Filippo Brunelleschi
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Filippo Brunelleschi (Italian: [fiˈlippo brunelˈleski]; 1377 – April 15, 1446) was one of the foremost architects and engineers of the Italian Renaissance.[2] He is perhaps most famous for his development of linear perspective and for engineering the dome of the Florence Cathedral, but his accomplishments also include other architectural works, sculpture, mathematics, engineering and even ship design. His principal surviving works are to be found in Florence, Italy.

Little is known about the early life of Brunelleschi, the only sources being Antonio Manetti and Giorgio Vasari.[3] According to these sources, Filippo's father was Brunellesco di Lippo, a lawyer, and his mother was Giuliana Spini. Filippo was the middle of their three children. The young Filippo was given a literary and mathematical education intended to enable him to follow in the footsteps of his father, a civil servant. Being artistically inclined, however, Filippo enrolled in the Arte della Seta, the silk merchants' Guild, which also included goldsmiths, metalworkers, and bronze workers. He became a master goldsmith in 1398. It was thus not a coincidence that his first important building commission, the Ospedale degli Innocenti, came from the guild to which he belonged.[4]

In 1401, Brunelleschi entered a competition to design a new set of bronze doors for the Florence Baptistery. Seven competitors each produced a gilded bronze panel, depicting the Sacrifice of Isaac. Brunelleschi's entry, which, with that of Lorenzo Ghiberti, is one of only two to have survived, made reference to the Greco-Roman Boy with Thorn, whilst Ghiberti used a naked torso in the Classical style for his figure of Isaac. In 1403, Ghiberti was announced the victor, largely because of his superior technical skill: his panel showed a more sophisticated knowledge of bronze-casting being cast as a single piece. Brunelleschi's panel, by contrast, consisted of several pieces bolted to the back plate. Ghiberti went on to complete a second set of bronze doors for the baptistery, whose beauty Michelangelo extolled a hundred years later, saying "surely these must be the "Gates of Paradise"."[5]
As an architect

There is little biographical information about Brunelleschi's life to explain his transition from goldsmith to architect and, no less importantly, from his training in the gothic or medieval manner to the new classicism in architecture and urbanism that we now loosely call the Renaissance and of which Brunelleschi is considered the seminal figure. By 1400 there emerged an interest in *humanitas* which contrasted with the formalism of the medieval period, but initially this new interest in Roman antiquity was restricted to a few scholars, writers and philosophers; it did not at first influence the visual arts. Apparently it was in this period (1402–1404) that Brunelleschi and his friend Donatello visited Rome to study the ancient Roman ruins. Donatello, like Brunelleschi, had received his training in a goldsmith's workshop, and had then worked in Ghiberti's studio. Although in previous decades the writers and philosophers had discussed the glories of ancient Rome, it seems that until Brunelleschi and Donatello made their journey, no-one had studied the physical fabric of these ruins in any great detail. They gained inspiration too from ancient Roman authors, especially Vitruvius whose *De Architectura* provided an intellectual framework for the standing structures still visible.

Commissions

Brunelleschi's first architectural commission was the Ospedale degli Innocenti (1419–ca.1445), or
Foundling Hospital. Its long loggia would have been a rare sight in the tight and curving streets of Florence, not to mention its impressive arches, each about 8 meters high. The building was dignified and sober; there were no displays of fine marble or decorative inlays.[6] It was also the first building in Florence to make clear reference—in its columns and capitals—to classical antiquity.

Soon other commissions came, such as the Ridolfi Chapel in the church of San Jacopo sopr'Arno, now lost, and the Barbadori Chapel in Santa Trinita, also modified since its building. For both Brunelleschi devised elements already used in the Ospedale degli Innocenti, and which would also be used in the Pazzi Chapel and the Sagrestia Vecchia. At the same time he was using such smaller works as a sort of feasibility study for his most famous work, the dome of the Cathedral of Florence.

**Florence Cathedral**

Santa Maria del Fiore was the new cathedral of the city, and by 1418 the dome had yet to be defined. When the building was designed in the previous century, no one had any idea about how such a dome was to be built, given that it was to be even larger than the Pantheon's dome in Rome and that no dome of that size had been built since antiquity. Because buttresses were forbidden by the city fathers, and because it was impossible to obtain rafters for scaffolding long and strong enough (and in sufficient quantity) for the task, it was unclear how a dome of that size could be constructed without it collapsing under its own weight in the process. Also, the stresses of compression were not clearly understood at the time, and the mortars used in the period would only set after several days, keeping the strain on the scaffolding for a very long time.[7]

In 1418, the Arte della Lana, the wool merchants' guild, held a competition to solve the problem. The two main competitors were Ghiberti and Brunelleschi, with Brunelleschi winning and receiving the commission. The competition consisted of the great architects attempting to stand an egg upright on a piece of marble. None could do it but Brunelleschi, who, according to Vasari:[8] "... giving one end a blow on the flat piece of marble, made it stand upright ...The architects protested that they could have done the same; but Filippo answered, laughing, that they could have made the dome, if they had seen his design." (This solution was also attributed to Columbus; see Egg of Columbus.)

