High Renaissance Art  c. 1500-1527

<table>
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<th>Artist</th>
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<td>1512</td>
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<td>Painting</td>
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<td>22-42: Entombment of Christ</td>
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<td>Painting</td>
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<td>22-44: Madonna with the Long Neck</td>
<td>Parmigianino</td>
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<td>22-45: Venus, Cupid, Folly, and Time</td>
<td>Bronzino</td>
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<td>22-48: Last Supper</td>
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<td>22-49: Feast in the House of Levi</td>
<td>Veronese</td>
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<td>22-51: Assumption of the Virgin fresco</td>
<td>Correggio</td>
<td>Painting</td>
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**Preview:** Italian art in the 16th century built upon the foundation of the Early Renaissance, particularly the interest in classical culture, perspective, and human anatomy, but it developed in dramatic, distinctive ways. The century is divided into High (1495-1520) and Late (1520-1600) Renaissance periods. Throughout the century, regional stylistic differences emerged, with Florentine and Roman artists emphasizing careful design and preliminary drawing (disegno) and Venetian artists focusing on paint application and color (colorito). Leonardo da Vinci, Raphael, and Michelangelo were the leading figures during the Renaissance, an era in which artists were celebrated and recognized for their individual achievements. Titian was the great master of Venetian painting, and Andrea Palladio and Bramante were the leading architects of the Renaissance. During this period, the Catholic Church remained the central patron of the arts, and Pope Julius II was responsible for commissioning some of the greatest Renaissance artworks, including paintings by Michelangelo and Raphael in the Vatican, and Bramante’s and Michelangelo’s architectural designs for St. Peter’s. Artists were also recruited by the Church to contribute their talents toward its Counter-Reformation efforts. Mannerism developed after 1520 as a reaction to the art of the High Renaissance. Mannerist artists such as Parmigianino painted scenes marked by extreme refinement, artifice and exaggeration of form, while the Mannerist architect Giulio Romano even parodied Bramante’s classical style.

**High Renaissance Art**

**Context – History 16th Century in Europe**

1494 **Medici** are exiled from Florence, signaling a general exodus of artist from Florence to Rome

1506 New St. Peter’s begun by **Pope Julius II**

1517 Luther posts his 95 Theses – Protestant Reformation begins. **Henry VIII** separated English church in 1534
Unit Sheet 17: Chapter 22: Renaissance and Mannerism in Cinquecento Italy

1527 Rome invaded (and sacked) by French and Spanish troops, ending its artistic preeminence

Context – High Renaissance Ideas

1. Rome as a cultural capital
   becomes the new Athens after expulsion of the Medici in Florence

2. Papal power
   Pope Julius II and Leo X – political as well as cultural ambitions

3. The artist as a genius
   Michelangelo, Raphael, da Vinci, Bramante – artist as hero, inspired, “divine”

4. Art as a metaphor
   art signs for: 1. The ambitions of their patrons
   2. the ego of the artist/creator
   3. philosophical ideas

5. Monumental ambition and scale
   large scale painting, sculpture programs and architecture

6. Neoplatonic thought – the philosophical basis of Michelangelo’s Sculpture and Painting
   Levels in this design for Julius II’s tomb and the organization of the Sistine Chapel ceiling program

<table>
<thead>
<tr>
<th>States</th>
<th>Condition</th>
<th>Position in Society</th>
<th>Motivation</th>
<th>World View</th>
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<tr>
<td>Lowest: appetitive</td>
<td>the world of matter</td>
<td>the worker</td>
<td>love of gain</td>
<td>ignorance</td>
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<tr>
<td>Middle: emotional</td>
<td>the world of becoming</td>
<td>the free citizen</td>
<td>ambition</td>
<td>opinion</td>
</tr>
<tr>
<td>Highest: rational</td>
<td>the world of being</td>
<td>the philosopher</td>
<td>pursuit of truth</td>
<td>knowledge</td>
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</tbody>
</table>

Vocabulary: Neoplatonic, "terribilita", Pieta

Terms/Technique:

Painting: Sfumato, Cartoon, Disegno, Grisalle, lunette,
Architecture: balustrade, “giant order” (of pilasters), ovoid/oval/ogival, Balusters, “broken” pediment, Cartouche, trapezoidal

The High Renaissance in Rome: da Vinci, Raphael, Michelangelo, Bramante 1500-1527

Leonardo da Vinci
- Rejected humanism Neoplatonic scholarship, favoring instead first-hand investigation and observation of nature (the flight of birds, flow of water, the force of winds, movement of clouds invention of machines).

