

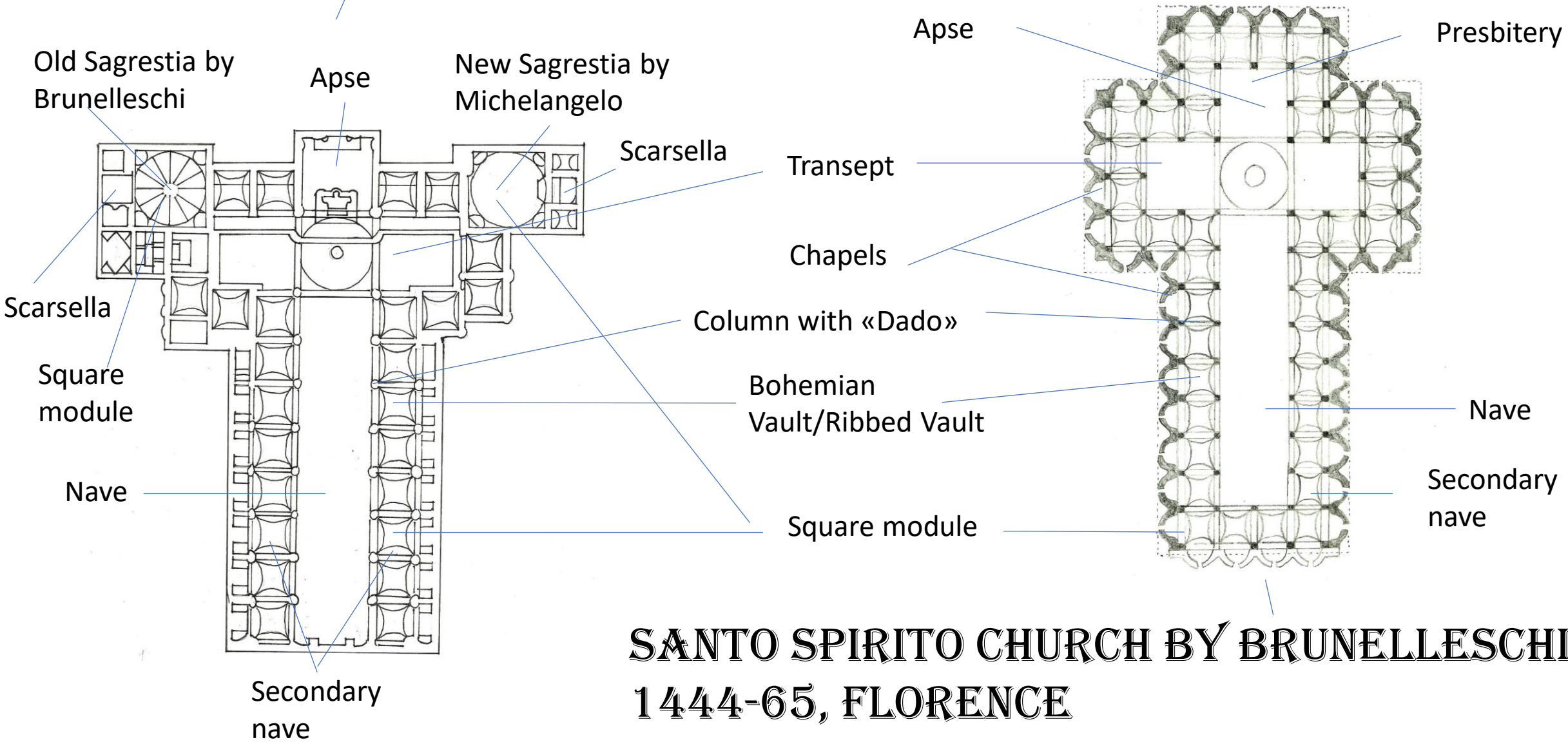


**Liceo Artistico “M.M. Lazzaro” (CTSD02000E)
Via Generale Ameglio, n. 15
95123 - Catania (CT)**

“Some words for a new English art dictionary 3”

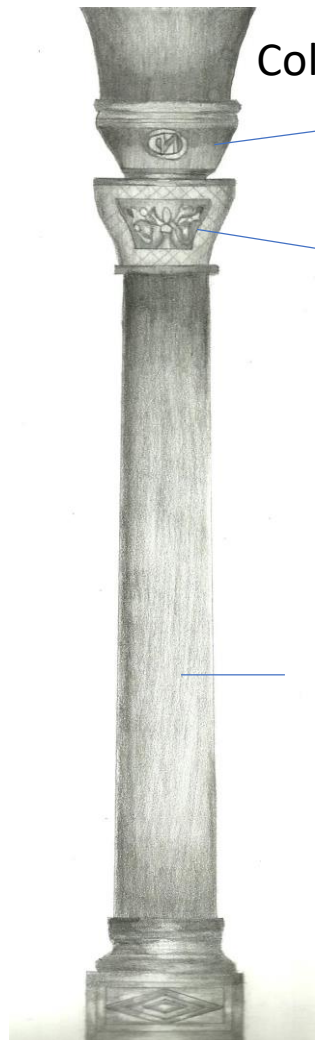
**Progetto di Storia dell’arte
curato dalla prof.ssa Nadia Annamaria Oliva**

SAINT LORENZO CHURCH BY BRUNELLESCHI, 1422-61, FLORENCE



SANTO SPIRITO CHURCH BY BRUNELLESCHI, 1444-65, FLORENCE

ABOVE THE CAPITAL: FROM «PULVINO» TO «DADO»



Column with «pulvino»

