

From Gothic to Renaissance

Nicola Pisano
Pulpit of the Pisa baptistery
1255-1260



It's in there
(baptistery)



NICOLA PISANO,
Annunciation, Nativity, and
Adoration of the Shepherds,
relief panel on the pulpit of the baptistery,
Pisa, Italy,
1259–1260. Marble relief, 2.10 x 3.9 ft.



GIOVANNI PISANO,
The Annunciation and the Nativity,
detail of the pulpit of Sant'Andrea,
Pistoia, Italy, 1297–1301.
Marble relief, approx. 2' 10" x 3' 4".





Claus Sluter, The Well of Moses, Monument in Dijon, France, Carthusian monastery





Claus Sluter,
Funerary monument of
Philip II of Burgundy,
1381, Dinant marble,



Claus Sluter
Pleurants (Mourners)
c. 1389-1410,
Tomb of Philip the Bold



CIMABUE, Madonna Enthroned with Angels and Prophets, ca. 1280–1290. Tempera on wood, 12' 7' x 7' 4'. Galleria degli Uffizi, Florence.



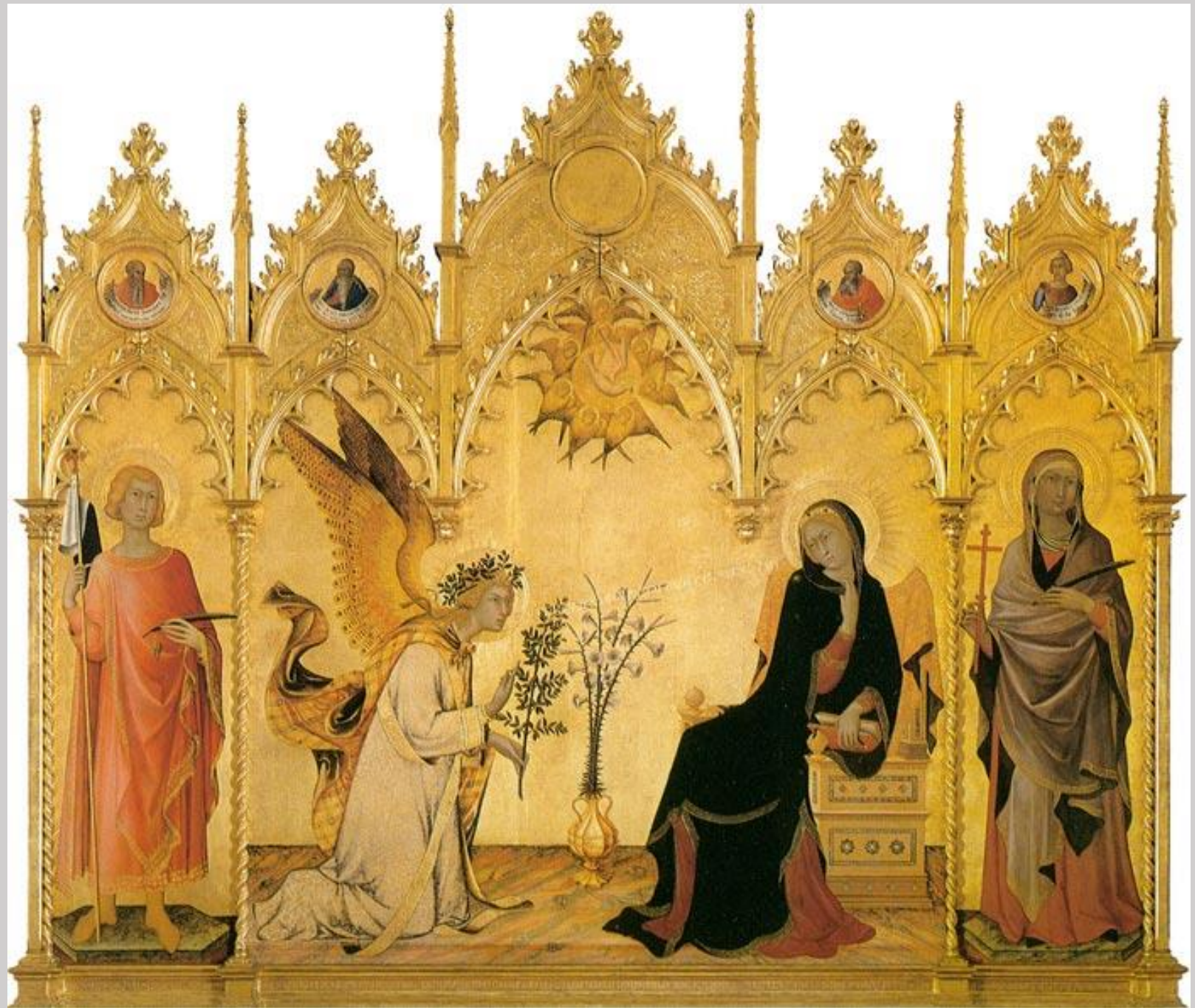
GIOTTO DI BONDONE, Madonna Enthroned, ca. 1310. Tempera on wood, 10 8 6 8. Galleria degli Uffizi, Florence.



DUCCIO DI BUONINSEGNA, *Virgin and Child Enthroned with Saints*, principal panel of the *Maestà* altarpiece, from Siena Cathedral, Siena, Italy, 1308–1311. Tempera on wood, panel 7
13. Museo dell'Opera del Duomo, Siena.

SIMONE MARTINI,
Annunciation,
1333.

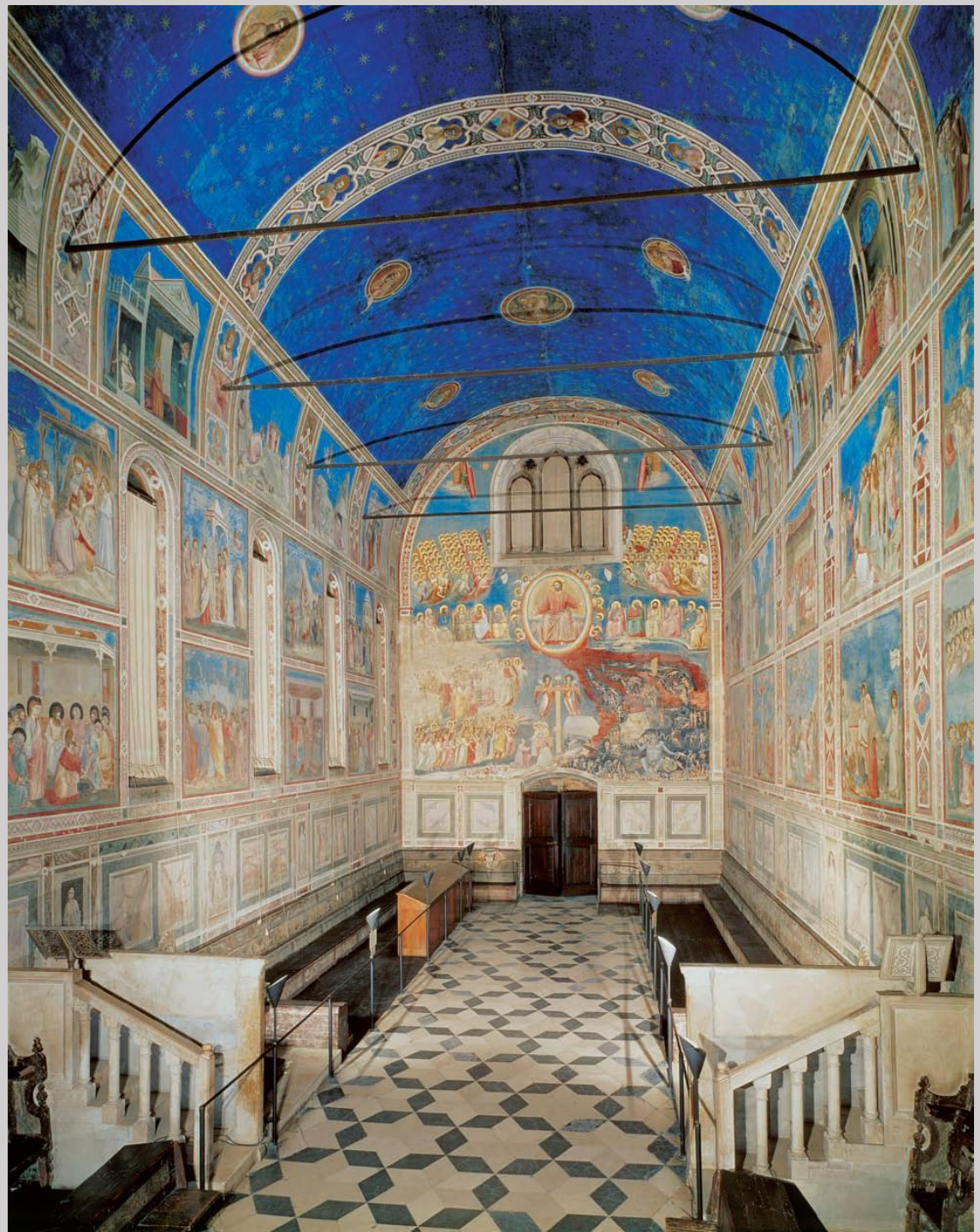
Tempera and gold leaf on wood; center
panel, 101 x 88 cm. Galleria degli Uffizi,
Florence.



