

# Topic Guide

## C1: Invention and illusion: the Renaissance in Italy (1420–1520)



### A level History of Art

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Pearson Edexcel Level 3 Advanced GCE in History of Art (9HT0)

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# **GCE History of Art 2017 – Topic Guide**

## **C1: Invention and illusion: the Renaissance in Italy (1420–1520)**

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## Introduction

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This in-depth study offers students the chance to discover the extraordinary creations of the works of this key period in Western art history. By surveying key examples of art and architecture produced in and across the three city states over a period of 100 years, students will enjoy the opportunity of exploring both the key works and a broader range of influential works, and the political and social context of production of the era.

## Scope of works

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The specification makes clear the requirements for the detailed study of at least 18 works of art and architecture across six categories of work in each of the regions of Florence, Rome and Venice. All examination questions will refer to the **Scope of works** and **Key topics** explained on pages 17–19 in the specification. The specification clearly lists the expected coverage and detail for all key works, and this is therefore not further elaborated on in this topic guide.

In this Period alone, works are positioned according to their place of commission and production rather than by the place of birth of the artist. Therefore, it is important that students are aware of when, for example, Michelangelo was working in Florence and when in Rome, and which works were done for which city. In the same way, the identity and requirements of the patron play a significant part in the development and variety of the styles in each of the three city states.

## Key topics

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These **Key topics** are clearly explained in the specification and elaborate on what should be taught around each work. Broadly speaking, they are similar to the 'themes' of the legacy specification, but are now set out in a tabular format which should be helpful. Teachers of the legacy specification should be aware that 'form and function' and 'patronage' are now sited within Topic 4 'Ways in which art has been used and interpreted', together with a new requirement to explore the original and subsequent location of works. (Full details of the differences and similarities between the legacy specification and the new Pearson Edexcel specification are given in the **Mapping Guide**.)

## Specified artists

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Teachers must select one painter and one sculptor from the shortlists given on page 17 in the specification.

This means that students must explore **at least three works** by their selected specified painter (choose from Bellini, Botticelli or Raphael) **and three** works by their selected specified sculptor (choose from Donatello, Tullio Lombardo or Michelangelo). Students are expected to have knowledge and understanding of their training, influences (at least two for each artist) and the ways in which they contribute to, or typify, their period and/or region.

Students must also have detailed knowledge and understanding of **at least one critical text** relevant either to the Period as a whole (including both specified artists) or one critical text (or extract) for each selected specified artist. Please make sure that if you select Michelangelo as your specified sculptor, you select three sculptural works by him (made in either Florence or Rome). Further painted works may also be included in the selection of key works but these must be in addition to the sculpture. (This is so that all students have sufficient works to respond to a question which asked about their specified sculptor alone.)

## Selecting your key works

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A grid showing an exemplar selection of works is given at the end of this document together with a blank grid for your own selection of works. This is, however, just one way of selecting key works. We have also provided a longer list of possible works. Again, this is not exhaustive, nor intended to be prescriptive, but rather designed to inspire your selection of works and to reassure new teachers.

Obviously, neither the lives of artists nor their works will always fit neatly within the dates (1420–1520) selected for study here. These dates have been chosen to allow the best possible fit with the concept of a three-centred (Florence, Rome and Venice) 'depth' study and by consideration of works which are available in UK collections. We would therefore ask you to be conscious of these restrictions. This will be particularly important for those who have taught either the 15th-century or 16th-century options of the legacy specification and are looking to carry over works and resources to the new Pearson Edexcel specification.

You will probably find it easiest to make your selection of key works by entering the three works by your selected painter and selected sculptor first. Then complete the rest of the categories with at least one example in each box. You may of course feel that it is important to teach and discuss more than a single example of work in each category and that your students will have a fuller understanding of the period if you do so. You are free to make these choices to suit your own cohort, as long as they have at least one work in each category from each city state.

## Critical texts

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The requirement for exploration and discussion of critical text reference is clear in both Theme and Period study in this new specification. It will only be assessed in the final long answer on each Theme and Period, and gives students the opportunity to develop, evidence and counter-balance their argument and response to the question.

