunsthistorisches Museum, Vienna

Considered the founder of western portraiture, van Eyck depicts here Jan de Leeuw, member of the Goldsmith Guild in Bruges.



69. Stefano di Giovanni di Console Sassetta, 1392-c. 1450, Early Renaissance, Sienese School, Italian, *The Mystic Marriage of Saint Francis with Chastity*, 1437–1444. Tempera on panel, 95 × 58 cm, Musée Condé, Chantilly

Sassetta's work shows certain conservatism, especially in the architectural structures of International Gothic design. However, his figures are set in the unity of Renaissance pictorial space.



70. Rogier van der Weyden, 1399–1464, Northern Renaissance, Flemish, *Deposition*, c. 1435, Oil on panel, 220 × 262 cm, Museo Nacional del Prado, Madrid

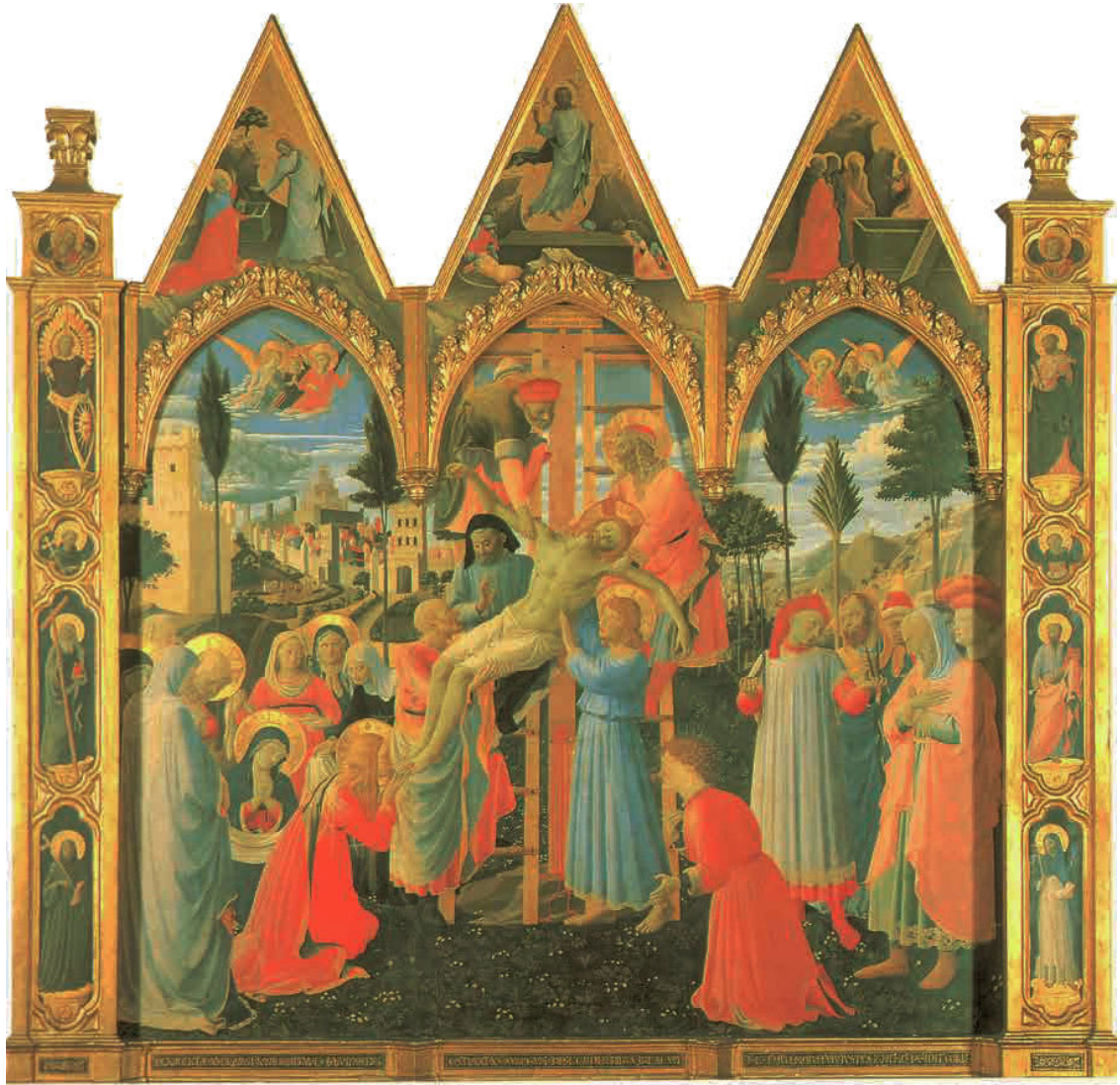
The life-sized figures and the gold background recall the influence of Campin on van der Weyden as the composition imitates the low-reliefs from Tournai (where the artist came from



71. Antonio Puccio Pisanello, 1395–1455, International Gothic, Italian, *Portrait of a Princess of the House of Este*, c. 1435–1440, Oil on panel, 43 × 30 cm, Musée du Louvre, Paris

Pisanello is regarded as the preeminent master of the International Gothic style in Italian painting, but most of his major works have perished. This portrait of a young woman (assumed to be Ginevra d'Este) is flat – due to the use of medieval patterns in a 'modern' way, and its flowers

and butterflies, though drawn from nature, seem like ornamental patterns from French or Flemish tapestries.



72. Fra Giovanni Angelico, 1387–1455, Early Renaissance, Florentine School, Italian, *The Deposition (Pala di Santa Trinita)*, 1437–1440. Tempera on panel, 176 × 185 cm, Museo di San Marco, Florence.

This painting was originally an Altarpiece in the sacristy of the church Santa Trinita in Florence. The main panel figures the Deposition and the pilasters on each side represent different saints. Fra Angelico was officially beatified by the Vatican in 1984 but he has long been called Beato Angelico (The Blessed Angelico).



73. Paolo Uccello, 1397–1475, Early Renaissance, Florentine School, Italian, *The Battle of San Romano* (Full title '*Niccolò Mauruzi da Tolentino at the Battle of San Romano*'), 1438–1440, Egg tempera with walnut oil and linseed oil on poplar, 181.6 × 320 cm, Galleria degli Uffizi, Florence

Paolo Uccello
(1397–1475 Florence)

Paolo di Dono was called 'Uccello' because he loved birds and the Italian word for bird is *uccello*. As well as painting on panel and in fresco, he was also a master of mosaics, especially in Venice, and produced designs for stained glass. We can feel the influence of Donatello especially in a fresco representing the *Flood and the Recession*, whereas the figures in this work is reminiscent of Masaccio's frescos of Brancacci chapel. His perspectives studies are very sophisticated, recalling the Renaissance art treatises of Piero della Francesca, da Vinci or Dürer. He was a major proponent of the Renaissance style. However, if his masterwork *The Battle of San Romano* (1438–40) has Renaissance elements, Uccello's gold decorations on the surface of his masterpieces are indebted to the Gothic style.



74. Antonio Puccio Pisanello, 1395–1455, International Gothic, Italian, The Vision of Saint Eustace, 1438–1442. Tempera on panel, 54.8 × 65.5 cm, National Gallery, London

Pisanello has carefully studied the animals in this painting, using both drawings from pattern books as well as studies from life.



75. Giovanni di Paolo, 1403–1482, Early Renaissance, Sienese School, Italian, *Madonna of Humility*, c. 1442. Tempera on panel, 62 × 48.8 cm, Courtesy of Museum of Fine Arts, Marie Antoinette Evans Fund, Boston



76. Fra Giovanni Angelico, 1378–1445, Early Renaissance, Florentine School, Italian, *Noli Me Tangere*, 1440–1441, Fresco, 180 × 146 cm, Convento di San Marco, Florence



77. Robert Campin (Master of Flémalle), c. 1375–1444, Northern Renaissance, Flemish, *Virgin and Child before a Firescreen*, c. 1440. Tempera on oak, 63.4 × 48.5 cm, National Gallery, London

Robert Campin of Tournai is also called the 'Master of Flémalle', because three paintings now in the Städelches Kunstinstitut were wrongly supposed to have come from Flémalle. Together with van Eyck, he may be considered the founder of the Netherlandish painting of the Early Renaissance. The Virgin seems somehow clumsy, almost plebeian. The halo is replaced by the fire screen, which testifies of the homely detail and down-to-earth realism of the artist.



78. Rogier van der Weyden, 1399–1464, Northern Renaissance, Flemish, *St Luke Drawing the Virgin*, c.1440, Oil on canvas, 138.6 × 111.5 cm, Alte Pinakothek, Munich

St Luke the Apostle, who is the accredited author of one of the four accepted versions of the New Testament Gospel, is also by tradition the first painter of the Virgin's portrait. Rogier van der Weyden kept up this tradition in his own picture of St Luke Drawing the Virgin. This meticulously detailed work, typical of the Flemish tradition, shows Mary seated under a canopy as she attempts to nurse her infant, and Luke in front of her, drawing her face. A panoramic view can be seen between the columns in the background. Nursing-Madonna images had been part of the Marian tradition and lore since the Middle Ages. "Mary's milk" had, indeed, been a source of veneration in the form of a miracle-working substance regarded as one among many holy relics during medieval

times, and reverence for it lasted well into Renaissance times. The origins of such a tradition and symbolism go back several thousands of years into antiquity, when Creator Goddesses like Isis were celebrated as symbolic milk-givers in their roles as compassionate and nurturing Universal Mothers. The milky ribbon of stars called the Milky Way was believed to symbolise the Goddess, and Marian lore inherited that popular tradition.

Rogier van der Weyden
(1399 Tournai, Flanders – 1464 Brussels)

He lived in Brussels where he was the city's official painter (from 1436), but his influence was felt throughout Europe. One sponsor was Philip the Good, an avid collector. Van der Weyden is the only Fleming who truly carried on van Eyck's great conception of art. He added to it a pathos of which there is no other example in his country except, though with less power and nobility, that of Hugo van der Goes towards the end of the century. He had a considerable influence on the art of Flanders and Germany. Hans Memling was his most renowned pupil. Van der Weyden was the last inheritor of the Giottesque tradition and the last of the painters whose work is thoroughly religious.



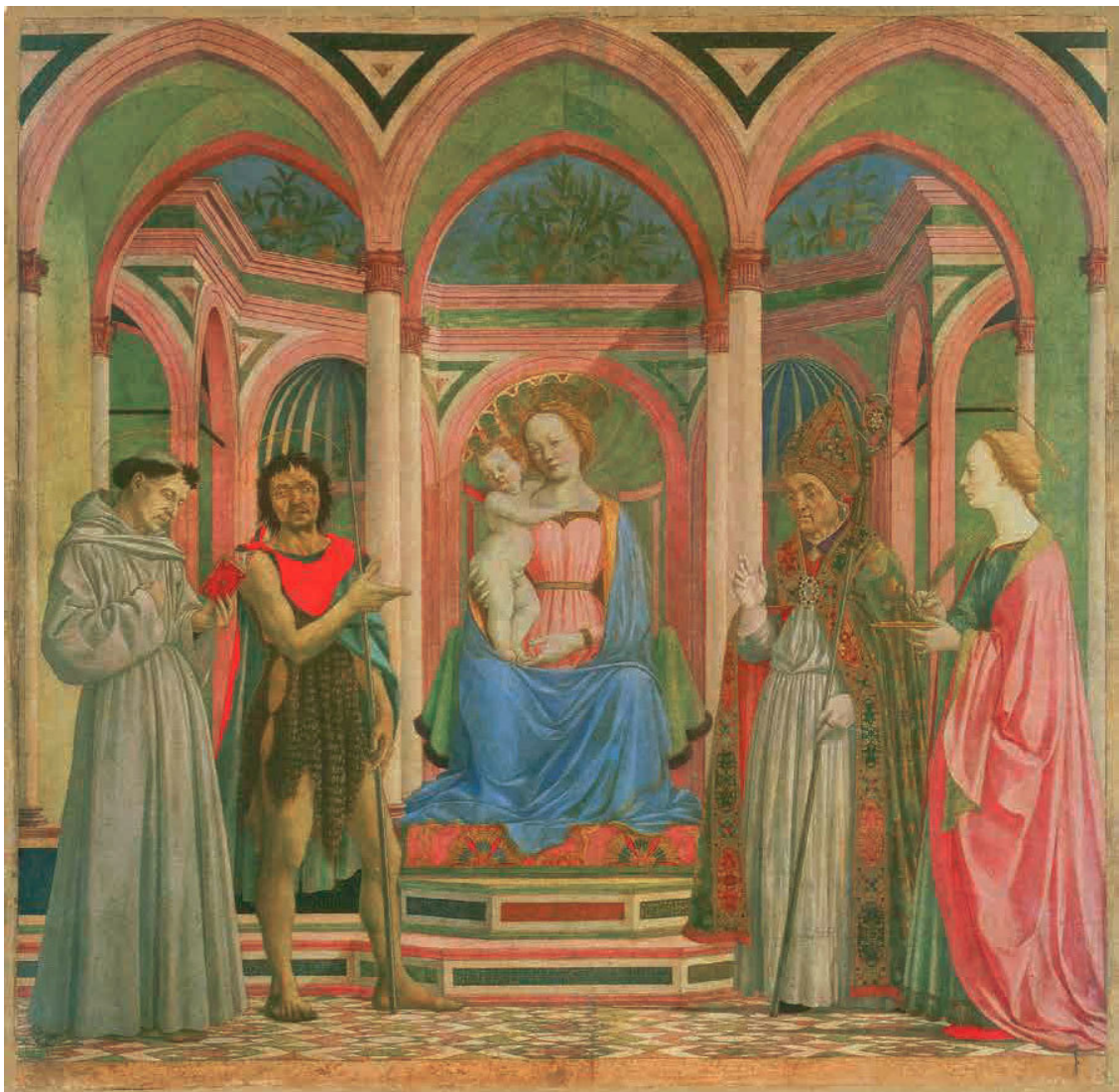
79. Konrad Witz, c. 1400–1445, International Gothic, Swiss, *The Miraculous Draught of Fishes*, 1444, Oil on panel, 129 × 155 cm, Museum of Art and History, Geneva