Medieval capital

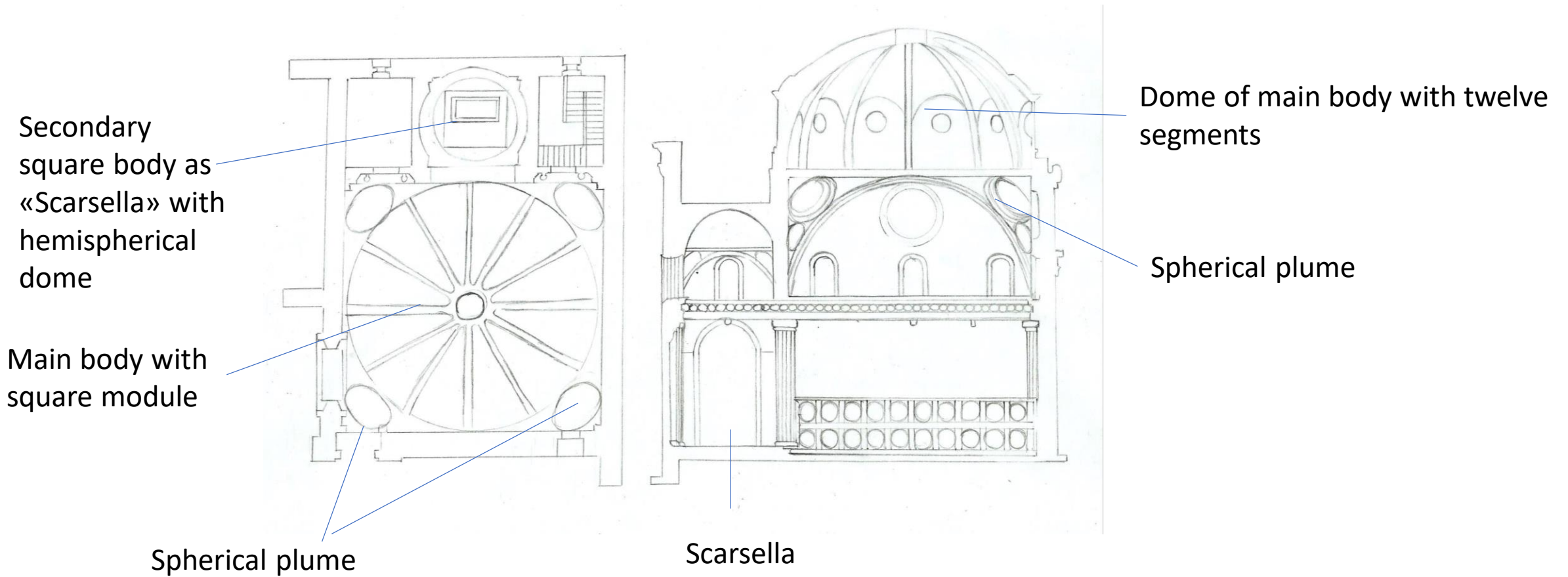
Column with a
smooth stem

Brunelleschian nut,
called «Dado»

Corinthian capital with
acanto leaves

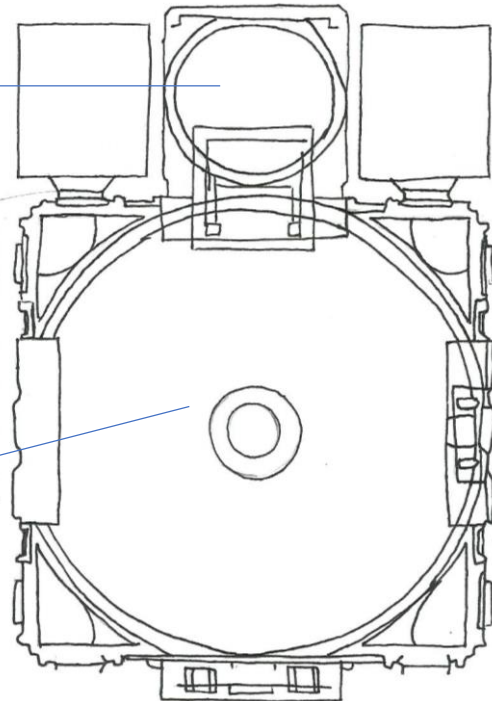


OLD «SAGRESTIA» IN SAINT LORENZO CHURCH BY BRUNELLESCHI, 1422-28, FLORENCE



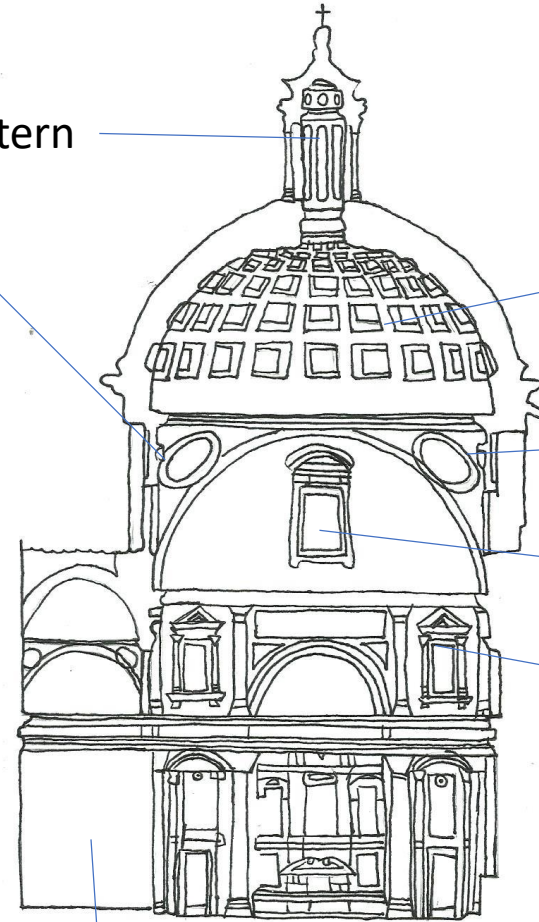
NEW SAGRESTIA IN SAINT LORENZO CHURCH BY MICHELANGELO, 1520, FLORENCE

Secondary square body as «scarsella»