The dome, the lantern (built 1446–ca.1461) and the exedra (built 1439-1445) would occupy most of Brunelleschi’s life.[9] Brunelleschi's success can be attributed to no small degree to his technical and mathematical genius.[10] Brunelleschi used more than 4 million bricks in the construction of the dome. He invented a new hoisting machine for raising the masonry needed for the dome, a task no doubt inspired by republication of Vitruvius' *De Architectura*, which describes Roman machines used in the
first century AD to build large structures such as the Pantheon and the Baths of Diocletian, structures still standing which he would have seen for himself. He also issued one of the first patents for the hoist in an attempt to prevent others from reusing his idea. Brunelleschi was granted the first modern patent for his invention of a river transport vessel.\[11\]

Brunelleschi kept his workers up in the building during their breaks and brought food and diluted wine, similar to that given to pregnant women at the time, up to them. He felt the trip up and down the hundreds of stairs would exhaust them and reduce their productivity.\[12\]

**Other work**

Brunelleschi's interests extended to mathematics and engineering and the study of ancient monuments. He invented hydraulic machinery and elaborate clockwork, none of which survives.

Brunelleschi also designed fortifications used by Florence in its military struggles against Pisa and Siena. In 1424, he was working in Lastra a Signa, a village protecting the route to Pisa, and in 1431 in the south of Italy on the walls of the village of Staggia. These walls are still preserved, but whether they are specifically by Brunelleschi is uncertain.

He also was active briefly in the world of shipmaking, when, in 1427, he built an enormous ship named *Il Badalone* to transport marble to Florence from Pisa up the Arno River. The ship sank on its maiden voyage, along with a sizable chunk of Brunelleschi's personal fortune.\[13\] Besides his accomplishments in architecture, Brunelleschi is also credited with inventing one-point linear perspective which revolutionized painting and paved the way for naturalistic styles to develop as the Renaissance digressed from the stylized figures of medieval art. In addition, he was somewhat involved in urban planning: he strategically positioned several of his buildings in relation to the nearby squares and streets for "maximum visibility". For example, demolitions in front of San Lorenzo were approved in 1433 in order to create a piazza facing the church. At Santo Spirito, he suggested that the façade be turned either towards the Arno so travelers would see it, or to the north, to face a large, prospective piazza.

**Invention of linear perspective**

Brunelleschi is famous for two panel paintings illustrating geometric optical linear perspective made in the early 1400s. His biographer, Antonio Manetti, described this famous experiment in which Brunelleschi painted two panels: the first being the Florentine Baptistery as viewed frontally from the western portal of the unfinished cathedral, the other one is the Palazzo Vecchio seen obliquely from its northwest corner. These were not, however, the first paintings with accurate linear perspective, which may be attributed to Ambrogio Lorenzetti (Annunciation, 1344).
The first Baptistery panel was constructed with a hole drilled through the centric vanishing point. Curiously, Brunelleschi intended that it only be observed by the viewer facing the Baptistery, looking through the hole in the panel, from the unpainted backside. As a mirror was moved into and out of view, the observer saw the striking similarity between the actual view of the Baptistery, and the reflected view of the painted Baptistery image. Brunelleschi wanted his new perspective "realism" to be tested not by comparing the painted image to the actual Baptistery but to its reflection in a mirror according to the Euclidean laws of geometric optics. This feat showed artists vividly how they might paint their images, not merely as flat two-dimensional shapes, but looking more like three-dimensional structures just as mirrors reflect them. Unfortunately, both panels have since been lost.[14]

Around this time linear perspective, as a novel artistic tool, spread not only in Italy but throughout Western Europe. It quickly became, and remains, standard studio practice.

**Theatrical machinery**

Brunelleschi also designed machinery for use in churches during theatrical religious performances that re-enacted Biblical miracle stories. Contrivances were created by which characters and angels were made to fly through the air in the midst of spectacular explosions of light and fireworks. These events took place during state and ecclesiastical visits. It is not known for certain how many of these Brunelleschi designed, but at least one, for the church of San Felice, is confirmed in the records.[4]

**Death**

Brunelleschi's body lies in the crypt of the Cathedral of Florence. As explained by Antonio Manetti, who knew Brunelleschi and who wrote his biography, Brunelleschi "was granted such honors as to be buried in the Basilica di Santa Maria del Fiore, and with a marble bust, which they say was carved from life, and placed there in perpetual memory with such a splendid epitaph."[15] Inside the cathedral entrance is this epitaph: "Both the magnificent dome of this famous church and many other devices invented by Filippo the architect, bear witness to his superb skill. Therefore, in tribute to his exceptional talents, a grateful country that will always remember buries him here in the soil below."

**Principal works**

The principal buildings and works designed by Brunelleschi or which included his involvement:

- Dome of the Cathedral of Florence, (1419–1436)
- Ospedale degli Innocenti, (1419–ca.1445)
- Basilica di San Lorenzo di Firenze, (1419–1480s)
- Meeting Hall of the Palazzo di Parte Guelfa, (1420s–1445)
- Sagrestia Vecchia, or Old Sacristy of S. Lorenzo, (1421–1440)
- Santa Maria degli Angeli: unfinished, (begun 1434)
- The lantern of the Florence Cathedral, (1436–ca.1450)
- The exedrae of the Florence Cathedral, (1439–1445)
- Santo Spirito di Firenze, (1441–1481)
- Pazzi Chapel, (1441–1460s)

See also

- Paolo dal Pozzo Toscanelli

References

3. ^ For an English version of Vasari's description of the life and work of Brunelleschi, see: http://www.fordham.edu/halsall/basis/vasari/vasari5.htm
Further reading


### External links

- Media related to Filippo Brunelleschi at Wikimedia Commons
- Free audio guide of Brunelleschi's Dome (http://www.italyguides.it/us/florence/the_dome_of_brunelleschi.htm)
- O'Connor, John J.; Robertson, Edmund F., "Filippo Brunelleschi" (http://www-history.mcs.st-andrews.ac.uk/Biographies/Brunelleschi.html), *MacTutor History of Mathematics archive*, University of St Andrews.


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