Renaissance – 14th Century Italy

- European Renaissance – Religion continued to occupy a primary position, but a growing concern with the natural world, the individual and humanity's worldly existence began
- Renaissance extends roughly from the 14th through the 16th centuries
- Renaissance derived from French word “renaissance” and the Italian word “rinascita”, both meaning “rebirth”
- Central to rebirth: revived interest in classical (Greco-Roman) cultures
- Italy divided into city-states and republics/ established a thriving international trade and held commanding position in Mediterranean world by the beginning of the 14th century
- Guilds (associations of master craftspeople, apprentices and tradespeople) became prominent
- Black Death (bubonic plague) – originated in China/hit in late 1340's/eliminated between 25% to 50% of Europe's population in about 5 years/ effect on art: stimulated religious bequests and encouraged the commissioning of devotional images
- The Great Schism – conflict between French and Italians resulted in election of 1378 of two popes (Clement VII in Avignon and Urban VI in Rome)
- Development of a vernacular (commonly spoken) literature which affected Italy's intellectual and cultural life/ creation of Italian vernacular literature (based on the Tuscan dialect common in Florence)/ Dante, Petrarch and Boccaccio were among those most responsible for establishing this vernacular literature

GIOTTO DI BONDONE, Arena Chapel (Cappella Scrovegni; interior looking west), Padua, Italy, 1305–1306.



GIOTTO DI BONDONE,
Lamentation, Arena Chapel
(Cappella Scrovegni), Fresco,
Padua, Italy,
ca. 1305.



Giotto di Bondone
The Annunciation Fresco , Arena Chapel





Mastering a Craft – *Artistic Training in the Renaissance*

- 14th-16th Century Italy – earning membership in appropriate guild was laborious and lengthy process
- Artists started training at 7 to 15 years old/ youths lived with masters for a specified number of years, usually 5 or 6/ served as apprentices to masters/ this was a problem for females!
- Guilds supervised the rigorous training
- After completing apprenticeships, artists entered appropriate guilds
- Once “certified”, artists often affiliated themselves with established workshops as assistants to master artists
- Assistants could: work on gilding frames and backgrounds, complete decorative work, render architectural settings and paint less important figures
- This apprentice system- passing of knowledge from one generation to the next- accounts for the sense of continuity people experience when reviewing Italian Renaissance art.

The Lorenzetti Brothers

– Pictorial Realism

PIETRO LORENZETTI,
The Birth of the Virgin,
from Altar of Saint Savinus,
Siena Cathedral, Siena, Italy,
1342.
Tempera on wood,
approx. 6' 1" x 5' 11".
Museo dell'Opera del Duomo,
Siena.



Town Hall – Object of Civic Pride

Palazzo Pubblico, Siena, Italy, 1288–1309.



Ambrogio Lorenzetti



Ambrogio Lorenzetti,
Peaceful City, detail from Effects of Good Government in the City and in the Country, Sala della Pace,
Palazzo Pubblico, Siena, Italy, 1338–1339. Fresco.



Ambrogio Lorenzetti



Ambrogio Lorenzetti, Peaceful Country, detail from Effects of Good Government in the City and in the Country, Sala della Pace, Palazzo Pubblico, Siena, Italy, 1338–1339. Fresco.

Renaissance in Italy

“when the darkness breaks, the generations to come may contrive to find their way back to the clear splendor of the ancient past” -

Petrarch

Renaissance Important features:

- Rebirth of Classical age/spirit – in arts, social forms, philosophy, politics
- Humanism – Human Being is seen as the center of the world
- City-states. (influenced by powerful, wealthy families. The city-states were very competitive and wars among them were common.)

Venice,

Florence, (Florence was a **republic** where democratic ideals were admired)

Milan,

and **Rome** are prominent.

- Accumulation of wealth resulted in employing and **commissioning artists**, musicians, and scholars as well as to build elaborate palaces, churches, and public buildings.
- There were **more than 20 city-states in Italy**, each carrying out the functions of governing and even issuing its own currency.
- Florence - **Cosimo de Medici** (1389–1464)– made Florence the center of trade and culture/most prominent banker/had a great deal of influence on policies and public life.
Filippo Brunelleschi – dome of **Cathedral of Saint Mary of the Flower** (Cattedrale di Santa Maria del Fiore).
- Politics of patronage – to establish status and legitimacy/to leave the mark of one's legacy for ever.
Renaissance art and architecture is fundamentally a result of the patronage.

Italy around 1400.



- Most humanists of the Renaissance had a reverence for Plato, and Cosimo de Medici resolved to make **Florence the center of neo-Platonic learning**.
- Greco-Roman remnants of art and architecture were all around and the artists and architects needed to study them closely.
- Printing technology enabled the knowledge to spread across Europe and more number of people were reading.
- **Questioned beliefs** - People were now willing to question things they had taken for granted as true before the Renaissance. wanted to **see the way things worked with their own eyes**. Instead of believing in magic, they began to use **scientific experimentation and careful observation** to learn how the real world worked.
- **Age of Exploration** – driven by the desire for wealth and luxury/ and the **desire for knowledge**.

About 1418, **Prince Henry the navigator** started the first **school for oceanic navigation** along with an astronomical observatory at Sagres, Portugal. In this school, people were trained in navigation, map-making, and science, in order to sail down the west of Africa.

- Christopher Columbus (1451-1506) was an Italian explorer who sailed across the Atlantic Ocean in 1492
- Vasco da Gama (1460-1524) was a Portuguese explorer who found a route from Spain to the East



Inventions

- Portable clocks - Filippo Brunelleschi in 1410
- Printing Press - Johann Gutenberg in 1436
- Microscope - Zacharias Jansen in 1590
- Telescope - Hans Lippershy in 1608
- Pocket watch - Peter Henlein in 1500
- Thermometer - Galileo in 1592.

Brunelleschi is also credited with inventing one-point linear perspective. But he did not articulate or note it. It was **Leon Battista Alberti** who explained it in writing. His important treatises - **De Statua** and **Della Pittura** (1435) and **De Re Aedificatoria** (1452).

Early Renaissance, High Renaissance
Mannerism

- Donatello
- Filippo Brunelleschi
- Lorenzo Ghiberti
- Fra Angelico
- Andrea Mantegna
- Masaccio
- Sandro Botticelli
- Piero della Francesca
- Leonardo da Vinci
- Michelangelo di Lodovico Buonarroto Simoni
- Raphael Sanzio
- Donato Bramante
- Giovanni Bellini
- Giorgione
- Titian
- Tintoretto
- Pietro Perugino
- Paolo Veronese



Isaac and His Sons

LORENZO GHIBERTI, east doors (Gates of Paradise), baptistery, Florence, Italy, 1425–1452. Gilded bronze, 17 high

Moses; Daughters of Israel; Receiving the Law



#Shared the humanist
enthusiasm for Roman virtue
and form

#Astute observer of human
life (diverse ages, ranks,
conditions)

#Advanced both naturalistic
illusion and classical idealism
in sculpture

#Feast of Herod: severed
head of John the Baptist is
offered to King Herod

#Pictorial perspective –
opened space of action well
into the distance –
background (two arched
courtyards and groups of
attendants)

#Ancient Roman illusionism
had returned

Donatello,
Feast of Herod, 1427, Bronze





DONATELLO, Saint Mark, Or San Michele, Florence, Italy, ca. 1411–1413. Marble, 7 9 high
Commissioned by linen drapers guild



DONATELLO, *David*, ca. 1440–1460.
Bronze.
commissioned by Medici for the Palazzo Medici courtyard

DONATELLO, Gattamelata (equestrian statue of Erasmo da Narni), Piazza del Santo, Padua, Italy, ca. 1445–1453.
Bronze, 12' 2" high.