Main body with square module

Lantern



Hemispherical coffered dome

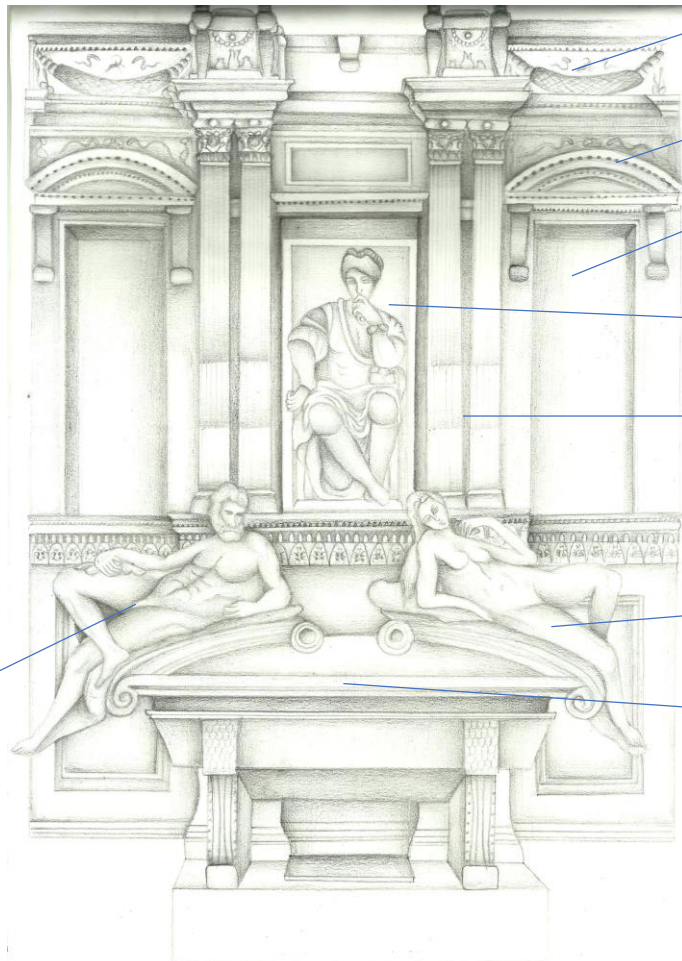
Spherical plume

Aedicola window

Knelling blind window

Scarsella

MEDICI TOMBS IN SAINT LORENZO BY MICHELANGELO, FLORENCE



The Dusk

The Aurora

Sarcophagus with gable curvilinear broken

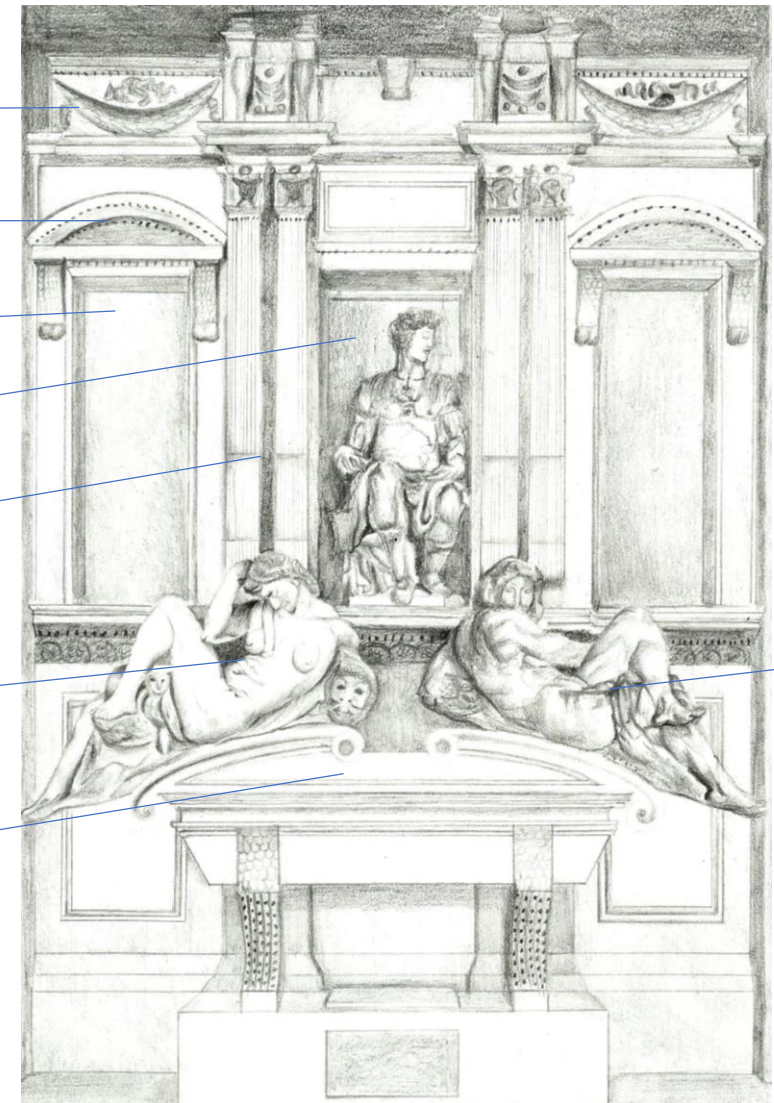
Festoon

Pendentive

kneeling blind window

Niche

Twice lesena



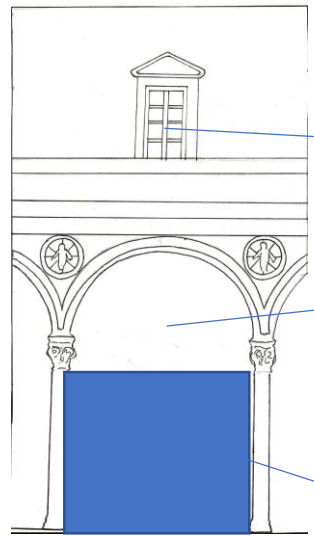
The Day

The Night

Michelangelo, **Giuliano Medici-Duke of Nemour**, Tomb, 1526-34, Marble

Michelangelo, **Lorenzo Medici-Duke of Urbino**, Tomb, 1524-31, Marble

RINASCENCE ARCHITECTURE INSPIRED BY CLASSIC ONE: SOME ARCHITECTURAL MODULE



«Loggia» with a superposition of three cubes

Edicola window

Rounded arch

Dimension of a single cube –square module

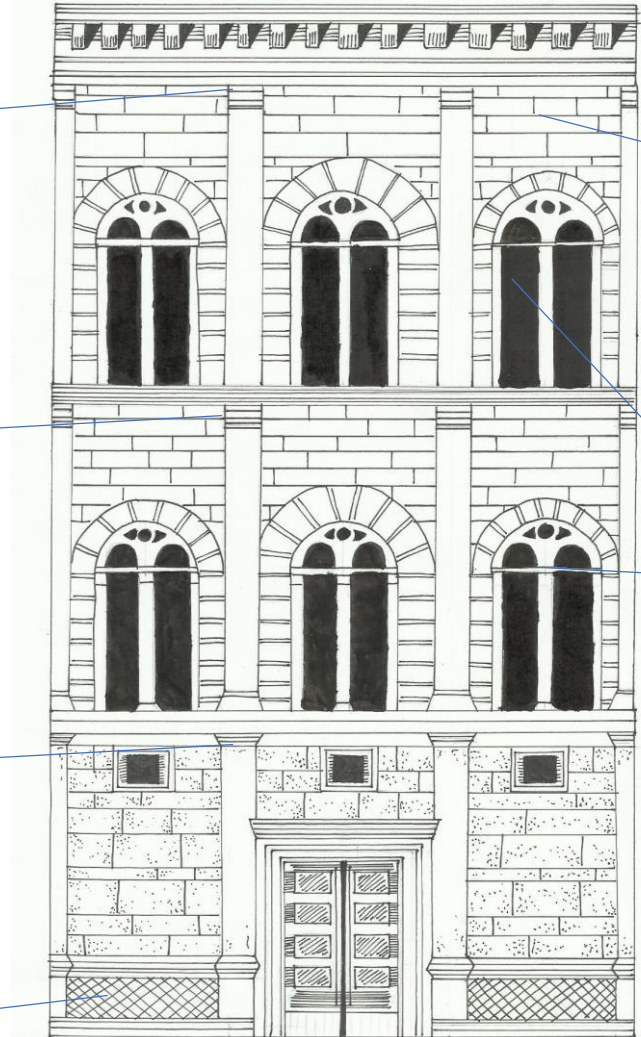
Brunelleschi, «Spedale» of Innocents, Square Molule covered by ribbed vault