Da Vinci’s contributions/innovations in painting:
- Light- natural lighting with atmospheric perspective
- Form/Space- sculpturesque modeling (from Masaccio)
- Introduced the technique of sfumato- elimination of all sharp contour lines
- Use of very subtle chiaroscuro
- Forms emerge out of surrounding darkness due to diffused light
- Interest in nature represented with extreme accuracy
- Figure- element of grace in all his work
- Delicacy of expression and quality of warmth and intimacy with is subjects
- Revealing “the true character and personality”
- Composition- use of pyramidal composition creating stability
- Masterpiece of dramatic power and pictorial logic” (Last Supper)

Raphael
- Court circle of Julius II and Leo X, appointed architect of St. Peter’s when Bramante dies in 1514
- Appointed chief inspector of antiquities in Rome, dies unexpectedly in 1520

Raphael’s contributions/innovations in painting:
- Composition- more complex compositions and expanding pictorial space
- Skillful arrangement of the futures within a clearly defined space, relating to each other and the surrounding architecture
- Brilliant and varied color
- Content- attempts to paint metaphysical abstractions- clear thinking and logical organization
- Attempts to convey inner emotions
- Extreme gestures, much more expressive
- Increased individually
- Comparison- between 2 fresco in the Stanza della Segnatura, Vatican Apartments, Rome

Disputa:
- A grand assembly of those who guided the church
In order to understand truth, one must first understand God.

Truth is triumphant in Heaven: Church is witness.

School of Athens:
- combination of ancient & contemporary philosopher, theologians, scientists, artist
- learning/ reason= truth
- the search from truth through questioning and science
- combination of abstract thought and philosophy (of Plato) with pragmatic, rational deduction (Aristotle)

Michelangelo
- Sistine Chapel Ceiling was “conceived as an organic composition motivated by a single unifying philosophical as well as artistic design”
- iconography: combination of Hebrew- Christian theology and Neoplatonic philosophy
- format: use of circle, triangle and square which "were regarded in Plato's philosophy as the eternal forms that furnished clues to the true nature of the universe”.
- Organization: symbolic division correspond to the three Platonic stages:
  The world of matter (triangles) men and women imprisoned by their physical appetites
  The world of becoming – surrounding figures (Sibyls and Prophets)
  The world of being- nine center panels (4 larger panels between 5 smaller panels)

Bramante's Tempietto
- Tempietto is a conscious revival of building of antiquity and became an architecture “manifesto” of the Roman Renaissance.
- Central; plan structures distinguished by:
  - the module whereby all parts of the building are either multiple or fraction of the basic unit of measure.
  - balancing of the proportions of the lower and upper stories
  - spare ornament, simple Doric order with frieze of metopes and triglyphs

Venetian Renaissance

CONTEXT- History: 16th Century in Venice- Venice in decline:
- Turks conquered Constantinople in 1453- threat of the encroaching Ottoman Turks from East
  Impact: Venetian commerce with near/far east challenged- Venetian- Turkish was until 1571
- Discoveries in the New Word 1492- Spanish and Portuguese navigator weakened Venetian maritime trade- focus on trade routes to the new world
- Charles V invasion of Italian city states, sack of Rome 1527 and subjugation of Italy.
  Pope Clement VII under siege in Rome in Castel Sant’ Angelo
  Peasant revolts and religious wars throughout Europe
- The Council of Trent 1545 begins launching the Counter-Reformation and establishment of the Universal Inquisition
- Copernicus publishes On the Revolution of the Planets in Their Orbits 1543 (new consciousness of earths significance (or insignificance), realization that man may not be the center of creation, and resulting in the weakening of man’s belief in miracles and divine intervention

Vocabulary: Arcadian, Architectural Terms: Loggia
  Pastoral Personification Balustrade
  Sacra Conversazione Finial
  Tableau Vivant Belvedere
  Doge Rotunda Grotto

Ideas/Concepts
1. Why was oil painting developed and used almost exclusively in Venice?
2. What political, geographic, and economic factors accounted for Venice’s prosperity and power?
3. List the characteristic of Sansovino’s architectural style.
4. Why is Palladio’s architecture and writing (his Treatise) so important to architectural history?
5. List the characteristics of 16th Century Venetian painting, as seen in the work of Titan and Giorgione.
6. Why is Titian's *Venus of Urbino* so important to the history of the representation of the female nude?
7. What aspect of Tintoretto's painting is Venetian? What aspect is Mannerist?

