TEACHING PACKET
SAMUEL H. KRESS STUDY COLLECTION
ABOUT THIS PACKET

This teaching packet has been created to introduce your students to works included in the Georgia Museum of Art’s Samuel H. Kress Study Collection. The Samuel H. Kress Foundation has supported all teaching materials provided in this document.

This packet includes:

• Information about the Georgia Museum of Art
• A section on art museums and lesson plans to help students learn to look at and talk about art
• Information and discussion questions for selected works of art from the permanent collection
• Color reproductions of 12 works of art from the museum’s Kress Collection
• Glossary of terms, timeline and additional resources

Lesson plan suggestions for the classroom with Renaissance-related activities for studio art adhering to Georgia Performance Standards for grades K–12 are available in a supplemental document, “Kress Teaching Packet: Renaissance Lesson Plans.” Download it and many other Georgia Museum of Art teaching materials at www.georgiamuseum.org/learn/teacher-resources/packets. A link to download individual high-resolution images of the Kress paintings is available on the same page.
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ABOUT THE GEORGIA MUSEUM OF ART: Art for Everyone

For more than 60 years, the Georgia Museum of Art has played a central role in the preservation of the visual arts in Georgia. The museum strives, most of all, to fulfill the legacy of its founder, Alfred Heber Holbrook, and to provide art for everyone by removing barriers to accessibility and seeking to foster an open, educational and inspiring environment for students, scholars and the general public.

Founder Alfred Heber Holbrook initially began his art collection in 1940 with his wife Eva Underhill Holbrook and continued to collect after her death that same year. A retired lawyer from New York, Holbrook generously made an initial gift of 100 paintings in Eva’s memory to the University of Georgia to establish the museum. He also served as the museum’s first director, traveling around the state with paintings in the trunk of his car to bring art wherever he went.

Visitors today may find it difficult to believe that the Georgia Museum of Art once consisted of only two galleries on the ground floor of the old university library on North Campus when it first opened, in November 1948. In 1996, the Georgia Museum of Art relocated to a state-of-the-art, 52,000-square-foot building on the university’s East Campus. Today, the museum houses thousands of works of art. The Georgia legislature designated the Georgia Museum of Art the official state museum of art in 1982. In January of 2011, the museum completed an expansion and renovation, adding more than 16,000 square feet in new galleries, an outdoor sculpture garden, a large lobby and additional storage space. Those new galleries focus on the museum’s permanent collection, and a dedicated studio classroom hosts many exciting events for students and families. The Georgia Museum of Art is ADA compliant; the M. Smith Griffith Auditorium is equipped for the hearing impaired.

The Georgia Museum of Art organizes its own exhibitions in-house, creates traveling exhibitions for other museums and galleries and plays host to traveling exhibitions from around the country and the globe.

Partial support for the exhibitions and programs at the Georgia Museum of Art is provided by the Georgia Council for the Arts through the appropriations of the Georgia General Assembly. The Georgia Council for the Arts also receives support from its partner agency, the National Endowment for the Arts. Individuals, foundations and corporations provide additional support through their gifts to the University of Georgia Foundation.
VISITING THE GEORGIA MUSEUM OF ART

The Georgia Museum of Art offers a diverse schedule of educational programs for all ages.

GUIDED TOURS

The Georgia Museum of Art can provide docents who conduct tours of exhibitions and are eager to share their knowledge of the museum and its exhibitions. With advance notice, a docent can develop a tour that relates to classroom work or act as a culminating object-based learning experience. By using information that students have already learned, docents are able to ask questions that motivate students to become active participants in their own learning experience.

Call the museum at 706.542.4662 or register at http://georgiamuseum.org/visit/tours/book-a-tour to schedule a tour two or more weeks in advance of your visit.

GETTING HERE

The museum is in the Performing Arts and Visual Arts Complex on the East Campus of the University of Georgia. The address is 90 Carlton Street, University of Georgia, Athens, GA 30602.

Parking information is available on the website at http://georgiamuseum.org/visit/hours.
THE KRESS COLLECTION

The Samuel H. Kress Foundation has a long history of supporting the Georgia Museum of Art, beginning in 1961 with the gift of 12 Italian Renaissance paintings. This collection has been the focus of study by university students and faculty and art historians from the United States and abroad.

With the Kress Collection as an impetus and with continuing support from the Kress Foundation, the museum has presented many exhibitions of art from the Italian Renaissance and published related catalogues and scholarship, the result of original research and cooperation with national and international scholars. The Kress Foundation also provided major funding for the building of Phase I of the museum’s facility, and the Georgia Museum of Art is now regarded as a major center for the study of Italian Renaissance art. The success of this partnership is the result of shared goals: to further the knowledge, appreciation and preservation of the art of the ancients and Old Masters.

In 2010, the Georgia Museum of Art initiated the Kress Project, an online exhibition that celebrates 50 years of friendship between the Kress Foundation and the museum.

For more information about the Kress Foundation, visit www.kressfoundation.org

For more information about the Kress Project, visit www.georgiamuseum.org/kressproject
WHAT IS A MUSEUM?

A museum is an institution dedicated to collecting, preserving, studying, protecting and displaying objects of lasting interest or value, such as works of art or cultural artifacts. Museums are buildings that house collections, or groups of related objects. The Georgia Museum of Art holds a collection of works of art that are available for everyone to visit, interact with and learn from—for free!

LOOKING AT ART IN A MUSEUM

Although you can look at art in magazines, in books, on the computer and elsewhere, nothing can replace the experience of seeing real works of art in person. The best place to do that is in an art gallery or a museum. When you see a work of art in person, you can look closely at details that are sometimes missed in reproductions. There are even some works of art, like sculptures, that you can walk around and see from many different angles. It is hard to have that experience when you are only able to look at a picture of a work of art.

MUSEUM MANNERS

When visiting a museum, there are certain things you should remember about how to behave. At the Georgia Museum of Art, we call these guidelines our Museum Manners, or “M&M’s.” When you visit the museum, please keep the following in mind:

- The museum is a place where people sometimes want to concentrate on the works of art. Be respectful of all visitors—including yourself and your classmates!
- Please do not yell or shout in the galleries.
- Always remember to raise your hand to ask questions.
- Because works of art are fragile, there is no running or jumping in the museum.
- Even though our hands may look clean, they have oils on them that can damage the art. Please stay at least 12 inches, or an arm’s length, away from the art you are viewing. Never touch the art.

PEOPLE AT THE MUSEUM

It takes many, many people to run a museum. Here is a list of some of the jobs people do at a museum. Which job sounds the most interesting to you?

**Director**
Serves as a leader and administrator for the entire museum.

**Office Manager**
Oversees the budget and purchasing.

**Public Relations and Publications Staff**
Handles all public relations and designs and oversees production of publications.
Curator
Originate ideas for exhibitions; researches and writes text for catalogue and labels.