Lesena in Corinthian order

Lesena in Composite order

Lesena in Tuscan order

Hoof in Opus reticulatum



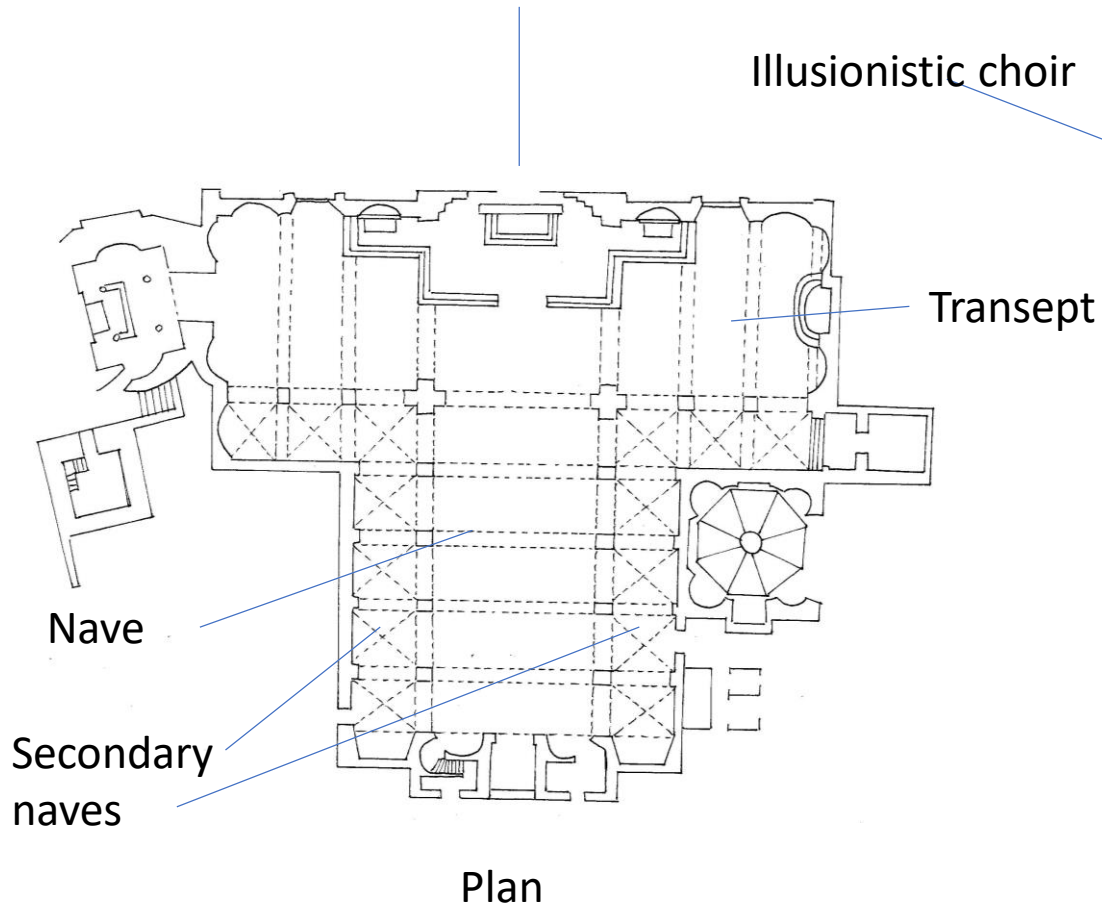
Smooth ashlar

Bifora into rounded blind arch

L. B. Alberti, **Rucellai Palace**, 1446-51, Florence

BRAMANTE: SAINT MARY IN SAN SATIRO, 1482-86, MILAN

There aren't a barrel vault and a real choir



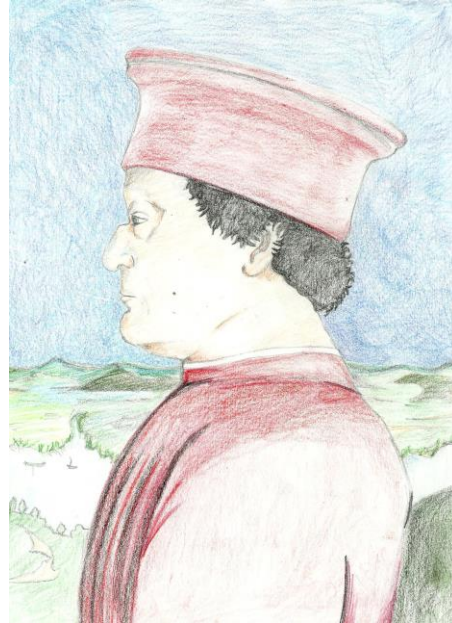
Simulated perspective choir: **Optical illusion**

PORTRAIT FROM PIERO DELLA FRANCESCA TO LEONARDO DA VINCI



Battista sforza

Piero della Francesca
Montefeltro diptych, 1465-72, oil on the table,
Uffizi Gallery, Florence



Duke Federico da
Montefeltro



Antonello da Messina, **Trivulzio Portrait**,
1476, oil on the table,
Civic Museum of Ancient Art, Turin.

TECHNIQUE:
OIL ON THE TABLE



Leonardo da Vinci, **Cecilia Gallerani portrait**,
1489-90, oil on the table, Czartoryski Museum,
Cracovia

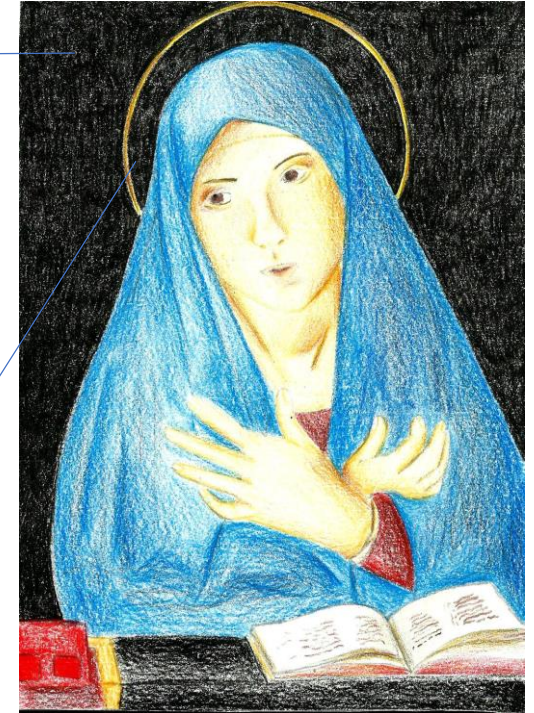
PORTRAIT FROM PIERO DELLA FRANCESCA TO LEONARDO: ANTONELLO DA MESSINA, THE VERGIN MARY



Black background

Painted as a Young woman

Painted as a Divine woman with halo



Vergin announced, 1473, oil on the table,
Monaco, Bayerische Staatsgemäldesammlungen

Vergin announced, 1475-76, oil on the table,
London, National Gallery

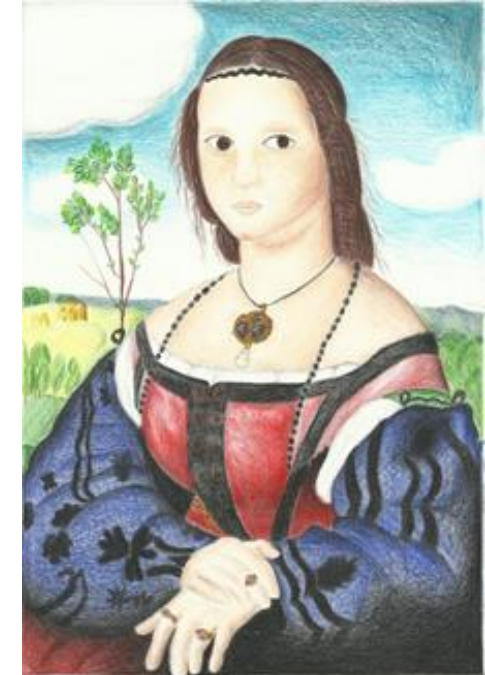
PORTRAIT FROM LEONARDO DA VINCI TO RAFFAELLO



Leonardo da Vinci, *Monna Lisa Portrait*, 1503-06, oil on the table, Louvre Museum, Paris