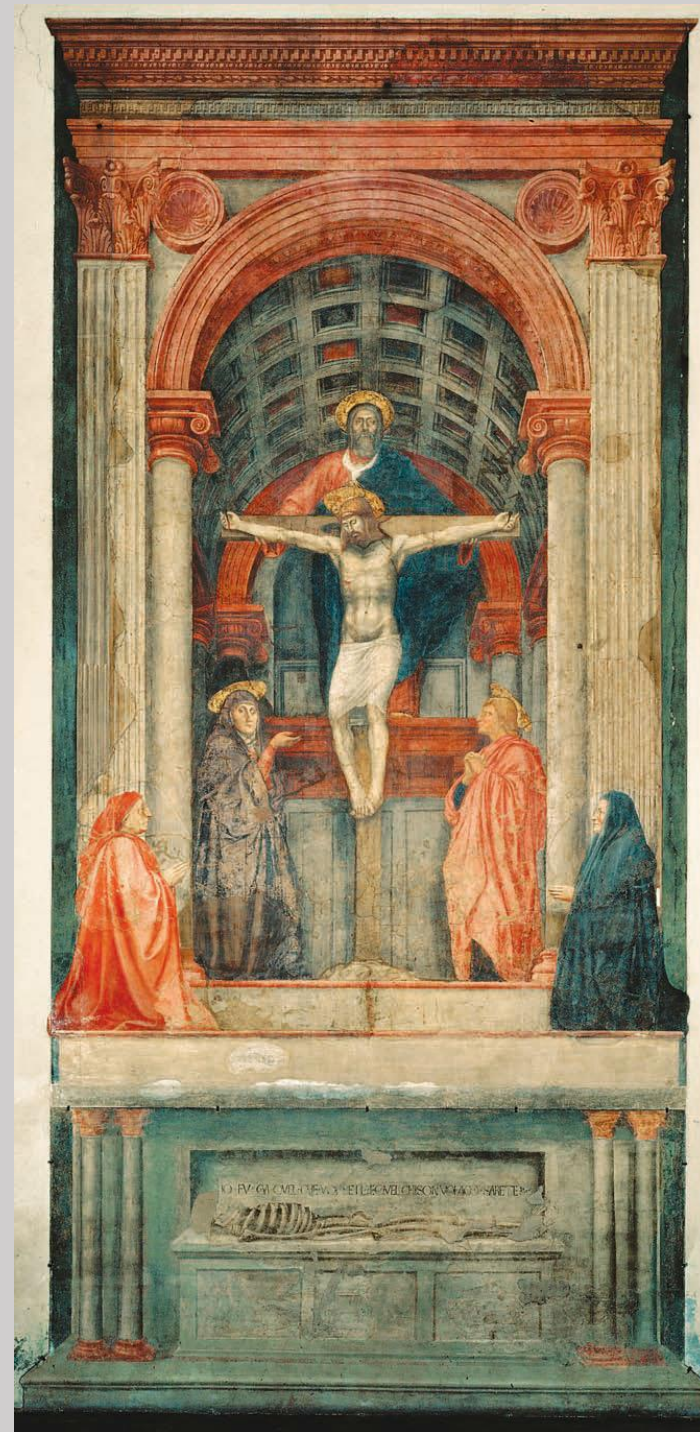
MASACCIO, Tribute Money, Brancacci Chapel, Santa Maria del Carmine, Florence, Italy,

In this fresco, Masaccio brilliantly demonstrated the principles and potential of Brunelleschi's new science of perspective. Indeed, this work so thoroughly incorporates those principles that some historians have suggested Brunelleschi may have collaborated with Masaccio. The vanishing point of the composition is at the foot of the cross.

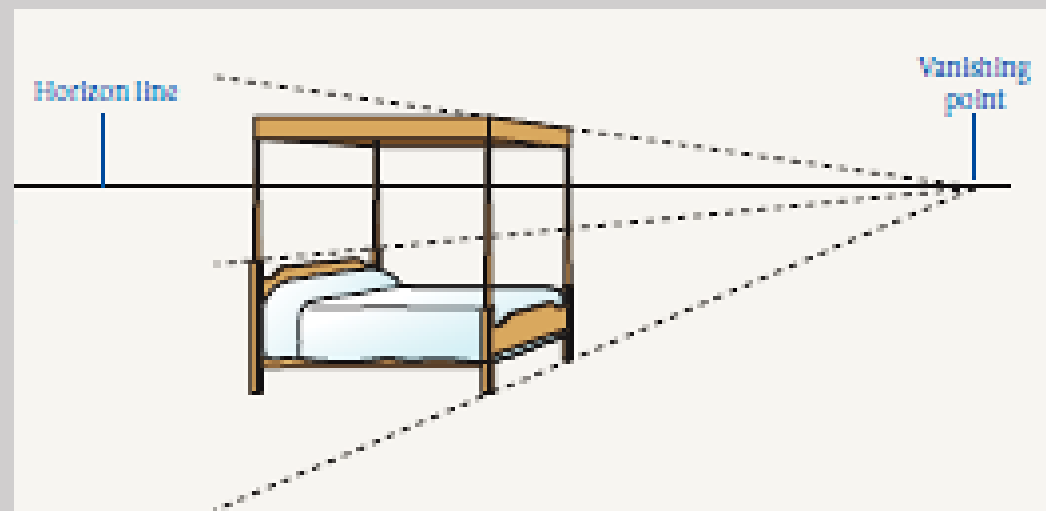
donors of the painting, Lorenzo Lenzi and his wife, who kneel just in front of the pilasters that frame the chapel

“I was once what you are, and what I am you will become.”

MASACCIO, Holy Trinity, Santa Maria Novella, Florence, Italy, ca. 1424–1427. Fresco



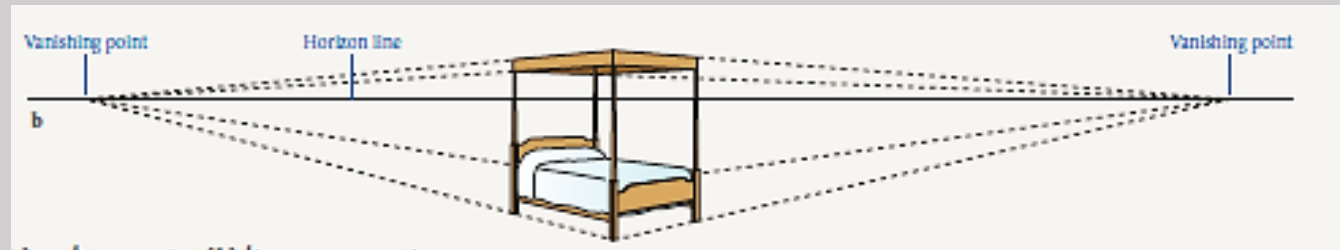
Renaissance perspectival systems included both linear perspective and atmospheric perspective. Developed by Filippo Brunelleschi, linear perspective allows artists to determine mathematically the relative size of rendered objects to correlate them with the visual recession into space. Linear perspective can be either one-point or two-point.



(a)

“rationalization of sight.”

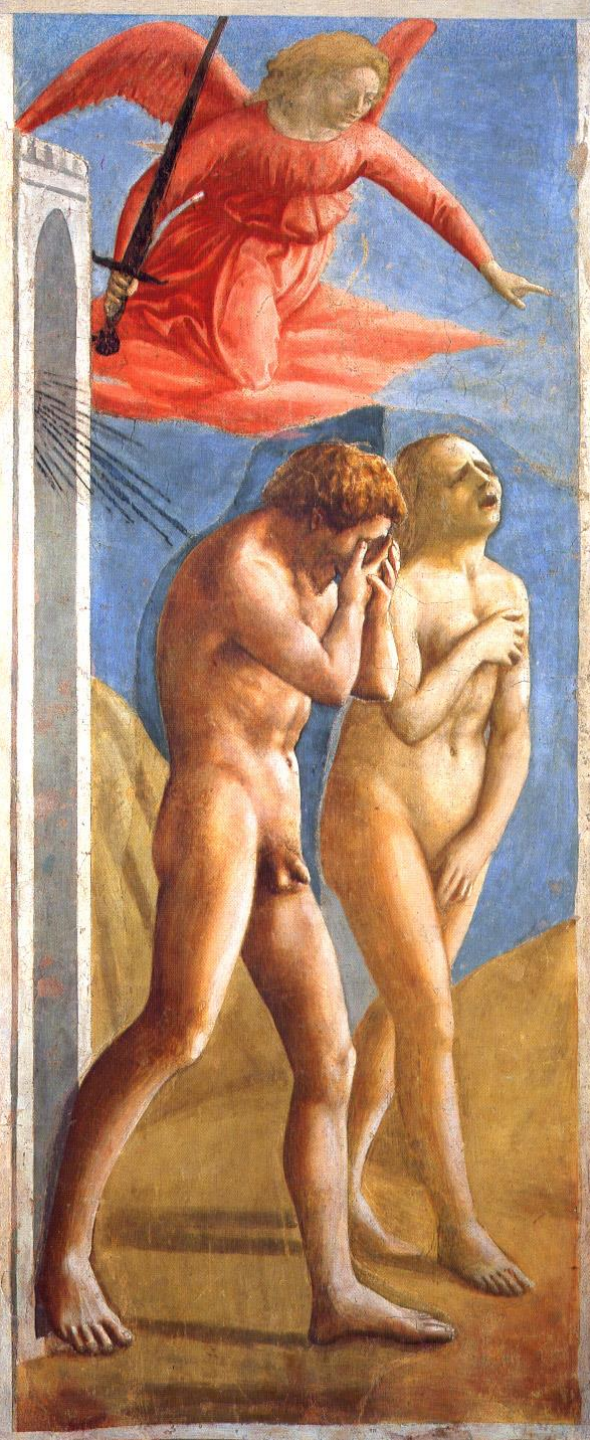
the picture plane as a transparent window through which the observer looks to see the constructed pictorial world.