Students may explore just one critical text for the Period, **if** this relates to **both** their selected specified painter and their selected specified sculptor. Alternatively, they may explore **at least one text** or extract relating to **each** of their selected

specified artists, which might prove easier for teaching. They may choose to refer to their critical text by naming the critic, by summarising their theories or position, or by integrating short quotations into the body of their essay.

In this module, the most obvious contemporary critical text is probably Vasari's *Lives of the Artists*, and most students will enjoy his colourful narrative accounts. Other classic texts also include (but are not limited to) Michael Baxandall's *Painting and Experience in Fifteenth Century Italy* (1972), Rudolf Wittkower's *Sculpture: Processes and Principles* (1977), Gilbert's *Italian Art 1400–1500 Sources and Documents* (1990), and Martin Kemp's *Behind the Picture: Art and Evidence in the Italian Renaissance* (1997).

Unlike the Theme study, where there are two specified artists **and** a specified architect, each of whom requires a supporting critical text, the focus here in the Period study is on the selected painter and sculptor only. (This is so that there is consistency, in that both areas of study require six works by selected specified artists in total.) Therefore, analysis of critical theory in architecture is not compulsory, although you may of course find that integrating some different opinions offers an interesting way to deliver your course.

## Organising your teaching

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Obviously, there are many different ways in which this module of the course can be delivered. The following breakdown is an illustration of just one possible approach for a single teacher who chooses to explore one module at a time. (Others may prefer to split the week, with some lessons exploring a Theme and others a Period, or to cover two Periods simultaneously.)

As the Periods are of more value (25%) than the Themes (17%), it seems appropriate to allocate more time to them. In the Renaissance period, with six 'scope of works' areas each covering three different cities, there needs to be some doubling up of either genres or cities in order to cover the entire course effectively. Teachers are reminded that the whole course must be taught as all questions on the final examination are compulsory.

In this Scheme of Work, we have broken the regularity of 'scope of works' weeks by allocating two weeks for a detailed study of each of the selected specified artists. This potentially creates an interesting diversity within the course so that students find they are learning and engaging with the material in different ways in different weeks. It should facilitate the strengthening of key skills such as research, independent reading and evaluative discussion as well as a creating a core point for covering the requirement for the integration of ideas from critical texts. As the works explored in these weeks will also feature in the 'scope of works' weeks (as, for example, portraits or religious sculpture/painting), this suggestion also introduces some flexibility into your planning. This allows you time to cover additional works for a deeper understanding, to set aside class time for timed essays, comparisons across genres/cities, consolidation work, or perhaps just to catch up with the inevitable loss of teaching time due to bank holidays, school exam weeks, inset and fire alarms!

Detail of exactly what must be covered for each work is clearly laid out in the specification on pages 17–19.

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### Outline Scheme of Work

Based on three 5-week blocks

Block 1	
Week 1	<b>Introduction to Period</b> and key concepts
Week 2	<b>Introduction to history</b> and era
Week 3	Religious painting and sculpture in Florence
Week 4	Religious painting and sculpture in Rome
Week 5	Religious painting and sculpture in Venice
Block 2	
Week 1	<b>Specified painter</b> (Bellini, Botticelli or Raphael)
Week 2	<b>Specified painter</b> (Bellini, Botticelli or Raphael)
Week 3	Mythological works in 2D or 3D in Florence
Week 4	Mythological works in 2D or 3D in Rome and Venice
Week 5	Portraits in 2D or 3D in Florence and Venice
Block 3	
Week 1	<b>Specified sculptor</b> (Donatello, Tullio Lombardo or Michelangelo)
Week 2	<b>Specified sculptor</b> (Donatello, Tullio Lombardo or Michelangelo)
Week 3	Portraits in 2D or 3D in Rome
Week 4	Secular architecture in Florence, Rome and Venice
Week 5	Religious architecture in Florence, Rome and Venice

## Assessment

The Assessment Objectives have been revised in the new A Level History of Art. There are now three objectives, with the former AO4 integrated into the new AO3.