Agnolo Doni



Maddalena Strozzi- Doni

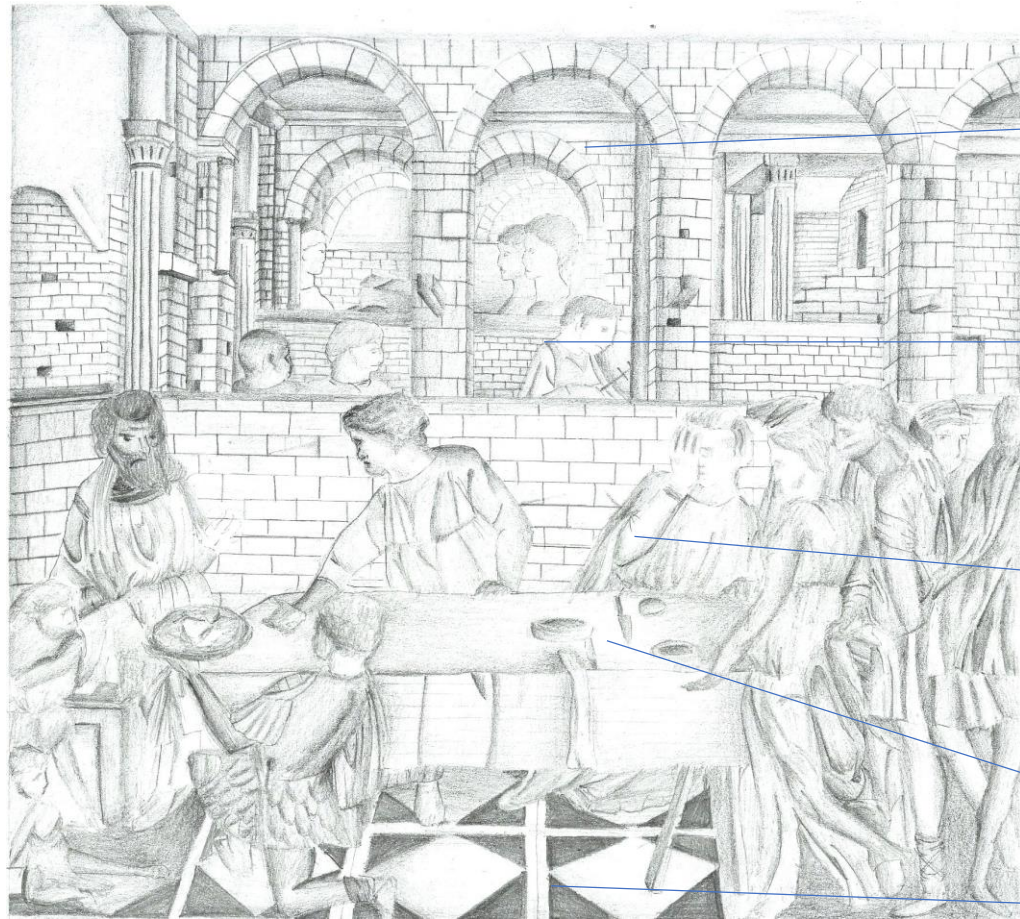
Raffaello Sanzio, *Doni diptych*, oil on the table, Pitti Palace-Palatina Gallery, Florence



Leonardo da Vinci, *Ginevra de Benci Portrait*, 1475, oil on the table, National Gallery of Art, Washington D.C.

TECNIQUE:
OIL ON THE TABLE

TECHNIQUE: DONATELLO'S «STIACCIATO»



Donatello, *Banquet of Herod*, 1425-27, bronze relief, Siena Baptistery.

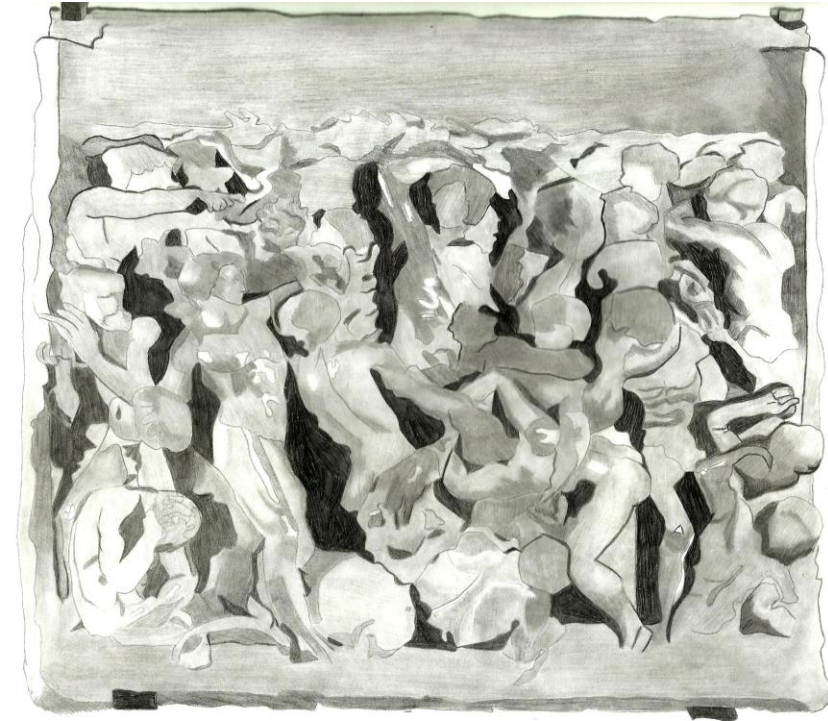
Rounded arches as roman aqueduct

Musicians

Expressionism showed by Herod and his friends

Still life on the table

Central perspective in the floor



Michelangelo, *Centauromachia*, 1492, marble, Buonarroti house, Florence

«Almost surreal interpretation» ,

TECHNIQUE: TEMPERA AND OIL ON THE TABLE



ARTISTIC GENRE: ALTARPIECE

Barrel coffered vault

Shell and Ostrich egg (symbolism)

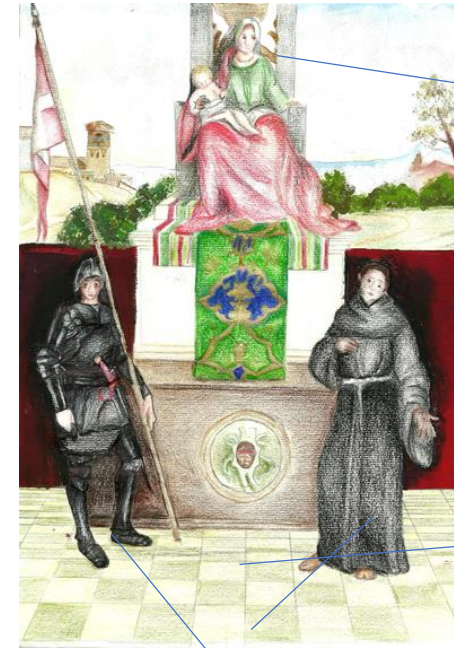
Marble decorations as
roman ones

Four Angels and six Saints

Virgin Mary and
her divine child

Federico, Duke
of Montefeltro

Piero della Francesca, *Sacred conversation (Brera Altarpiece)*, tempera and oil on the table, 1472-74, Brera Picture Gallery, Milan



High throne
put the
Virgin into
the landscape

Central
perspective
in the floor

Two Saints

Giorgione, *Sacred conversation (Castelfranco Altarpiece)*, 1504, oil on the table, Castelfranco Veneto Cathedral