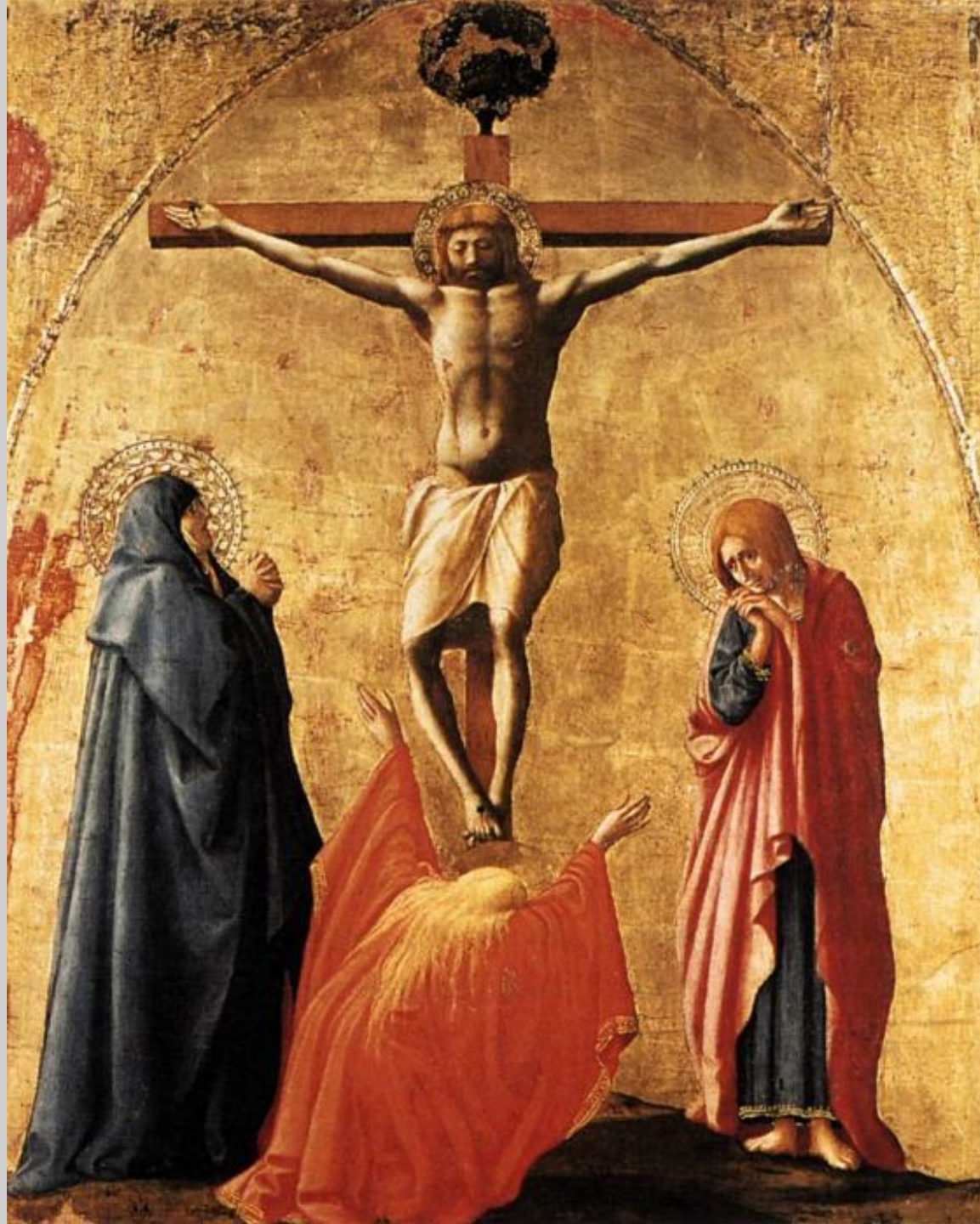
(b)

One-point (a) and two-point (b) linear perspective

According to Plato, measure is the basis of beauty, and Classical Greek art reflects this belief. Mathematical truth and formal beauty conjoined in the minds of Renaissance artists.



The Expulsion of Adam and Eve



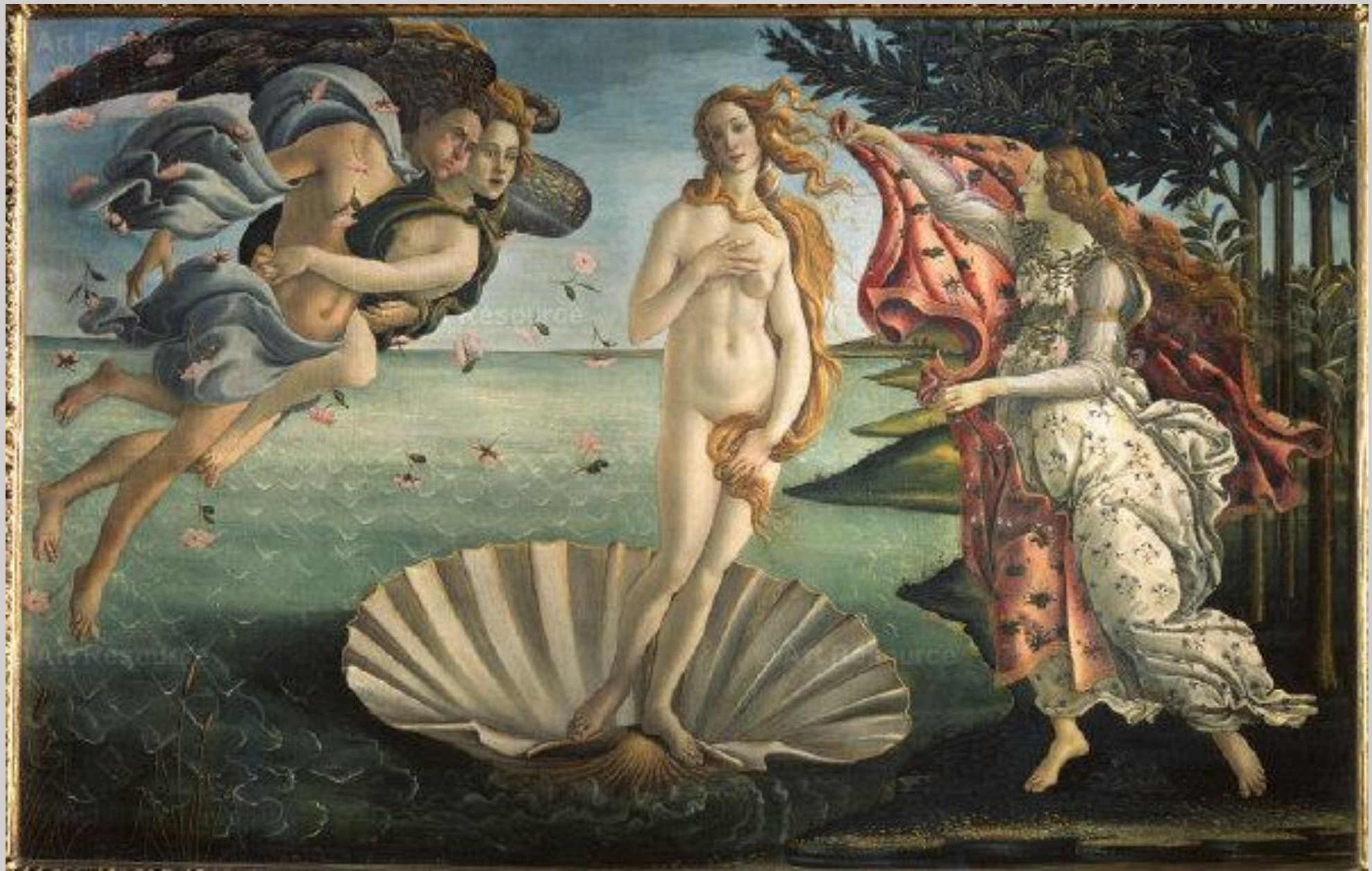
Masaccio
Crucifixion 1426

In 1435, the Dominican community in Fiesole to which Fra Angelico belonged took possession of the convent of San Marco in Florence.





Sandro Botticelli *Primavera* (Allegory of Spring)



Sandro Botticelli
Birth of Venus

Venus – Roman Goddess of Love and Beauty

Zephyrus – God of Wind with his lover, Chloris

Pomona – Nymph greeting Venus with a robe

- Painting **inspired by a poem** by Angelo Poliziano, an Italian Humanist
- Commissioned by the Medici for the **Medici family**, a powerful wealthy Italian family
- **From a series of paintings** based on Classical themes

