Renaissance Humanism

Quaestio:

Nunc Agenda: Observe the pairs of pictures on the screen and answer the following questions:

First Pair: Which do you think was painted during the Late Middle Ages? How do you know?

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First Pair: Which do you think was painted during the Renaissance? How do you know?

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First Pair: Which painting is more representative of humanism? Describe the features that exemplify humanism.

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Second Pair: Which painting do you think is older? How do you know?

__________________________________________________________________________________________

Second Pair: Which painting uses perspective more accurately? How can you tell?

__________________________________________________________________________________________

Leonardo Da Vinci: The Renaissance Man

Directions: Analyze the documents and answer the short-answer questions that follow each document.

Document 1

. . . In the Middle Ages to praise man was to praise God, for man was a creation of God. But Renaissance writers praised man himself as a creator. They played down the sinfulness he was born with and emphasized his ability to think and act for himself, to produce works of art, to guide the destiny of others. They freed man from his pegged place in the medieval hierarchy, halfway between matter and spirit, and allowed him to roam at will, through all the levels of being, sometimes identifying himself with the brutes, sometimes with the angels. He was seen as the ruler of nature—the lord, although not the Lord, of creation. This new vision of man sprang from a heightened awareness of self. Medieval men had been preoccupied with searching their souls, but Renaissance men were much more intrigued with exploring, and indeed parading, their own personalities. Petrarch is a perfect example. Although his serious interests centered on his work in discovering and editing ancient texts, Petrarch was also interested in himself. In his letters, designed for posterity [future generations] as well as his friends, he left a record of his reactions to love affairs and friendship, to mountains and the flowers in his garden. They are an intellectual and emotional self-portrait, the first since antiquity [ancient times]. . .


In what way did man’s view of the world change between the European medieval period and the Renaissance according to John R. Hale?
Document 2
Leonardo da Vinci studied the anatomy of the human body while he was apprenticed to Andrea del Verrocchio. To learn about the body, he dissected and studied human corpses. Da Vinci was interested in the structure and the function of the various parts of the human body. His drawings reflect what he learned as he studied.

Note: Leonardo da Vinci recorded information in his notebooks by writing backward.

According to this document, state one of Leonardo da Vinci’s contributions to science. [1]

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Document 3
. . . It was as an artist that Leonardo attempted the fusion of anatomy with medical science through [the scientist] della Torre. This attempt was itself a great peak reached from those first modest beginnings of anatomy in the botegas [works] of Pollaiuolo and Verrocchio. The renaissance of anatomy could never have occurred without those long, distasteful hours of adventurous dissection and patient drawing. Without this artistic surge for knowledge the medical professors of anatomy, droning [speaking] their prosings [thoughts] from a tainted Galenic text [medical book written by Galen], could never have found a way of recording Galenic anatomical errors, let alone their corrections. . . .

What are two impacts of Leonardo da Vinci’s work according to Kenneth Keele?
(1) ______________________________________________________________________________
(2) ______________________________________________________________________________