Registrar
Manages collections and arranges insurance and shipping.

Preparator/Designer
Prepares work for the exhibition (matting, framing) and travel (builds crates), designs exhibitions, builds pedestals and armatures, chooses paint colors for walls, works with the curator to decide the placement of works and how to hang them and maintains the exhibition while it is up.

Security Staff
Ensures the safety of people and the art at the museum.

Educator
Designs and implements programs and materials that serve to facilitate dialogue and engagement with works of art.

Docent
A volunteer gallery teacher who conducts tours for groups of people.
INTRODUCTION: RENAISSANCE ITALY

The Renaissance is the historical period from the early 1300s to 1600. Although the Renaissance spread throughout Europe, scholars agree that it began in Florence, Italy. Renaissance is the French term for “rebirth.” The cultural period it describes is considered to be a rebirth in the study of art, literature, science and philosophy.

The 1360s was a transitional period from late medieval to the onset of the Renaissance. Europe was in the process of rebuilding itself from the devastation of the Black Plague, or Black Death. This disease killed somewhere between 75 and 200 million people during the early to mid-14th century.

During this time of reconstruction, Europeans also developed a renewed interest in the ancient civilizations of Greece and Rome. Trade was increasing between Europe and the Middle East, and many centers of trade had preserved classical texts. The resulting exchange between the Middle East and Europe was both economic and intellectual. Writers and scholars who studied these ancient texts that inspired the art, architecture and philosophy of the Renaissance called themselves humanists.

Around the same time, Johannes Gutenberg invented the movable-type printing press. In a great departure from the previous method, which involved copying texts by hand, the printing press copied texts mechanically. It allowed for information to be spread quickly and in the vernacular, or spoken language, of the people. The increase in reading material also strengthened education: more people at this time were learning how to read.

Art created during the Renaissance, especially in Italy, had several stylistic tendencies that made it different from the art produced in medieval Europe. Renaissance artists continued the medieval interest in Christianity, but also began to explore other subjects, such as classical mythology and portraits of real people.

Religious subject matter dominates the artistic themes in the Kress Collection. Christianity, the religion from which these stories originate, is based on the life and teachings of Jesus as told by the New Testament of the Bible. Jesus Christ of Nazareth lived more than 2,000 years ago in the Holy Land (modern-day Jerusalem, Israel, in the Middle East, a sacred place to two other religions: Judaism and Islam). Christians believe that Jesus was born the son of God, conceived by his mother Mary and by the Holy Spirit. Stories about his birth, life and death are important to Christians, who believe Jesus was expressing the word of God, making him a physical representation on Earth of the Holy Spirit in heaven.

There was also a new interest in naturalism, or portraying people and landscapes how they really look. Renaissance artists achieved this goal by closely studying anatomy and perspective. By approaching their art more scientifically and philosophically, Renaissance artists produced works that embodied the humanist interests of their era.
Reproductions of 12 images from the Kress Collection are included in this packet. Each work of art is supplemented with a short explanation and questions to guide a class discussion.

The following works are included:

- Master of the Loeser Madonna, “St. Clare,” ca. 1340
- Giusto de’ Menabuoi, “St. Anthony Abbot and St. Thomas Aquinas,” 1363
- Giusto de’ Menabuoi, “St. John the Baptist and St. Catherine of Alexandria,” 1363
- Giusto de’ Menabuoi, “St. Paul and St. Augustine,” 1363
- Fra Diamante, “Two Saints,” 1460s
- Simone dei Crocefissi, “Madonna and Child with Saints,” 1370–80
- Paolo Schiavo, “Crucifixion,” 1430–40
- Ambrogio Borgognone, “Madonna and Child,” 1490s
- Antonio Cicognara, “Christ, Man of Sorrows,” ca. 1500
- Unknown, “Portrait of Giulio Romano,” after mid-1530s
- Marco Basaiti, “Madonna and Child,” ca. 1510–12
- Salvator Rosa, “St. Simon the Apostle,” ca. 1639

Scholarly essays on each work can be viewed on the Georgia Museum of Art’s website at www.georgiamuseum.org/kressproject/from-the-collection.

Lesson plans for the museum’s Kress Collection are available online at www.georgiamuseum.org/learn/teacher-resources/packets. Each lesson provides supplemental information on the above works, a dynamic studio art lesson for K–12 teaching and corresponding Georgia Performance Standards. Teachers can also find a link to download high-resolution images of the works in the same section of the website.
PRE-VISIT: Learning to Look

OBJECTIVES

• Students will identify basic elements in a work of art through speaking and writing.
• Students will enhance their observation and critical thinking skills as they describe, interpret and reflect on works of art.

TIPS FOR TEACHERS

• Ask open-ended questions to guide student observation.
• Encourage students to talk to each other and emphasize that everyone’s ideas are welcome. When everyone offers ideas, each new thought expands our understanding of art and enables everyone to see new things.
• Students will have many different observations and interpretations, but all should be asked to connect their thoughts to specific information they see in the work of art. A good way to bring the discussion back to the work is by asking “What do you see that makes you say that?”

GUIDING QUESTIONS

Begin by taking a few moments to look quietly at “Christ, Man of Sorrows,” by Antonio Cicognara.

• What are some of the first words that come to your mind when you look at this painting?
• Where do you look first in the painting? Notice what part of the painting attracts your eye. Who or what do you focus on?

Colors, Lines, Shapes

• What colors do you see?
• How does the artist use the colors? Does every part of the painting have many different colors, or are different sections painted with certain colors?
• What is the mood of the painting? How does this painting make you feel?
• What are some of the shapes that you see in this painting? Are they related in any way?
• The artist Antonio Cicognara uses many lines in this painting. Point out as many as you can see. What are some of the different uses for lines?

Telling a Story

• Who do you think these people are? Why?
• Where do you think these people are? What are some of the clues that Cicognara gives you about the painting’s location?
• What time of year do you think it is? How can you tell?
• If you were in this painting, where would you be? What would you be doing?
USING THE WALL LABEL

When you are looking at a work of art, there is often a label on the wall next to the work. The wall label will provide information about the art. You can read these labels to learn more about the art, the artist, and the time period. The wall label for this painting looks something like this:

Antonio Cicognara
(Ferrarese, active ca. 1480–1500)

Christ, Man of Sorrows, ca. 1500

Tempera on wood

Georgia Museum of Art, University of Georgia; The Samuel H. Kress Study Collection

GMOA 1961.1889

Some wall labels also include additional information about the artist, the work or the time period in which it was created. The curator usually writes this information to help give visitors some information about the work of art. Wall labels are a good place to learn more about the art we see in a museum. When you visit the Georgia Museum of Art with your class, try looking at the wall labels to see what information you can learn from them.
“CHRIST, MAN OF SORROWS”

ABOUT THIS WORK

There are two main elements in Cicognara’s portrayal of Jesus. The first is Christ’s suffering, as symbolized by the crown of thorns and rope around his neck. The second is Christ’s calm acceptance of his fate. The suffering and calm contrast with one another and create a strange atmosphere, as though Jesus knows he will persevere despite the arduous journey ahead. The landscape behind him summarizes this sentiment. Between him and the distant city—representing the society he will save—is a large stretch of rocky land. It will be a difficult journey to reach the other side.