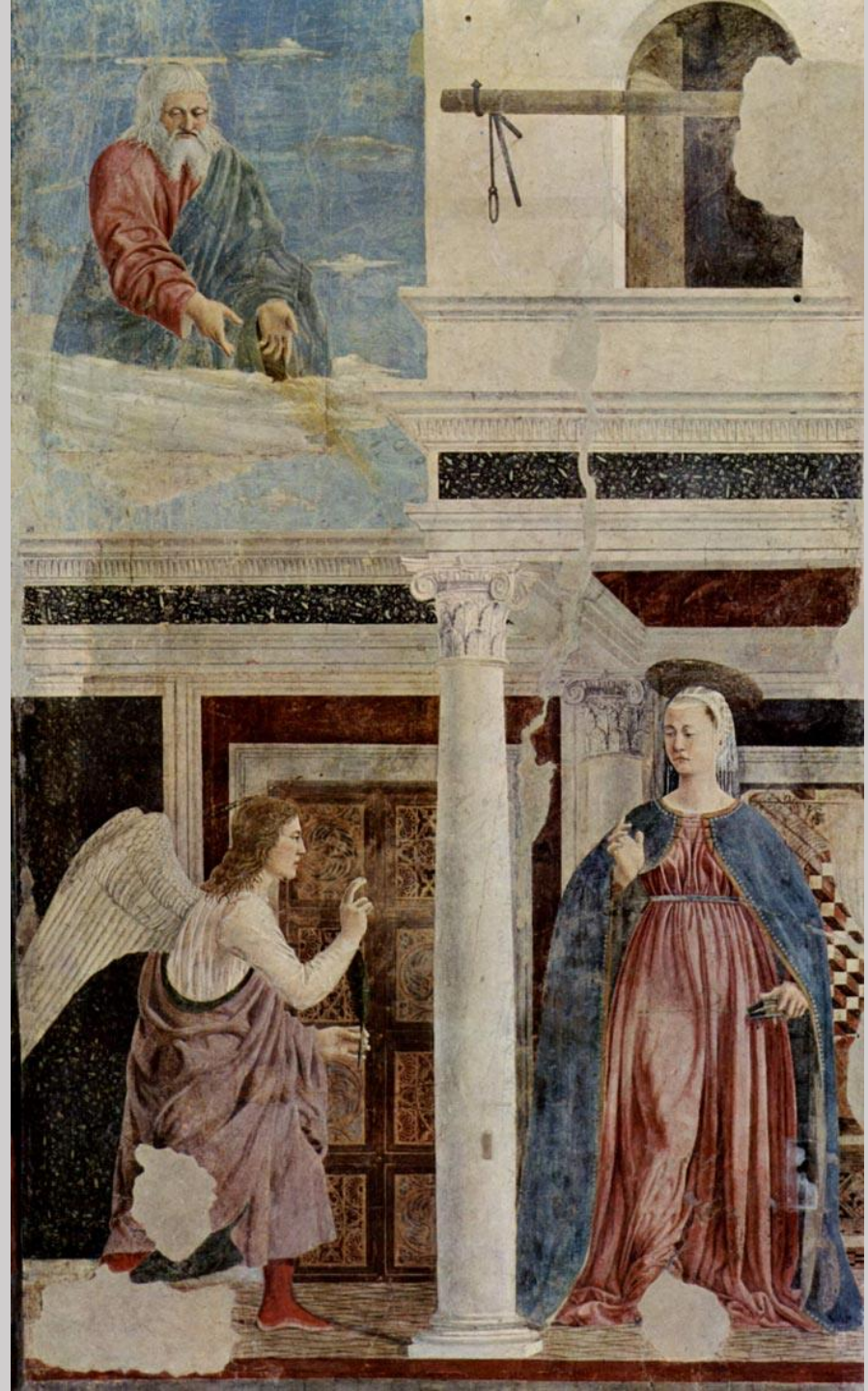




Piero della Francesca

Baptising 1440-1450

Piero della Francesca,
The Annunciation to Mary,
c. 1455,
fresco,
329 x 193 cm,
San Francesco, Arezzo



PIERO DELLA FRANCESCA,
Flagellation of Christ,
ca. 1455–1465.
Oil and tempera on wood,
Galleria Nazionale delle Marche,
Urbino.



Michelangelo di Lodovico Buonarroti Simoni (1475-1564)

- Artist known as Il Divino and for temper
- Studies under Florentine Ghirlandaio
- Studies ancient sculpture at Medici estate



Michelangelo , Pietà, 1498-1500.
Marble, 5' 8 ½." Saint Peter's,
Vatican City.

Florence

- Civic commission
- Visually pleasing proportion, not ruled by mathematical proportion
- Classical figure with emotion
- Hellenistic influence
- Anticipation of battle with Goliath, not victory
- Symbol of Florentine liberty



Michelangelo , *David*, 1501–1504, Marble, approx. 13' 5." Galleria dell'Accademia, Florence Fig. 15.8



Donatello, David, 1408-1409. Marble, 75 13/64" high. Museo Nazionale del Bargello, Florence.



Donatello, David, ca. 1440–1460. Bronze, height 62 ¼." Museo Nazionale del Bargello, Florence. Fig. 14.13.



Donatello, David, 1408-1409.
Marble, 75 13/64" high.
Museo Nazionale del
Bargello, Florence.



Michelangelo, David, 1501–
1504. Marble, approx. 13' 5."
Galleria dell'Accademia,
Florence. Fig. 15.8



Donatello, David, ca. 1440–1460.
Bronze, height 62 ¼."
Museo
Nazionale del Bargello, Florence.
Fig. 14.13.

Rome

Michelangelo, Tomb of Julius II,
1505-1547.
Marble,
50' x 34.' San Pietro in Vincoli, Rome.



Moses (1513-1515)



Rome

- 1508 Julius II commission
- Fresco in pope's chapel
- Old Testament scenes on ceiling, Judgment on wall
- Creation, Fall, Redemption narratives
- Ignudi, ancestors, prophets, sibyls
- Architectural framework
- Expressive human body



Michelangelo, *Sistine Ceiling*, 1508-1512.
Fresco, 128' x 45.' Sistine Chapel,
Vatican, Vatican City.

Rome

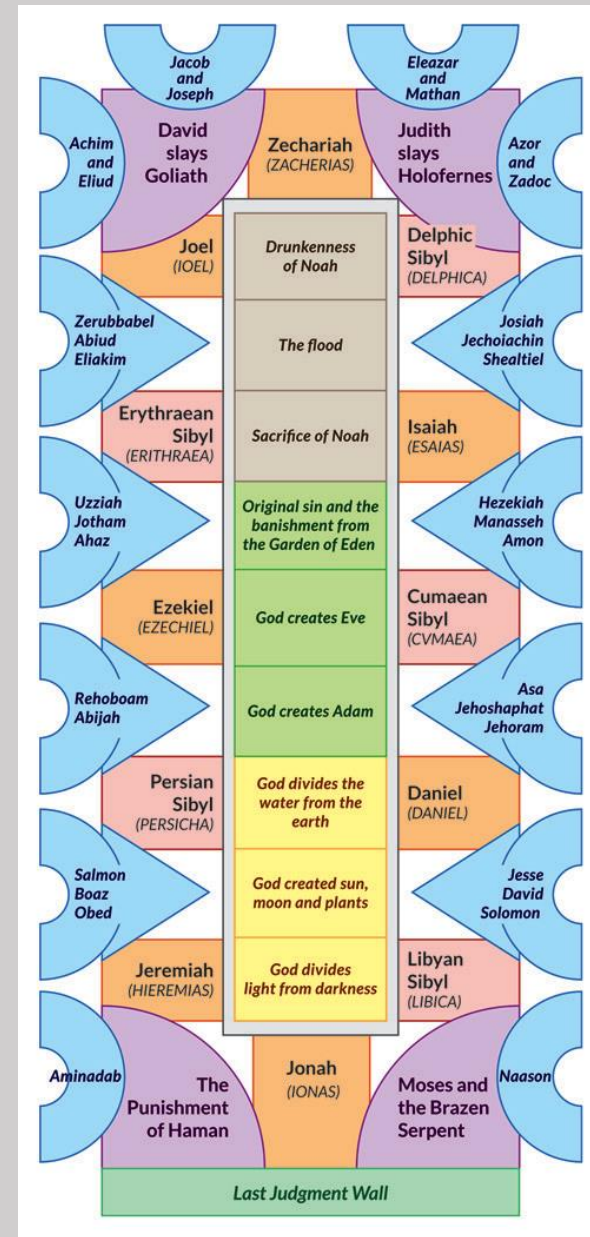
- Exact theological view still debated
- Drama and emotion expressed through body—gesture, scale, and physical beauty
- Possible pagan references



Michelangelo, *Sistine Ceiling*, 1508-1512.
Fresco, 128' x 45.' Sistine Chapel,
Vatican, Vatican City.



Michelangelo, *Sistine Ceiling*, 1508-1512.
 Fresco, 128' x 45.' Sistine Chapel,
 Vatican, Vatican City.



Diagrammatic scheme of Sistine Ceiling.

Rome



study of Adam for *The Creation of Adam*, c. 1511.
Red pencil on paper, 9'2" x
18' 8." British Museum,
London.



Michelangelo , *The Creation of Adam*, detail from the
Sistine Chapel ceiling, fresco, 1508–1512, 9'2" x 18' 8."
Sistine Chapel, Vatican, Vatican City. Fig. 15.10.

