

**L3-8day8**

## **Italian Quattrocento Painting**

**Art Discussed:**

**Botticelli, *Birth of Venus***

**Castagno, *Last Supper***

**Ghirlandaio, *Birth of the Virgin***

**VOCAB:**

**Stringcourse**

**HW:**

**Activity Sheet**

### **Botticelli, *Birth of Venus***

- Delicacy of line and surface ornament
- Sharply drawn figures, focus on contours
- Landscape flat and tapestry-like
- Stylized V shaped waves
- Little interest in perspective
- Venus rises from a seashell, far away look in her eyes
- Rose created at the same time as Venus, a symbol of love: it can be painful
- Bloodless, weightless, idealized nude
- Cf. Praxiteles, Aphrodite of Knidos
- Zephyr and his love, Chloris, rush in to scatter roses before her
- Handmaiden covers her

### **Castagno, *Last Supper***

- Christ is blessing, but Judas already has his food, not sacred to him
- Judas is diabolical, jutting beard, hooked nose, on other side of table

- Inconsistent geometric shape of room: ceiling panels 16 by 14, stringcourses 12 across back and 6 per side
- Ceiling circles are 33 ½ in the back (the age of Christ at his death) and 17 at the sides
- Six panels on the sides, but six in the back also
- Animated marble over Judas' head and skeptical Peter's head reflects mood
- Rugged features of individuals
- Lit from windows on right
- Nearly every figure sits independently

### **Ghirlandaio, *Birth of the Virgin***

- Saint Anne reclines in a palace room decorated with a classically inspired frieze
- Midwives prepare for infant's bath
- Daughter of chapel's patron of the work prominently shown in golden dress at center
- Living people steal the show from the saints
- Clear spatial arrangements
- Large room divided by pilasters
- Upper left corner: meeting of Joachim and Anna

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## Activity 3:8 Castagno

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How does Castagno indicate who Judas is?



Discuss the spatial relationships expressed in the architecture of this room.

