

The High Renaissance in Italy

1495-1520

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

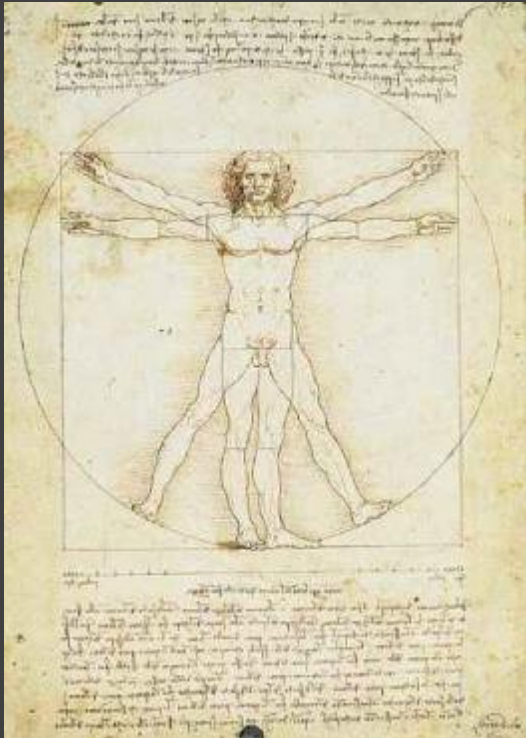
Forms:

- 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.

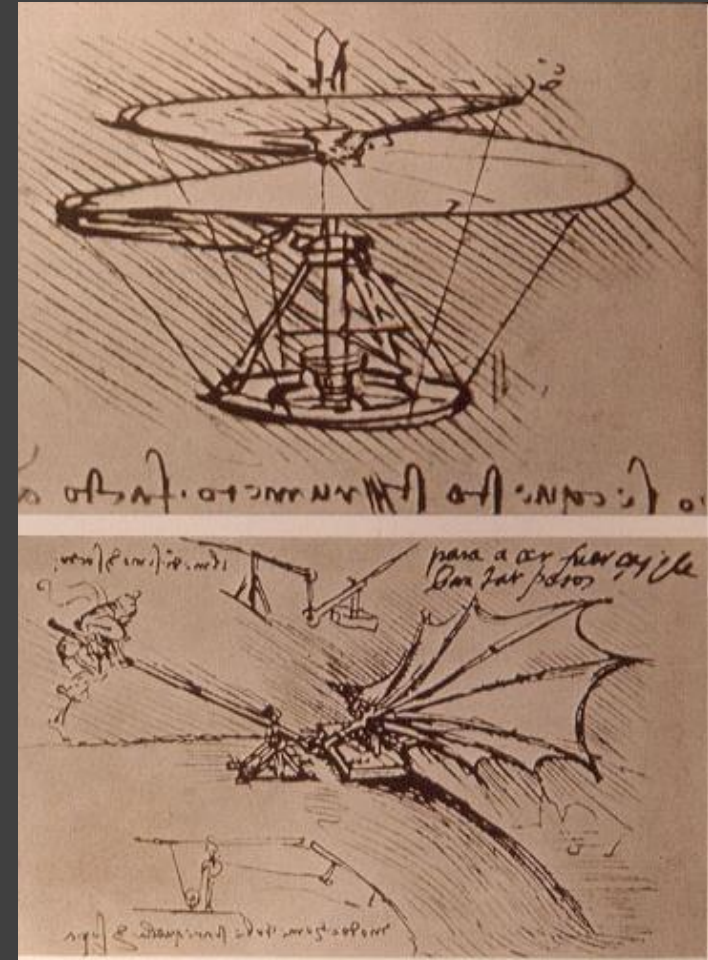


Leonardo da Vinci, Embryo in the Womb,
c. 1510. Pen over red chalk, 11 3/4" x 8 1/2."
Windsor, Royal Library.

Leonardo da Vinci (1452-1519)