<b>AO1</b>	Demonstrate knowledge and understanding of the contexts of art	30–40%
<b>AO2</b>	Analyse and interpret artists' work, demonstrating understanding of visual language	30–40%
<b>AO3</b>	Make critical judgements about art through substantiated reasoned argument	30–40%

Students will be assessed on their knowledge and understanding of two Periods in the 3-hour Paper 2 of this examination. Therefore, it is suggested that students spend 90 minutes on each of their selected Periods – this is unchanged from the legacy specification. However, there is no choice on this new paper: all four questions, identified as (a), (b), (c) and (d), are compulsory. In recognition of the length of the paper and the range of students taking the subject, the questions are now of varying length and value.

Each Period section begins with two short 5-mark answers. These are not essays, do not need an introduction, and require a student to select only relevant points of

information (AO1) and analysis (AO2) from their broader knowledge relating to one work of art or architecture. Whilst the exact allocation of time is obviously up to the individual concerned, we imagine that most will spend approximately 7–8 minutes on each of these short (a) and (b) answers. There is no requirement for critical argument or judgement (AO3) in these questions. There are three levels for assessment on part (a) and (b) answers: see below. It is expected that the weakest candidates will be able to retrieve points of information only, with no meaningful accompanying analysis, and therefore there is only one mark allocated for Level 1. Thereafter, the marks will be allocated on the demonstration of both AO1 and AO2.

### Part (a) and (b) mark scheme

Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
<b>Level 2</b>	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
<b>Level 3</b>	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Part (c) questions are worth 15 marks and are therefore expected to take approximately 21–25 minutes. These questions will always ask students to refer to at least two named works of art or architecture. A 'named' work of art does not need to be by a 'specified artist', but this phrase is used to remind students to be precise in their responses – they must always validate their ideas with specific evidence. Most works can be clearly identified by artist and title, but in some cases this may be insufficient for the examiner to identify which particular example the student is referring to. In these cases, students must give further information such as the date and/or location of the work so that the examiner is able to assess their evidence effectively.

Responses are assessed equally across all three Assessment Objectives (5 marks for each). There is no requirement, however, for a student to refer to named critics in part (c) answers, although they may, of course, choose to do so. In this case, it will be assessed as part of their critical judgement (AO3). As part (c) questions always ask for reference to at least two named works, candidates who are unable to cite a second work will be limited to Level 2 credit – a maximum of 6 marks, as they are clearly offering only a partial response.

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### Part (c) mark scheme

Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–3	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i> Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i>
<b>Level 2</b>	4–6	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i> Partially-adequate critical judgement supported by uneven reasoned argument and evidence. <i>[AO3]</i>
<b>Level 3</b>	7–9	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i> Competent critical judgement, supported by appropriate reasoned argument and evidence. <i>[AO3]</i>
<b>Level 4</b>	10–12	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
<b>Level 5</b>	13–15	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>

Part (d) responses invite students to build an argument around a question which asks 'How far do you agree?'. Obviously, students are free to entirely agree or disagree with the premise offered or to conclude with a mixed opinion, but it is the quality of their argument, evidence and analysis that is evaluated for credit here. This is obviously the longest and most valuable question of the four, and students are expected to spend between 50 and 55 minutes on this response.

The questions will always ask for named works of art and again this does not mean that they must be by their selected specified artists, but that they are discussing individual works in detail. Obviously, in some years, the questions may ask students to evaluate the works of their specified artists and in this case, they will need to discuss these works to earn credit (although naming influential works by other artists may still be a valid part of this discussion). As with part (c) questions, part (d) responses are assessed across all three Assessment Objectives equally (10 marks on each). Please note that students must refer to their study of critical

texts in these long questions, and the mark scheme for part (d) questions includes an additional strand under AO3 to reflect this.