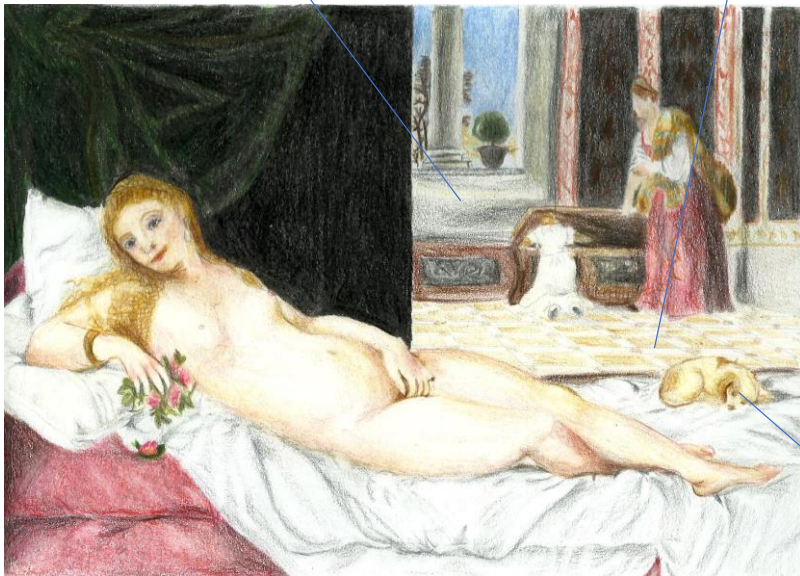
Giovanni Bellini, *Sacred Conversation (Saint Zaccaria, Altarpiece)*, 1505, oil on the table, Sant Zaccaria Church, Venice

TECHNIQUE: OIL ON CANVAS

Portico with rounded arch

The room is represented with central perspective

A rich lady with two servants



Tiziano, **Venus of Urbino**, 1538, oil on canvas, Uffizi Gallery, Florence

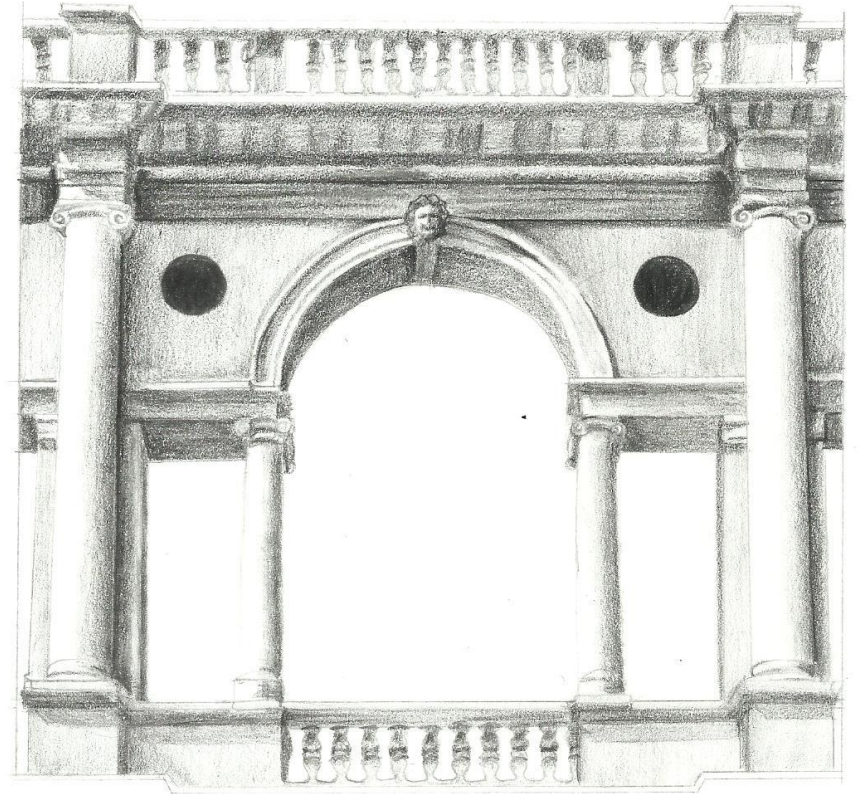


Veronese, **Dinner in the Levi's House**, 1573, oil on canvas, Gallery of the Academy, Venice

The dog as symbol of marital fidelity

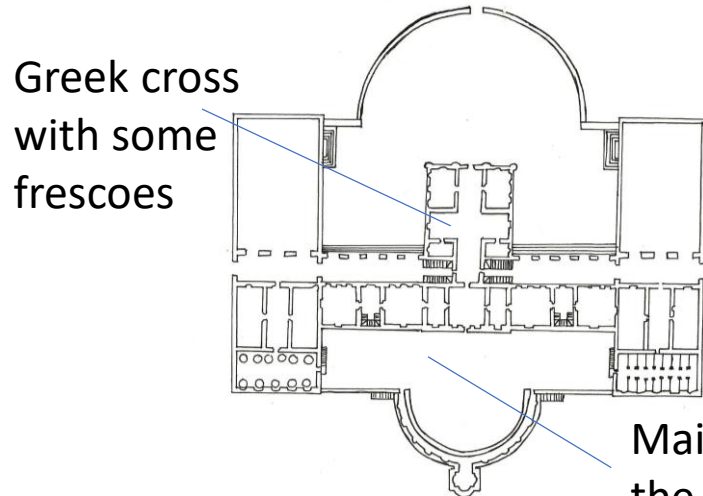
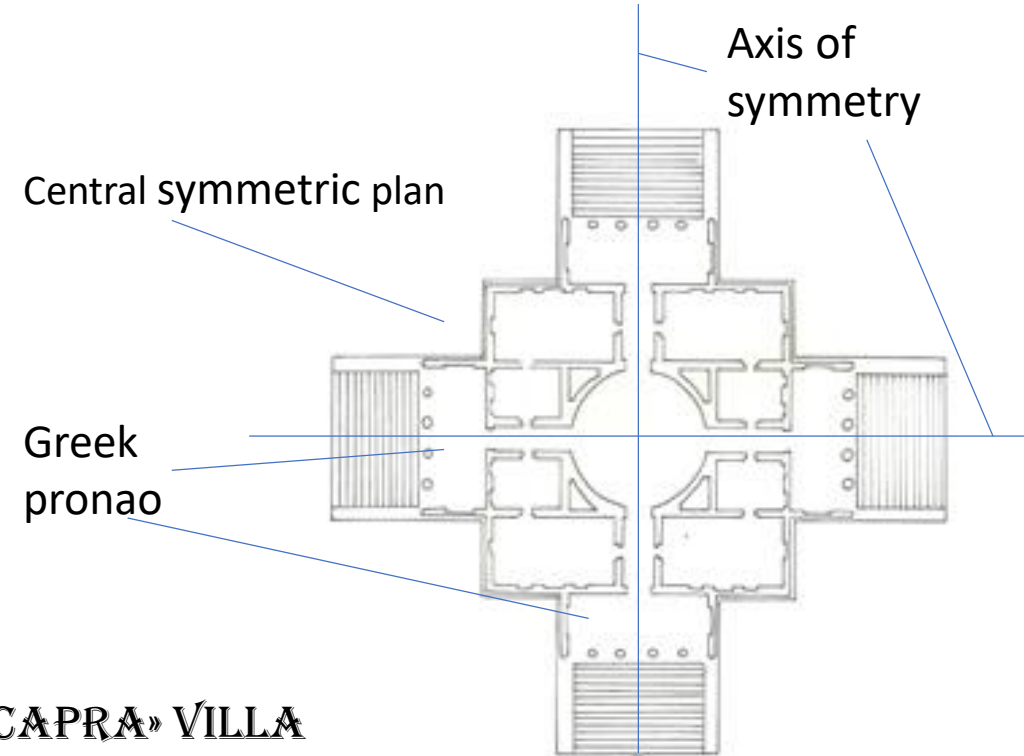
Long table set inspired by the last supper of Christ

PALLADIAN «BASILICA», 1549, VICENZA



Palladian window, called «**Serliana**»

PALLADIAN «BARBARO» VILLA, 1555-59 MASER, FAÇADE AND PLAN



PALLADIAN «ALMERICO-CAPRA» VILLA
CALLED «ROTUNDA», 1566, VICENZA

Vertical section



P. VERONESE, BARBARO VILLA, MASER
FRESCO IN TROMPE L'OEIL

ENGLISH ART DICTIONARY

Acanto leaves: they are decorations appear on elaborate capitals, or tops of columns, on a style of Greek column known as Corinthian.