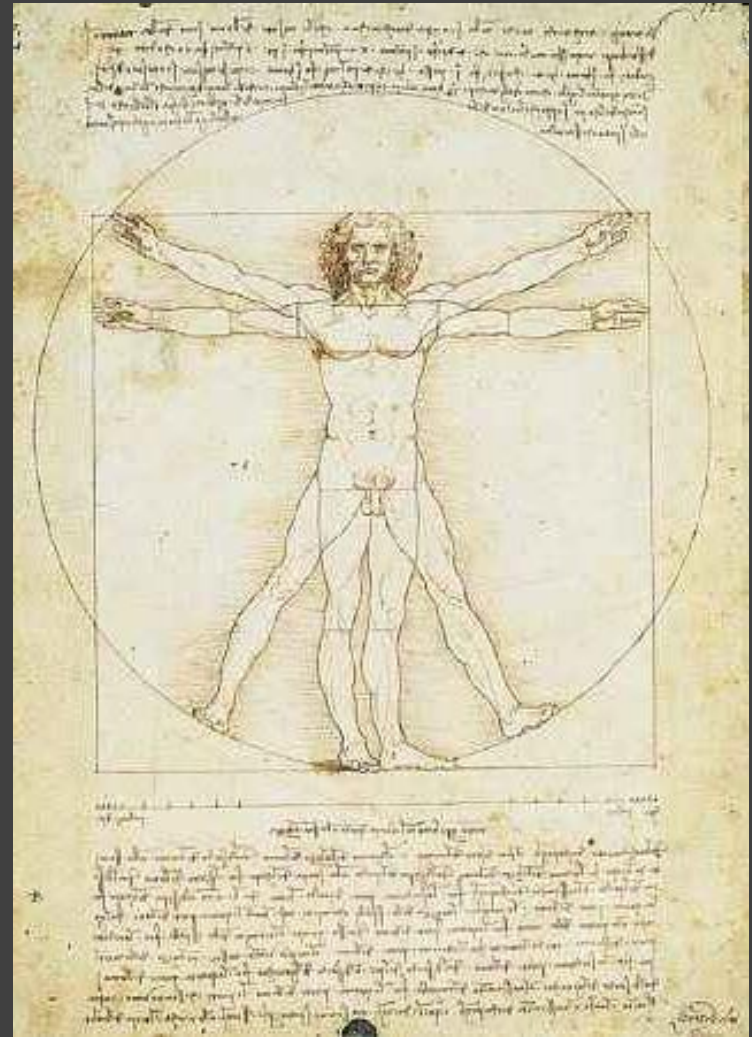
Leonardo da Vinci, Device for Walking on Water, c. 1480. Metalpoint, pen and ink on paper, approx. 11 $\frac{3}{4}$ " x 8 $\frac{1}{2}$ ".



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



Annunciation (1475–1480), Uffizi,

Donato Bramante (1444-1514)

- Architect to Julius II
- Commissioned by Ferdinand and Isabella of Spain to mark site of St. Peter's crucifixion



Donato d' Anegelo Bramante, Tempietto, San Pietro in Montorio, Rome, 1502-1511. Fig. 15.4.

Donato Bramante (1444-1514)

- Based on Early Christian and ancient Roman design
- Central plan chapel
- Classical order
- Added dome
- Sculptural architecture of volume and masses, solids and voids
- System of proportion



Donato d' Anegelo Bramante, Tempietto,
San Pietro in Montorio, Rome, 1502-
1511. Fig. 15.4.

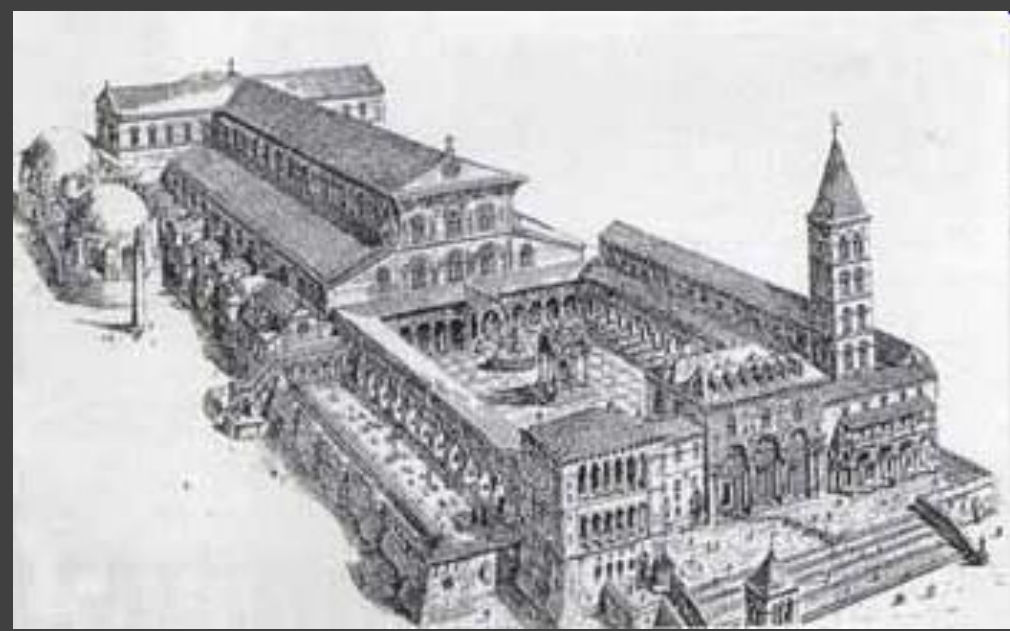
Rome

- Julius II commission, 1506
- Renovation of medieval basilica of St. Peter's
- Commemorative medal



