

Chapter 22 High Renaissance: Italian Art

1495- 1520 (16th century)

Context:

- Historians refer to the 16th century as the “High Renaissance” because there was a deeper maturing in artistic developments that inspired generations of artists after them.
- Leonardo da Vinci had an unquenchable curiosity and his notebooks were full of sketches of botany, geology, geography, cartography, zoology, military engineering, animal lore, anatomy, and physical science. These studies helped make him a better painter and he approached all his endeavors as trying to discover the laws of nature.
- Rebuilding Rome under Pope Julius II (the warrior-pope)- he tried to emulate Roman Grandeur and therefore sparked a creative outburst, but in order to fund these large scale projects, they needed money and went about in very controversial ways
- Protestant Reformation challenged the Roman Catholic Church’s authority and many disgruntled believers voiced concerns about the leadership’s corruption: examples:
 - 1) selling of Indulgences-pardons for sins or reducing time relatives stayed in purgatory
 - 2) Nepotism-the appointment of relatives to high officials
 - 3) High church officials pursuing personal wealth
- Michelangelo Buonarroti believed art comes from the idea in an artist’s mind, but artists aren’t the creators of the ideas, rather they look to the natural world, which for the artist, reflects the absolute idea, beauty-the artist’s job then is to find and unlock that idea (ex.-the image locked in the stone) He also downplayed the mathematical proportions and felt that the artist’s inspired judgment could identify pleasing proportions. He felt artists should not be bound, but given authority to make their own judgments.

Reading:

- Pg. 621-*The Merits of Painting versus Sculpture*
- Pg. 628-*Restoring the Glory of Renaissance Art*
- Pg. 636-*The Role of Religious Art in Counter-Reformation Italy*

Art Concepts:

- Rebuilding Rome under Pope Julius II- creative outburst
- Seek to emulate Roman Grandeur
- Balance, symmetry, ideal proportion, triangle composition
- Venetian painters- sensuous forms- color harmony-poetic painting
- Portraits reveal likeness and personality
- Mannerism-architects parody classical style, broke up Renaissance’s sense of unity, and artist has own interpretation of “rules”

Vocab

Sfumato- “misty haze” painting technique made famous by Leonardo da Vinci, blurred the lines and details of the painting by using layers of glazes of oil paints

Chiaroscuro- the subtle play of dark and light in a painting

Mannerism- a style characterized by its stylish, elegant, and cultured style overlapped with High Renaissance- often mannerism has imbalanced compositions, and unusual complexities, and unusual representations of traditional themes

Allegory- a symbolical story, a figurative treatment of one subject under the guise of another

Chapter 22

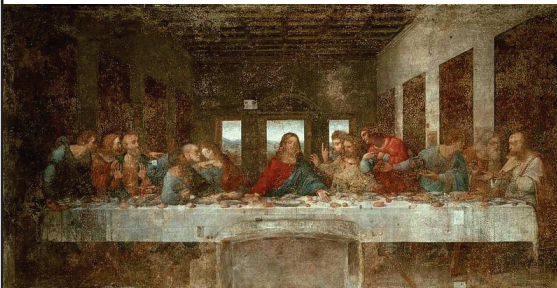
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22-1



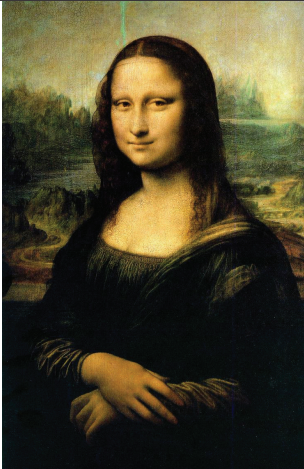
N: Virgin of the Rocks **D:** 1485 **P/S:** High Renaissance: Italian
A: Leonardo da Vinci **Pa:** chapel **L:** altar piece San Francesco Grande, Italy
C: -trained in the school of _____
-art was but one of his interests and he in a sense mapped out the route that art and _____ were to take in the future
-this was painted for the altarpiece of a chapel in San Francesco Grande
-played on Massacio's understanding of Chiaroscuro (the subtle play of _____ and _____)
-pyramidal _____ of figures that share the same environment in an atmospheric environment, figures emerge in nuances of light and shade
-the figures point and gesture to each and _____ them together
-by creating an emotionally compelling, visually unified, and spatially convincing image, Leonardo succeeded in expressing "the intention of my _____"
N: 6'3" X 3' 7"

22-3



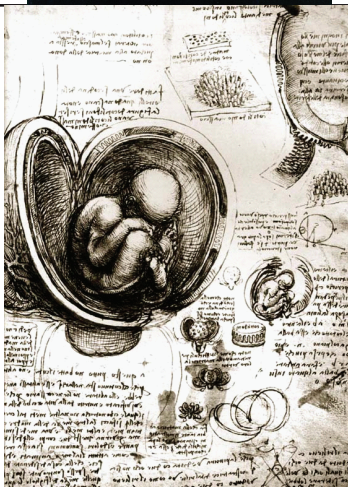
N: Last Supper **D:** 1495 **P/S:** High Renaissance: Italian
A: Leonardo da Vinci **Pa:** church **L:** Santa Maria delle Grazie, Milan
C: -Leonardo's most impressive work, but applied _____ and it had flaking problems even right after it was finished, has been restored many times, probably losing its original look.
-Christ and 12 disciples are seated and facing viewer, Christ has just told the group that "one of you is about to _____ me", disciples all ask themselves and each other, " _____"? -a curved pediment above door-frame suggests a _____ over Jesus's head, His _____ is the focal point of all lines (one point perspective), Judas's face is in shadows and grasps a _____ in right hand and reaches for the bread in his left, all kinds of emotions seen= fear, doubt, _____, _____, and love, each character is expressing a different emotion and he has arranged it as a great _____
N: Fresco (oil and tempera on dried plaster), 13'9" X 29'10"