The questions do not specify exactly how many works of art or architecture a student must discuss, but candidates will need to balance up the requirement for detailed knowledge and analysis together with a full critical argument in order to create and conclude their argument in response to the question. It is therefore unlikely that a student who names many works, but fails to offer detailed contexts or analysis on any of them, could achieve the upper levels of the mark scheme, but similarly unlikely that a student who chooses to discuss only two works (the minimum to clear the 'works of art' rubric) could create a sufficiently convincing argument to reach these upper levels.

### Part (d) mark scheme

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1] Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]
Level 2	7–12	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1] Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2] Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]
Level 3	13–18	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1] Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2] Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]
Level 4	19–24	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1] Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2] Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]
Level 5	25–30	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1] Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2] In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]

## Resources

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This list is wide ranging to flag up the books that you may have in your existing library. We do not, however, wish to give the impression that schools must spend heavily on books in order to offer this course. There is now a wealth of material available via the internet free of charge and these resources are often very engaging, allowing students to see inside and around a building from multiple angles and to hear other voices in their learning. There is also a wide range of monographs which have not been listed here for reasons of space. Any of the following would be helpful:

- Avery, C; *Florentine Renaissance Sculpture*, Murray, 1970
- Baxandall, M; *Painting and Experience in Fifteenth Century Italy*, OUP, 1972
- Gilbert C; *Italian Art 1400–1500 Sources and Documents*, Prentice Hall, 1980
- Graham-Dixon A; *Art: A definitive guide*, Dorling Kindersley, 2008
- Hartt, F; *History of Italian Renaissance Art*, Prentice Hall, 1994
- Hollingsworth, M; *Patronage in Renaissance Italy: From 1400 to the Early Sixteenth Century*, John Hopkins University Press, 1996
- Honour, H & Fleming, J; *A World History of Art*, Laurence King, 2005
- Huntsman, P; *Thinking about Art*, Wiley-Blackwell, 2015
- Johnson, G; *Renaissance Art: A Very Short Introduction*, OUP, 2005
- Kemp, M; *Behind the Picture: Art and Evidence in the Italian Renaissance*, Yale University Press, 1997
- Legrand, G; *Renaissance Art*, Chambers, 2004
- Murray, L & P; *The Art of the Renaissance*, Thames and Hudson, 1963
- Murray, L; *The High Renaissance*, Thames and Hudson, 1977
- Murray, P; *The Architecture of the Italian Renaissance*, Thames and Hudson, 2004
- Norman, D (ed); *Siena, Florence, Padua. Volume 1: Interpretive Essays*, Yale University Press, 1995
- Paoletti, T & Radke, G; *Art in Renaissance Italy*, Laurence King, 1997
- Richardson, CM (ed); *Renaissance Art Reconsidered: An Anthology of Primary Sources*, Blackwell, 2006
- Rubin, PL; *Images and Identity in Fifteenth-Century Florence*, Yale University Press, 2007
- Seymour, C; *Sculpture in Italy 1400–1500*, Yale University Press, 1992
- Welch, E; *Art in Renaissance Italy 1350–1500*, Oxford University Press, 2000
- Wittkower, R; *Sculpture: Processes and Principles*, Penguin, 1977
- Wivel, M; *Michelangelo and Sebastiano*, Yale University Press, 2017
- Woods, K; *Making Renaissance Art. Renaissance Reconsidered*, Yale, 2007

The digital, film and online resources available for Art History continue to grow rapidly. Again, initial suggestions would include:

- [www.smarthistory.org.uk](http://www.smarthistory.org.uk)
- [www.khanacademy.org](http://www.khanacademy.org)
- Open University Open Access podcasts: [www.openartsarchive.org/open-arts-objects](http://www.openartsarchive.org/open-arts-objects)
- Web Gallery of Art: [www.wga.hu](http://www.wga.hu)
- [www.artcyclopedia.com](http://www.artcyclopedia.com)
- [www.arthistory.about.com](http://www.arthistory.about.com)
- [www.artlex.com](http://www.artlex.com)
- [www.bubl.ac.uk](http://www.bubl.ac.uk)
- [www.artuk.org](http://www.artuk.org)
- [www.academia.edu](http://www.academia.edu)
- 'Great Artists with Tim Marlow', Seventh Art
- Simon Schama 'The Power of Art', BBC Series
- Annenberg Learner 'Art of the Western World': <https://www.learner.org/resources/series1.html>
- BBC Four 'A History of Art in Three Colours'
- Art UK: [www.artuk.org](http://www.artuk.org)