Cristoforo Foppa Caradosso, bronze medal showing Bramante's design for St. Peter's, c. 1506. British Museum, London. Fig. 15.6

Rome



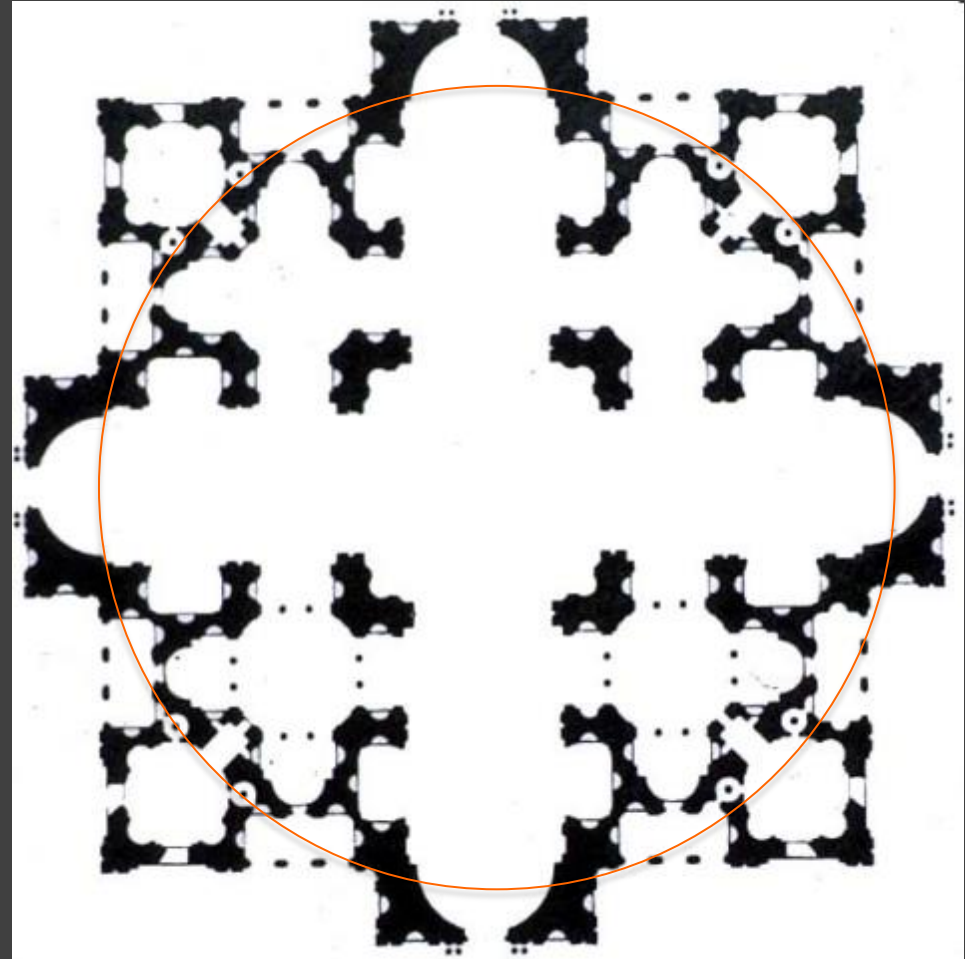
Reconstruction of Medieval St Peter's
H.W. Brewer, 1892



Cross-section Old St.
Peter's

Rome

- Harmonic proportion
- Positive-Negative Space
- Rejuvenates central plan
- Brunelleschi and Alberti points of departure
 - Circle and square of Alberti become symbols for Julius II