Michelangelo, *Creation of Adam*

Sistine Chapel, Vatican, Rome, 1510



Studies for the Libyan Sibyl

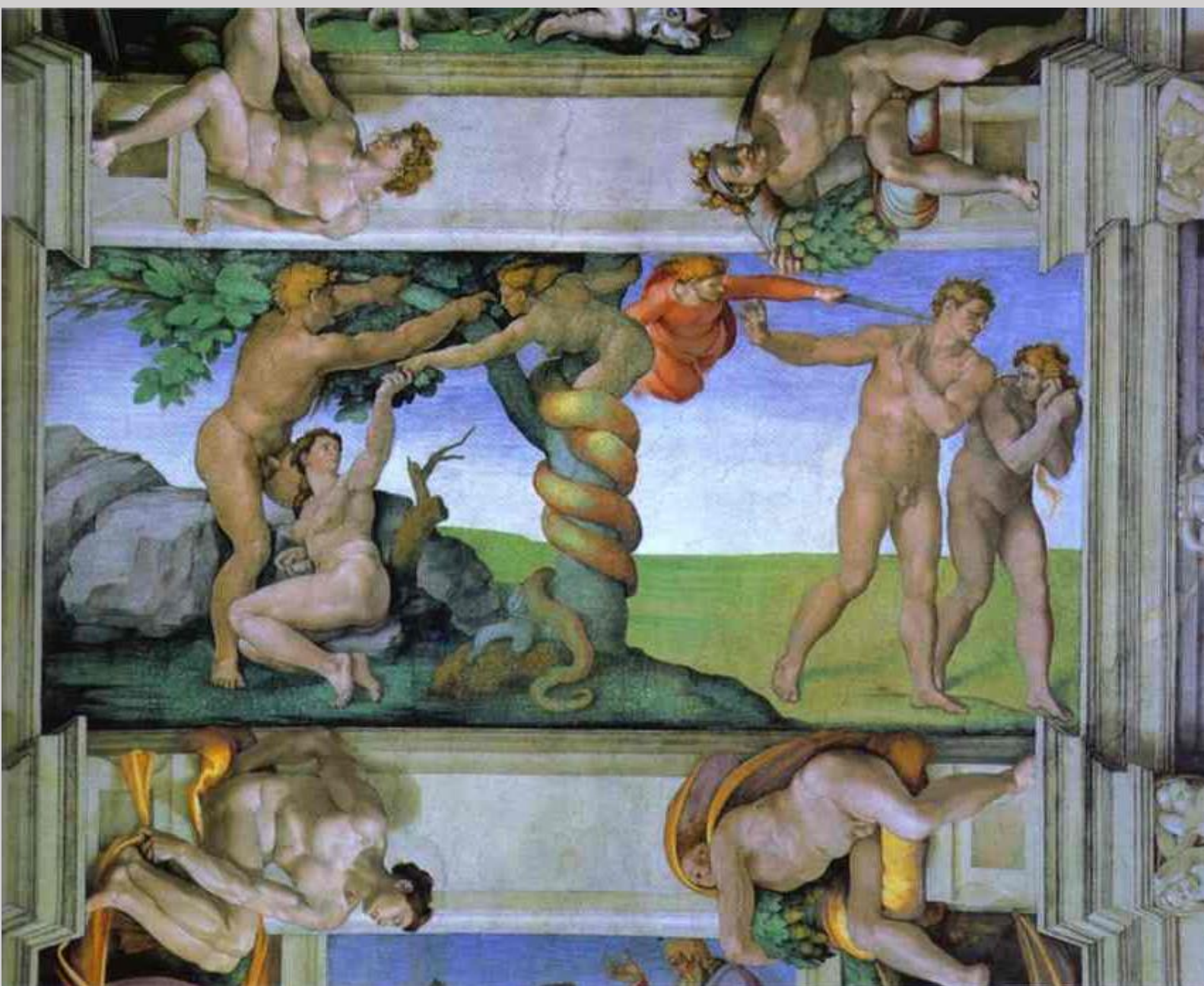
Red Chalk, 11-3/8" × 8-7/26", ca. 1520



Michelangelo, *Libyan Sibyl*

Fresco, 1512





Michelangelo, *The Fall of Man*, detail from the Sistine Chapel ceiling, 1508–1512. Fresco, 9'2" x 18' 8." Sistine Chapel, Vatican, Vatican City.

The High Renaissance in Italy

- Period lasts approximately 4 decades (c.1490-1527)
 - 1527 Sack of Rome
- Art is funded by the pope, nearly bankrupts Rome
- Rome unseats Florence as art capital
 - Pope Julius II (1503-13) begins campaign to return Rome to greatness, employs artists including Raphael, Leonardo and Michelangelo
 - Pope Leo X (1513-21) continues his predecessor's plan
- High Renaissance trinity (Leonardo, Michelangelo and Raphael)
- Considered peak of Renaissance art
 - Ideals of classical humanism fully realized
 - Painterly techniques of linear perspective, shading, and realism mastered
- High Renaissance Italy plagued by political turmoil and religious dissent

The High Renaissance

Scientific discoveries threaten the foundations of theology along with many assumptions about human life.

- 1492 Christopher Columbus discovers the Americas
- 1522 Magellan circumnavigates the world
- 1512 Copernicus discovers the sun (not the earth) is the center of the visible universe

Italian High Renaissance (1495-1520)

Dates and Places:

- 1500 to 1600
- Rome, Florence, Milan, and Venice

People:

- Humanism
- Reformation/Counter-Reformation
- Powerful courts
- Artist-genius



Interior, *Sistine Chapel* showing Michelangelo's ceiling fresco and the *Last Judgment* on far wall with scenes on sides walls by Perugino, Ghirlandaio, Botticelli, and others, 1473-1541.

Italy

Themes:

- Life of Christ and the Virgin Mary, saints
- Portraiture
- Mythology, antiquity
- Allegory, poesia

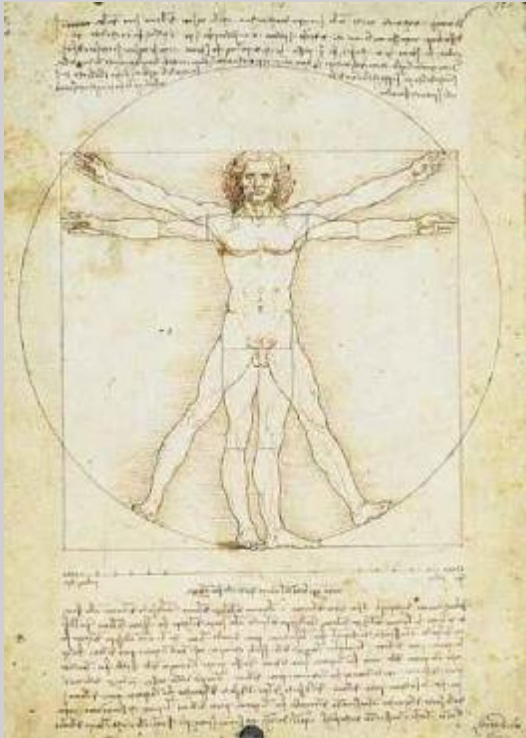
Forms:

- Balance, harmony, ideal beauty
- Florentine , Venetian color



Raphael, *Madonna in the Meadow*,
1505. Oil on panel, 3' 8 ½" x 2.'
Kunsthistorisches Museum, Vienna.

Leonardo da Vinci (1452-1519)



Leonardo da Vinci, Vitruvian Man, c. 1485-1490. Pen and ink; page from notebook, 13 1/2" x 9 5/8" Galleria dell'Accademia, Venice. Fig. 15.1.



Leonardo da Vinci, Self-Portrait, 1512. Red chalk, 13 7/64" x 8 25/64."Torino, Royal Library.



Leonardo da Vinci , Equestrian Study, ca. 1485-1490, pen and ink; page from notebook, 13 1/2" x 9 5/8." Windsor, Royal Library.

Leonardo da Vinci (1452-1519)



Studies of Embryos (4th month), 1510-1513.
Pen over red chalk, 12" x 8." Windsor, Royal
Library.

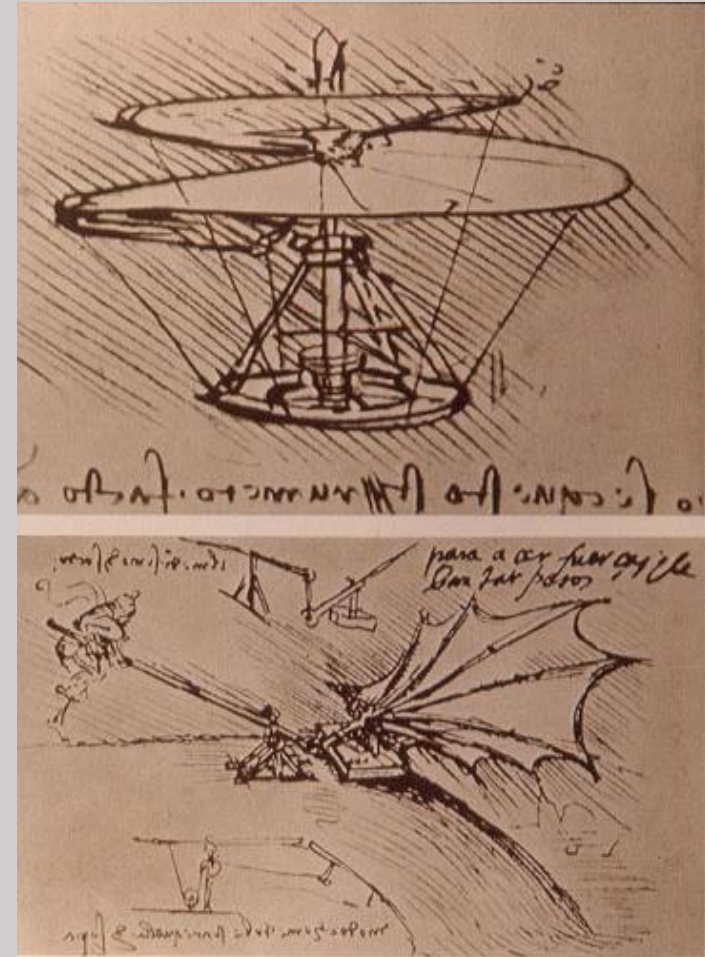


Leonardo da Vinci, Embryo in the Womb,
c. 1510. Pen over red chalk, 11 ¾" x 8 ½."
Windsor, Royal Library.