## First-hand learning and museum education

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We have a huge treasure of Renaissance works in British collections across the country and would urge you to ensure that your students benefit from first-hand investigation of relevant works. Many of these organisations have extensive outreach programmes and students are strongly encouraged to see works at first hand, either individually or as a class. We have deliberately selected the specified artists and freedom of choice around key works in UK collections so that all teachers may coordinate their choice of key works with those that are on public display in their vicinity. A brief starting list of links is given here:

- Ashmolean Museum, Oxford: [www.ashmolean.org](http://www.ashmolean.org)
- Birmingham Museum & Art Gallery: [www.birminghammuseums.org.uk/bmag](http://www.birminghammuseums.org.uk/bmag)
- Brighton Museums: [www.brightonmuseums.org.uk](http://www.brightonmuseums.org.uk)
- Bristol Museum & Art Gallery: [www.bristolmuseums.org.uk](http://www.bristolmuseums.org.uk)
- Burrell Collection: [www.glasgowmuseums.org](http://www.glasgowmuseums.org)
- Ferens Art Gallery: [www.hullcc.gov.uk/museums](http://www.hullcc.gov.uk/museums)
- Fitzwilliam Museum, Cambridge: [www.fitzmuseum.cam.ac.uk](http://www.fitzmuseum.cam.ac.uk)
- Harewood House: [www.harewood.org](http://www.harewood.org)
- IWM: [www.iwm.org.uk](http://www.iwm.org.uk)
- Leeds Art Gallery: [www.leeds.gov.uk/artgallery](http://www.leeds.gov.uk/artgallery)
- Manchester Art Gallery: [www.manchesterartgallery.org](http://www.manchesterartgallery.org)
- Museum of Liverpool: [www.liverpoolmuseums.org.uk/mol](http://www.liverpoolmuseums.org.uk/mol)
- National Museum, Cardiff: [www.museum.wales](http://www.museum.wales)
- Scottish National Galleries: [www.nationalgalleries.org](http://www.nationalgalleries.org)
- Tate: [www.tate.org](http://www.tate.org)
- The Courtauld Gallery, London: [www.courtauld.ac.uk](http://www.courtauld.ac.uk)

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- The Hepworth Wakefield: [www.hepworthwakefield.org](http://www.hepworthwakefield.org)
- The National Gallery, London: [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)
- The National Portrait Gallery, London: [www.npg.org.uk](http://www.npg.org.uk)
- The Royal Collection, London: [www.rmg.co.uk](http://www.rmg.co.uk)
- The Wallace Collection, London: [www.wallacecollection.org](http://www.wallacecollection.org)
- The Whitworth: [www.manchester.ac.uk/whitworth](http://www.manchester.ac.uk/whitworth)
- Ulster Museum: [www.nmni.com/um](http://www.nmni.com/um)
- V&A: [www.vam.co.uk](http://www.vam.co.uk)
- Walker Art Gallery: [www.liverpoolmuseums.org.uk/walker](http://www.liverpoolmuseums.org.uk/walker)
- Yorkshire Sculpture Park: [www.ysp.co.uk](http://www.ysp.co.uk)

Internationally, further resources are available from museums and galleries around the world. Some initial suggestions are given here in a very short list:

- Metropolitan Museum of Art, New York: [www.metmuseum.org](http://www.metmuseum.org)
- The Louvre, Paris: [www.louvre.fr](http://www.louvre.fr)
- Kunsthistorisches Museum, Vienna: [www.khm.at](http://www.khm.at)
- National Gallery of Art, Washington DC: [www.nga.gov](http://www.nga.gov)
- The Prado, Madrid: [www.museodelprado.es](http://www.museodelprado.es)
- Alte Nationalgalerie, Berlin: <http://www.smb.museum>
- Rijksmuseum, Amsterdam: [www.rijksmuseum.nl](http://www.rijksmuseum.nl)