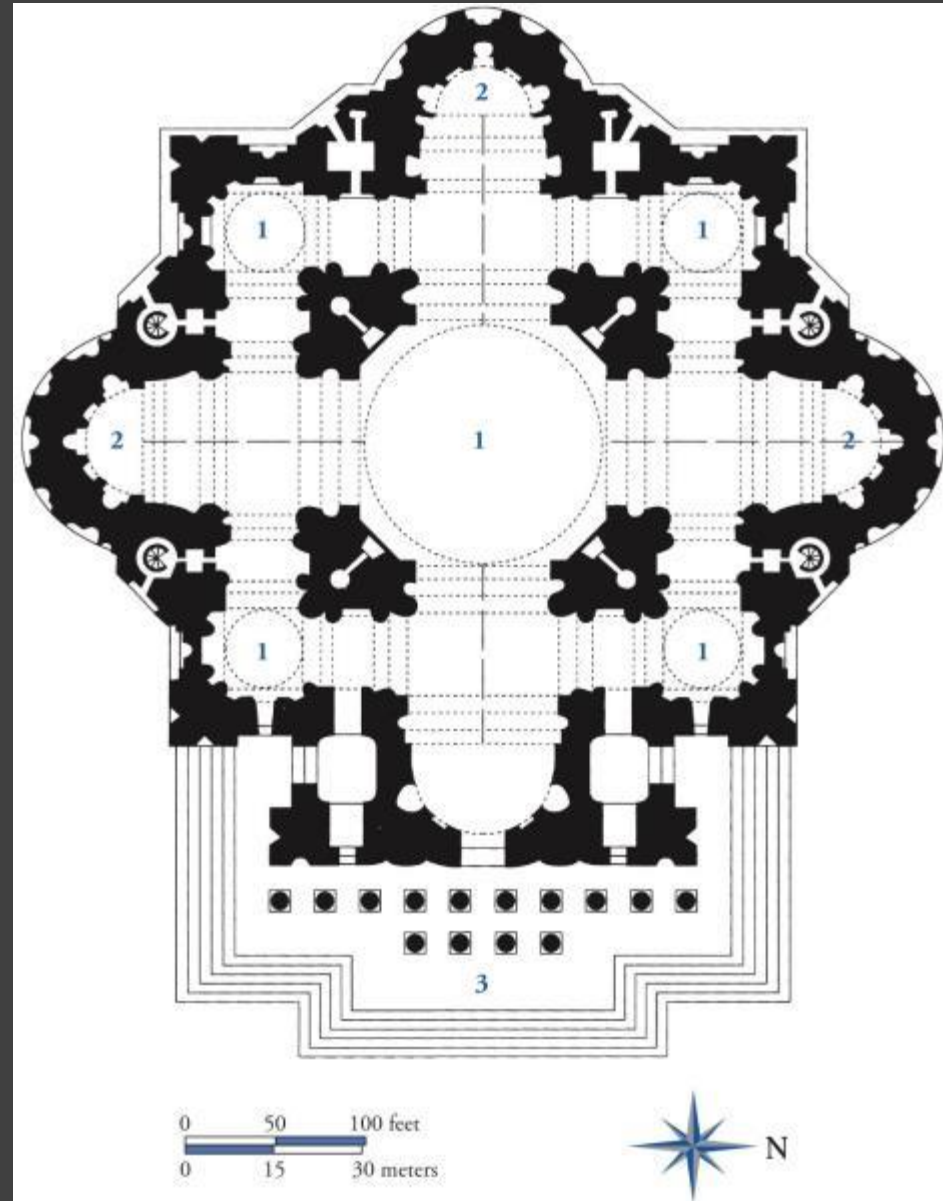


Donato d' Angelo Bramante, Original plan for St. Peter's, Rome, 1502-1511.