Leonardo da Vinci (1452-1519)



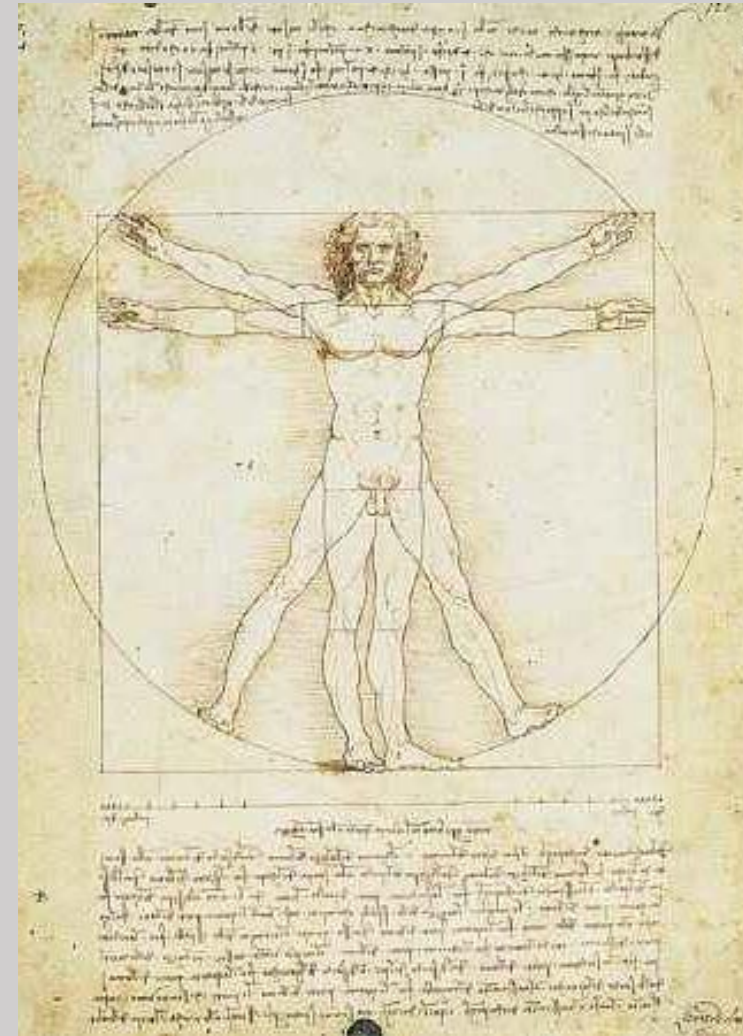
Leonardo da Vinci, Device for Walking on Water, c. 1480. Metalpoint, pen and ink on paper, approx. 11 $\frac{3}{4}$ " x 8 $\frac{1}{2}$."



Leonardo da Vinci, Plans for Flying Machine, ca. 1480-1510. Pen and ink on paper, approx. 11 $\frac{3}{4}$ " x 8 $\frac{1}{2}$."

Leonardo da Vinci (1452-1519)

- True Renaissance man
- Master of line
- Pioneer of *sfumato*
- Keen interest in naturalism and human phenomena
- Believed eye perfect tool for studying world, worked from observation
- Notebooks reveal curiosities (and paranoia)
- Sometimes referred to as the *Canon of Proportions*
- Drawing captures Vitruvius' ideas on the human body and its use for geometrical form



Leonardo da Vinci, Vitruvian Man, c. 1485-1490. Pen and ink; page from notebook, 13 ¹/₂" x 9 ⁵/₈" Galleria dell'Accademia, Venice. Fig. 15.1.



Leonardo da Vinci, *Last Supper*, c. 1495–1498. Fresco (oil and tempera on plaster), 15' 1 1/8" x 28' 10 1/2." Refectory of Santa Maria delle Grazie, Milan. Fig. 15.2

Milan

- Last Supper scene
- Commissioned by Duke Ludovico Sforza to honor family
- First High Renaissance painting
- Elements of medieval design
- Experiment in fresco technique (oil tempera on dry plaster)



Leonardo da Vinci, *The Last Supper*, c. 1495–1498. Fresco (oil and tempera on plaster), 15' 1 1/8" x 28' 10 1/2." Refectory of Santa Maria delle Grazie, Milan. Fig. 15.2

Florence

- Wife of wealthy merchant (Lisa di Gherardo)
- Convincing likeness
- Personality, boldness
- Sfumato, chiaroscuro, atmospheric perspective
- Window onto landscape



Leonardo da Vinci, *La Gioconda* or *Mona Lisa*, c. 1503–1505. Oil on panel, 30 ¼" x 21." Musée du Louvre, Paris. Fig. 15.3

Florence

- New pose, the Northern three-quarter half-length
- Stability of design
- Comparison of human form to natural elements
- 'enigmatic' smile subtle vehicle for the refraction of light
- X-rays reveal 3 versions hidden underneath



Leonardo da Vinci, *Mona Lisa*, c. 1503–1505. Oil on panel, 30 ¼" x 21." Musée du Louvre, Paris. Fig. 15.3

Florence

- Scholars debate image as self-portrait
 - According to Dr. Lillian Schwartz of Bell Labs, the *Mona Lisa* is actually a self-portrait of Leonardo himself. Digital analysis of Leonardo's face and the Mona Lisa shows that both faces align perfectly.



Leonardo da Vinci, *La Gioconda* or *Mona Lisa*, c. 1503–1505. Oil on panel, 30 ¼" x 21." Musée du Louvre, Paris. Fig. 15.3

Raphael (1483-1520)

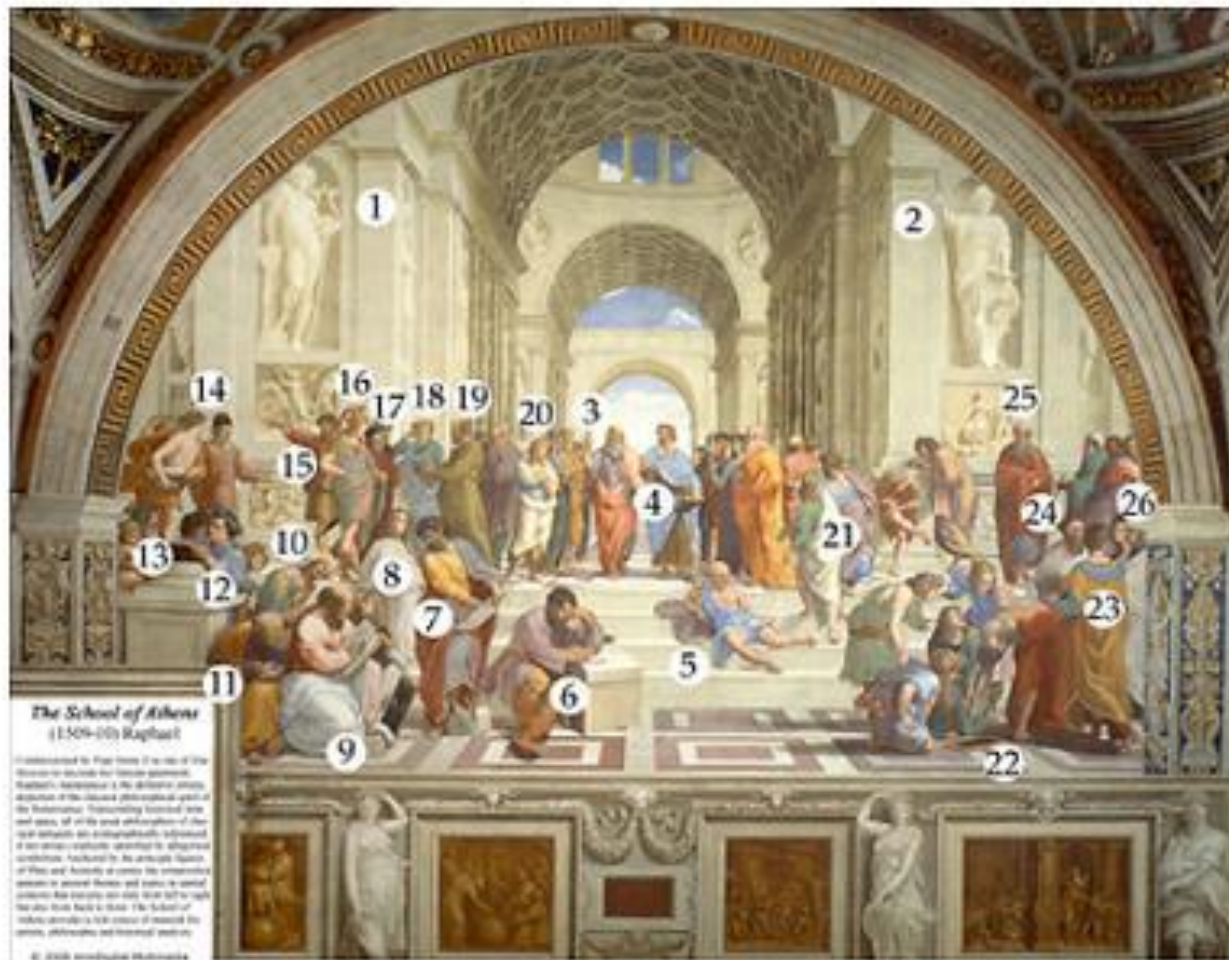
- Dukes of Alba
- Madonna, Christ child and John the Baptist
- *Tondo*-round format painting
- Displays compositional balance, simplicity, color, sculptural figures, and serenity
- Triangular composition, circle in square
- *Chiaroscuro* (strong contrasts of light and dark) creates atmosphere



Raphael, *Alba Madonna*, c.1510. Oil on panel transferred to canvas, 37 ¼" diameter. National Gallery, Washington, D.C. Fig. 15.11

Raphael, School of Athens
Fresco, 19'x27', 1510-11





The School of Athens
(1509-11) Raphael

Commissioned by Pope Sixtus IV as one of the fresco cycles to decorate the Vatican apartment, Raphael's 'School of Athens' is the definitive artistic depiction of the classical philosophical greats of the Hellenistic. The painting features 26 figures, and many of the most influential of these were actually philosophers, historians, and scientists. Raphael's 'School of Athens' is a masterpiece of Renaissance art, and it is one of the most important works of the High Renaissance. It is a testament to the power of human reason and the pursuit of knowledge.

