Contents



xv List of Illustrations

1 Introduction

Methodological approaches—problems in determining the nature of the Renaissance—unity central to Renaissance—medieval elements and Renaissance innovations—Bernward's *Doors* contrasted with Masaccio's *Expulsion of Adam and Eve*—questions posed.

7 CHAPTER I. When and Where

Periodization dispute and argument in favor of a Renaissance—time frame and personalities—Renaissance as Italian contribution—rediscovery of antiquity—chauvinistic stimulus—preeminence of Florence over Rome and Siena—testimony of Alberti, Salutati, Bruni, and Ghirlandaio.

21 CHAPTER 2. Virtual Reality

Columbus's voyages as reflection of Renaissance unity—breakup of antiquity and medieval fragmentation—impact of Crusades—contrast between Leonardo's Last Supper and Pisa Cross 15—impact of St. Francis—trecento mysticism and participatory faith—altarpieces and narrative composition—double-entry bookkeeping symbolic of change—Giotto's Crucifixion and that of Masaccio compared—Berlinghieri's St. Francis Altarpiece—Roger Bacon—Misericordia view of Florence and that of 1490 as example of spatial evolution—proto-Renaissance seen in Nicola Pisano and Capuan sculptures—Ghiberti's Baptistery Doors and Masaccio's Tribute Money—Bruni's harmonic state—polyptych compartments and compositional unity—Toscanelli and Brunelleschi's golden section at the Innocenti; atmosphere and rendition of space.

LOOKING AT THE RENAISSANCE

44 CHAPTER 3. Means to the End

Medieval transitions—nature of humanism—the antique revival and Greek émigrés—variety and uniformity—philosophic and theological fusions—bibliophiles and antiquarians—the *modo antico*—Brunelleschian harmony and Albertian classicism—Pius II and his views on the Renaissance—signs of self-awareness and cultural synthesis—worldly justification—architectural demonstrations—harmony and geometry—microcosm and macrocosm—artist as creative model—Albertian congruity—Leonardo's *Vitruvian Man*—Pico and Shakespeare—the earthly module, poetry and painting.

71 CHAPTER 4. Manifest Miracle

The artist as interpreter of divine law—Alberti and the role of creativity—medieval attitudes and Renaissance rediscovery—Etruscan tombs—antiquarianism and papal directives—Pius II and the new order—Salutati and Brunelleschian rediscoveries—Donatello and dichotomy—recognition of the past and Botticelli's re-creations—Niccolò Niccoli and Nicholas V—mathematics and geometry—perspective and space—Piero della Francesca and Columbus.

95 CHAPTER 5. Space Transcended

Spatial release and illusionary creations—religious reality and Bridget of Sweden—cloisters and visions—Leonardo's *Last Supper* revisited—family names and tax declarations—the time factor—modal polyphony and Luca della Robbia—Copernicus and Gutenberg—vista viewing and gridded ordering—Uccello and Leonardo: views from space—Verrocchio and gestural unity—Altdorfer and the Renaissance expanse.

114 CHAPTER 6. Epilogue

Transalpine variations and points of intersection—Fouquet as precursor—Dürer as the link—Erasmus and Gutenberg—Hamlet's doubt and mannerist deviation—Veronese and form versus content—Michelangelo's *David/Apollo*—Giambologna as unifier and destroyer.

- 121 Notes
- 147 Selected Bibliography
- 159 Index

Plates