Next to Jesus, clothed in red, is Mary Magdalene. She is a symbol for sinners who have asked for forgiveness. Within this painting, she functions as a representation of the viewer, kneeling beside Jesus and asking for forgiveness.

Cicognara used tempera paint for this work, like many other artists during the Renaissance. This mixture of dry pigments (colors) and an egg yolk dries quickly, meaning artists had to mix it in small quantities and apply it fast. Additionally, this type of paint made it very hard to correct or change any mistakes.

Cennino Cennini, another Renaissance artist, wrote a book about the artistic techniques used at the time. He discusses how artists needed to mix three varieties of each color—a light, an intermediate and a dark tone—and how slow this made the entire process of painting with tempera. He also noted that painters worked with brushes made from squirrel hairs. These tiny brushes ensured that only a small quantity of paint would be applied at any given time and that fewer mistakes would be made.

QUESTIONS FOR LOOKING

Use these questions to help guide your students’ examination of this painting. Questions can be addressed as a large group, in small groups, in pairs or independently.

Take a minute to look at all of the details in this painting.

• Who is the subject of this painting? How can you tell?
• Why is the figure of Mary Magdalene so much smaller than Jesus?
• The title of this painting is “Christ, Man of Sorrows.” How can we tell that Jesus is sorrowful? Are there any clues or symbols?
• Is the rest of the painting sorrowful?
• Look at the clothes that Jesus is wearing. Do they look like they were drawn from life? Why or why not?
• Why do you think there is such a contrast between the setting and the figures within it?
Master of the Loeser Madonna (Sienese, active ca. 1340), “St. Clare,” ca. 1340. Tempera on panel, 23 1/2 x 11 3/6 inches. Georgia Museum of Art, University of Georgia; The Samuel H. Kress Study Collection. GMOA 1961.1890
“ST. CLARE”

ABOUT THIS WORK

“St. Clare” bridges the styles of late medieval and early Renaissance painting. It exhibits many of the stylistic foundations for the Renaissance style while showing what Renaissance artists moved away from. One of these characteristics of medieval work is the idealization of St. Clare. She seems to resemble the idea of a person rather than a unique individual. The gold background is typical of medieval work, and the flat halo behind St. Clare’s head shows she is a holy person. The panel is incised, or has cuts in the surface, to mark where the halo is positioned.

St. Clare is an important figure in Catholicism, especially for women. After being born into a wealthy family, Clare was inspired by the teachings of Francis of Assisi. She left her material possessions to live a simple life in the wilderness with Francis and his followers. The clothes that she is wearing in this image are the simple garments that came to be worn by the Order of the Poor Ladies, also known as the Poor Clares, which Clare and Francis founded together. Clare was the first woman to write monastic rule. Thomas of Celano, one of her contemporaries, referred to her as “a most shining light for womankind.”

This wooden panel is painted with tempera. Its size and subject suggest that it was made for a side-altar or a chapel of a Franciscan church or convent for Poor Clares. This work is unsigned, but, due to its style, scholars believe that it was produced by the Master of the Loeser Madonna.

QUESTIONS FOR LOOKING

Use these questions to help guide your students’ examination of this painting. Questions can be addressed as a large group, in small groups, in pairs or independently.

- Spend a few minutes looking at the painting. What do you notice?
- How would you describe the woman in this painting?
- What are some of the clues that the artist included to give us an idea of who this woman is and what her personality was like?
- Look carefully at the clothes this woman is wearing. Do they make her seem rich or poor? Does she look fashionable? Why do you think the artist painted her wearing this outfit?
- What do you notice about the colors of this painting?
- How does the inclusion of gold affect what you think about this person? Does she seem more or less important?
- Scholars think that this panel was part of a larger work of art with many other panels. What do you think the artist might have painted on those panels? Why?
PAINTINGS BY GIUSTO DE’ MENABUOI

ABOUT THESE WORKS

Giusto de’ Menabuoi was an early Renaissance painter who received his artistic training in Florence but spent most of his career in Milan and Padua, Italy. He drew mostly from the style of Giotto, a Florentine artist whose work inspired the Renaissance aesthetic. Giusto’s style is marked by heavy, well-rendered figures often placed at angles requiring foreshortening. Foreshortening is an artistic technique that makes things seem shorter than they really are to suggest angles and depth. Fabric and drapery call attention to the weightiness of the figures as well as their three-dimensionality. Compositionally, Giusto’s works are simple, with clear divisions between the foreground and the background. Both of these terms refer to spatial components of art: a foreground is the space in a painting that is closest to the viewer, while the background is the space that is farthest away.

Scholars dispute the order in which these panels were originally arranged and why the patrons chose these saints. Patrons commission, or design and pay for, a work of art. For this altarpiece, commissioned for a church, an inscription on the base of the central panel may indicate the patron, a woman identified as the sister of Isotta de Terzago and the daughter of Simon de Terzago. The saints shown probably share a special connection to each member of the patron’s family.

QUESTIONS FOR LOOKING

Use these questions to help guide your students’ examination of this painting. Questions can be addressed as a large group, in small groups, in pairs or independently.

- Spend a few minutes looking at all of the altarpiece panels together. What are some words you would use to describe this group of paintings?
- Look closely at the figures. Do you think that Giusto de’ Menabuoi painted these people from life, or was he relying on the idea of what a person looks like? Support your answer with observations from the painting.
- Why do you think the saints are idealized instead of realistic?
- Which colors are used in these paintings?
- How would your impression of these paintings change if there were more dark colors? What about more cool colors?
- How does Giusto show that these figures are important people?
- Giusto uses many symbols, or attributes, to give viewers an idea about which saint each figure represents. Name all of the attributes you can see.
- Why do you think Giusto painted the backgrounds solid gold?
- How would the overall visual effect of these works change if there were a realistic background?
Fra Diamante (Florentine, ca. 1430–ca. 1490), “Two Saints,” 1460s. Tempera on panel, 24 3/8 x 18 1/16 inches (framed). Georgia Museum of Art, University of Georgia; The Samuel H. Kress Study Collection. GMOA 1961.1894
“TWO SAINTS”

ABOUT THIS WORK

During the Renaissance, art was produced through workshops, or, as they were known at the time, bottegas. These shops were organized under a single master. All other workers in the bottegas were apprentices, typically younger males whose parents paid for them to learn a trade. Bottegas only worked on commissions: at this point, there was no concept of producing purely aesthetic art (art for art’s sake). The masters were responsible for negotiating commissions and designing their layouts. Apprentices handled any preparatory work, which often included making materials, and participated in the execution of the final work. It was crucial that the apprentices always worked in the style of their master.