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- | | | |
|---|---------------------------------------|-----------------------------------|
| 1. Apollo, god of truth, music, poetry | 10. Averroës | 19. Socrates (Anaximander?) |
| 2. Athena, goddess of reason, wisdom | 11. Anaximander | 20. Sappho of Lesbos? |
| 3. Plato (modeled by Leonardo da Vinci) | 12. Epicurus | 21. Crito & Apollodorus? |
| 4. Aristotle | 13. Zeno of Citium or Zeno of Elea | 22. Euclid or Archimedes |
| 5. Diogenes (Socrates?) | 14. Critias of Athens & History muse? | 23. Ptolemy |
| 6. Heraclitus (modeled by Michelangelo) | 15. Aeschines? | 24. Strabo or Zoroaster |
| 7. Parmenides | 16. Alcibiades? Alexander? | 25. Plotinus? Diogenes? |
| 8. Hypatia | 17. Xenophon? Antisthenes? | 26. Apelles & Protogenes |
| 9. Pythagoras | 18. Alexander? Xenophon? | (Raphael & Il Sodoma or Perugino) |

Raphael, *Philosophy (School of Athens)*, 1509–1511. Fresco, 26' x 18.' Papal apartments, Vatican, Vatican City. Fig.15.12.

Italy

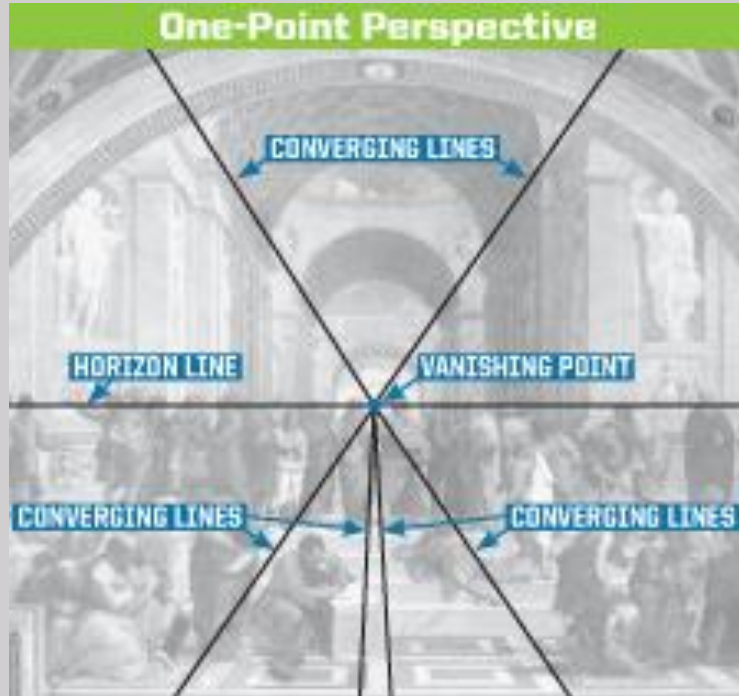


Diagram of Raphael's one point perspective in *The School of Athens*.



Raphael, *Philosophy (School of Athens)*, 1509–1511. Fresco, 26' x 18.' Papal apartments, Vatican, Vatican City. Fig.15.12.



Michelangelo as Heraclitus



Leonardo da Vinci as Plato



Aristotle



Diogenes



Pythagoras



Alcibiades or Alexander the Great and
Antisthenes or Xenophon



Parmenides



Aeschines and Socrates

Venice-Bellini (~1430-1516)

- Founder of Venetian School of Painting- Bellini given credit as the artist to bring Renaissance to Venice
- brought to painting a new degree of realism, a new wealth of subject matter, and a new sensuousness in form and color
- Early work done in tempera, characterized as combining a severe and rigid style with a depth of religious feeling and gentle humanity
- Sacra conversazione (depiction of the Madonna with infant Jesus amidst the saints)
- Painted space ends within fictive apse-consistent with Byzantine tradition
- Mixes Byzantine with classical architectural elements (pilasters); precision reminiscent of Mantegna



Giovanni Bellini, San Giobbe
Altarpiece, 1480s, oil on wood, 15 ft.
4 in x 8 ft 4 in

Venice

- Bellini's example lays the groundwork for subsequent artists working in what would become the style of High Renaissance Venetian painting
- Soft yellow light, along with chiaroscuro creates the "sensual" quality of flesh that would become characteristic of Venetian painters (including Giorgione and Titian)
- Intense colors (reds)
- Intense textures
- Fresco not an option (weather condition)



Giovanni Bellini, San Giobbe Altarpiece, 1480s,
oil on wood, 15 ft. 4 in x 8 ft 4 in fig. 14.43

Venice



Giovanni Bellini, San Giobbe Altarpiece, 1480s, oil on wood, 15 ft. 4 in x 8 ft 4 in fig. 14.43

Venice

People:

- Venetians undergo attacks from neighbors and Turks
- Bellini Venetian master establishes distinct visual language



Giorgione (and Titian?), *Fête champêtre* (Pastoral Concert), 1508-10. Oil on canvas, 43 ¼" x 54 3/8." Musée du Louvre, Paris.

Fig. 15.13.

Giorgione da Castelfranco (1478-1510)

- Student of Bellini
- Known for the elusive poetic quality of his work
- Fewer than 10 works are attributable to the artist
- Did not sign works-difficult to verify works as actually his
- Not much known about life, but he is included in Vasari's *Lives of the Most Excellent Painters, Sculptors, and Architects* (c.1550)



Giorgione, *The Tempest*, c. 1505-1510.
Oil on canvas, 31 $\frac{1}{4}$ " x 28 $\frac{3}{4}$ ". "Accademia, Venice

Giorgione da Castelfranco (1478-1510)

- Often referred to as the first landscape in the history of Western painting because subject is unclear-Venetian love of landscape
- Subordination of human to nature
- Odd scene: woman nursing baby, soldier to side, they exchange glances, a city in rubble behind them
- Radiography shows in earlier version the soldier to the left was a seated female nude



Giorgione, *Tempest*, c. 1505-1510, oil on canvas, 31 $\frac{1}{4}$ x 28 $\frac{3}{4}$ fig. 14.46

Giorgione da Castelfranco (1478-1510)

- Introduces new and enigmatic subject matter
- Specializes in smaller, secular themes
- Patrons are Venice's wealthy merchant families and literati



Giorgione (and Titian?), *Fête champêtre* (Pastoral Concert), 1508-10. Oil on canvas, 43 ¼" x 54 3/8." Musée du Louvre, Paris.

Fig. 15.13.

Giorgione da Castelfranco (1478-1510)

- Possibly by Titian, student
- Unknown narrative
- Women=muses?
- *Chiaroscuro* used to model bodies that emerge from landscape
- Atmospheric perspective
- Poesia
- (*Colore/Venetian*) value of light and color over drawing or design(*disegno/Florentine*)



Giorgione (and Titian?), *Fête champêtre* (Pastoral Concert), 1508-10. Oil on canvas, 43 ¼" x 54 3/8." Musée du Louvre, Paris. Fig. 15.13.



Giorgione (and Titian?), Fête champêtre (Pastoral Concert), 1508-10. Oil on canvas, 43 1/4" x 54 3/8." Musée du Louvre, Paris. Fig. 15.13.



Manet, Le Déjeuner sur l'Herbe (Luncheon on the Grass), 1863. Oil on canvas, 7' x 9'. Musée du Louvre, Paris. Fig. 24.2



Giorgione, *Sleeping Venus*, c. 1520. Oil on Canvas, 108x175 cm



Saint Mark's Square and the Doge's Palace seen from the water, Venice,



Giovanni Bellini, San Zaccaria Altarpiece, 1505, oil on wood transferred to canvas, 16 feet 5-1/2 inches x 7 feet 9 inches (San Zaccaria, Venice),



Giorgione, The Adoration of the Shepherds, 1505/1510, oil on panel, 35 3/4 x 43 1/2 inches / 90.8 x 110.5 cm

In the late 1470s Giovanni Bellini was introduced to Flemish oil painting techniques by Antonello de Messina



Madonna and Child with Saints, San Zaccaria Altarpiece, 1505



TITIAN, Assumption of the Virgin, 1516–1518. Oil on wood. Santa Maria Gloriosa dei Frari, Venice.

Tiziano Vecellio
(Titian 1488/90-1576)



Madonna of the Pesaro Family, 1526. Oil on canvas, 16' x 8/10." Gloriosa dei Frari, Venice.



TITIAN, Venus of Urbino, 1538. Oil on canvas, Galleria degli Uffizi, Florence.
Duke of Urbino, Guidobaldo II, commissioned