80. Piero della Francesca, c. 1416–1492, Early Renaissance, Italian, *The Baptism of Christ*, 1445. Tempera on panel, 167 × 116 cm, National Gallery, London

The suspended dove symbolising the Holy Spirit is at the exact middle point of the circle implied in the upper part of the painting, while the navel of Jesus is the mid-point of the rectangle implied at the bottom portion of the painting. The upper mid-point alludes to the divinity of Jesus, while the lower mid-point relates to his humanity. The God-man is at geometric centre of the scene. The vertical balance is likewise between the heavenly angels on the left and the earthly community

on the right. The latter includes a follower of the Baptist who is either getting dressed after his own baptism or preparing to be baptised. The group watching probably represents the sceptics or the undecided. Sansepolero, in northern Italy, was the hometown of the artist and the sponsor of most of the artist's mature works. In the tradition of such commissions, the sponsor appears in the painting. The town is pictured in the distance between Jesus and the left vertical third of the painting. Young plants in the foreground indicate new life, as the rebirth offered by baptism would symbolise thereafter for Christians. The Hebrew bible had predicted that the ones who prepared the way for the Lord would make the crooked straight, symbolised here as the river and roads in the landscape. All the roads and rivers lead to the feet of The Way, the name the seminal Christian community gave their religion as well as a descriptive title for their Messiah.



81. Domenico Veneziano, 1400–1461, Early Renaissance, Florentine School, Italian, *The Madonna with Child and Saints*, 1445. Tempera on wood, 209 × 216 cm. Galleria degli Uffizi, Florence

Painted for the high altar of the Uzzano in Santa Lucia dei Magnoli, this is perhaps Veneziano's greatest achievement. Veneziano, renowned for his use of perspective and colour, depicts the "sacra conversazione" within an harmonious architectural structure rendered more delicate by pastel shades of rose and green.



82. Petrus Christus, c.1410–1473, Northern Renaissance, Flemish, *Portrait of a Young Girl*, after 1446, Oil on panel, 29 × 22.5 cm, Gemäldegalerie, Alte Meister, Berlin

The most popular painting by Christus, this portrait is composed of simple volumes. The painter places the sitter in a defined setting, new to Flemish painting, which was traditionally depicted with a neutral, dark background (such as in van Eyck's and van der Weyden's portraits).



83. Andrea del Castagno, 1446–1497, Early Renaissance, Florentine School, Italian, *Last Supper and above Resurrection, Crucifixion and Entombment*, c. 1445–50, Fresco, 980 × 1025 cm, Convent of Sant'Apollonia, Florence



84. Rogier van der Weyden, 1399–1464, Northern Renaissance, Flemish, *Triptych: St. John Altarpiece (right panel)*, c. 1446–53, Oil on oak panel, 77 × 48 cm (each panel), Gemäldegalerie, Alte Meister, Berlin

Van der Weyden gives a particularly strong effect of depth in the side panels of this Altarpiece, with the succession of rooms in the background.



85. Jean Fouquet, c. 1420–1481, Early Renaissance, French, *Virgin and Child Surrounded by Angels (right panel of Meulun's diptych)*, c. 1450, Oil on panel, 91 × 81 cm, Royal Museum of Fine Arts, Antwerp

The particularity of this painting is due to its geometric composition, set in a convex pentagon often used by Fouquet. The volume given accentuates the sculptural aspect of this Virgin whose face was inspired by Agnes Sorel (the mistress of Charles VII). The diptych assembles the portrait of a Virgin with the one of the patrons in prayer in front of his protector saint.

Jean Fouquet
(1420–1481 Tours)

A painter and illuminator, Jean Fouquet is regarded as the most important French painter of the fifteenth century. Little is known about his life but it is quite sure that he executed, in Italy, the portrait of Pope Eugenius IV. Upon his return to France, he introduced Italian Renaissance elements into French painting. He was the court painter to Louis XI. Whether he worked on miniatures rendering the finest detail, or on larger scale in panel paintings, Fouquet's art had the same monumental character. His figures are modelled in broad planes defined by lines of magnificent purity.

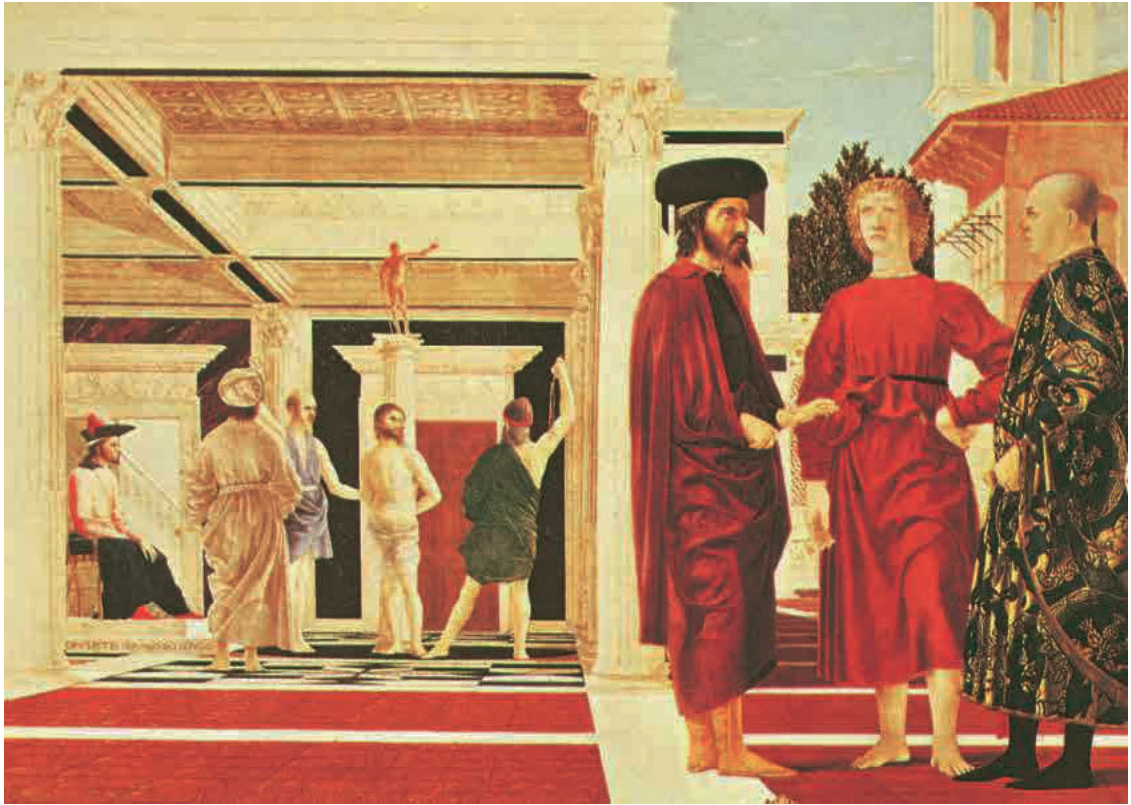


86. Stephan Lochner, c. 1410–1451, Northern Renaissance, German, *Madonna of the Rose Bush*, c. 1448, Mixed technique on panel, 51 × 40 cm, Wallraf-Richartz-Museum, Cologne



87. Jean Fouquet, c. 1420–1481, Early Renaissance, French, *Portrait of Charles VII of France*, c. 1450–1455, Oil on oak panel, 86 × 71 cm, Musée du Louvre, Paris

The particularity of this painting is due to its squared shape, nearly full-scale, exceptional at the time. The frontal representation is characteristic of the official portraits of monarchs in the West. The two white curtains stand as symbols of majesty. From the years 1420 to 1430 the upper-body intimate portrait was a new fashion spread by Flemish masters. Here Fouquet carries out a synthesis between the traditional full-length representation and the upper-body representation. He enlarges the king's stature, exploiting the fashion of padded shoulders. This work was painted in a precise political context: at the time, the victories of French royalty were being celebrated. This portrait will have a great influence on Jean Clouet and Holbein, who both travelled through the city of Bourges.



88. Piero della Francesca, c. 1416–1492, Early Renaissance, Italian, *The Flagellation of Jesus*, c. 1450, Oil and tempera on panel, 58.4 × 51.5 cm. Galleria Nazionale delle Marche, Urbino
Through the scientific use of perspective in a measured, symmetrical manner and its symbolic contents, The Flagellation contributes to the humanistic rendition of figures in painting and characterizes the painter's interests in mathematics. The architecture is a predominant part of the scene, which is divided by the column supporting the temple.

**Piero della Francesca
(1416–1492, Borgo San Sepulcro)**

Forgotten for centuries after his death, Francesca has been regarded, since his rediscovery in the early twentieth century, as one of the supreme artists of the *Quattrocento*. Born in Borgo San Sepulcro (now Sansepolcro) in Umbria he spent much of his life there. His major work is a series of frescos on the *Legend of the True Cross* in the choir of San Francesco at Arezzo (c. 1452-c. 1465).

While influenced at the beginning of his life by all the great masters of the generation before, his work represents a synthesis of all the discoveries these artists had made in the previous twenty years. He created a style in which monumental, meditative grandeur and almost mathematical lucidity are combined with limpid beauty of colour and light. He was a slow and thoughtful worker and often applied wet cloths to the plaster at night so that – contrary to normal fresco practice – he could work for more than one day on the same section. Piero's later career was spent working at the humanist court of Federico da Montefeltro at Urbino. Vasari said Piero was blind when he died, and failing eyesight may have been his reason for giving up painting. He had considerable influence, notably on Signorelli (in the weighty solemnity of his figures) and Perugino (in the spatial clarity of his compositions). Both are said to have been Piero's pupils.



89. Piero della Francesca, c. 1416–1492, Early Renaissance, Italian, *Adoration of the Holy Wood and the Meeting of Solomon and the Queen of Sheba*, 1450–1465, Fresco, Choir of the Church of San Francesco, Arezzo

The cycle of frescos was commissioned by the richest family in Arezzo, the Bacci. The theme of the cycle is taken from the Golden Legend by Jacobus de Voragine.



90. Petrus Christus, c. 1410–1473, Northern Renaissance, Flemish, *The Lamentation*, c. 1455, Oil on panel, 101 × 192 cm, Musées Royaux des Beaux-Arts, Brussels



91. Fra Filippo Lippi, c. 1406–1469, Early Renaissance, Florentine School, Italian, *Virgin with the Child and Scenes from the Life of St Anne*, c. 1452. Tempera on wooden panel, Tondo, dia. 135 cm, Palazzo Pitti, Florence

Oral tradition, later encouraged by art such as this, names Anna and Joachim as Mary's parents, but there is no scriptural basis for the notion. In this masterpiece, often called The Bartolini Tondo, three highlights in the life of Anna are presented. The background scenes are dedicated to the Virgin's mother, St Anne (or Anna), and include the first meeting of Anne and her husband-to-be Joachim, and a scene of the subsequent birth of Mary. In the foreground, is the Madonna with her child. Like Persephone, the Greek goddess of natural cycle, she is holding a pomegranate, a symbol of rebirth, fertility and abundance in nature. The infant Jesus is also holding the fruit, and with his raised right hand, he is bringing its seed toward his mouth. The pensive expression of Mary in many paintings of her with the child Jesus is often interpreted as reflecting her prophetic awareness of the future sufferings that will befall her only son. But in this case the Virgin might be recalling her mother's life. The surrounding scenes might be intended to show her recollection of her mother. The artist's mastery of detail as in the transparency of Mary's veil and her fine features were inspirations for the later masterpieces of his most famous pupil, Botticelli.

Fra Filippo Lippi

(1406 Florence – 1469 Spoleto)

A Carmelite monk, he lived in a monastery in Florence at the same time as Masolino and Masaccio were painting frescos in Florence. He was ordained a priest in Padua in 1434.