“Two Saints” was completed in a bottega. Although multiple assistants contributed to the work, it is attributed to a monk named Fra Diamante, who trained with the painter Fra Filippo Lippi. The two artists worked together for more than 20 years on many commissions, and Diamante was heavily influenced by Lippi’s style.

This work is a good example of the Renaissance’s interest in human anatomy, or the study of the body. The figures represented—who both remain unidentified—appear to be drawn from life. Their poses exhibit the natural twists and turns of the human body. Their faces are depicted at an angle rather than in the straight-on, iconic style of the late medieval and early Renaissance saints. The drapery of their clothing is also quite realistic, modeled in a three-dimensional way that suggests serious weight and depth. The only slightly outdated stylistic decision is Diamante’s inclusion of the golden halos. Typically found in medieval paintings, these halos were probably requested by the patron.

QUESTIONS FOR LOOKING

Use these questions to help guide your students’ examination of this painting. Questions can be addressed as a large group, in small groups, in pairs or independently.

- Take a minute to look at this panel. How would you describe the style in which these saints are painted?
- One saint faces the side, while the other has his back turned to us. Why do you think Fra Diamante painted the figures in these positions? What do their physical positions tell us about their personalities?
- Painting styles changed significantly from the end of the medieval period through the Renaissance. Compare “Two Saints” to Giusto de’ Menabuoi’s saints. What differences in style do you see?
- Why do you think these saints have remained unidentified?
"MADONNA AND CHILD WITH SAINTS"

ABOUT THIS WORK

A triptych is any work of art that is divided into three sections. During the late medieval period and the early Renaissance, triptychs exploded in popularity, due mainly to the surge in personal devotion as religious practice. Patrons would often commission smaller triptychs because these works could be transported, as the outer two flaps could fold in to protect the inner image.

Simone dei Crocefissi’s “Madonna and Child with Saints” is a triptych that takes many stylistic cues from the late medieval Italian style. Three-dimensional columns, frames and curling leaves frame the entire composition. The backs of the two side panels, which are hinged to the center panel, are painted in to resemble marble. Depicted within the main panel is the baby Jesus held by his mother, Mary. Multiple figures flank this central image, each expanding the central image’s narrative by highlighting specific points in Jesus’ life.

Simone’s works share several stylistic tendencies, all of which can be seen in “Madonna and Child with Saints.” He is known for his attention to detail, his ability to paint facial expressions and his naturalistic backgrounds. Figures are not simply placed in a nondescript space with a flat background; Simone’s panels clearly show trees, sun, grass and clouds. Additionally, he plays with the size of the figures in the middle panel that surround Jesus and Mary to suggest that they are farther back in space.

QUESTIONS FOR LOOKING

Use these questions to help guide your students’ examination of this painting. Questions can be addressed as a large group, in small groups, in pairs or independently.

- Who do you think is the most important figure in this work of art? Why?
- Simone is known for his extreme attention to detail. What are some small details that you notice?
- What are the main colors used in this triptych?
- Why do you think Simone included the carved details? Where have you seen these details before? In houses, churches or other buildings?
- What does the shape of this object remind you of?
- Name some of the other shapes you see throughout the triptych.
- Why do you think Simone made this image into a triptych rather than painting on a single panel?
- Consider the small size of this work of art. Do you think that it was made for a church or for individual worship?
- Does the style or the subject of this work of art support your answer? Explain.
“CRUCIFIXION”

ABOUT THIS WORK

Within the Christian tradition, one of the most important events in the life of Jesus was when he was crucified, or hanged on a cross. Christians believe that Jesus was crucified to atone for the sins of all of humankind. Because of its importance in the Christian faith, this story has been explored artistically many times. Many of the symbols Paolo Schiavo uses in his “Crucifixion” borrow from earlier artistic traditions, but he manages to paint the scene in a style that is distinctly Renaissance. For example, Schiavo was influenced by the early Renaissance painter Masaccio, and the bodies of Jesus and the two thieves are strikingly similar to Masaccio’s style. Both Masaccio and Schiavo show a clear interest in anatomy, as indicated by Schiavo’s use of foreshortening, especially in the halos.

The symbols and compositional details that follow tradition are listed below:

- The top of the cross has the inscription “INRI,” an abbreviation for the Latin phrase meaning “Jesus of Nazareth, King of the Jews.”
- Jesus’ loincloth seems to float upwards in the air, representing resurrection.
- Blood theatrically spurts from Jesus’ hands, feet and side, recalling the Christian concept that Jesus’ blood would make redemption possible.
- The skull at the bottom represents original sin.
- Two thieves on either side of Jesus represent the penitent thief and the sinful thief; each identity is suggested by their bodies’ expressed peace or distress.
- Figures gathered at Jesus’ feet represent the traditional group of mourners, including Jesus’ mother Mary, the three other Marys and St. John.
- Roman soldiers hold a shield that reads “SPQR,” standing for the Latin phrase “the Roman Senate and the People”; they presided over the crucifixion.

QUESTIONS FOR LOOKING

Use these questions to help guide your students’ examination of this painting. Questions can be addressed as a large group, in small groups, in pairs or independently.

- Where does your eye go first when you look at this painting?
- Even though the painting is very busy and full, Schiavo carefully controls where your eye goes. What points lead your eye around the painting?
- Schiavo is able to represent two types of pain: physical and emotional. Look carefully at the different figures. What are some ways he shows pain?
- Where does this painting seem to be taking place?
- Is setting important or not important to this painting? How can we tell?
- What do you notice about the bodies that suggests Schiavo had an interest in studying anatomy?
- Look at the composition of this painting. It is almost symmetrical. Why do you think Schiavo chose to organize the action in this way?
BORGOGNONE, “MADONNA AND CHILD”

ABOUT THIS WORK

Ambrogio Borgognone uses several surface-embellishment techniques in this painting. Two of them, **gilding** and **incising**, were both considered to be out of style by the time Borgognone made this work. As this is the only known work Borgognone completed in this style, it was likely at the request of the work’s patron. Often, when a patron favored conservative, older styles or wanted to commission a work of art that would replace a family heirloom, older designs were appropriated into newer works.

Gilding is the process of applying gold to a painting. Incising, also known as punchwork, is a process used for surface decoration in which tools are heated and then applied to the surface of wood or leather to create slight indentations. Incising had to be completed before any other part of the painting, meaning there was little opportunity for artists to change their composition once the halos had been marked into the wood.

