

# Describing and analyzing a work of renaissance art

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Renaissance Art The specific Renaissance artwork under examination is Leonardo da Vinci's *Madonna Litta*. The work specifically illustrates the Madonna Nursing baby Jesus. In terms of balance, da Vinci makes a great use of classic symmetrical conventions. In these regards the two parallel windows and general continuity of design articulate this balance. One considers the painting has a general rhythm to its construction. In these regards, the soft tones implemented in the detailed construction of the Madonna are echoed in the image of the skyline shining through the rear windows. Still, this rhythm is broken by the unique and illuminating figure of the baby Jesus. Critics have noted that the harsh outline of the baby Jesus may indicate that one of da Vinci's assistants constructed it ("*Madonna litta* by," 2009). One considers that the baby Jesus is rhythmically unique and constitutes the largest area of dominance within the painting. Not only does it demonstrate a general harshness in outline that contrasts it from the detailed complexity of the Madonna, but also seems to illuminate the eternal essence that has been associated with the Jesus figure. In this way, da Vinci's construction of the baby Jesus in this image may constitute the most notable element of the image. Outside of this image, the painting largely implements traditional Renaissance conventions of color, proportion, and general form. Subdued hues of red and turquoise are balanced against the black walls. These low-key features are then juxtaposed with the gold illuminance outlining Jesus.

Fig. 1 *Madonna Litta*

References

Madonna litta by leonardo da vinci. (2009). Retrieved from <http://www.leonardo-vinci.com/madonna-litta.htm>