Italian Renaissance 1400 - 1500

Donatello and Other Sculptors
Donatello, David, Bronze, 1440 - 1460
Donatello, St. George, 1410 -1415, Marble, Or San Michele
Donatello, St. George, 1410-1415, Marble, Or San Michele
Donatello, St. Mark, 1411 – 1413, Marble, Or San Michele
Donatello, St. Mark, 1411 – 1413, Marble, Or San Michele
Donatello, Habbakuk, 1427 – 1436, Marble
Figure 21-15 DONATELLO. *Gattamelata* (equestrian statue of Erasmo da Narni), Piazza del Santo, Padua, Italy, ca. 1445–1450. Bronze, 12’ 2” high.
Donatello, Mary Magdalene, 1454 – 1455, poplar
**Figure 21-8** DONATELLO, *Feast of Herod*, panel on the baptismal font of Siena Cathedral, Siena, Italy, 1423–1427. Gilded bronze, 1’ 11 1/2” x 1’ 11 1/2”.
What were Donatello’s main accomplishments?

- First free-standing nude statue since classical civilization (David)
- First large-sized equestrian statue since classical civilization (Gattamelata – Honey Cat)
- Great sculptor who created bronze panels as well as sculptures in the round in bronze, marble, and wood
- Great naturalism, a sense of individuality/personality in his figures, bronze panels contain depth (illusionism)
Verrocchio,
Lorenzo de Medici
Figure 21-13 ANDREA DEL VERROCCHIO, David, ca. 1465–1470. Bronze, 4’ 1 1/2” high. Museo Nazionale del Bargello, Florence.
It has been suggested that the model for Verrocchio’s David was...
Young Leonardo da Vinci!
Which do you prefer Donatello’s *David* or Verrocchio’s *David*?
Verrocchio

EQUESTRIAN STATUE OF BARTOLOMMEO COLLEONI
Figure 21-16 ANDREA DEL VVERROCCHIO, Bartolommeo Colleoni (equestrian statue), Campo dei Santi Giovanni e Paolo, Venice, Italy, ca. 1481–1496. Bronze, 13’ high.
Donatello vs. Verrocchio

Equestrian Statues
Figure 21-4 NANNI DI BANCO, *Four Crowned Saints*, Or San Michele, Florence, Italy, ca. 1410–1416 Marble, figures 6’ high. Modern copy in exterior niche. Original sculpture in museum on second floor of Or San Michele.
Pollaiullo – Interest in Human Anatomy

- *Hercules and Antaeus* – study of the musculature of struggling human form
- *Battle of the Ten Nudes* – one of earliest known engravings, *ecorche* – muscles look so defined that it looks as if they lack skin
Figure 21-14  ANTONIO DEL POLLAIUOLO, Hercules and Antaeus, ca. 1470–1475. Bronze, 1' 6” high with base. Museo Nazionale del Bargello, Florence.
Figure 21-29  ANTONIO DEL POLLAIUOLO, *Battle of the Ten Nudes*, ca. 1465. Engraving. 1 3 1/8" x 1' 11 1/4". Metropolitan Museum of Art, New York (bequest of Joseph Pulitzer, 1917).