## Sample key works

Scope of works	Florence	Rome	Venice
Religious painting	Masaccio <i>The Tribute Money</i>	Raphael <i>Transfiguration</i>	Titian <i>Assumption of the Virgin</i>
Religious sculpture	Donatello <i>Penitent Magdalene</i> Michelangelo <i>David</i>	Michelangelo <i>Pieta</i> Michelangelo <i>Moses</i>	Tullio Lombardo <i>Adam</i>
Mythological in 2D or 3D	Botticelli <i>The Birth of Venus</i>	Raphael <i>The Triumph of Galatea</i>	Giorgione <i>Sleeping Venus</i>
Portraits in 2D or 3D	Leonardo <i>Mona Lisa</i>	Raphael <i>Pope Julius</i>	Giorgione <i>Portrait of an Old Woman</i>
Religious architecture	Brunelleschi <i>New Sacristy at San Lorenzo</i>	Bramante <i>Tempietto</i>	Alberti <i>Basilica of Sant' Andrea</i>
Secular architecture	Michelozzo <i>Palazzo Medici</i>	Bramante <i>Palazzo Caprini</i>	<i>Ca d'Oro</i>

This is a sample selection of works only. Teachers may wish to reuse their key works and resources previously used for the legacy specification where appropriate, or to select alternative works of art from their region that allow students to enhance their classroom learning with first-hand experience of works in museums and galleries. A longer list of suitable works is given at the end of this topic guide.

## Blank grid for you to complete

Scope of works	Florence	Rome	Venice
Religious painting			
Religious sculpture			
Mythological (2D or 3D)			
Portraits (2D or 3D)			
Religious architecture			
Secular architecture			

- **Three** works by a specified painter (Botticelli, Bellini or Raphael)
- **Three** works by a specified sculptor (Donatello, Michelangelo or Tullio Lombardo)
- At least **twelve** further works must be covered. Overlap rules (no single work of art may be studied for more than one Theme or Period) must always be respected.
- In this Period, works are defined by their place of production. Therefore, the same artist may be used for more than one city region. Discussion of patronage and location contexts will be relevant.

## A longer list of possible works

Scope of works	Florence (including Siena)	Rome	Venice (including Padua and Mantua)
Religious painting	<p>Botticelli <i>Adoration of the Magi</i> 1478</p> <p>Da Fabriano <i>Adoration of the Magi</i> 1423</p> <p>Filippo Lippi <i>The Barbadori Altarpiece</i> 1437</p> <p>Fra Angelico <i>The Annunciation</i> 1430</p> <p>Fra Angelico <i>The Madonna and Child with Saints and Angels</i> 1438</p> <p>Gozzoli <i>The Procession of the Magi</i> 1459</p> <p>Leonardo <i>The Annunciation</i> c.1472</p> <p>Masaccio <i>Expulsion of Adam and Eve</i> 1425</p> <p>Masaccio <i>Holy Trinity</i> 1425–28</p> <p>Masaccio <i>Madonna and Child</i> c.1425</p> <p>Masaccio <i>The Tribute Money</i> 1425</p> <p>Pollaiuolo <i>The Martyrdom of St Sebastian</i> 1475</p> <p>Uccello <i>The Birth of the Virgin</i> 1440</p>	<p>Fra Angelico <i>St Lawrence Receives the Treasures of the Church</i> 1447</p> <p>Ghirlandaio <i>Vocation of the Apostles</i> 1481</p> <p>Melozzo da Forlì <i>Ascension of the Apostles</i></p> <p>Michelangelo <i>The Creation of Adam</i> 1511</p> <p>Michelangelo <i>The Fall of Man</i> 1509</p> <p>Perugino <i>Christ Handing the Keys to St Peter</i> 1481</p> <p>Raphael <i>The Sistine Madonna</i> 1512</p> <p>Raphael <i>The Transfiguration</i> 1518</p> <p>Sebastiano <i>Madonna and Child with Saints and a Donor</i> 1517</p> <p>Sebastiano <i>The Raising of Lazarus</i> 1517</p>	<p>Basaiti <i>Christ Praying in the Garden</i> 1516</p> <p>Bellini <i>Madonna of the trees</i> 1487</p> <p>Bellini <i>Pieta</i> 1505</p> <p>Bellini <i>San Zaccaria Altarpiece</i> 1505</p> <p>Bellini <i>San Giobbe Altarpiece</i> 1487</p> <p>Bellini <i>The Frari Altarpiece</i> 1488</p> <p>Carpaccio <i>The Dream of St Ursula</i> 1495</p> <p>Conegliano <i>Christ among the Doctors</i> 1504</p> <p>Crivelli <i>Annunciation</i> 1430</p> <p>Giorgione <i>Castelfranco Madonna</i> 1504</p> <p>Giorgione <i>The Assumption of the Virgin</i> 1516</p> <p>Mantegna <i>Agony in the Garden</i> 1460</p> <p>Mantegna <i>Altarpiece of St Zeno</i> 1456</p> <p>Sebastiano <i>The Judgement of Solomon</i> 1508–10</p> <p>Titian <i>Assumption of the Virgin</i> c.1516</p>