The modeling of the figures is done in the Renaissance style, which is much more characteristic of how Borgognone typically painted. Both Mary and Jesus are rendered naturalistically. Their facial expressions and movements appear to be drawn from life, and their flesh tones are realistic. Borgognone positions Mary in the middle of the painting but averts her eyes from the gaze of the viewer. This composition subtly points the viewer in the direction of the baby Jesus, who meets the viewer with a direct gaze and raises his hand in an almost welcoming gesture that looks like a blessing. Mary’s hand also directs the viewer’s gaze to Jesus, essentially pointing to him. These decisions suggest that the patron wanted Jesus to intercede on his or her behalf, as Jesus is the one with whom the viewer seems to communicate.

QUESTIONS FOR LOOKING

Use these questions to help guide your students’ examination of this painting. Questions can be addressed as a large group, in small groups, in pairs or independently.

- Look carefully at this portrait of a mother and child. What are some of the things that you immediately notice about the two figures?
- Point out the areas made with gold in this painting.
- What is the visual effect of the gold?
- Borgognone combines two different styles in this painting. Which parts look like they are a part of the older style? What about the newer style?
- Look at the faces of Mary and Jesus. What do their facial expressions reveal about their personalities? How would you feel about communicating with them? Who looks more approachable?
“PORTRAIT OF GIULIO ROMANO”

ABOUT THIS WORK

Portraiture, or paintings of people, became a popular genre during the Renaissance, due mostly to the rise of humanism and the subsequent increased awareness of the idea of the individual. Attention to classical cultures, like ancient Greece, revived an appreciation for an individual’s abilities and the earthly realm. At the same time, the status of the artist was changing. Throughout the medieval era, artists were considered to be craftsmen, or people replicating the same craft. During the Renaissance, artists were recognized for their unique talents. People who wanted to commission a portrait, therefore, would often seek out specific artists whose styles they admired.

The subject of this portrait, Giulio Romano, worked as an assistant to the famous Italian architect and painter Raphael from 1513 to 1520. After Raphael’s death, Romano moved on to painting for the Gonzaga family of Mantua. Romano achieved a princely status but continued to work as an artist and architect. This particular image can be found in four other works of art: a portrait by Titian from the mid-1530s, a self-portrait (before 1546), a woodcut in Giorgio Vasari’s book (1568) and a portrait by an unknown painter. It is thought that each version is a copy of Titian’s painting, the most complete.

“Portrait of Giulio Romano” was completed in oil paint rather than tempera, another stylistic departure from the medieval period as well as from the early Renaissance. Oil paint was developed in the late 15th century in northern Europe and uses linseed oil as a binding element mixed with the pigments instead of egg yolks and water, as in tempera. The use of oil paint led to many stylistic changes because of the flexibility it allowed. Oil paint dried more slowly, allowing colors to be blended and details to be added and fixed. More depth could be explored within each color range, as oil paint is thin and can be layered easily with other pigments.

QUESTIONS FOR LOOKING

Use these questions to help guide your students’ examination of this painting. Questions can be addressed as a large group, in small groups, in pairs or independently.

• When you look at this man’s face, do you get an impression of his personality?
• What is the overall mood of the painting?
• Why do you think the artist chose to paint with so few colors? What effect does it have on how you view the person in the painting?
• Does this man look like an idealized or real person? Why?
• How is this work stylistically different from the other paintings you have seen from the Renaissance? How is it similar?
• When you first look at this painting, where do your eyes immediately go?
• Why do you think the artist would want your eyes to go there first?
BASAITI, “MADONNA AND CHILD”

ABOUT THIS WORK

Marco Basaiti worked in Venice for most of his life. He studied under three prominent painters—Alvise Vivarini, Cima da Conegliano and Bellini—and was influenced by each of their styles. Basaiti’s weighty figures, **chiaroscuro**, **atmospheric** landscapes and bold **palette** are pulled from these artists’ works, respectively. Chiaroscuro is an Italian word for the transition from light to dark as it defines a three-dimensional object. Atmospheric landscapes are images of natural scenes with a hazy quality, often called **sfumato**, the Italian word for “smoke-like.” A palette simply refers to the colors that an artist uses within a work of art. As a result of all these stylistic elements, the overall style of this work is considered High Renaissance.

The image of Mary and Jesus, known as the Madonna and Child, was popular throughout medieval and Renaissance art, in both public and private works. Many believed that Mary was the most effective intermediary (spiritual messenger who delivers prayers to God) in the Catholic Church.

The weightiness of the figures makes Basaiti’s “Madonna and Child” different from paintings completed during the medieval period and the early Renaissance. Mary dominates the composition due to both her central position within the composition and the volume of her figure. The shading and volume of her garments contribute to her substantive presence as well. Jesus is also a weighty figure; his fleshy body calls to mind a real baby.

The bird Jesus holds is a symbol of his eventual sacrifice. The bird is thought to be a goldfinch due to a distinctive red spot on its head. Legend claims the red dot is a result of the bird plucking a thorn from Jesus’ head before his crucifixion, when a drop of blood fell on the bird’s head and stained it. The marble wall behind Mary and the baby reiterates this allusion to Jesus’ death, symbolizing the tomb in which Jesus’ body was placed.

QUESTIONS FOR LOOKING

Use these questions to help guide your students’ examination of this painting. Questions can be addressed as a large group, in small groups, in pairs or independently.

- The palette of this painting is very different from most other Renaissance works. What are some of these differences? How does this change the mood of the painting?
- Do you think that the colors symbolize anything? If so, what do they symbolize?
- Many elements of this painting look three-dimensional. Where are they?
- Why do you think that Basaiti chose to include a landscape?
- Compare this work to Ambrogio Borgognone’s “Madonna and Child” from 30 years earlier. How has the style of this image changed? Has anything stayed the same? If so, what?
“ST. SIMON THE APOSTLE”

ABOUT THIS WORK

This painting depicts the artistic evolution from High Renaissance to Baroque style. Baroque art is known for its theatricality, with extreme lights and darks, also called tenebrism. Additionally, it is highly realistic, which is a great departure from the idealization of forms in medieval art.

This stylistic shift was influenced by the Counter-Reformation, a period of Catholic revival in response to the Protestant Reformation and split from the Catholic church. Protestants accused Catholics of using images of saints as idols, or false gods, rather than as intermediaries for worship. The Counter-Reformation promoted a serious reconsideration of how saints were portrayed in art. St. Simon depicts the resulting style. Instead of idealizing St. Simon, Rosa paints this holy figure from the model of a peasant. This choice is strategic: Rosa connects the idea of a powerful, holy person to the recognizable faces of everyday life. Saints are no longer perfect entities in a heavenly context. Instead, they are seen as human beings who, despite being faced with all of the trials and tribulations of life, managed to lead holy and good existences worth emulating.