His works show the aesthetic interest of his time through sophisticated drawing and his ability to obtain transparent effects on opaque colours. After his death, his workshop members completed his unfinished frescos. Botticelli was one of his students, as was his son Filippino Lippi. The works of the two former Fra Lippi students link the Early and High Renaissance periods. Works include major fresco cycles for Santa Maria Novella in Florence and for Santa Maria sopra Minerva in Rome.



92. Andrea Mantegna, 1431–1506, Early Renaissance, Florentine School, Italian, *Death of the Virgin*, c. 1461, Oil on panel, 54 × 42 cm, Museo Nacional del Prado, Madrid



93. Alesso Baldovinetti, c. 1425–1499, Early Renaissance, Florentine School, Italian, *Annunciation*, c. 1447. Tempera on panel, 167 × 137 cm. Galleria degli Uffizi, Florence



94. Fra Filippo Lippi, c. 1406–1469, Early Renaissance, Florentine School, *Madonna with the Child and Two Angels*, 1465. Tempera on wood, 95 × 62 cm. Galleria degli Uffizi, Florence



95. Benozzo Gozzoli, 1420–1497, Early Renaissance, Florentine School, Italian, *The Procession of the Magi*, *Procession of the Youngest King (detail)*, 1459–63, Fresco, Palazzo Medici Riccardi, Florence



96. Rogier van der Weyden, 1399–1464, Northern Renaissance, Flemish, *Triptych: St. Columba Altarpiece (central panel)*, c. 1455. Tempera on wood, 138 × 153 cm, Alte Pinakothek, Munich



97. Cosimo di Domenico di Bonaventura Tura, c. 1431–1495, Early Renaissance, Ferrarese School, Italian, *The Spring*, c. 1455–1460, Oil with egg tempera, 116.2 × 71.1 cm, National Gallery, London

Favoured court artist of the Este family, Tura depicted a series of Muses for the commissioner's studiolo.



98. Carlo Crivelli, c. 1430/35–1495, Late Gothic Style, Venetian school, Italian, *Madonna of the Passion*, c. 1460. Tempera on panel, 71 × 48 cm, Museo di Castelvecchio, Verona

All of religious subjects, Crivelli's compositions remain within the late Gothic style and the constant use of a golden background is part of the painter's archaism. However, the depth given to the characters is a sign of modernity.

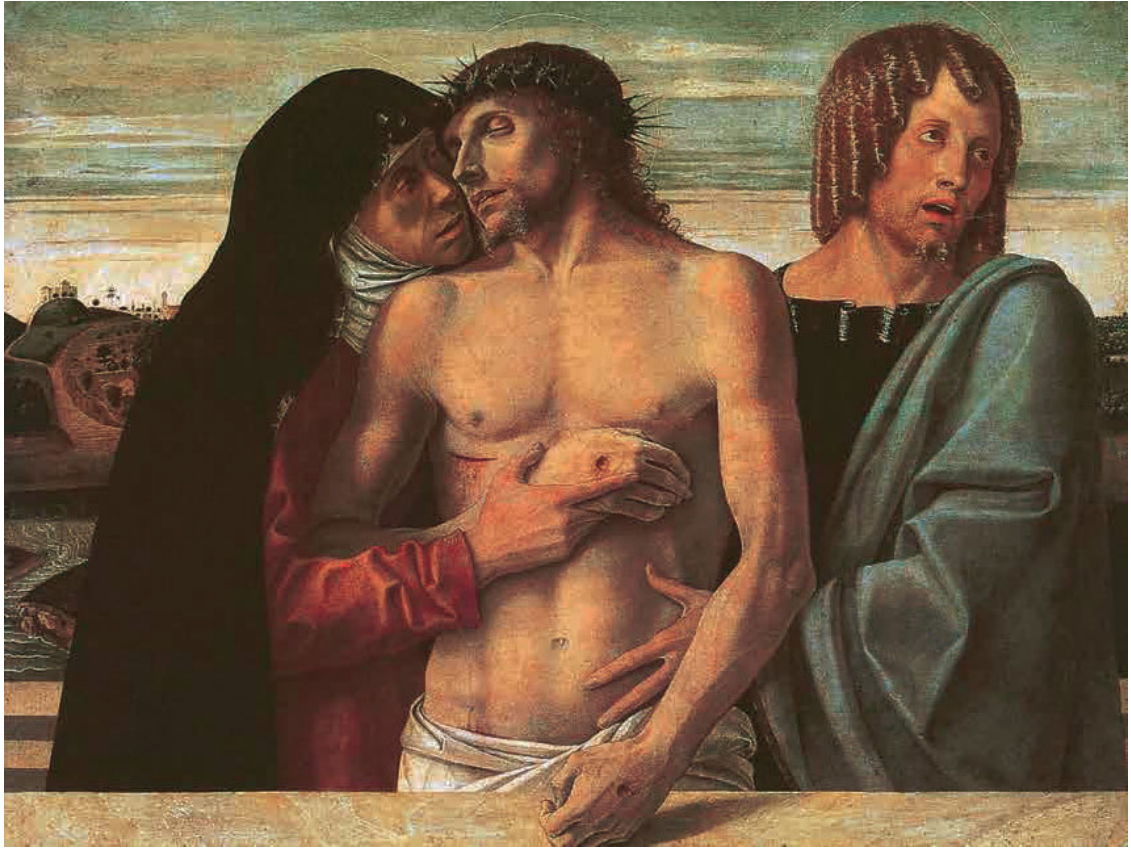


99. Alesso Baldovinetti, c. 1425–1499, Early Renaissance, Florentine School, Italian, *Madonna and Child*, c. 1460. Tempera on panel, 104 × 76 cm, Musée du Louvre, Paris

Alesso Baldovinetti was a Florentine painter as well as a mosaic- and stained-glass-maker. His paintings show the influence of Domenico Veneziano and Fra Angelico.

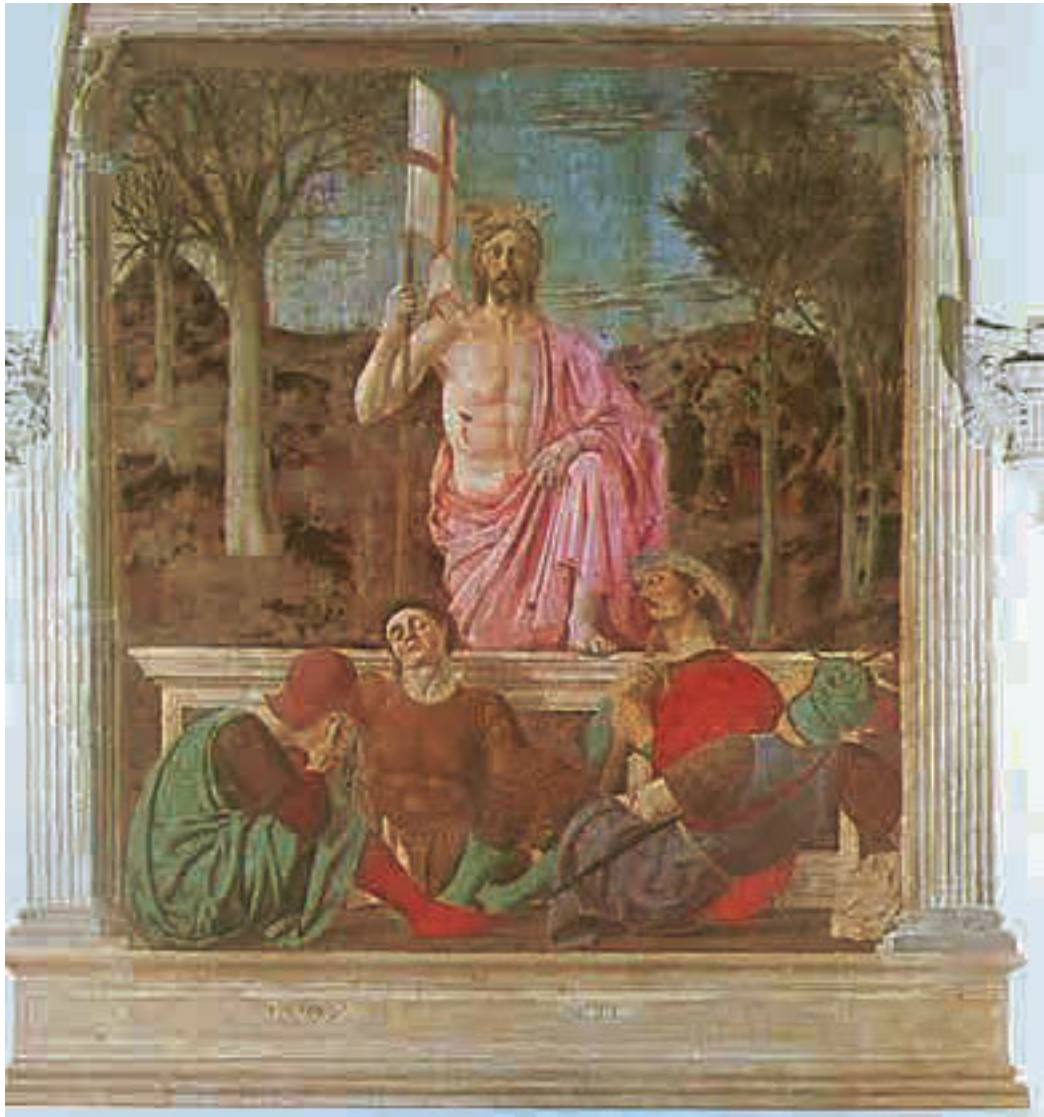


100. Piero della Francesca, c. 1416–1492, Early Renaissance, Italian, *Madonna of Senigallia*, 1460–75, Oil on panel, 61 × 53 cm, Palazzo Ducale, Urbino



101. Giovanni Bellini, c. 1430–1516, Early Renaissance, Venetian School, Italian, *Dead Christ Supported by the Madonna and St John (Pietà)*, c. 1460, Oil on panel, 60 × 107 cm, Pinacoteca di Brera, Milan

Bellini knows the Florentine pictorial researches (a lot of Florentine artists travelled to Venice at the time) and he introduced oil painting in Venice. Traditionally, the Virgin was holding the dead Christ on her knees. In this painting Bellini proposes a new iconography and a new-size landscape format. In the foreground, a stone pedestal evokes the tomb of Christ. The search for volume and geometry is characteristic of the artist's work.



102. Piero della Francesca, c. 1416–1492, Early Renaissance, Italian, *Resurrection*, 1463, Mural in fresco and tempera, 225 × 200 cm, Museo Civico, Sansepolcro



103. Andrea Mantegna, 1431–1506, Early Renaissance, Florentine School, Italian, *The Agony in the Garden*, c. 1460, Egg tempera on wood, 62.9 × 80 cm, National Gallery, London
Mantegna took his inspiration from the drawing of his brother-in-law, Jacopo Bellini, in this painting.

Andrea Mantegna
(1431 Isola di Carturo – 1506 Mantova)

Mantegna; humanist, geometrist, archaeologist, of great scholastic and imaginative intelligence, dominated the whole of northern Italy by virtue of his imperious personality. Aiming at optical illusion, he mastered perspective. He trained in painting at the Padua School where Donatello and Paolo Uccello had previously attended. Even at a young age commissions for Andrea's work flooded in, for example the frescos of the Ovetari Chapel of Padua.

In a short space of time Mantegna found his niche as a modernist due to his highly original ideas and the use of perspective in his works. His marriage with Nicolosia Bellini, the sister of Giovanni, paved the way for his *entree* into Venice.

Mantegna reached an artistic maturity with his *Pala San Zeno*. He remained in Mantova and became the artist for one of the most prestigious courts in Italy – the Court of Gonzaga. Classical art was born.

Despite his links with Bellini and Leonardo da Vinci, Mantegna refused to adopt their innovative use of colour or leave behind his own technique of engraving.



104. Enguerrand Quarton, active 1444–1466, Early Renaissance, Provence School, French, *Pietà of Villeneuve-les-Avignon*, c. 1460, Oil on panel, 160 × 218 cm, Musée du Louvre, Paris

Masterpiece of the art from Provence, this painting, with its gilded background, still betrays the influence of Byzantine art. On the left, the donor is portrayed. He is represented as an intercessor between the divine group and the viewer.



105. Domenico Veneziano, 1410–1461, Early Renaissance, Florentine School, Italian, *Portrait of a Young Woman*, c. 1465, Oil on panel, 51 × 35 cm, Gemäldegalerie, Alte Meister, Berlin



106. Dirk Bouts, c. 1410–1475, Northern Renaissance, Flemish, *The Last Supper*, c. 1467, Oil on panel, Altarpiece, 180 × 150 cm, Collégiale Saint-Pierre, Louvain

A major work by Bouts, The Last Supper was commissioned by the Confraternity of the Holy Sacrament in Louvain. The painter received the mission to conform to the advice of two theologians in the depiction of the scene. This is the first time that the consecration of bread is the moment chosen in the Last Supper's representation, rather than the prediction of the betrayal.