Rome

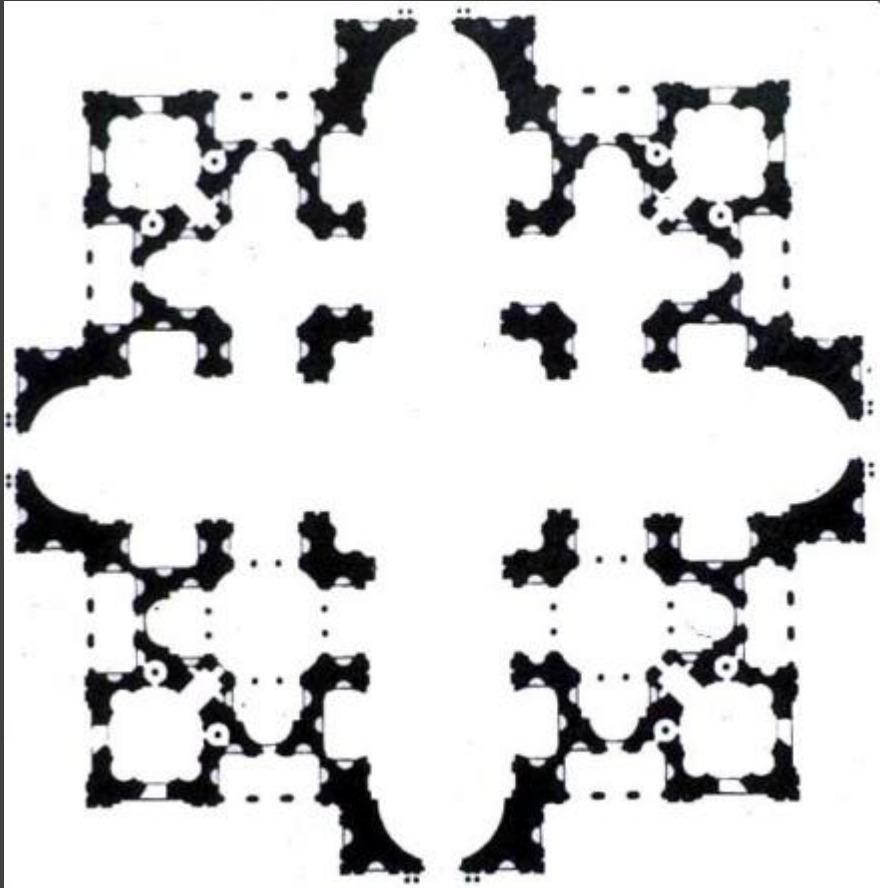


- Adjusts Bramante's central plan
- Greek cross inscribed in square
- Dome over crossing
- Colossal order

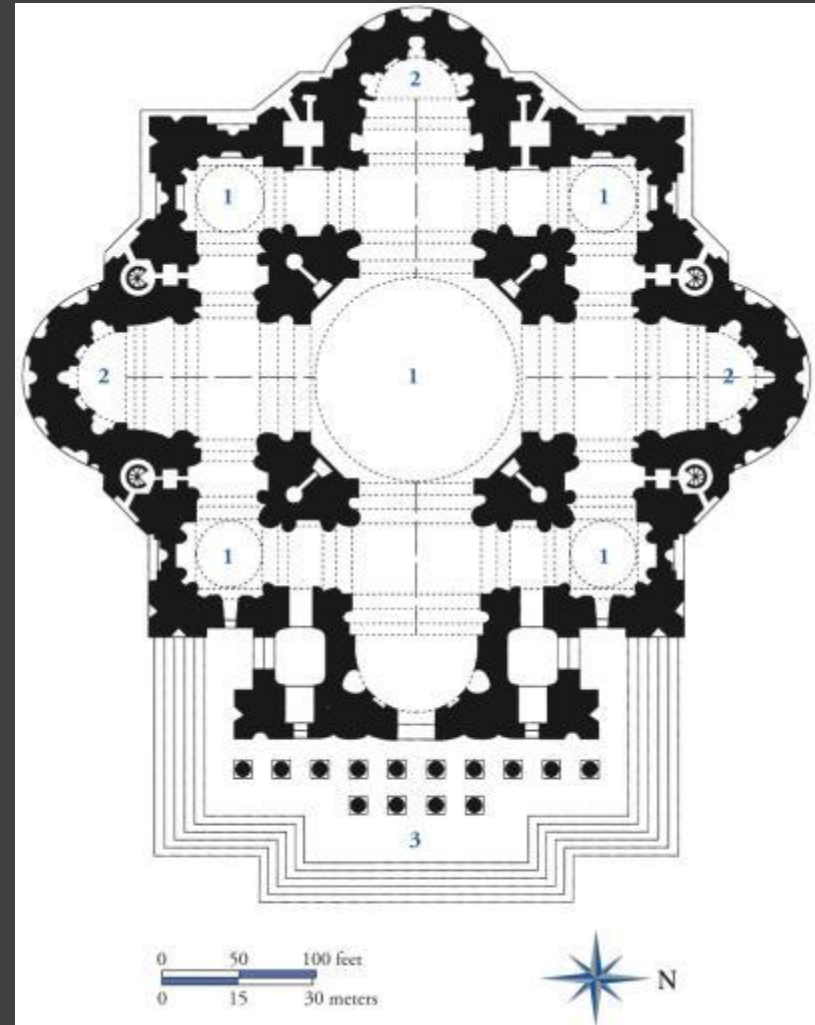


Michelangelo, plan for new Saint Peter's, 1546.

Italy



Donato d' Angelo Bramante, Original plan for St. Peter's, Rome, 1502-1511.