Apart from St. Simon’s two attributes—the saw, symbolizing his martyrdom, and the book, representing his status as a follower of Jesus who spread the word of God across the world—the composition of this painting is empty. The background is dark and the figure’s head is theatrically lit. This directs the viewer to the face of St. Simon and away from anything else that might be distracting. Even St. Simon’s clothes are minimal and dark. The three most highly defined and lightest components of this painting are St. Simon’s face and his two hands, which form the points of a triangle. This high definition and light encourages continual examination of the three elements by the viewer.

QUESTIONS FOR LOOKING

Use these questions to help guide your students’ examination of this painting. Questions can be addressed as a large group, in small groups, in pairs or independently.

• Where does your eye immediately go in this painting?
• Why do you think the artist wanted your eye to go there first?
• Based on the images of saints that you have seen from the Renaissance, name some of the biggest changes that you see. What is missing? What is added?
• Look carefully at the face of this saint. Discuss what kind of detail Rosa has painted. Do you feel like you can relate to this man? Why or why not?
• What do you think this man was like? Why?
• Why do you think that Rosa painted the background in such a dark manner?
• This painting was completed using oil paint rather than tempera. Do you notice any differences between the paintings done in tempera and the paintings in oil?
Glossary

Altar
The table within a Christian church where the sacrament of the Eucharist takes place.

Aesthetic
Aesthetic art is created for its own sake rather than to deliver a message.

Altarpiece
A work of art designed to be placed above or behind an altar.

Anatomy
The science surrounding the study of the human body. Interest in anatomy increased during the Renaissance as many artists studied how the body worked and moved.

Atmospheric perspective
An artistic technique that uses increasingly muted or faded colors to imply distance.

Atone
To do something good as a way to show that you are sorry about doing wrong.

Attribute
In art, a quality or characteristic given to a figure to show his or her identity visually.

Background
The area within a work of art that is the farthest from the viewer, visually or physically.

Baroque (1600–1700)
A style of art that developed out of the High Renaissance style during the early 17th century. Much of the aesthetic of the Baroque style developed in response to the Counter-Reformation of the Catholic church.

Black Plague
The disease that killed somewhere between 75 and 200 million people during the early to mid-14th century in Europe. Also referred to as the Black Death and the Bubonic Plague.

Bottega
The Italian term for workshops. See workshop for definition. Pronounced boh-TAY-gah.

Byzantine Empire
From 330 BCE through 1453, the eastern part of the Roman Empire.

Catholic
A Christian who believes the pope has full authority over the Christian church. Also: Roman Catholic. See Protestant.

Cennini, Cennino
A Renaissance artist who wrote a book about the artistic techniques used during his life. His account of tempera paint is useful for understanding the medium. Pronounced chuh-NEE-no chuh-NEE-nee.

Central panel
On an altarpiece, the area that often represents the saint to which the altar is dedicated.

Chiaroscuro
A method of using darks and lights in painting to emphasize the three-dimensionality of a subject. Pronounced kee-AH-row-skyoo-row.

Christian
A person who believes Jesus Christ was the son of God and follows his teachings.

Commission
To pay an artist to make a work of art to your specifications.

Counter-Reformation
A historical period of Catholic revival following the Protestant split from the Church. It began in 1545 with the Council of Trent and ended in 1648 after the Thirty Years’ War.

Crucifixion
A milestone in the story of the life of Jesus, who was nailed to a cross to die; Christians believe that this act atoned for humans' sins.
**Emulate**
To try to be like or better than.

**Eucharist**
Also known as “communion” within the Catholic church, a religious ritual that reenacts the Last Supper. The priest blesses bread and wine and, according to Catholics, turns them into the body and blood of Jesus.

**Focal point**
The place on a picture plane at which elements or aspects converge; center of activity or attention.

**Foreground**
The area within a work of art that is the closest to the viewer, visually or physically.

**Foreshortening**
A technique used to show depth of objects, usually on a two-dimensional plane.

**Gesso**
White primer used to prepare painting surfaces; adheres oil or tempera paint to wood, canvas, plaster, etc. Pronounced JESS-oh.

**Gilding**
The process of applying gold or gold leaf to a work of art.

**Giotto**
An Italian painter and architect. His work influenced many of the artistic developments during the Italian Renaissance. Pronounced jee-OH-toe.

**Gutenberg, Johannes**

**Halo**
In art, a gold disc behind the head of a holy person.

**Horizontal lines**
Lines running along the horizon, from left to right/right to left, used to create linear perspective.

**Humanism**
A philosophy that developed during the Renaissance and centered on the value of the human being. Its tenets were greatly influenced by classical texts. Followers of this movement are called humanists.

**Icon**
An image that represents a holy person, including saints and Jesus.

**Idealization**
When subjects in art are perfected rather than presented in a realistic way. Idealization was often used to present important or holy subjects in a manner that inspired awe or worship from the viewer.

**Implied line**
A line of sight suggested by a gesture, object or gaze in a drawing or painting to draw attention to the focal point.

**Incised**
An artistic technique in which a tool is used to make indentations into the surface of a work of art.

**In situ**
A term that describes when a work of art is in its original location. Pronounced IN SEE-too.

**Intercede**
To act as a go-between.

**Intersect**
To meet or cross, as with lines.

**Last Supper**
A story in the New Testament about Jesus eating bread and wine with his apostles to celebrate the Jewish holiday of Passover. During this meal, Jesus told his friends that the bread and the wine were his body and blood, physical symbols of the sacrifice he would make for them.
Linear perspective
A way of depicting three-dimensional space; converging lines meet at a single vanishing point and shapes get smaller in all directions as distance increases from the eye.

Mary Magdalene
A Biblical figure and follower of Jesus. She is often portrayed wearing red clothes and with red hair. Mary Magdalene is a sign of repentance and forgiveness. Pronounced MAG-da-len.

Medieval
The Middle Ages, a period in history between the last emperor of Rome (475 AD) and the beginning of the Renaissance (ca. 1450).

Masaccio (1401–1428)
An Italian painter who produced art during the Renaissance. His interest in anatomy influenced many artists, including Paolo Schiavo. Pronounced ma-SATCH-ee-oh.

Mass
The ceremony during which the sacrament of the Eucharist is given.

Movable-type printing press
Johannes Gutenberg’s invention in the 1440s that revolutionized the printing process.

Narrative
A work of art that tells a story visually.

Oil paint
A type of paint that is made by mixing pigment with oil. Oil paint dries slowly, allowing artists to build up colors through blending, create large amounts of paint at once and change compositions easily.

Orthogonal lines
Diagonal lines running in any direction on a picture plane, used to create linear perspective.

Parallel lines
Lines that run alongside one another, in the same direction, without ever meeting.

Patron
Someone who commissions, or pays for, a work of art to be designed and made to his or her specifications.

Picture plane
The two-dimensional, flat surface of a painting, drawing or print.

Pigments
Dried substances that, when mixed with a wet substance, create the base for paint.