107. Andrea Mantegna, 1431–1506, Early Renaissance, Florentine School, Italian, *Portrait of Carlo de' Medici*, 1467, Oil on panel, 40.6 × 29.5 cm. Galleria degli Uffizi, Florence



108. Hans Pleydenwurff, 1420–1472, Northern Renaissance, German, *Crucifixion of the Hof Altarpiece*, c. 1465, Mixed technique on pine panel, 177 × 112 cm, Alte Pinakothek, Munich

In the Crucifixion Hans Pleydenwurff used motifs from a Deposition from Rogier van der Weyden's circle (Alte Pinakothek, Munich). Flemish painting also influenced the painter in the use of warm and rich colours.



109. Andrea Mantegna, 1431–1506, Early Renaissance, Florentine School, Italian, Camera Picta, Ducal Palace, 1465–1474, Fresco, Palazzo Ducale, Mantova

Mantegna's originality comes to the forefront obviously in the central part of the ceiling, which breaks from the seriousness and formality of the rest of the room. It is perhaps Mantegna's most delightful and creative invention: the centre of the vault seems to open up, the first painting of the Renaissance to apply the notion of illusionism not just to an easel picture or wall but to a ceiling as well. This view upwards completes the trompe-l'œil vision Mantegna created in the Camera Picta, which is the first illusionistic room of the Renaissance; the ideal of the flat picture

space as an extension of the real world is here given a spectacular expression, as a viewer in the middle of the room can see clouds overhead, fictive curtained walls, and classical architectural framework.



110. Piero della Francesca, c. 1416–1492, Early Renaissance, Italian, *Nativity*, 1470–75, Oil on panel, 124.4 × 122.6 cm, National Gallery, London



111. Dirk Bouts, c. 1415–1475, Northern Renaissance, Flemish, *The Ordeal by Fire*, 1470–1475, Oil on panel, Musées Royaux des Beaux-Arts, Brussels

Characteristic of the revival of a Gothic tendency in the fifteenth-century bourgeoisie, this painting, belonging to the genre of justice scenes, emphasises the figures' verticality and their lack of volume.



112. Francesco Botticini, c. 1446–1498, Early Renaissance, Florentine School, Italian, *Tobias and the Three Archangels*, c. 1470. Tempera on panel, 135 × 154 cm. Galleria degli Uffizi, Florence



113. Francesco del Cossa, 1436–1477, Early Renaissance, Ferrarese School, Italian, *The Triumph of Minerva: March, from the Room of the Months*, 1467–70, Fresco, Palazzo Schifanoia, Ferrara



114. Michael Pacher, c. 1430–1498, Northern Renaissance, Austrian, *St Wolfgang Altarpiece: Resurrection of Lazarus*, 1471–1481. Tempera on wood, 175 × 130 cm, Parish Church, St. Wolfgang



115. Andrea del Verrocchio, c. 1435–1488, Early Renaissance, Florentine School, Italian, *The Baptism of Christ*, c. 1470, Oil on panel, 177 × 151 cm. Galleria degli Uffizi, Florence



116. Hugo van der Goes, c. 1440–1482, Northern Renaissance, Flemish, *Diptych: The Fall of Man and the Lamentation (left panel)*, c. 1470–1475. Tempera on wood, 32.3 × 21.9 cm, Kunsthistorisches Museum, Vienna

Contemporary of Piero della Francesca, van der Goes is resolute to depict reality while using refined colours. His painting is more and more illusionist here and betrays the artist's like for details and depiction of light.



117. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Early Renaissance, Florentine School, Italian, *Adoration of the Kings*, c. 1470–1475. Tempera on poplar, Tondo, dia. 130.8 cm, National Gallery, London

This painting, in which the artist also depicted himself, shows the Magi but in reality it is the Medici family, his patrons and rulers of Florence. The Magi kneeling in front of Jesus Christ represents Cosimo the Elder, the founder of the dynasty. Cosimo's son Piero can be seen from the back in red in the centre and Lorenzo the Magnificent is the young man on his right, wearing a black and red mantle.



118. Hans Memling, 1433–1494, Northern Renaissance, Flemish, *Last Judgment Triptych*, 1467–1471, Oil on oak panel, 222 × 160 cm, Muzeum Pomorskie, Danzig

This triptych takes its inspiration from van der Weyden's Beaune Altarpiece. A semi-circular line of bodies runs through the three panels, figuring on one side the 'Reception of the Righteous into Heaven' and the 'Casting of the Damned into Hell' on the opposite side.

Hans Memling
(1433 Seligenstadt, Germany – 1494 Bruges)

Little is known of Memling's life. It is surmised that he was a German by descent but the definite fact of his life is that he painted at Bruges, sharing with the van Eycks, who had also worked in that city, the honour of being the leading artists of the so-called 'School of Bruges'. He carried on their method of painting, and added to it a quality of gentle sentiment. In his case, as in theirs, Flemish art, founded upon local conditions and embodying purely local ideals, reached its fullest expression.



119. Piero della Francesca, c. 1416–1492, Early Renaissance, Italian, *Diptych: Portrait of Duke Federico da Montefeltro and Battista Sforza* (left panel), c. 1465, Oil and tempera on panel, 47 × 33 cm. Galleria degli Uffizi, Florence



120. Piero della Francesca, c. 1416–1492, Early Renaissance, Italian, *Diptych: Portrait of Duke Federico da Montefeltro and Battista Sforza* (right panel), c. 1465, Oil and tempera on panel, 47 × 33 cm. Galleria degli Uffizi, Florence

As it was painted from the funeral mask of the chief warrior Montefeltro, the face of the sitter remains hieratic. The profile portrait takes its inspiration from the ancient medals and testifies to a certain will to preserve conventional aspects: Federico is blind in one eye and this representation

enables not to offend. Nevertheless, he is depicted with great realism (bent nose and wart are shown). The elegance of the portrait rejoins the precepts of Alberti (enounced in De Pictura). The recent discovering of oil painting enables more realism and subtlety, especially in the illusionism one can see in the background landscape.



121. Leonardo da Vinci, 1452–1519, Early Renaissance, Florentine School, Italian, *The Annunciation*, c. 1472, Oil and Tempera on panel, 98 × 217 cm. Galleria degli Uffizi, Florence

Leonardo da Vinci's The Annunciation, is one of the most popular versions of this subject. The angel, carrying white lilies, kneels to the Madonna, who is seated next to a building and has raised her left hand in a gesture of surprise. They both represent the ideal beauty and exuberance of youth. The Virgin's right hand is resting on the page of a book, symbolic of her knowledge as Mary-Sophia, the personification both of Wisdom and of the Logos, the Word of God. Below her hand, the shell that adorns the furniture represents the connection between Mary and the ancient Roman goddess of love, Venus.



122. Martin Schongauer, 1450–1491, Northern Renaissance, German, *Madonna at the Rose Bush*, 1473, Oil on panel, 200 × 115 cm, Eglise Saint-Martin, Colmar

Schongauer, painter from Alsace, is linked to the circle of painters influenced by Flemish and Burgundy artists. Executed for the Church of Saint Martin in Colmar, this painting displays one of the most beautiful illustrations of the Virgin in German art.



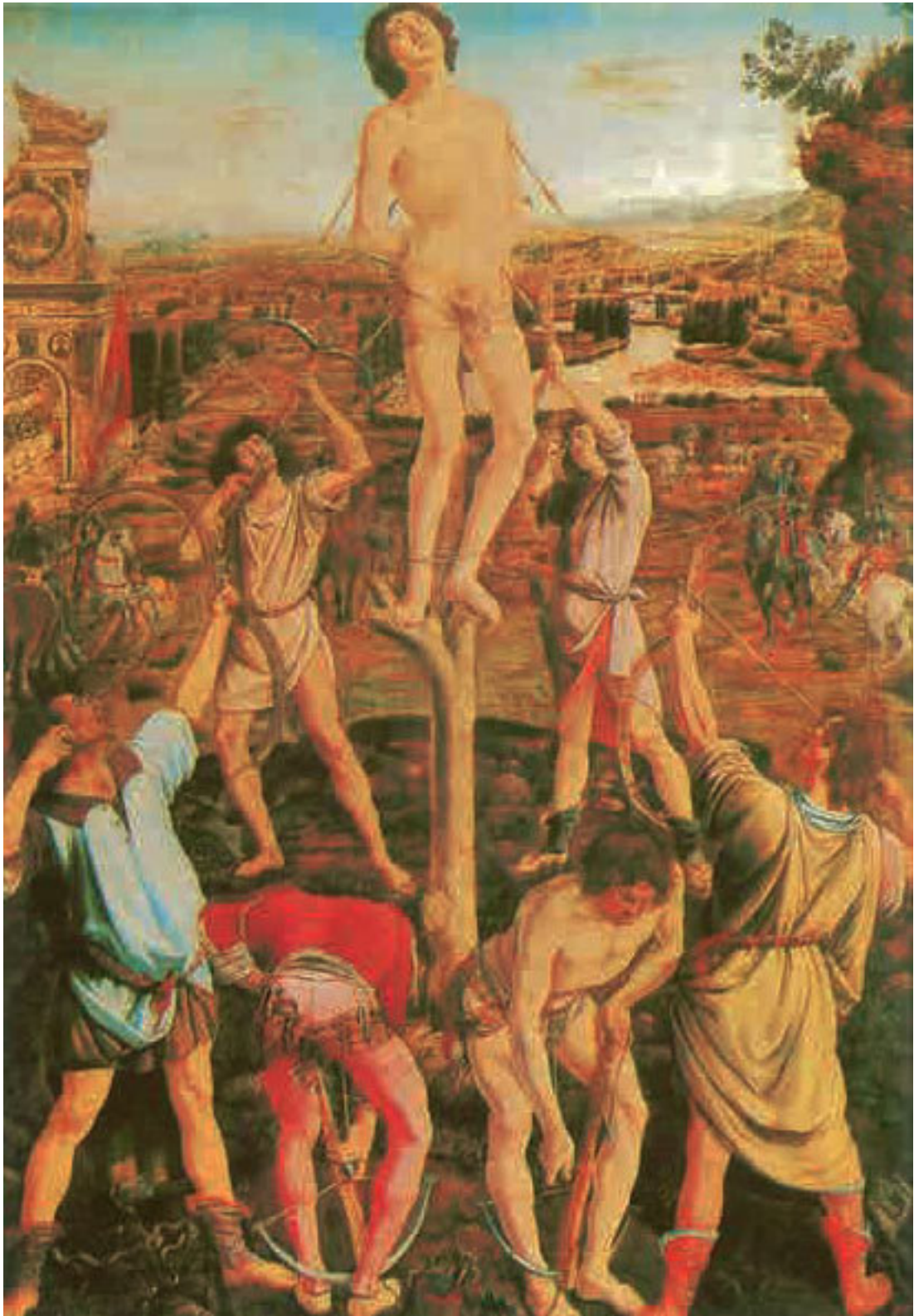
123. Antonello da Messina, 1430–1479, Early Renaissance, Southern Italian School, Italian, *Virgin Annunciate*, 1475, Oil on panel, 45 × 35 cm, Museo Nazionale, Palermo

The half-length representation of Mary and the absence of the Archangel Gabriel make an exceptional iconography out of this painting of the Annunciation.



124. Antonello da Messina, 1430–1479, Early Renaissance, Southern Italian School, Italian, *Portrait of a Man (Le Condottiere)*, 1475, Oil on panel, 36 × 30 cm, Musée du Louvre, Paris

This three-quarters view portrait on a dark background moves away from the profiles from the Early Renaissance. The face of the man is deeply individualised and betrays the influence of Flemish painters such as van Eyck or Campin.



125. Antonio del Pollaiuolo, 1432–1498, Renaissance, Florentine School, Italian, *Martyrdom of Saint Sebastian*, 1475, Oil on poplar, 291.5 × 202.6 cm, National Gallery, London

The pyramidal composition and the attention paid to the quality of the drawing are characteristic of the Florentine researches at the time.