**Venetian Architecture** - Late Renaissance Art

**CONTEXT – Historical Events**

1453 – fall of Constantinople to the Turks – rise of the Ottoman Empire – a threat to Venice’s power Venice has largest navy then in existence with a long tradition of trade with east and west rival countries and their explorers shake Venice's dominance as a maritime power and trader lavish building program started to assert its dominance and impress its rivals

1495 – Aldine Press founded – inexpensive publication of Greco-Roman classics – Palladio's *4 Books*...

1517 – Protestant Reformation began

1571 – Naval *Battle of Lepanto* – Venice and Spain defeat the Turks

**Architectural Terms**

- **Façade** – the exterior face of a building which is the architectural front
- **Fenestration** – the arrangement and design of windows in a building
- **Spandrel** – the triangular wall surface area “left over” from the two adjoining arches
- **Balustrade** – a row of short balusters or rounded sculpted shafts capped with a railing
- **Portico** – a porch consisting of a roof supported by columns (often a pediment shape)
- **Pediment** – the triangular gabled end of the roof above the horizontal comice
- **Engaged column** – a (round) column partially built into a wall, not freestanding
- **Pilaster** – an engaged (rectangular) pier/pillar (with capital and base) projecting from a wall
- **Colonnade** – a row of columns arranged in order at intervals supporting an entablature

**Characteristics of Late Renaissance/Venetian Architecture**

1. **Sculptural facades**
   - Open loggias (galleries) and recessed entrances and windows
   - Pierced, deep-cut masonry
   - Lively contrast of structural elements and decorative details
   - Combination of broken and complete intersecting pediments
   - Reflection of facades in canals/use of mirrored interior walls serve to activate heavy masses of masonry and to increase the perception of light/space

2. **Visually complex façades, interiors, and spatial relationships**
   - Spacious interiors = freedom of movement
   - Combination of curved (round) and rectangular surfaces/elements
   - Open, semi-circular colonnades around the altar and windows in the apse allow eye to continue into deep space in Palladio’s churches

**Palladio** author of Four Books of Architecture; highly influenced treatise on architectural theory with paid tribute to Vitruvius's *Ten Books of Architecture*

**Church Exteriors**

- Reconciling the Greco-Roman Temple with the church basilica plan
- Uses a “double” pediment motif-portico, engaged columns and pilasters
- Uses planes/layers of surfaces to build up a façade

**Church Exteriors**

- Clarity of surface and volumes of space
- Successive spaces seen through colonnades and arches
- Classical idioms used (grey stone) and contrasted against simplicity of wall surface (white)
- "crisp" clean interiors with architectural details profiled

**Mannerism**

**CONTEXT – Historic Events:** *The fragmentation of the Christian monolith*

- **The Sack of Rome 1527 by Charles V** – invasion of Italy – Pope Clement VII under siege in Castel Sant’ Angelo
- **The Reformation** – Martin Luther, John Calvin break from Church in Rome: the Reformation is born (1517)
- Universal Inquisition (c.1550) the beginnings of the Counter-Reformation
- Copernicus publishes *On the Revolution of the Planets in Their Orbits* in 1543 results in the following questions
  - new consciousness of earth’s significance (or insignificance) – man not the center of creation
  - weakening of man’s belief in miracles and divine intervention
- Peasant revolts and religious wars throughout Europe
- Threat of the encroaching Ottoman Turks from the East

**General Characteristics:** *The breaking up of the Renaissance sense of unity*
- Virtuosity of technique, tendencies to over-refinement/self-consiously contrived attitudes
- Self-awareness of previous golden age (High Renaissance) – consciously breaking “rules”
- Self-referential to world of art and previous art making, appropriation and puns
- Attempt to shock audience with subject matter and presentation