Michelangelo, plan for new Saint Peter's, 1546.

Maderno's façade, with the statues of Saint Peter (left) and Saint Paul (right) flanking the entrance stairs









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

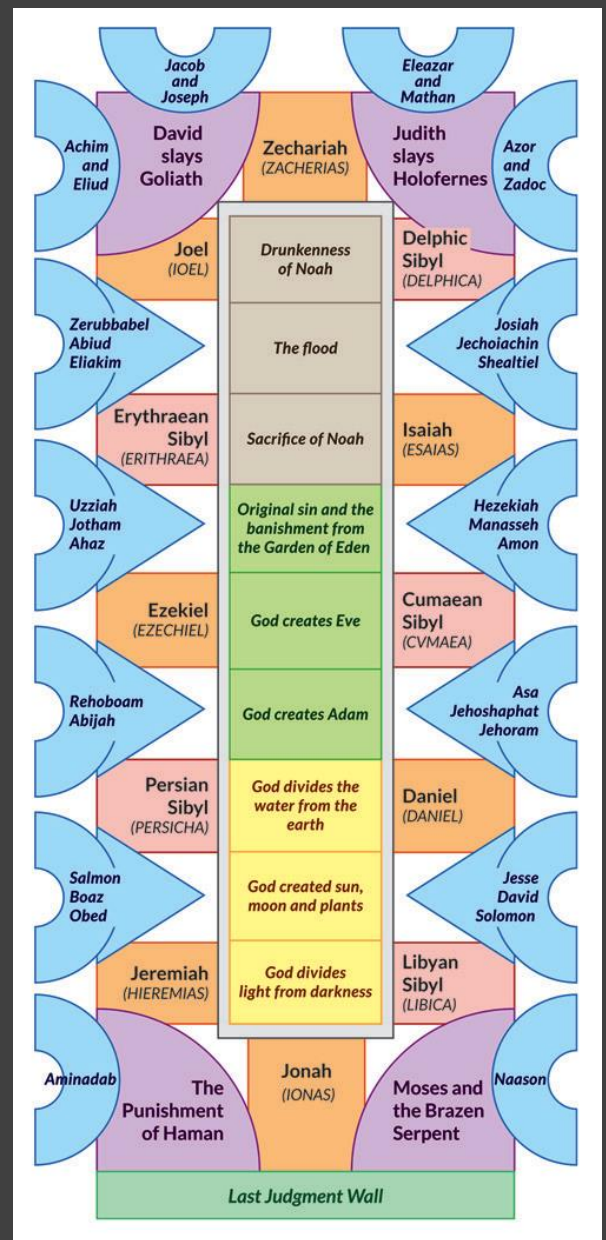
- Exact theological view still debated
- Drama and emotion expressed through body—gesture, scale, and physical beauty
- Possible pagan references



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



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.