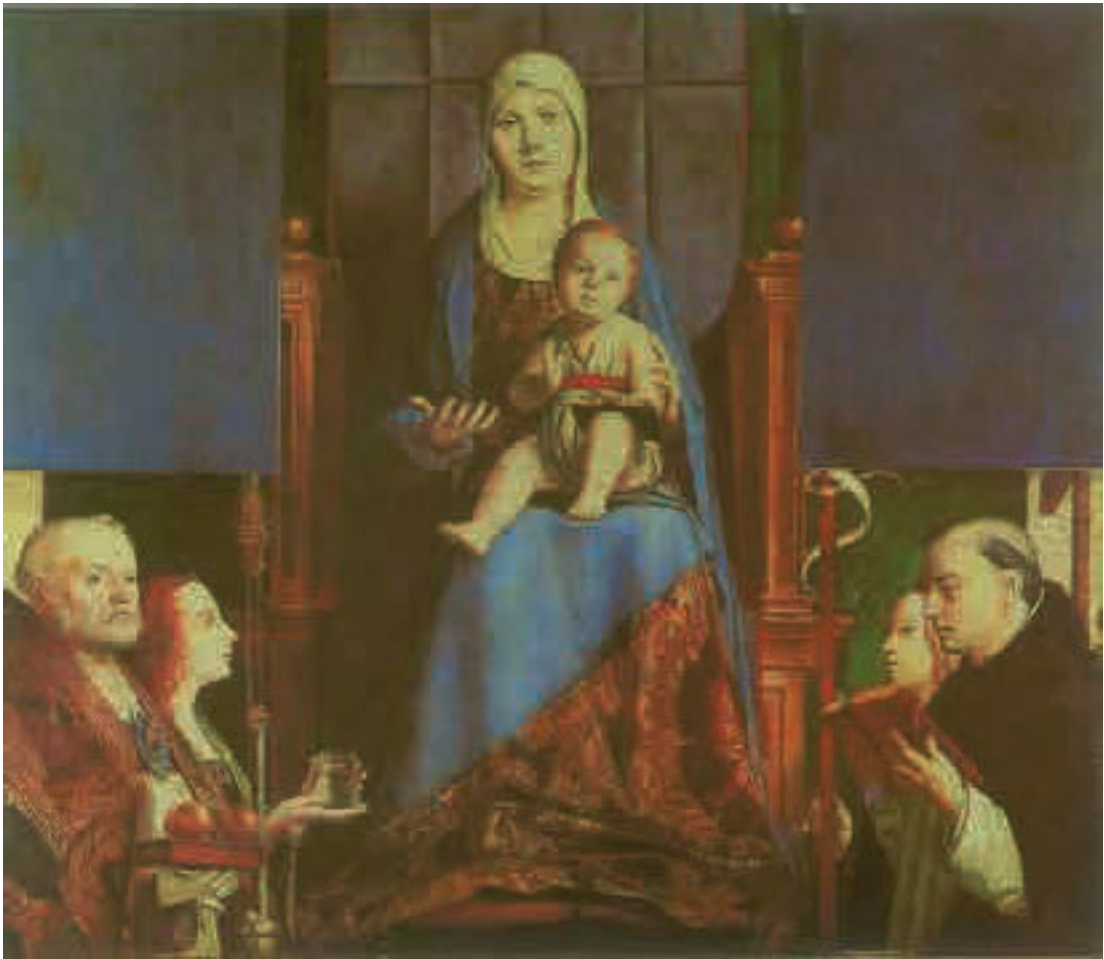
Antonello da Messina
(1430–1479 Messina)

If little is known about his life, the name of Antonello da Messina corresponds to the arrival of a new technique in Italian painting; oils. He used them especially in his portraits where they were very popular in his day, such as *Portrait of a Man* (1475).

Now, if this appears to be not exactly true, still his work influenced Venetian painters. His work was a combination of Flemish technique and realism with typically Italian modelling of forms and clarity of spatial arrangement. Also, his practice of building form with colour, rather than line and shade, greatly influenced the subsequent development of Venetian painting.



126. Leonardo da Vinci, 1452–1519, Early Renaissance, Florentine School, Italian, *Madonna with a Flower (Madonna Benois)*, 1478, Oil on canvas, 49.5 × 33 cm, The State Hermitage Museum, St Petersburg.



127. Antonello da Messina, 1430–1479, Early Renaissance, Southern Italian School, Italian, *San Cassiano Altar*, 1475–1476, Oil on panel, 115 × 65 cm (central panel); 56 × 35 cm (left panel); 56.8 × 35.6 cm (right panel), Kunsthistorisches Museum, Vienna

This painting was a model for painters such as Bellini, with his San Giobbe Altarpiece or Giorgione, the painter of the Castelfranco altar.



128. Nicolas Froment, 1430–1485, Early Renaissance, French, *The Burning Bush*, c. 1475. Tempera on panel, 410 × 305 cm, Cathédrale St Sauveur, Aix-en-Provence

Central panel of Froment's triptych commissioned by King René of Provence, this is the most important work of the Provençal artist. The kneeling figures on the wing portray the donor and his wife.



129. Martin Schongauer, 1450–1491, Northern Renaissance, German, *The Holy Family*, 1475–1480, Oil on panel, 26 × 17 cm, Kunsthistorisches Museum, Vienna



130. Hans Memling, 1433–1494, Northern Renaissance, Flemish, *Madonna Enthroned with Child and Two Angels*, late 15th c., Oil on panel, 57 × 42 cm, Galleria degli Uffizi, Florence

Hans Memling painted his Madonna Enthroned with Child and Two Angels during the second half of the fifteenth century. The Virgin and her child are seated on a throne amid lavish surroundings. Golden rays emanate from the Queen of Heaven's head, and the two musical angels are eager to entertain her son. Above, an arch is adorned with cherubim who carry beautiful garlands of fruit and flowers, an allusion to abundance in nature, a gift which Mary, like female deities of the past, was believed to bestow on her followers.



131. Hugo van der Goes, c. 1440–1482, Northern Renaissance, Flemish, *Adoration of the Shepherds*. (Central panel of the *Portinari Altarpiece*), 1476–1478, Oil on wood, 250 × 310 cm, Galleria degli Uffizi, Florence

This big triptych, commissioned by the Florentine merchant, Tommaso Portinari, for the Church of S. Egidio in Florence, is van der Goes's masterpiece. It shows a great emotional intensity, rarely gained by other artists. The Child is isolated, in the core of a devotional circle as the Virgin meditates on his destiny. The sudden irruption of the shepherds contrasts with the solemnity of the other characters.



132. Antonello da Messina, 1430–1479, Early Renaissance, Southern Italian School, Italian, *St Sebastian*, c. 1476, panel transposed on canvas, 171 × 85 cm, Gemäldegalerie Alte Meister, Dresden

Antonello da Messina had a fundamental influence on Venetian painting (especially on Bellini) because of his knowledge of oil painting (that he learnt from the Flemish artists). He also used a lot of this knowledge for his portraits. This painting was a pendant to St. Christopher. The perspective has a very low vanishing point and the frame is narrowed so that the saint is monumentalised.



133. Hans Memling, 1433–1494, Northern Renaissance, Flemish, *Portrait of a Man at Prayer before a Landscape*, c. 1480, Oil on panel, 30 × 22 cm, Mauritshuis, The Hague

Memling's portraits show a lot of attention paid to the position of the head and hands. The man's devotion is made obvious here in the representation of his hands in prayer and the church in the distance. The tightly framed composition gives a strong sensation of intimacy to this portrait.



134. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Early Renaissance, Florentine School, Italian, *Primavera*, c. 1478. Tempera on panel, 203 × 314 cm. Galleria degli Uffizi, Florence

The painting, sometimes called Primavera, but now and again also Realm of Venus, is Botticelli's most celebrated masterpiece. This work is one in a series of paintings depicting heathen myths and legends in the form of antique gods and heroes. Just as convincingly and naively, and with the same enthusiasm, Botticelli makes the beauty of the naked human body his task. In the large presentation of Primavera he does indeed describe an antique subject, stipulated by his clients and advisers, but he penetrates it with his mind, his imagination and his artistic sense. The composition is built up in nine, almost life-size figures in the foreground of an orange grove. The individual figures are borrowed from Poliziano's poem about the great tournament in the spring of 1475, the Giostra, in which Giuliano was declared the winner. The artistic appearance of Primavera which, apart from the dull old layer of varnish, is well preserved, deviates from most of Botticelli's paintings in so far as that the local colours are rather secondary. This is how the artist tried to bring out the full beauty of the figures' bodies, which, apart from Venus and Primavera, are more or less naked. He enhances this with the deep green background, covered with flowers and fruit. There, where local colours occur to a greater extent as, for example, in the short red robe of Mercury, the pale blue decoration of the god of wind or the blue dress and red cloak of Venus in the middle, the colours have been strongly tinted with gold ornaments and glaze.

Sandro Botticelli (Alessandro di Mariano Filipepi)
(1445–1510 Florence)

He was the son of a citizen in comfortable circumstances, and had been, in Vasari's words, "instructed in all such things as children are usually taught before they choose a calling." However, he refused to give his attention to reading, writing and accounts, continues Vasari, so that his father, despairing of his ever becoming a scholar, apprenticed him to the goldsmith Botticello: whence came the name by which the world remembers him. However, Sandro, a stubborn-featured youth with large, quietly searching eyes and a shock of yellow hair – he has left a portrait of himself on the right-hand side of his picture of *the Adoration of the Magi* – would also become a painter, and to that end was placed with the Carmelite monk Fra Filippo Lippi. But he was a realist, as the artists of his day had become, satisfied with the joy and skill of painting, and with the study of the beauty and character of the human subject instead of religious themes. Botticelli made rapid progress, loved his master, and later on extended his love to his master's son, Filippino Lippi, and taught him to paint, but the master's realism scarcely touched Lippi, for Botticelli was a dreamer and a poet.

Botticelli is a painter not of facts, but of ideas, and his pictures are not so much a representation of certain objects as a pattern of forms. Nor is his colouring rich and lifelike; it is subordinated to form, and often rather a tinting than actual colour. In fact, he was interested in the abstract possibilities of his art rather than in the concrete. For example, his compositions, as has just been said, are a pattern of forms; his figures do not actually occupy well-defined places in a well-defined area of space; they do not attract us by their suggestion of bulk, but as shapes of form, suggesting rather a flat pattern of decoration. Accordingly, the lines which enclose the figures are chosen with the primary intention of being decorative.

It has been said that Botticelli, "though one of the worst anatomists, was one of the greatest draughtsmen of the Renaissance." As an example of false anatomy we may notice the impossible way in which the Madonna's head is attached to the neck, and other instances of faulty articulation and incorrect form of limbs may be found in Botticelli's pictures. Yet he is recognised as one of the greatest draughtsmen: he gave to 'line' not only intrinsic beauty, but also significance. In mathematical language, he resolved the movement of the figure into its factors, its simplest forms of expression, and then combined these various forms into a pattern which, by its rhythmical and harmonious lines, produces an effect upon our imagination, corresponding to the sentiments of grave and tender poetry that filled the artist himself.

This power of making every line count in both significance and beauty distinguishes the great master-draughtsmen from the vast majority of artists who used line mainly as a necessary means of representing concrete objects.



135. Michael Pacher, c. 1430–1498, Northern Renaissance, Austrian, *Altarpiece of the Early Church Fathers*, c. 1480, Oil on panel, 216 × 380 cm, Alte Pinakothek, Munich

Gothic in the canopies, the characters' poses and the contorted hands, the altar of the Austrian painter is also strongly influenced by Italian art in the use of perspective, low viewpoint and figures close to the picture plane recalling Mantegna's works.



136. Ercole de'Roberti, 1450–1496, Early Renaissance, Ferrarese School, Italian, *Madonna with Child and Saints*, 1480, Oil on panel, 323 × 240 cm, Pinacoteca di Brera, Milan

Ercole de'Roberti inherited the tradition of Tura and Cossa with their precise line and metallic colours against elaborately fanciful ornamentation. But he developed a very personal and expressive style in his works. In this Altarpiece, which is his first documented work, his style is independent although it shows the influence of his Ferrarese antecedents. The Altarpiece reveals a familiarity with Venetian art and the work of Giovanni Bellini and Antonello da Messina in particular.



137. Leonardo da Vinci, 1452–1519, Early Renaissance, Florentine School, Italian, *Adoration of the Magi*, c. 1481. Tempera, oil, varnish and white lead on panel, 246 × 243 cm, Galleria degli Uffizi, Florence

The Adoration of the Magi is an unrivalled work exclusively in brown cameos. The drawing matters less than its special organisation. The central characters (the Virgin and the Magi) draw a pyramidal shape. This kind of shape is unifying the composition and will influence Raphael. Taking his inspiration in the traditional representation of the Magi, Leonardo proposes a new iconography: all the characters are depicted in action; each of them is individualised by a particular facial expression or movement. The central position of the Virgin and Child is enhanced by the gyratory movement surrounding them.