Pilaster
On an altarpiece, the vertical column on either end of the altarpiece. Often depicts patron saints. Pronounced PILL-as-ter.

Pilaster bases
On an altarpiece, the ends of the predella. Often depict a saint associated with the church or a symbol of the patron.

Pinnacle
On an altarpiece, the topmost panel. Often depicts God or Jesus in the center and Old Testament figures on the sides.

Portrait
A work of art depicting a person.

Polyptych
A work of art with multiple panels.

Predella
On an altarpiece, all supporting panels on the bottom. Often represents scenes from the life of the saints in chronological order.

Protestant
A Christian who believes in the importance of faith over good works and in the ability of all believers to interpret the Bible for themselves. Protestantism split from Catholicism in the 16th century.

Realism
An art movement that valued the depiction of realistic rather than idealized forms and figures. Also called naturalism.
Renaissance
The French word for “rebirth,” Renaissance refers to the historical period between the late 1300s and 1600s, a time of great intellectual and artistic development throughout Europe.

Roundel
On an altarpiece, a circular panel inserted into a pilaster. Often depicts religious figures connected to the church.

Saint
A holy person believed to be able to intercede with God on behalf of worshippers.

Side panel
On an altarpiece, the area that often depicts saints related to the figure in the central panel.

Spandrel
On an altarpiece, the space between the arch and the moldings. Often decorated with gilded plaster or repeated motifs.

Tempera paint
A type of paint that was very popular through the early Renaissance. This paint is made from dry pigments and egg yolk. Because of its fast-drying quality, tempera had many stylistic limitations as a medium.

Tenebrism
Use of extreme lights and dark colors to give a theatrical and highly dramatic effect in painting. Pronounced TEH-ne-briz-m.

Triptych
A work of art composed of three separate pieces or panels. Pronounced TRIP-tick.

Three-dimensional
Having height, width and depth, as in the case of free-standing sculpture.

Two-dimensional
Having only height and width.

Vanishing point
The point on a picture plane toward which receding parallel lines appear to converge.

Vernacular
The language or dialect spoken by the people in a particular country or region.

Vertical lines
Lines that run up to down/down to up, used to create linear perspective.

Workshop
The way that artists were organized during the Renaissance. Workshops were run by one artist, known as the master. The rest of the artists were his apprentices, or people who were learning the trade. The master was responsible for securing commissions and making designs, and the apprentices were responsible for preparing materials and assisting with completion of the designs.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>ca. 1305</td>
<td>Enrico degli Scrovegni employs Giotto to paint a cycle of frescoes in his chapel in Padua, Italy.</td>
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<tr>
<td>1309</td>
<td>Clement V moves the papacy to Avignon, France, in a move that is expected to be temporary but lasts for nearly 70 years.</td>
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<tr>
<td>ca. 1320</td>
<td>Florence becomes a center of international finance, with the Bardi and Peruzzi families acting as bankers to Europe’s rulers.</td>
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<td>1341</td>
<td>The poet Petrarch is crowned with a laurel wreath in Rome, Italy, in a sign of renewed interest in classical culture.</td>
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<tr>
<td>1345</td>
<td>The bridge now known as Ponte Vecchio is constructed in Florence, Italy, replacing an older bridge. Edward III of England defaults on his massive debts and drives the Florentine banking families of Bardi and Peruzzi into bankruptcy.</td>
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<tr>
<td>ca. 1349</td>
<td>Boccaccio begins writing his Decameron, supposedly the stories told by young Florentine men and women sheltering in the countryside from the Black Death.</td>
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<tr>
<td>1415</td>
<td>Filippo Brunelleschi begins studying the ruins of classical Rome to rediscover classical architecture.</td>
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<tr>
<td>1418</td>
<td>A competition is launched for an architect to construct a dome above Florence’s cathedral; Brunelleschi wins.</td>
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<tr>
<td>1423</td>
<td>Masaccio paints some of the frescoes in the chapel of Florentine silk merchant Felice Brancacci, in Santa Maria del Carmine.</td>
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<tr>
<td>1430</td>
<td>Work begins in Florence on Brunelleschi’s Pazzi chapel, which encapsulates in miniature the new ideals of Renaissance architecture.</td>
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<td>1436</td>
<td>Perspective fascinates Italian Renaissance painters after the publication of Leon Battista Alberti’s treatise on the subject, “De Pictura.”</td>
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<tr>
<td>1439</td>
<td>Florence acquires firsthand experience of Greek culture when Greek Orthodox priests join in a debate on theology. The Seventeenth Ecumenical Council moves from Ferrara because of the danger of plague and sets up in Florence.</td>
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<tr>
<td>ca. 1460</td>
<td>Oil paints, long familiar in the Netherlands, begin to replace tempera in Italy. Andrea Mantegna combines an interest in classical detail and recently discovered perspective.</td>
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<td>Year</td>
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<tr>
<td>1462</td>
<td>In keeping with his interest in Plato, Cosimo de’ Medici founds a Platonic Academy in Florence.</td>
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<tr>
<td>ca. 1465</td>
<td>The Sicilian artist Antonello da Messina adopts the Flemish technique of painting in oils.</td>
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<tr>
<td>1470</td>
<td>The first Italian printing press is set up in Venice, which soon rivals Germany for the quality of its printing.</td>
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<td>Sandro Botticelli is established as one of the leading painters of Florence, working in particular for the Medici.</td>
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<tr>
<td>1471</td>
<td>The new pope, Sixtus IV, secures his name in history by establishing the Sistine chapel and the Sistine choir.</td>
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<tr>
<td>1472</td>
<td>Leonardo da Vinci joins the painters’ guild in Florence, probably after training with Verrocchio.</td>
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<tr>
<td>ca. 1475</td>
<td>Giovanni Bellini becomes the key figure in the development of the Renaissance style in Venice.</td>
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<tr>
<td>1477</td>
<td>Ptolemy’s concept of the world—with the Atlantic stretching to China and India—is printed in Bologna, 15 years before Columbus sails.</td>
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<tr>
<td>1478</td>
<td>A plot by the Pazzi family, with papal connivance, results in the murder of Guiliano de’ Medici during high mass in Florence’s cathedral.</td>
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<tr>
<td>ca. 1480</td>
<td>Leonardo da Vinci takes a professional interest in the new science of fortification.</td>
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<tr>
<td>ca. 1489</td>
<td>Leonardo da Vinci begins an unprecedented series of detailed anatomical drawings based on corpses dissected in Rome.</td>
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<tr>
<td>1491</td>
<td>Savonarola, the new prior of San Marco, is a stern critic of both the pope in Rome and the Medici in Florence.</td>
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<tr>
<td>1493</td>
<td>Pope Alexander VI draws a line through the Atlantic, dividing new discoveries between Spain (west) and Portugal (east).</td>
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<tr>
<td>1495</td>
<td>Charles VIII captures Naples in February and is crowned there in May, but is forced back across the Alps before the end of the year.</td>
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<td>Venetian printers Nicolas Jenson and Aldus Manutius create the type faces known as Roman and Italic.</td>
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<tr>
<td>1499</td>
<td>Michelangelo, then 24 years old, provides St. Peter’s Basilica in Rome with an exquisite Pietà—the Virgin holding on her lap the dead Christ.</td>
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<td>Year</td>
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<tr>
<td>ca. 1500</td>
<td>Leonardo argues that fossils in rocks far above the sea imply not the effects of the Flood but a change in the level of an ancient seabed. Ceramic artists in Italy decorate large majolica dishes with scenes of narrative history, giving this style the name istoriato.</td>
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<tr>
<td>1501</td>
<td>Michelangelo begins work in Florence on a tall, thin slab of marble, which he transforms into his sculpture of David.</td>
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<tr>
<td>ca. 1505</td>
<td>Leonardo captures the enigmatic smile of Lisa Gherardini, now known as the Mona Lisa.</td>
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<tr>
<td>1506</td>
<td>Julius II, together with the architect Bramante, lays the foundation stone for the new St. Peter’s Basilica.</td>
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<tr>
<td>1508</td>
<td>Michelangelo begins work in Rome on the ceiling of the Sistine chapel.</td>
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<tr>
<td>1509</td>
<td>Raphael begins work on the frescoes in the pope’s apartment in the Vatican, known as the Stanze (“Rooms”).</td>
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<tr>
<td>1510</td>
<td>Giorgione and Titian introduce the rich color that characterizes the high Renaissance style in Venice. The startling color contrasts in Michelangelo’s Sistine ceiling anticipate one of the main characteristics of Italian mannerism.</td>
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<tr>
<td>1517</td>
<td>Leonardo da Vinci moves to France on the invitation of Francis I.</td>
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<tr>
<td>1520</td>
<td>Luther’s writings are burnt in Rome by order of the pope. Mannerism develops in Italy in the work of the painters Pontormo and Rosso Fiorentino.</td>
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<tr>
<td>1521</td>
<td>Pope Leo X excommunicates Martin Luther after Luther refuses to recant all of his writings.</td>
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<tr>
<td>1542</td>
<td>Pope Paul III establishes the Roman Inquisition, with the specific task of fighting against heresy, including Protestantism.</td>
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<tr>
<td>1545</td>
<td>A council of the Roman Catholic church is convened in Trent to establish the tenets of the Counter-Reformation.</td>
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<tr>
<td>ca. 1570</td>
<td>Palladio publishes “I Quattro Libri dell’Architettura” (“The Four Books of Architecture”), which include his influential designs for villas.</td>
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<tr>
<td>ca. 1575</td>
<td>Soft-paste porcelain, in imitation of true porcelain from China, is successfully created for the Medici in Florence.</td>
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<tr>
<td>Year</td>
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<tr>
<td>1587</td>
<td>Venice, Italy, opens the first modern bank (the Banco della Piazza di Rialto) for safe deposits and credit transfers.</td>
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<tr>
<td>1590</td>
<td>The dome of St. Peter’s Basilica is finished, completing nearly a century of construction on Europe’s largest church.</td>
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<tr>
<td>1597</td>
<td>“Dafne” is performed in Florence, becoming the first example of opera, a new form of art.</td>
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<tr>
<td>1600</td>
<td>A performance in the Oratory in Rome, with music by Emilio de’ Cavalieri, is in effect the first oratorio.</td>
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</tbody>
</table>