## C1: Invention and illusion: the Renaissance in Italy (1420–1520)

Scope of works	Florence (including Siena)	Rome	Venice (including Padua and Mantua)
Religious sculpture	<p>Della Quercia <i>Creation of Eve</i> 1425</p> <p>Donatello <i>David</i> 1444</p> <p>Donatello <i>Habbakuk</i> 1423</p> <p>Donatello <i>Penitent Magdalene</i> c.1453</p> <p>Donatello <i>South Pulpit at San Lorenzo</i>, 1459</p> <p>Donatello <i>St George</i> 1420</p> <p>Donatello <i>The Head of John the Baptist Brought to the King's Table</i> 1423</p> <p>Ghiberti <i>Cain and Abel</i> 1452</p> <p>Michelangelo <i>David</i> 1501</p>	<p>Michelangelo <i>Moses</i> 1513</p> <p>Michelangelo <i>Pieta</i> 1498</p> <p>Romano <i>Four Reliefs with the Trials of St Peter</i> 1460</p> <p>Romano <i>Saint Paul</i> 1460</p> <p>Sansovino <i>Madonna and Child with St Anne</i> 1512</p>	<p>Buon <i>Tympanum of the Scuola della Misericordia</i> 1440</p> <p>Solari <i>St Catherine of Alexandria</i></p> <p>Tullio Lombardo <i>Adam</i> c.1490</p> <p>Tullio Lombardo <i>Miracle of the Repentant Son</i> 1504</p>
Mythological works in 2D or 3D	<p>Botticelli <i>Primavera</i> 1482</p> <p>Botticelli <i>The Birth of Venus</i> 1485</p> <p>Di Cosimo <i>A Satyr Mourning over a Nymph</i> 1495</p> <p>Di Cosimo <i>Perseus Rescuing Andromeda</i> 1513</p>	<p>Michelangelo <i>Bacchus</i> 1496</p> <p>Raphael <i>Feast of Cupid and Psyche</i> 1516</p> <p>Raphael <i>The School of Athens</i> 1509</p> <p>Raphael <i>The Triumph of Galatea</i> 1511</p>	<p>Antonio Lombardo <i>Eurydice</i> 1515</p> <p>Bellini <i>Feast of the Gods</i> 1514</p> <p>Giorgione <i>Sacred and Profane Love</i> 1514</p> <p>Titian/Giorgione <i>Concert Champêtre</i> 1510</p> <p>Titian/Giorgione <i>Sleeping Venus</i> 1510</p>