138. Pietro Perugino, 1450–1523, High Renaissance, Florentine School, Italian, *Christ giving the Keys to St. Peter*, 1481–1482, Oil on wood, Vatican Museums, Rome

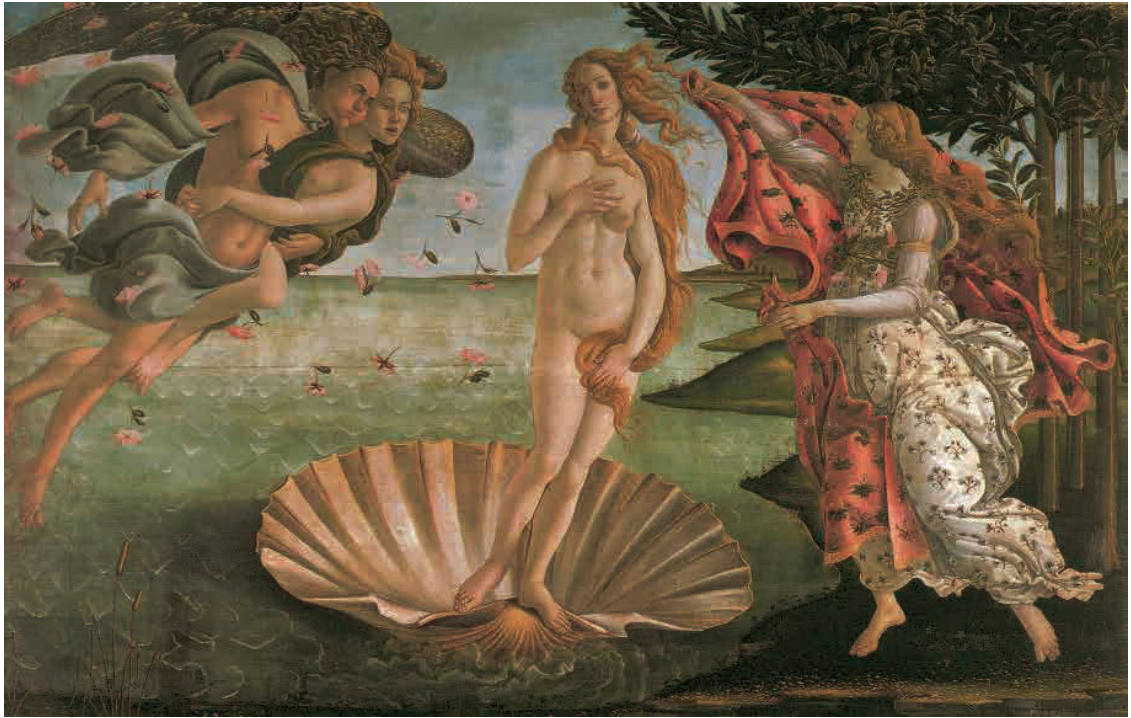
The fresco is from the cycle of the life of Christ in the Sistine Chapel. The principal group, showing Christ handing the keys to the kneeling St Peter, is surrounded by the other Apostles. The Christ giving the Keys to St. Peter shows the search for a classical rhythm. The artist begins to emancipate from the teaching of Piero della Francesca realising a frieze of characters placed on different grounds.

Pietro Perugino

(145 °Citta della Pieve – 1523 Perugia)

Perugino's art, like Fra Angelico's, had its roots in the old Byzantine tradition of painting. The latter had departed further and further from any representation of the human form, until it became merely a symbol of religious ideas. Perugino, working under the influence of his time, restored body and substance to the figures, but still made them, as of old, primarily the symbols of an ideal. It was not until the seventeenth century that artists began to paint landscape for its own sake.

However, the union of landscape and figures counts very much for Perugino, because one of the secrets of composition is the balancing of what artists call the full and empty spaces. A composition crowded with figures is apt to produce a sensation of stuffiness and fatigue; whereas the combination of a few figures with ample open spaces gives one a sense of exhilaration and repose. It is in the degree to which an artist stimulates our imagination through our physical experiences that he seizes and holds our interest. When Perugino left Perugia to complete his education in Florence he was a fellow-pupil of Leonardo da Vinci in the sculptor's *bottega*. If he gained from the master something of the calm of sculpture, he certainly gained nothing of its force. It is as the painter of sentiment that he excelled; though this beautiful quality is confined mainly to his earlier works. For with popularity he became avaricious, turning out repetitions of his favourite themes until they became more and more affected in sentiment.



139. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Early Renaissance, Florentine School, Italian, *The Birth of Venus*, c. 1482. Tempera on canvas, 173 × 279 cm. Galleria degli Uffizi, Florence

The title announces the influence here of the Roman classics, as it selects the Roman name, rather than the Greek name for the goddess of love – Aphrodite. The geometric centre of the work is the gesture of modesty near the left hand of Venus, the central figure, although the triangular arrangement of the overall work leads our eye to accept her upper torso as central. Her long tresses and flowing garments throughout make the overall geometric arrangement soft and dynamic. The sides of an equilateral triangle are formed by the bodies of the figures on either side of Venus; the base of the triangle extends beyond the sides of the work, making the painting seem larger than it is (Piet Mondrian will exploit that technique in a minimalist way centuries later). The mature goddess has just been born from the sea, blown ashore by Zephyr (The West Wind), and his abducted nymph Chloris. The stylised waves of the sea bring the shell-boat forward and counter-clockwise to The Hour waiting on the shore. The sea has somehow already provided a ribbon for her hair. Her introspective expression is typical of the central figures in the painter's work (See Portrait of a Man (1417)). The Hour, symbolising Spring and rebirth, begins to clothe the naked, new-born goddess with an elegant, high fashion robe covered in flowers, similar to her own gown on which there are corn flowers. Several spring flowers are sprinkled throughout the scene: orange blossoms in the upper right; evergreen myrtle around The Hour's neck and waist; a single blue anemone between The Hour's feet; over two dozen pink roses accompany Zephyr and Chloris. Cattails in the lower left balance the strong verticals of the orange trees. Each of the figures is outlined in thin black lines, characteristic of the artist. Sometimes the artist doesn't follow his outline, but doesn't cover it up either; as we see along the right arm of Venus, the outline has become visible over the years.



140. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Early Renaissance, Florentine School, Italian, *Madonna of the Magnificat*, c. 1483. Tempera on wood, Tondo, dia. 118 cm. Galleria degli Uffizi, Florence

The paintings of the Virgin by Botticelli dated between 1481 and 1485 may embody the purest essence of the physical ideal, in relation to both the Madonna and the baby Jesus, developed during the Renaissance. At the same time, a deep sense of spirituality pervades the scene, Madonna and Child with Angels, also known as the Madonna of the Magnificat. Mary is represented seated, her child on her lap. The angels hold an elaborate crown above her head, reminding the viewer that she is the Queen of Heaven, while mother and child gaze in rapture at each other. The child has his hand on the page of a book, pointing at the word “Magnificat”, a reference to Mary’s consent to bear him, and her declaration to the archangel of the Annunciation that “my soul magnifies the Lord” (in Latin, “Magnificat anima mea Dominum”).



141. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Early Renaissance, Florentine School, Italian, *Pallas and the Centaure*, c. 1482. Tempera on canvas, 205 × 147.5 cm. Galleria degli Uffizi, Florence



142. Andrea Mantegna, 1431–1506, Early Renaissance, Florentine School, Italian, *Madonna and Child (Madonna of the Caves)*, 1485, Oil on panel, 29 × 21.5 cm, Galleria degli Uffizi, Florence



143. Francesco Botticini, c. 1446–1498, Early Renaissance, Florentine School, Italian, *Adoration of the Christ Child*, c. 1485. Tempera on panel, Tondo, dia. 123 cm. Galleria degli Uffizi, Florence



144. Carlo Crivelli, 1430–1495, Early Renaissance, Venetian School, Italian, *Annunciation with St Endimius*, 1486, Oil on canvas transferred to wood, 207 × 147 cm, National Gallery, London



145. Domenico Ghirlandaio, 1449–1494, Early Renaissance, Florentine School, Italian, *Adoration of the Magi*, 1488. Tempera on panel, Tondo, dia. 171 cm. Galleria degli Uffizi, Florence
This pyramidal composition with Mary at the top was influenced by Leonardo's uncompleted Adoration of the Magi (1481, Uffizi)



146. Piero di Cosimo, 1462–1521, Early Renaissance, Florentine School, Italian, *Portrait of Simonetta Vespucci*, c. 1485, Oil on panel, 57 × 42 cm, Musée Condé, Chantilly

Here is one of the artist's finest portraits. Simonetta Vespucci is depicted as Cleopatra with the asp around her neck. The snake, also being a symbol of immortality, reinforces the strange atmosphere of this work.



147. Fra Filippo Lippi, c. 1406–1469, Early Renaissance, Florentine School, Italian, *Madonna and the Child Enthroned with Saint John the Baptist, Victor, Bernard and Zenobius* (*Altarpiece of the Otto di Pratica*), 1486. Tempera on panel, 355 × 255 cm, Galleria degli Uffizi, Florence



148. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Early Renaissance, Florentine School, Italian, *The Coronation of the Virgin*, c. 1490. Tempera on panel, 378 × 258 cm. Galleria degli Uffizi, Florence



149. Domenico Ghirlandaio, 1449–1494, Early Renaissance, Florentine School, Italian, *An Old Man with his Grandson*, 1488. Tempera on panel, 62 × 46 cm, Musée du Louvre, Paris

This is the first time that a character is portrayed with such realism showing clearly disfiguring details. This portrait conveys the deep affection between the man and the boy. The motif of the open window on a landscape in the background was borrowed from the Flemish Renaissance and brought to Italy in the mid-fifteenth century by artists such as Filippo Lippi.



150. Andrea Mantegna, 1431–1506, Early Renaissance, Florentine School, Italian, *The Lamentation over the Dead Christ*, c. 1490. Tempera on canvas, 68 × 81 cm, Pinacoteca di Brera, Milan

A nearly monochromatic vision of Jesus mourned by three figures was in Mantegna's collection at the time of his death; this Dead Christ includes Saint John, Mary, and Mary Magdalene. His inventory of 1506 referred to a work fitting this description, presumably the very same picture, and it ended up in Gonzaga collections later in the century. This is a searing image of Christ laid out on his funeral slab, an intense vision of Christ's suffering and death. The wounds in his hands are like torn paper, as is the spear gash in his side. Mantegna has played with the rules of perspective here, making the head large; it should be much smaller than the feet because the figure is strongly foreshortened. To make the work in proper perspective would have made the face of Christ too small to elicit strong empathy from the viewer. The monochromatic, golden-brown colouring helps to move this painting to another realm of passion and religious fervour. The viewers would sympathise with the sorrowful Mary, John, and Mary Magdalene who appear in truncated form on the left, pouring out their grief in open mourning.



151. Pietro Perugino, 1450–1523, High Renaissance, Florentine School, Italian, *St Sebastian*, c. 1490–1500, Oil on wood, 176 × 116 cm, Musée du Louvre, Paris



152. Leonardo da Vinci, 1452–1519, Renaissance, Florentine School, Italian, *The Last Supper*, 1495–1498, Oil and tempera on stone, 460 × 880 cm, Convent of Santa Maria delle Grazie, Refectory, Milan

The perfection of grouping achieved in The Last Supper would of itself be sufficient to mark an epoch in the annals of painting. Its ease and rhythm are sublime. The figures, placed on two planes in perspective, are further arranged in groups of three, with the exception of Christ, who, isolated in the centre, dominates the action. If we turn to expression and gesture, we must again do homage to the master's extraordinary perception of dramatic effect. The Saviour has just uttered the fateful words: "One of you shall betray me," with sublime resignation. In a moment, as by an electric shock, he has excited the most diverse emotions among the disciples, according to the character of each. Sadly, Leonardo painted in oil and tempera on a dry wall, such a defective process that three-quarters of the work may be said to have been destroyed by the middle of the sixteenth century. The skill and the knowledge necessary in order not to destroy their balance, to vary the lines without detracting from their harmony, and finally to connect the various groups, were so tremendous that neither reasoning nor calculation could have solved a problem so intricate; but for a sort of divine inspiration, the most gifted artist would have failed.



153. Lorenzo di Credi, c.1458–1537, High Renaissance, Florentine School, Italian, *Venus*, c. 1493, Oil on canvas, 151 × 69 cm. Galleria degli Uffizi, Florence



154. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Early Renaissance, Florentine School, Italian, *Lamentation over the Dead Christ with Saints*, c. 1490. Tempera on panel, 140 × 207 cm, Alte Pinakothek, Munich



155. Giovanni Bellini, c. 1430–1516, Early Renaissance, Venetian School, Italian, *Sacred Allegory*, c. 1490, Oil on panel, 73 × 119 cm, Galleria degli Uffizi, Florence



156. Hieronymus Bosch, c.1450–1516, Northern Renaissance, Dutch, *The Ship of Fools*, after 1491, Oil on panel, 58 × 33 cm, Musée du Louvre, Paris

Hieronymus Bosch

(c.1450–1516 's-Hertogenbosch)

Born in the middle of the century, Bosch experienced the drama of the highly charged Renaissance and its wars of religion. Medieval traditions and values were crumbling, paving the way to thrust humankind into a new universe where faith lost some of its power and much of its magic. His favourite allegories were hell, heaven and lust. He believed that everyone had to choose between one of two options: heaven or hell. Bosch brilliantly exploited the symbolism of a wide range of fruit and plants to lend sexual overtones to his themes.



157. Vittore Carpaccio, c.1465-c.1525, High Renaissance, Venetian School, Italian, *The Dream of St Ursula*, 1495. Tempera on canvas, 274 × 267 cm. Galleria dell'Accademia, Venice

Vittore Carpaccio

(c. 1465 Venice – c. 1525 Capodistria)

Carpaccio was a Venetian painter strongly influenced by Gentile Bellini. The distinguishing characteristics of his work are his taste for fantasy and anecdote and his eye for minutely-observed crowd details. After completing the cycles of Scenes from the Lives of St Ursula, St George and St Jerome, his career declined and he remained forgotten until the nineteenth century. He is now seen as one of the outstanding Venetian painters of his generation.