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

Michelangelo, *Creation of Adam*

Sistine Chapel, Vatican, Rome, 1510



Studies for the Libyan Sibyl

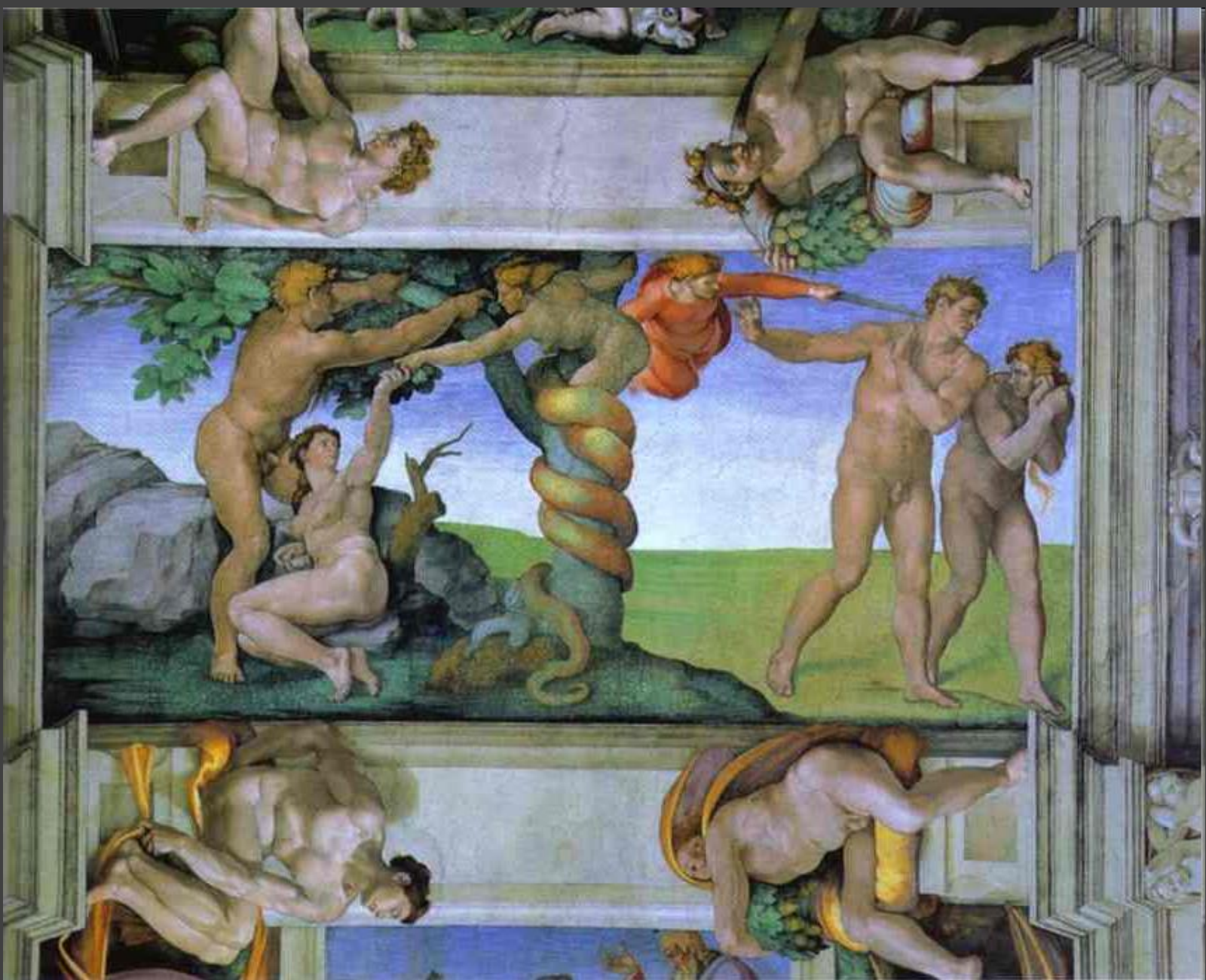
Red Chalk, 11-3/8" × 8-7/26", ca. 1520



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.

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 masterpiece is the brilliant artistic depiction of the classical philosophical greats of the Hellenistic. Representing learned men and some of the most influential of their age, Raphael depicts philosophical subjects in his fresco, which is regarded as a masterpiece. Inspired by the ancient figures of Plato and Aristotle at center, the composition centers in several figures and poses in varied positions. Raphael's fresco is a masterpiece of the High Renaissance, which is a blend of the classical and the modern.

© 2008 Worldigital Multimedia

- | | | |
|---|---------------------------------------|-----------------------------------|
| 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. Xenophan? 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

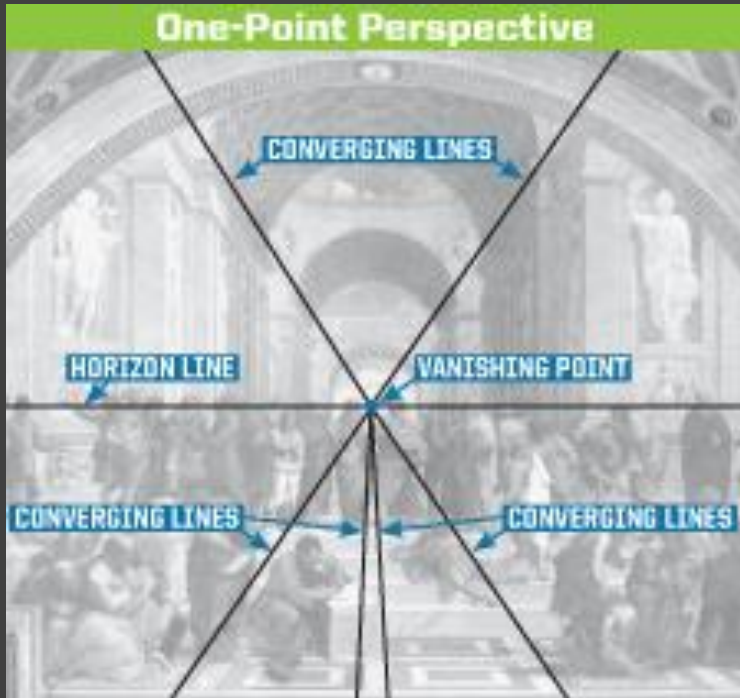


Diagram of Raphael's one point perspective in *The School of Athens*.