**Painting – Characteristics of Mannerist Style: Pontormo Parmigianino Bronzino Fiorentino**

- **Cramped compositions:** crowded pictorial space filled with figures blotting out the background
- **Indefinable space:** space appears too shallow or undefined for what is taking place in it
- **Exaggeration:** fanciful gestures and attitudes, deliberately, intricate groupings
- **Movement:** figure are characterized by athletic bending and twisting
- **Distortion:** unnatural elongation in the body, and unrealistically small heads
- **Unbalanced compositions:** unstable groupings of figures
- **Nervous:** quality of restlessness that leads to distortion, exaggeration and bizarre posturing
- **Self-conscious:** figures look out into viewer’s space, anxiously
- **Subjective color:** unnatural color
- **Idiosyncratic:** highly individual choice of subject matter and interpretation

**Sculpture:** *Rape of the Sabine Women* by Bologna  *Mercury* by Cellini
- Interlocking bodies meant to be seen from multiple view points
- Dramatic movement and gesture with spiral movement along a central axis
- The spectator must move around the whole sculpture to appreciate it
- The spaces between masses are as important to the composition of the masses themselves

**Architecture:** *Palazzo del Te* by Romano
- Architects parody classical styles: a joke requiring a highly sophisticated audience
- Ambiguity in organization of exterior façade and interior floor levels
- Unsettling quality – deliberate attempt to shock viewer with structural surprises

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<th>Influence on Period</th>
<th>The Northern Renaissance</th>
<th>The Southern Renaissance</th>
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<tr>
<td>Liberal tradition: questioning</td>
<td>- diffused and gradual evolution of ideas and styles stemming out of a long “Gothic” and Northern European tradition</td>
<td>Conservative tradition: dogma</td>
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<tr>
<td>Ambiguity in the immediate environment/nature</td>
<td>- emphasis on the world of appearances and the material world</td>
<td>- Sudden coming together of factors in Florence and later Rome to create a rebirth of classical ideas and renewed interest in classical forms</td>
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<th>Economic/ Patronage</th>
<th>The Northern Renaissance</th>
<th>The Southern Renaissance</th>
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<tbody>
<tr>
<td>- No one central force or catalyst but several commercial centers dominated somewhat (but not exclusively) by the Burgundian and Flemish courts</td>
<td>- One center of power in the Medici (Florence) and later the Papacy (Rome)</td>
<td>- economics of art grounded in Florence’s backing and textiles and later the papacy and the Church</td>
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<tr>
<td>- economics of art grounded more merchant and middle class families based in textiles, trade, and shipping</td>
<td>- accumulation of wealth entitled families and the Church gives the art a philosophical and religious character (Neoplatonic and Christian iconography)</td>
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<table>
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<tr>
<th>Subject matter for art works</th>
<th>The Northern Renaissance</th>
<th>The Southern Renaissance</th>
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<tbody>
<tr>
<td>- <em>subject matter of painting: worldly</em></td>
<td>- appearance, surface meaning through material representations outer world</td>
<td>- world of ideas, beliefs meaning through established iconography inner world</td>
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<tr>
<td>- accumulation of wealth in the middle class which gives slightly more secular and worldly character</td>
<td>- accumulation of wealth entitled families and the Church gives the art a philosophical and religious character (Neoplatonic and Christian iconography)</td>
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<tr>
<td>-Reformation</td>
<td>-Neoplatonic though/Christianity</td>
<td></td>
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<tr>
<td>-Rising nationalism</td>
<td>-Holy Roman Empire/Papacy</td>
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</table>
### Unit Sheet 17: Chapter 22: Renaissance and Mannerism in Cinquecento Italy

| Events | - Oil painting technique dominates  
| - Emotion  
| - Interest in the macabre  
| - The individual right  
| - 1543 on the structure of the Human Body by **Versalius**  
| - Dürer: how things **look**  
| - Genre painting  
| - Landscapes  
| - Art as the "mirror of the visible world" | - Fresco and tempera technique dominates  
| - Intellect  
| - Interest in the ideal  
| - The collective will  
| - 1485 **on Architecture On Painting On Sculpture** by **Alberti**  
| - **Da Vinci**: how things **work**  
| - Religious painting  
| - Interiors and architecture  
| - Art as idea, intellect, belief, spirit |