158. Hieronymus Bosch, c.1450–1516, Northern Renaissance, Dutch, *Christ Mocked (The Crowning with Thorns)*, 1490–1500, Oil on oak panel, 73.8 × 59 cm, National Gallery, London



159. Leonardo da Vinci, 1452–1519, Renaissance, Florentine School, Italian, *Lady with an Ermine (Portrait of Cecilia Gallerani)*, 1483–1490, Oil on panel, 54 × 39 cm, Czartoryski Museum, Cracow

Favourite portrait of the Duke of Milan, the Lady with an Ermine is part of a series of animated portraits painted by Leonardo in Milan: dynamism is given by the bust facing the left side of the panel and the head turned toward the right.

**Leonardo da Vinci
(1452 Vinci – 1519 Le Clos-Lucé)**

Leonardo's early life was spent in Florence, his maturity in Milan, and the last three years of his life in France. Leonardo's teacher was Verrocchio. First he was a goldsmith, then a painter and sculptor: as a painter, representative of the very scientific school of draughtsmanship; more famous as a sculptor, being the creator of the Colleoni statue at Venice, Leonardo was a man of striking physical attractiveness, great charm of manner and conversation, and mental accomplishment. He was well grounded in the sciences and mathematics of the day, as well as a gifted musician. His skill in draughtsmanship was extraordinary; shown by his numerous drawings as well as by his comparatively few paintings. His skill of hand is at the service of most minute observation and analytical research into the character and structure of form.

Leonardo is the first in date of the great men who had the desire to create in a picture a kind of mystic unity brought about by the fusion of matter and spirit. Now that the Primitives had concluded their experiments, ceaselessly pursued during two centuries, by the conquest of the methods of painting, he was able to pronounce the words which served as a password to all later artists worthy of the name: painting is a spiritual thing, *cosa mentale*.

He completed Florentine draughtsmanship in applying to modelling by light and shade, a sharp subtlety which his predecessors had used only to give greater precision to their contours. This marvellous draughtsmanship, this modelling and chiaroscuro he used not solely to paint the exterior appearance of the body but, as no one before him had done, to cast over it a reflection of the mystery of the inner life. In the Mona Lisa and his other masterpieces he even used landscape not merely as a more or less picturesque decoration, but as a sort of echo of that interior life and an element of a perfect harmony.

Relying on the still quite novel laws of perspective this doctor of scholastic wisdom, who was at the same time an initiator of modern thought, substituted for the discursive manner of the Primitives the principle of concentration which is the basis of classical art. The picture is no longer presented to us as an almost fortuitous aggregate of details and episodes. It is an organism in which all the elements, lines and colours, shadows and lights, compose a subtle tracery converging on a spiritual, a sensuous centre. It was not with the external significance of objects, but with their inward and spiritual significance, that Leonardo was occupied.



160. Fra Bartolomeo, 1473–1517, High Renaissance, Florentine School, Italian, *Portrait of Girolamo Savonarola*, c. 1498, Oil on panel, 47 × 31 cm, Museo di San Marco, Florence

16th Century



161. Raphael (Raffaello Sanzio), 1483–1520, High Renaissance, Florentine School, Italian, *The Virgin and Child with the Infant Saint John the Baptist (La Belle Jardinière)*, 1507–08, Oil on wood, 122 × 80 cm, Musée du Louvre, Paris

La Belle Jardinière, or The Virgin and Child with the Infant St John the Baptist, completed in 1507, shows the trio surrounded by a pleasant rural environment. The similarity between the Madonna of the Goldfinch and this depiction of the Madonna is more than coincidental: it represents the ideal of female beauty according to Raphael. Perhaps the same model was used in both paintings.

The sixteenth century begins with the Reformation in 1517, when Martin Luther (1483–1546) issued his *Ninety-Five Theses* and John Calvin (1509–64) formally tried to reform the Catholic Church. These movements led to the establishment of Protestantism, which emphasised personal faith rather than doctrines of the church. The invention of moveable type by Gutenberg in the previous century helped to make access to the Bible and literacy an important feature of the Protestant Reformation. The Catholic Church, however, reacted with its own Catholic Counter-Reformation by convening the Council of Trent from 1545–63. The most prominent participants in the counter-Reformation were the Jesuits, a Catholic order founded by Ignatius of Loyola (1491–1556). The Jesuits also participated in the Age of Exploration as missionaries, establishing themselves throughout Asia, Africa, and the Americas. The Catholic Church also responded at this time with an extreme measure of policing the faith through the Holy Office of the Inquisition. Finally, the English Reformation was supported by King Henry VIII (1491–1547) who wanted a divorce from his wife Catherine of Aragon (1485–1536) because she had not produced a male child. Henry VIII then founded the Church of England, the new church that was formed in the wake of the split with the Catholic Church.

Galileo Galilei (1564–1642) began his experiments by inventing the pendulum and the thermometer in the sixteenth century. Galileo was also interested in astronomy, but it was Nicolaus Copernicus (1473–1543) who developed the heliocentric, or sun-centred, theory that the earth revolves around the sun.

The art of this century was mostly influenced by the apparition of Protestantism and the counter-Reformation as the need for clarity in the works of art meant the end of Mannerism.

The northern lands were embracing Protestantism and this changed the patronage system in art. Due to the wealth from increasing global trade, a new merchant class developed in northern Europe which commissioned more secular works of art for both church and private homes.

Still-life paintings were popular, as were landscapes. Also, the formation of guilds and civic militias created a new market for the group portrait. In Italy, the Catholic Church was the primary patron of art, while in the north, individuals were the principal patrons, thereby creating a market force that determined subject matter. Artists could no longer depend on large church commissions for religious paintings the way they had prior to the Reformation. Conversely, much of Spanish and Italian art was still created through religious patronage. King Francis I of France (1494–1547) was generally considered a monarch who embodied the Renaissance. His courtly style and love of humanist knowledge was far reaching. Leonardo da Vinci (1452–1519) eventually wound up in his court in France, where he found generous patronage for his science and experiments and lived out the rest of his life near Amboise with the support of Francis I.



162. Sandro Botticelli (Alessandro di Mariano Filipepi), 1445–1510, Early Renaissance, Florentine School, Italian, *Mystic Nativity*, c. 1500, Oil on canvas, 108.6 × 74.9 cm, National Gallery, London

Inscribed in Greek at the top: "This picture, at the end of the year 1500, in the troubles of Italy, I Alessandro, in the half-time after the time, painted, according to the eleventh [chapter] of Saint John, in the second woe of the Apocalypse, during the release of the devil for three-and-

a-half years; then he shall be bound in the twelfth [chapter] and we shall see [him buried] as in this picture.“ Botticelli’s picture has been called the Mystic Nativity because of its mysterious symbolism.



163. Piero di Cosimo, 1462–1521, High Renaissance, Florentine School, Italian, *Immaculate Conception and Six Saints*, c. 1505, Oil on panel, 206 × 173 cm, Galleria degli Uffizi, Florence



164. Leonardo da Vinci, 1452–1519, High Renaissance, Florentine School, Italian, *The Virgin of the Rocks* (*The Virgin with the Infant Saint John adoring the Infant Christ accompanied by an Angel*), 1483–86, Oil on panel, 199 × 122 cm, Musée du Louvre, Paris

The *Virgin of the Rocks*, also by Leonardo da Vinci, is probably the most well-known painting of the Virgin and Child within the Western world. Now located in the Louvre, this work is one of the best examples of the use of atmospheric perspective and the correct foreshortening of the human figure. The cavern and the group of figures are all seen as through a veil of shadowy mist. Leonardo believed that his destiny was to recreate the beauty of nature on his canvas. The figure of the Madonna occupies the apex of the pyramid-based composition of this painting – the most important

location – due to her high ranking within contemporary Christian belief. She is accompanied by the infants Jesus and St John, and an angel. All four reflect the Renaissance ideal of the human form. Leonardo altogether eliminated the use of the halo effects to further humanise the group. The Virgin is depicted as the perfect woman, yet she also projects her tender Earth Mother qualities reminiscent of those seen in ancient renderings of the Great Goddess Isis.



165. Giovanni Bellini, c. 1426–1516, Early Renaissance, Venetian School, Italian, *The Doge Leonardo Loredan*, c. 1501–05, Oil on poplar, 61 × 45 cm, National Gallery, London

Bellini was an exquisite portrait painter. His Doge Leonardo Loredan, the elected ruler of Venice, is painted in a completely revolutionary way and had some beautiful effects. Rather than using gold-leaf to show the richness of the material of the Doge's robe, he painted the surface in a rough way, thus catching the light and rendering a metallic look.



166. Albrecht Dürer, 1471–1528, Northern Renaissance, German, *Self-portrait in a Fur-Collared Robe*, 1500, Oil on limewood panel, 67.1 × 48.9 cm, Alte Pinakothek, Munich

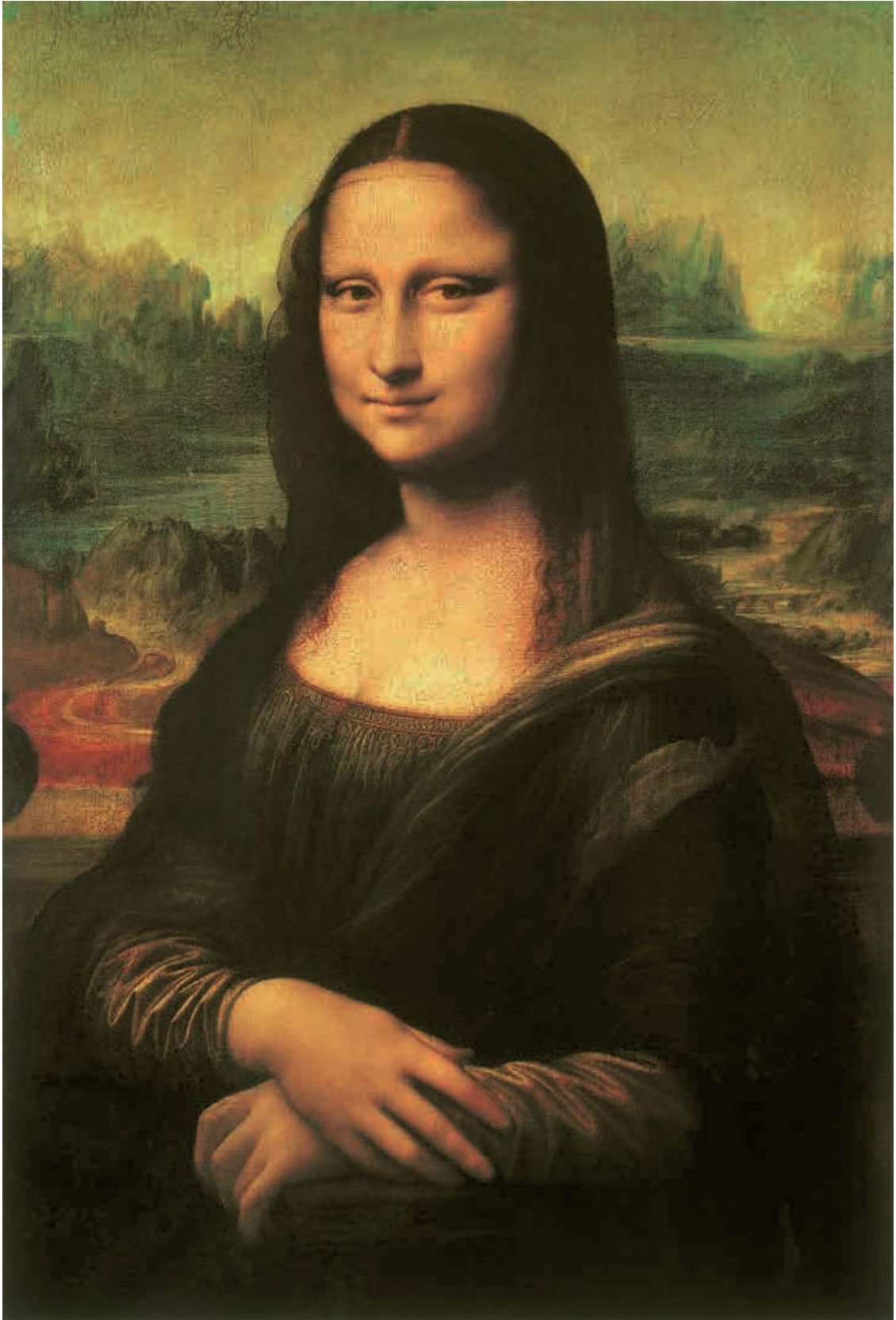
This flattering, Christ-like portrait is also innovative as the artist represented himself frontally. The painting bears the inscription: “Thus I, Albrecht Dürer from Nuremberg, painted myself with indelible colours at the age of 28 years.”