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

The Italian city of Venice was a trade and maritime power that reached its apex in the 1400s. By the 1500s, its stronghold on trade between Europe and the Middle East began to slip.

- Although Venice managed to retain its sovereignty for the duration of the 1500s, it was constantly under threat.
- The Turks of the Ottoman Empire to the east took control of Constantinople in 1453, and became a constant threat to and competitor with Venice for eastern trade.
- Although not a military threat, the Netherlands developed ports that directly competed with Venice for trade.
- To the west, Venice was coveted by Spain, France, the Holy Roman Empire, and the Papal States (who at one point, in an alliance known as the League of Cambrai led by Pope Julius II, even attempted to take control of Venice).
- Other European nations, such as Spain, had recently sent explorers to the New World, and were reaping the benefits

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 $\frac{1}{4}$ " x 54 $\frac{3}{8}$ ". 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 $\frac{1}{4}$ " x 54 $\frac{3}{8}$ ". 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 $\frac{1}{4}$ " x 54 $\frac{3}{8}$ ". 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

Andrea Palladio (1508-1580)

Example:

- Greatest architect of late 16th century
- Vitruvius main influence
- Synthesizes elements of Mannerism with High Renaissance ideals
- Near Venice
- Central plan
- Dome over crossing
- Four facades like temple portals
- Pantheon likely model
- Wrote architectural treatise, *Four Books of Architecture* (1570)



Andrea Palladio, Villa Rotonda, ca. 1567–1570. Vicenza, Italy.



Reconstruction of an Etruscan temple after Vitruvius



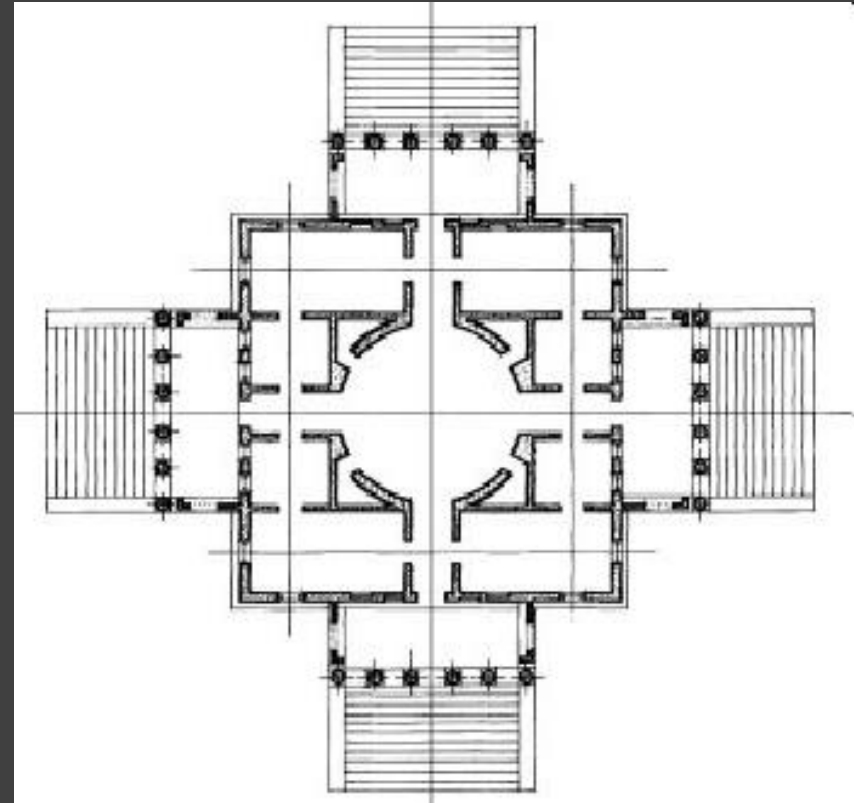
Pantheon, 118-125 CE, Rome.



Andrea Palladio, Villa Rotonda, ca. 1567–1570. Vicenza, Italy.

Andrea Palladio (1506-1580)

- Design aesthetic based on humanist education
- Private residence, built for Venetian cleric
- Classic temple portico (porch) with Ionic columns support entablature crowned by pediment
- Symmetry in design=dignity and grandeur
- Strict symmetry is both Classical and Renaissance element



Andrea Palladio, floor plan Villa Rotonda, ca. 1567–1570. Vicenza, Italy.