Aedicola window: it is a small architectural organism that remember a small temple. It often consists of two lateral Columns, surmounted by a pediment. Sometime is placed on outside of a building with the function of to decorate and to protect Statues or Holy Images, Celebratory representations, Epigraphs or a simple window.

Altarpiece: it is a pictorial, or even sculptural, work that is found on the altar of the churches or hung on the back wall of the presbytery.

Apse: it is an architectural structure which is generally at the end of the main (or lateral) nave in a Roman basilica and subsequently, in a Christian church. It has a semicircular or polygonal plan.

Art gallery: it is a room or sale for works of art in which they are displayed.

Baptistery: it is a building used for Christian ritual of baptism; usually is octagonal or circular in shape and it is separate from the church, such us a Cathedral.

Barrel vault: it is a semi-circular vault shaped like a half-cylinder.

Basilica: it is a Christian church made up of a large rectangular space divided into three or five naves; it could be a transept and a semi-circular or polygonal apse.

Bifora: it is an arched window divided into two parts by a small column or a small pillar.

Black Background: it's used by Antonello da Messina to stand out and help the viewer to focus better on the figure it is a Christian church made up of a large rectangular space divided into three or five naves; it could be a transept and a semi-circular or polygonal apse.

Bohemian vault or ribbed vault: it is a type of architectural covering similar to a square base dome. In the simplest form it is a hemisphere or a hemisphere circumscribed in a square compartment, without the external parts squared.

Buttress: it is an architectural support of projecting masonry building against an exterior wall to brace the wall and counter the thrust of the vault. It is a pushing structure.

Canvas: it is a strong, heavy cloth of cotton or linen used for making tents or sails.

Capital: it is the upper part of the column or pillar, on which the architrave or arch rests, with a decorative function.

Cathedral: it is the principal Christian Church with a bishop's see, containing the cathedra.

Central perspective: it consists of a scientific and mathematical method of three-dimensional representation developed by Filippo Brunelleschi; it is called also as "one-point perspective". In this type of perspective there is a single vanishing point, usually directly opposite the viewer's eye and usually on the horizon line. All lines parallel with the viewer's line of sight recede to the horizon towards this vanishing point. It is a central or conical perspective.

Choir: it is the section of a Christian church reserved for the religious between the crossing and the apse or in the nave just before the crossing

Column: it is an architectural element used for support or decoration. It consists of a rounded vertical shaft placed on a base topped by decorative capital; if it has another shape than a circle, it's called a pillar.

Coffered: A coffer (or coffering) in architecture is a series of sunken panels in the shape of a square, rectangle, or octagon in a ceiling, soffit or vault; the strength of the structure is in the framework of the coffers.

Crossing: it represents the intersection of the nave and the transept in a church, often marked on the exterior by a dome.

Dado: Nut

Diptych: it is a painting, especially an altarpiece, on two hinged wooden panels which may be closed like a book.

Dome: it is a rounded vault, usually over a circular space, concerned by a hemispherical curved masonry often cladding with lantern. It may use a supporting vertical wall (drum) and may be crowned by an open space (oculus).

Drum: it is the circular wall that supports a dome.

Duke: it is a noble title given to a man of very high rank; he can sometimes be at the head of a small town as a ruler of a small independent country.

Dusk: The term indicates the "period of time" that elapses from day to night, called "evening dusk", or from the deep night to the day, called "morning dusk".

Entablature: in the Classical orders, the horizontal elements above the columns and capitals. The entablature consists of, from top to bottom, a cornice, frieze and architrave.

Façade: it is generally one exterior side of a building, usually the front. In architecture, the facade of a building is often the most important aspect from a design standpoint, as it sets the tone for the rest of the building.

Festoon: it is an ornament, carved in marble and worked in stucco, composed of a tangle of branches, fruit, flowers and leaves tied with a ribbon and suspended in a chain between bucrania.

Flying buttress: it is an arch built on the exterior of a building that transfers the thrust of the roof vaults at the pillars (and so to the ground) and at important stress points through the wall to a detached buttress pier.

Fresco: it is a painting technique in which water-based pigments are applied to a surface of wet plaster and are absorbed into it, becoming part of the wall itself.

Gable curvilinear broken: it is an architectural form used decoratively over a doorway or window; it also called **pediment**. During the Renaissance it frequently appeared in a series consisting of alternating triangular and segmentally curved shapes.

Gabled façade: it is composed by a triangular portion of a wall between the edges of intersecting roof pitches; sometimes decorated with hanging arches.

Groin vault: it is a vault created by the intersection of two barrel vaults of equal size which creates four side compartments of identical size and shape.

Halo: it is a radiant circle or disk surrounding the head of a holy person, a representation of spiritual character through the symbolism of light.

Hanging arches: they are decorative arches without pillars or shelves.

Hoof: it is decorative band placed in the lower part of the façade of a building

Icon: it is an image in any material representing a sacred figure. Icons were venerated by the faithful, who believed them to have miraculous power to transmit message to God.

Kneeling window: it was introduced in renaissance architecture by Michelangelo Buonarroti and used into the Saint Lorenzo Church, New "Sagrestia". The kneeling window is rests on protruding supports that look like two "legs" from the knee down, hence the name.

Landscape: a large area of countryside that in a picture representing a view of natural inland scenery (rural scenery)

Lantern: it is a turret structure situated on a roof, vault, or dome, with windows that allow light into the space below.

Lesena: Vertical pillar that protrudes from a wall with a decorative function, usually repeated rhythmically

Little apse: it is an architectural structure which is generally at the end of the secondary nave.

Loggia: it is an architectural element, open at least on one side. It is often raised and covered and is usually supported by bows and columns. The loggia can be practicable or have only decorative function (it is called Loggetta).

Longitudinal-plant building: it is a church design with a rectangular shape, called "latin-cross". If a cross-shaped building, the main arm is longer than any arm that cross it.

Marble: it is a material being homogeneous and free of impurities used as an architectural finish.

Marbles slab: it is a rectangular slab with a relief.

Mosaic: it is an image formed by small colored stone or glass pieces (called tesserae) affixed to a hard, stable surface.

Museum: it is a person who is skilled in playing music, usually as a job building in which objects of historical, scientific, artistic, or cultural interest are stored and exhibited.

Musician: whoever professes the art of music, especially as a composer or even as an instrument player

Nartex: it is an entrance used in the Byzantine architecture; great examples are still visible in Ravenna (such as San Vitale Cathedral).