**Albrecht Dürer
(1471–1528 Nuremberg)**

Dürer is the greatest of German artists and most representative of the German mind. He, like Leonardo, was a man of striking physical attractiveness,

great charm of manner and conversation, and mental accomplishment, being well grounded in the sciences and mathematics of the day. His skill in draughtsmanship was extraordinary; Dürer is even more celebrated for his engravings on wood and copper than for his paintings. With both, the skill of his hand was at the service of the most minute observation and analytical research into the character and structure of form. Dürer, however, had not the feeling for abstract beauty and ideal grace that Leonardo possessed; but instead, a profound earnestness, a closer interest in humanity, and a more dramatic invention. Dürer was a great admirer of Luther; and in his own work is the equivalent of what was mighty in the Reformer. It is very serious and sincere; very human, and addressed the hearts and understanding of the masses. Nuremberg, his hometown, had become a great centre of printing and the chief distributor of books throughout Europe. Consequently, the art of engraving upon wood and copper, which may be called the pictorial branch of printing, was much encouraged. Of this opportunity Dürer took full advantage.

The Renaissance in Germany was more a moral and intellectual than an artistic movement, partly due to northern conditions. The feeling for ideal grace and beauty is fostered by the study of the human form, and this had been flourishing predominantly in southern Europe. But Albrecht Dürer had a genius too powerful to be conquered. He remained profoundly Germanic in his stormy penchant for drama, as was his contemporary Mathias Grünewald, a fantastic visionary and rebel against all Italian seductions. Dürer, in spite of all his tense energy, dominated conflicting passions by a sovereign and speculative intelligence comparable with that of Leonardo. He, too, was on the border of two worlds, that of the Gothic age and that of the modern age, and on the border of two arts, being an engraver and draughtsman rather than a painter.



167. Leonardo da Vinci, 1452–1519, Renaissance, Florentine School, Italian, *Mona Lisa* (*La Gioconda*), c. 1503–06, Oil on poplar panel, 77 × 53 cm, Musée du Louvre, Paris

Everybody knows this portrait: oval face with broad, high forehead; dreamy eyes beneath drooping lids; a smile very sweet and a little sad, with a suggestion of conscious superiority. This small painting, one of only thirty extant works by Leonardo, ended up in the collection of the French

King, Francis I, and was displayed in the castle of Fontainebleau until the reign of Louis XIV. It is the most famous portrait, one of the first easel paintings, the most often reproduced and satirised, and one of the most influential works of the Italian Renaissance, if not of all European art. The model was probably the wife of the Marquis Francesco del Giocondo, a Florentine merchant. The work is the perfection of Leonardo's pioneering technique of "sfumato," creating atmospheric scenery, or the layering of glazes in a way that blends one colour seamlessly to another. The work also demonstrates his mastery of anatomy, perspective, landscape and portrait painting. The disposition of the sitter, in three-quarter view and the background landscape is characteristic of Florentine painting at the time. But this picture is no longer presented to us as an almost fortuitous aggregate of details and episodes. It is an organism in which all the elements, lines and colours, shadows and light compose a subtle tracery converging on a spiritual, sensuous centre. On this small panel, Leonardo depicted an epitome of the universe, creation and created: woman, the eternal enigma, the eternal ideal of man and the sign of the perfect beauty to which he aspires, evoked by a magician in all its mystery and power. Mona Lisa represents a vast revelation of the eternal feminine.



168. Giovanni Bellini, c. 1430–1516, Early Renaissance, Venetian School, Italian, *Saint Zaccaria Altarpiece*, 1505, Oil on wood, transferred to canvas, 402 × 273 cm, Church of San Zaccaria, Venice

This altarpiece is often considered as the most perfect painting of sacra conversazione. Bellini brings to life the traditional figure of the Virgin and saints. Here, the composition of the painting (an apse surrounding the Madonna and the saints) becomes the continuation of the altar.

Giovanni Bellini
(1430–1516 Venice)

Giovanni Bellini was the son of Jacopo Bellini, a Venetian painter who was settled in Padua at the time Giovanni and his elder brother, Gentile, were in their period of studentship. Here, they came under the influence of Mantegna, who was also bound to them by the ties of relationship, since he married their sister. To his brother-in-law, Bellini owed much of his knowledge of classical architecture and perspective, and his broad and sculptural treatment of draperies. Sculpture and the love of the antique played a large part in Giovanni's early impressions, and left their mark in the stately dignity of his later style. This developed slowly during his long life. Bellini died of old age, indeed in his eighty-eighth year, and was buried near his brother, Gentile, in the Church of Ss. Giovanni e Paulo. Outside, under the spacious vault of heaven, stands the Bartolommeo Colleoni, Verrocchio's monumental statue, which had been among the elevating influences of Bellini's life and art. After filling the whole of the north of Italy with his influence, he prepared the way for the giant colourists of the Venetian School, Giorgione, Titian, and Veronese.



169. Albrecht Dürer, 1471–1528, Northern Renaissance, German, *Paumgartner Altar* (Middle panel), 1502–04, Oil on lime panel, 155 × 126 cm, Alte Pinakothek, Munich

The central panel is conceived in the traditional Gothic style but Dürer uses perspective with extreme rigour. It depicts a Nativity, set in an architectural ruin of a palatial building.



170. Piero di Cosimo, 1462–1521, High Renaissance, Florentine School, Italian, *Venus, Mars and Cupid*, c. 1500, Oil on panel, 72 × 182 cm, Stiftung Staatliche Museen, Gemäldegalerie, Berlin



171. Hieronymus Bosch, c. 1450–1516, Northern Renaissance, Dutch, *The Haywain* (triptych), c. 1500, Oil on panel, 135 × 100 cm, Museo Nacional del Prado, Madrid

The central painting, now supposed to be an illustration of the Flemish proverb, “The world is a haystack; everyone takes what he can grab thereof,” is dominated by a gigantic hay wagon which, according to Jacques Combe, “evok[es] at the same time the late Gothic motif of the procession of pageant, and the Renaissance Triumph... drawn by semi-human, semi-animal monsters and headed straight for hell, followed by a cavalcade of ecclesiastical and lay dignitaries. From all sides of the wagon men scramble over one another to pull hay from the giant stack. The only heed they take of their fellows is to thrust them out of their way or to raise hands against them. One sticks a knife into the throat of the unfortunate competitor whom he has pinned to the ground.”

Many among the greedy mob wear ecclesiastical garb, indicating Bosch’s attitude that the holy as well as profane are involved in this scavenging. A fat monk sits in a large chair and lazily sips a drink while several nuns do service for him, packing bundles of hay into the bag at his feet.

One of his nuns turns to the lure of sexual enticement, symbolised by the fool playing a bagpipe, to whom she offers a handful of hay in hopes of winning his favours.



172. Hans Baldung Grien, c. 1484–1545, Northern Renaissance, German, *The Knight, the Young Girl and Death*, c. 1505, Oil on panel, 355 × 296 cm, Musée du Louvre, Paris



173. Bartolomeo Veneto, c. 1502–1555, High Renaissance, Venetian School, Italian, *Portrait of a Woman*, Oil on panel, 43.5 × 34.3 cm, Städelsches Kunstinstitut, Frankfurt



174. Luca Signorelli, c. 1445–1523, High Renaissance, Tuscan School, Italian, *Crucifixion*, c. 1500, Oil on canvas, 247 × 117.5 cm. Galleria degli Uffizi, Florence

Luca Signorelli
(c. 1445–1523 Cortona)

Signorelli was a painter from Cortona but was active in various cities of central Italy like Florence, Orvieto and Rome. Probably a pupil of Piero della Francesca, he added solidity to his figures and a unique use of light, as well as having an interest in the representation of actions like contemporary artists, the Pollaiuolo brothers.

In 1483, he was called to complete the cycle of frescos in the Sistine Chapel in Rome, which means he must have had a solid reputation at that time. He painted a magnificent series of six frescos illustrating the end of the world and *The Last Judgment* for the Orvieto Cathedral. There can be seen a wide variety of nudes displayed in multiple poses, which were surpassed at that time only by Michelangelo, who knew of them. By the end of his career, he had a large workshop in Cortona where he produced conservative paintings, including numerous altarpieces.



175. Bernardino Pinturicchio, 1454–1513, Early Renaissance, Italian, *Annunciation*, 1501, Fresco, Santa Maria Maggiore, Spello



176. Lucas Cranach the Elder, 1472–1553, Northern Renaissance, German, *The Crucifixion*, 1503, Oil on pine panel, 138 × 99 cm, Alte Pinakothek, Munich

The Crucifixion is a subject derived from an incident described only by St John. When Christ was hanging on the Cross, he saw John and Mary standing near; “He said to his mother, ‘Woman, behold your son!’ Then he said to the disciple, ‘Behold, your mother!’” (John 19: 26f). The compositional scheme of the crucifixion, which was established some 500 years before Cranach, was symmetrical: Christ on the Cross in the centre, Mary to the right of him and John to the left, both turned to face the viewer. This arrangement began to strike Cranach’s contemporaries as too

stylised. Cranach moved the Cross from the centre, presented it side-on, and has the two looking up to Christ in such a way that the faces of all the figures are visible. The first hesitant attempt of this kind was made by Albrecht Dürer in a Crucifixion painted in Nuremberg in 1496 for the chapel of the Wittenberg castle. It is believed that Cranach adopted the device from that work.



177. Hieronymus Bosch, c. 1450–1516, Northern Renaissance, Dutch, *The Garden of Earthly Delights* (central panel of the triptych), c. 1504, Oil on panel, 220 × 195 cm, Museo Nacional del Prado, Madrid



178. Albrecht Dürer, 1471–1528, Northern Renaissance, German, *Adoration of the Magi*, 1504, Oil on panel, 98 × 112 cm, Galleria degli Uffizi, Florence



179. Lucas Cranach the Elder, 1472–1553, Northern Renaissance, German, *Rest on the Flight into Egypt*, 1504. Tempera on panel, 69 × 51 cm, Stiftung Staatliche Museen, Gemäldegalerie, Berlin

The charming little scene is inscribed in a circle, at the centre of which is the offering of the strawberry. But this cosy little circle is not at all the centre of the painting. Above, on the left and below, it is surrounded by wild nature, and nature in its own way is involved in the concerns of the Holy Family. The clear sky greets them with the smile of the new day. The rising sun imparts a silvery hue to the clumps of grey moss on the branches of a mighty fir-tree which extends protectively towards a melancholy birch that waves its springy branches. The hills, repeating one another, draw the gaze in to the sunny distance, telling Joseph, “Egypt lies there.” The earth is glad to offer Mary a soft carpet of grass sprinkled with flowers. The clear stream bending around the

meadow becomes a boundary to protect the fugitives from their pursuers. Nobody before Cranach had painted nature so straightforwardly, as if directly from life. Nobody before him had been able to form such an intimate link between nature and scriptural figures. Nobody managed to animate every little detail so that all of them together breathe in unison. It was not pantheistic rationalisation that expressed itself here, but the primitive instinct aroused in Lucas's spirit through contact with his native land.



180. Michelangelo Buonarroti, 1475–1564, High Renaissance, Florence, Italian, *The Holy Family with the Young St. John the Baptist (The Tondo Doni)*, c. 1506, Oil on panel, dia. 120 cm, Galleria degli Uffizi, Florence

The Holy Family with the Young St. John the Baptist, also called the Tondo Doni, was painted by Michelangelo, a commission to celebrate the marriage of Agnolo Doni and Maddalena Strozzi. The fact that this work was not created for a church might explain Michelangelo's apparent freedom to place several young male nudes in the background, behind the little figure of St. John. The young, strong and elegantly poised figure of Mary, holding her infant up on her shoulder, is contrasted with the figure of Joseph, who is depicted – as was also customary during medieval times in order to de-emphasise his importance as a father – subject to the ravages of old age. The child, like the mother, is active and full of life. This is another work in which Mary and Jesus appear to be fully human.



181. Master of the Saint Bartholomew Altar, active c. 1475–1510, Northern Renaissance, German, *St. Bartholomew Altarpiece*, 1505, Oil on panel, 129 × 161 cm (central panel), 129 × 74 cm (side panels), Alte Pinakothek, Munich



182. Raphael (Raffaello Sanzio), 1483–1520, High Renaissance, Florentine School, Italian, *The Madonna of the Goldfinch*, 1506, Oil on panel, 107 × 77.2 cm, Galleria degli Uffizi, Florence
The patron who commissioned the Madonna of the Goldfinch – a man called Lorenzo Nasi – was a wealthy merchant, and the painting commemorated his wedding to Sandra Canigiani. Raphael painted the figure of the Madonna in the centre, using the standard pyramidal design for the composition. In her left hand Mary holds a book, while her right arm encloses the child Jesus, whose small hands enfold the goldfinch. The infant St John endeavours to caress the bird. The figures are idealised, and both Mary and Jesus have barely visible haloes over their heads,

rendered in perspective, in order not to disturb the realism of the style employed. A panoramic landscape opens up the background to a considerable depth.

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