Scope of works	Florence (including Siena)	Rome	Venice (including Padua and Mantua)
Portraits in 2D or 3D	<p>Botticelli <i>Portrait of Giuliano de Medici</i> 1478</p> <p>Di Cosimo <i>Portrait of Simonetta Vespucci</i> c.1470</p> <p>Ghiberti <i>Self Portrait</i> 1425</p> <p>Ghirlandaio <i>Giovanna Tornabuoni</i> 1488</p> <p>Leonardo da Vinci <i>Mona Lisa</i> 1503</p> <p>Uccello <i>Sir John Hawkwood Memorial</i> 1436</p> <p>Verrocchio <i>Portrait of Lorenzo di Medici</i> 1480</p>	<p>Melozzo da Forli <i>Sixtus IV Appointing Platina as Prefect to the Vatican Library</i> 1477</p> <p>Pollaiuolo <i>Tomb of Innocent VIII</i> 1492–98</p> <p>Pollaiuolo <i>Tomb of Sixtus V</i> 1493</p> <p>Raphael <i>Pope Julius</i> 1511</p> <p>Raphael <i>Portrait of Baldassare Castiglione</i> 1510</p> <p>Raphael <i>Portrait of Leo X and Two Cardinals</i> 1519</p>	<p>Bastiani <i>Portrait of the Doge Foscari</i> 1457</p> <p>Bellini <i>The Doge Loredan</i> 1501</p> <p>Carpaccio <i>Portrait of a Woman</i> 1510</p> <p>Donatello <i>Gattamelata</i> 1445</p> <p>Gentile Bellini <i>Doge Mocenigo</i> 1478</p> <p>Giorgione <i>Laura</i> 1506</p> <p>Giorgione <i>Portrait of an Old Woman</i> c.1508</p> <p>Titian <i>Ariosto (Portrait of a young man)</i> c.1510</p> <p>Titian <i>Young Man with a Glove</i> 1520</p> <p>Verrocchio <i>Equestrian Monument to Colleoni</i> 1483</p>
Religious architecture	<p>Alberti <i>Sta Maria Novella (facade)</i> 1458</p> <p>Brunelleschi <i>Dome of Florence Cathedral</i> 1420</p> <p>Brunelleschi <i>Pazzi Chapel</i> 1430</p> <p>Brunelleschi <i>San Lorenzo</i> 1419–46</p> <p>Brunelleschi <i>Santo Spirito</i> 1434</p>	<p>Bramante <i>S. Pietro in Montorio (The Tempietto)</i> 1502</p> <p>Bramante <i>Sta Maria della Pace (cloister)</i> 1504</p> <p>Pietrasanta/Pintelli <i>Sant Agostino</i> 1483</p>	<p>Alberti <i>San Sebastiano</i> 1460</p> <p>Alberti <i>Sant' Andrea</i> 1472</p> <p>Codussi <i>S. Michele in Isola</i> 1469–79</p> <p>Spavento <i>S. Salvatore</i> 1507</p>
Secular architecture	<p>Brunelleschi <i>Foundling Hospital</i> 1419–24</p> <p>Alberti <i>Palazzo Rucellai</i></p> <p>Michelozzo <i>Medici Palace</i> 1444</p> <p>Sangallo <i>Palazzo Gondi</i> 1490</p>	<p>Bramante <i>Palazzo Caprini</i> c.1510</p> <p>Bramante <i>The House of Raphael</i> 1512</p> <p><i>Palazzo della Cancelleria</i> 1486–96</p> <p><i>Palazzo Venezia</i> 1467–71</p> <p>Raphael &amp; Sangallo <i>Villa Madama</i> 1516</p>	<p><i>Ca d'Oro</i> 1427–36</p> <p>Candi <i>Bovolo House</i> 1499</p> <p>Gambello <i>Porta Magna</i> 1460</p> <p><i>Palazzo Corner-Spinelli</i> c.1480</p> <p><i>Palazzo Pisani</i></p> <p><i>Palazzo Vendramin-Calgeri</i> 1500–09</p>