Nave arches: they are a succession of arches placed in the main aisle (arcade or colonnade).

Nave: it is the long central part of a church, often with aisles (long passages) on both sides, defined by the nave arches or nave colonnade.

Niche: it is a cavity or alveolus obtained in the thickness of a wall; it can be semi-circular, rectangular or polygonal, often surmounted by a half spherical cap.

Nut: it is a structural element of the renaissance architecture placed between the capital and the round arch. It can be cubic or parallelepiped and smooth or decorated with reliefs. It is the evolution of the byzantine “pulvino”.

Octagonal dome: it is a rounded vault built on an octagonal drum from which the vault springs.

Oculus: it is a circular opening used as windows or at the apex of a dome.

Ogive: it is a pointed Gothic arch and the diagonal rib or groin of a Gothic vault.

Oil on Canvas: it uses the process of painting with a usually thick liquid that will not mix with water, obtained from plants, animals and minerals.

Oil on the table: It is a pictorial technique. Born in the Renaissance, it uses powdered pigments mixed with drying oils.

Open gallery (Loggiato): it is a gallery of arches used as a corridor between building or around a courtyard (such as a colonnade).

Ostrich egg: it is an emblem of divine perfection, a symbol of the superiority of faith over reason. It was also more commonly understood as a symbol of life, of Creation.

Painting: it is a painted picture.

Panel painting: it is any painting executed on a wood support. A panel can consist of several boards joined together.

Pediment: it is an architectural element found particularly in classical and in Renaissance consisting of a gable, usually of a triangular shape, placed above the horizontal structure of the entablature, typically supported by columns.

Pendentive: A curving triangular surface that links a dome to a square space below.

Picture gallery: it is a place containing an exhibition or collection of paintings or pictures.

Pillar polistilo: it is a pillar formed by the union of multiple columns.

Pillar such as Column: it is an architectural element used for support and/or decoration. It consists of a vertical shaft placed on a base topped by a decorative capital.

Pinnacle: a small pointed tower on top of a building used by Gothic architecture.

Plan (Architecture): it consist with the floor.

Pointed arches: they are arches with two curved sides that meet to form a point at the apex.

Portico: it is a roof supported by columns at the entrance to a building.

Portrait: it is a painting, photograph or drawing, in which are represented human figures (man or woman).

Predella: it is the lower zone, or base, of an altarpiece, decorated with painting or sculpture related to the main iconographic themes of the altarpiece.

Presbiterium: in the Christian basilicas was the space reserved for the bishop and the clergy, at the bottom of the central nave and terminated by the apse.

Quadrangle (Quadriportico): it is an open space surrounded on four sides by porticoes.

Rib: an architectural element in the shape of cordon in Gothic and Roman constructions, suitable for receiving and unloading the thrusts and counter-thrusts of the structure on the supporting columns .

Rib vault: it is an archlike structure supporting a ceiling or roof, with a web of protruding stonework.

Ribbed vault: it is a type of architectural covering similar to a square base dome. In the simplest form it is a hemisphere or a hemisphere circumscribed in a square compartment, without the external parts squared.

Rounded arch: it is a circular arch built with a single center.

Sacred conversation: it is a term introduced in the nineteenth century for the representation of the Madonna with the divine child in the company of saints.

Salient façade: it is a facade in which the cover presents a succession of sloping seats at different heights.

Sarcophagus: it is a box-like funeral receptacle for a corpse, most commonly carved in stone, and usually displayed above ground, though it may also be buried.

Serliana: it is an architectural element composed of a round arch symmetrically flanked by two openings surmounted by an architrave; two columns are placed between the arch and the two openings

Shell: it has always been an element linked to water, has been used in the figurative arts since ancient times. In Christian art, the shell symbolizes rebirth and spiritual purifications.

Smooth ashlar: it is a rectangular stone block with smooth faces

Smooth stem: it is the central and predominant part of the column, included between the underlying base and the overlying capital.

Span: the space between structural parts (such as pillars, columns, etc.) connected to each other to form a homogeneous covering (for example, a barrel or cross-vaulted ceiling).

Spherical plume: it is a connecting element between the shutter of a dome (circular, polygonal or elliptical) and the underlying structure. It is generally placed between two adjoining supporting arches and the dome; the plume thus takes the form of a concave triangular surface, like a surface portion of a sphere (spherical triangle), consisting of point supports.

Splay: it is a surface of a wall that forms an oblique angle to the main flat surfaces, especially at a doorway or window opening. A door is wider towards the outside and less towards the interior; the window is wider inward and not outward, so you can get little light.

Square module: unit of measurement of Renaissance space composed of a square between four columns and covered by a bohemian vault.

Square span (Campata): in architecture, it is the space that lies between four main elements of a structure

Stiacciato: it is a sculptural technique invented by Donatello which consists in inserting three different sculptural techniques in the same stone table; engraving, in the plane farthest from the observer, bas-relief, in the middle, and high-relief in the plane closest to the observer.

Still life: it is a pictorial representation of inanimate objects such as flowers, fruit, bowls.

Tempera: it is painting medium made by blending egg yolks with water, pigments and, occasionally, other materials such as glue.

Tempera on a table: it is a technique for preparing the wood table with glue and plaster hands that are scraped before applying the colour. In this way the table is ready to receive the preparatory drawing and then the colour.

Twice-lesena: it is like a lesena but with two semi-columns used for decorative purpose.

Tholobate/drum: the substructure supporting a dome or cupola.

Transept: it is the arm of a cruciform church, perpendicular to the nave.

Truss (Capriata): it is a triangular architectural element, traditionally made of wood, consisting of a flat reticular planer placed vertically and used as the base element of an inclined sloping roof. The truss has the advantage of eliminating horizontal forces by virtue of its triangular structure in which the horizontal element elides the thrust of the inclined ones; it is therefore typically part of the non-pushing structures of architecture.

Watercolour: it is a paint made with water-soluble binders that produces a transparent effect.

GLI ALLIEVI

III H

BEJAQUI AMANI, CARUSO ANDREA, CAVALERI GIORGIA, CUTRONA GIULIANA, DENI IVANA, GALLUCCIO RACHELE, GRASSO ADELE, LO RE ALESSIA, LO VERDE ELISA, MARGAGLIO VALERIO, NASELLI GAIA, PANARELLO LUCREZIA, PANETTIERI ANASTASIA, PARADISO ELEONORA, PUGLISI CLAUDIA, RACITI ASIA, RAGUSA LILIANA, RIZZOTI MATILDE, SAVOCA ALISIA, TORRISI ANTONELLA, VIRGILLITO ANTONIO.

III R

BELLA PAOLA, CATANIA GIULIA, D'AGOSTINO ELISA, DE MARCO ELISABETTA, DENARO ANDREA, ESPOSITO DAMIANO, FAZZESE SIMONA, GAMBINO ELIO, LA ROCCA GIUSEPPE, MANNINO MORENA, MARINO LETIZIA, MIGLIORE SARA, MILICI ALESSANDRO, MILITELLO CRISTINA, MUGAVERO ANDREA, MUGAVERO GABRIELE, MUSUMECI GIULIA, NASTASI SABRINA, NUZZACI GINEVRA, PETROSINO PATRIZIA, PIAZZA MARLENE, PINO MIRIAM, SAVOCA CLAUDIA, SURIANO PIERO, VITTORIO EMANUELE.