*Adapted from the timeline of the Oxford Reference online. For more information or the complete timeline, visit www.oxfordreference.com.*
INTERNET RESOURCES

SITES FOR TEACHERS

Annenberg Learner
www.learner.org/interactives/renaissance/index.html
Teacher resources for teaching the Renaissance.

Art History Mom
www.arthistorymom.com
A website full of art history-oriented art activities for kids, including a Sistine Chapel art project.

ArtsEdNet
www.getty.edu/artsednet
ArtsEdNet, an online service developed by the Getty Education Institute for the Arts, supports the needs of the K–12 art education community. It focuses on helping educators use the arts in their curriculum and includes resources for museum educators and university faculty involved in the arts.

ArtsEdge
www.artsedge.kennedy-center.org
A collaboration between the John F. Kennedy Center for the Performing Arts and the National Endowment for the Arts (with support from the U.S. Department of Education), ArtsEdge provides links to a wealth of art education information.

ArtStor
www.artstor.org
A digital image library for the arts and sciences that includes more than 1.8 million high-quality images for education and research from a wide variety of collections around the world.

Crayola Art Education
www.crayola.com/for-educators.aspx
Along with suggestions for classroom activities, this site offers a bulletin board where art teachers can exchange ideas, lesson plans, techniques and other information.

Drawing in One-Point Perspective
www.olejarz.com/arted/perspective/index.html
Virtual step-by-step instructions for understanding lines involved to create realistic one-point perspective.
Georgia Museum of Art  
[www.georgiamuseum.org](http://www.georgiamuseum.org)  
This site offers a complete calendar of the programs and special events offered at the Georgia Museum of Art. It also has contact information for the museum’s departments and tour information.

Kress Reconstruction Project  
[www.artcons.udel.edu/about/kress](http://www.artcons.udel.edu/about/kress)  
The Kress Foundation has funded this project at the University of Delaware since 2009. It includes visual references and information about the process of making Renaissance works of art.

The Samuel H. Kress Foundation  
[www.kressfoundation.org](http://www.kressfoundation.org)  
A foundation devoted to advancing awareness of European art, especially Renaissance works. The website includes a catalog of Kress Collections throughout the United States.

Smithsonian Institute  
[www.si.edu](http://www.si.edu)  
This site is a great starting point for all of the institute’s museums and research centers, including the Freer Gallery, the National Portrait Gallery and the National Museum of American Art. It also includes a complete exhibition calendar and advice on planning a visit.

**SITES FOR STUDENTS**

Artchive  
[www.artchive.com](http://www.artchive.com)  
This site includes a huge online art collection that encompasses everything from Italian Renaissance to Pop Art.

Artlex.com  
[www.artlex.com](http://www.artlex.com)  
This online visual arts dictionary contains more than 3,100 terms.

The History Channel  
[www.history.com/topics/renaissance-art](http://www.history.com/topics/renaissance-art)  
A summary of the Renaissance and a video overview of the period. Jeffrey Lewis sums up this fascinating history in a witty 4-minute song.

Kids Discover  
Kids Discover’s “Spotlight: Renaissance” offers a comprehensive review of the Renaissance with a great variety of visuals. An interactive quiz at the end of the overview lets kids test themselves on the basics of the Renaissance.
**BIBLIOGRAPHY**