22-4



N: Mona Lisa **D:** 1505 **P/S:** High Renaissance: Italian
A: Leonardo da Vinci **Pa:** unknown **L:** Florence, Italy
C: -possibly, she is the wife of Francesco del Giocondo, a wealthy Florentine named Lisad Antonio Maria Gherardini
-probably world's most _____ painting, unknown sitter, mona means-ma donna or " _____", it serves as a representation of a person not as an icon of status-her eyebrows are _____ as young woman did
-peers into viewers as if she is _____ them psychologically,
-Leonardo's famous smokey haze, Sfumato (misty haze), makes it hard to determine if she is _____ or not,
-he painted the background with a mysterious uninhabited _____ with roads and bridges that lead no where, also originally she was flanked by _____, but they were cut out, can still see the bases of them by her shoulders
N: oil on wood, 2'6" X 1' 9"

22-5



N: The Fetus and the Lining of the Uterus **D:** 1513 **P/S:** High Renaissance: Italian
A: Leonardo da Vinci **Pa:** his notebooks **L:** Italy
C: -he completed very few paintings but his _____ have an extensive amount of art and his ideas recorded
-science, and _____ were huge areas of focus for him, this is an example of one of his investigative pages where he scientifically analyzed things, although it is now known to be inaccurate, like the lining of the uterus & the shape of the _____ is not sphere-like, it still identifies this moment in the Renaissance movement where _____ takes a major precedence,
-invented _____ illustration techniques-the _____, & _____ views, especially predating photography and x-rays
N: 1' X 8" pen and ink with wash, over red chalk and traces of black chalk on paper

Chapter 22

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22-8



N: Tempietto **D:** 1502 **P/S:** High Renaissance: Italian Art
A: Bramante **Pa:** King Ferdinand & Queen Isabella **L:** San Pietro in Montorio, Rome
C: -had the look of a small pagan temple from antiquity, - "_____ temple" - resembled a Greek tholos
 - _____ level was directly inspired by Roman round temples,
 - it was commissioned by the patrons to mark the spot where St. Peter was _____,
 -this is looked at as the _____ prototype of Renaissance domed architecture- it had almost no ornamentation, outer colonade the same all the way around, the combinations of different _____ pieces was new (the ancients had not done), Renaissance _____
 felt that Bramante was the first to bring back the good and beautiful architecture that from antiquity to that time had been hidden

22-9



N: David **D:** 1504 **P/S:** High Renaissance: Italian Art
A: Michelangelo **Pa:** Pope Julius II **L:** Florence, Italy
C: -modeled in the classical _____ poses that were sure to appeal to Julius II, -classical nude & captured _____ of Lysippan athletes (5-65 -instead of sticking to earlier theme of David after killing Goliath, he has him at the moment _____, head turned to the left, sternly watching his foe approaching, body and face is tensely gathering power, rugged torso, sturdy limbs, & large hands and feet alert to the _____ that is to come, _____ veins and muscle fibers display the pent up energy,
 -By turning the gaze to an unseen location, it invokes the _____ statues that possessed an emotional connection to an unseen presence
 -Florentines call this statue "the _____"

N: marble, 13' 5" high

22-10



N: Moses **D:** 1515 **P/S:** High Renaissance: Italian Art
A: Michelangelo **Pa:** Pope Julius II **L:** San Pietro in Vicoli, Rome, Italy
C: -Old testament prophet seated, the Tablets of the Law (10 _____), under one arm, left arm gathering his long beard, the _____ were the Christian Art element meant to identify him,
 -used the turned head, expression is awful _____ that stirs in the mighty frame and eyes, the muscles bulge, the veins swell, & the great legs seem to slowly start to move, _____ energy again emulated from Hellenistic statuary

N: Marble, 8' 4" high

22-13



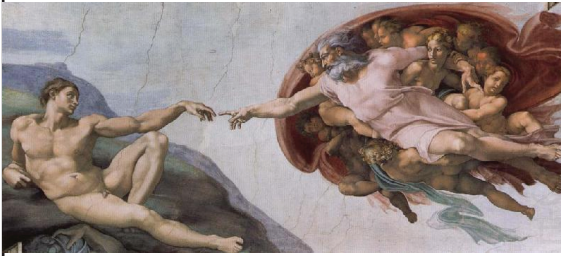
N: Ceiling of the Sistine Chapel **D:** 1508-1512 **P/S:** High Renaissance: Italian
A: Michelangelo **Pa:** Pope Julius II **L:** Vatican City, Rome, Italy
C: -given opportunity to paint even though he _____ that painting was not his profession, sculpting was
 -ceiling was _____ feet off the ground, perspective problems arose because of the height and the curve of the vault, took a little less than _____ years,
 -Overall theme of the piece was the Creation, Fall, and Redemption of man, a grand _____ of the human race, with over _____ figures,
 -he placed his emphasis on the expressive purpose of the human figure, represented the body in its most simple form, _____ or simply draped

N: Fresco, 128' X 45'

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22-14



N:Creation of Adam, ceiling of the Sistine Chapel **D:**1511-1512
P/S:High Renaissance: Italian Art
A:Michelangelo **Pa:**Pope Julius II **L:**Vatican City, Rome, Italy
C: -one of the central panels, not traditional view but from a _____ perspective=Adam is a part of the Solid _____ while God hovers by his powers, life leaps to Adam like a _____ from God's finger, the communication between gods and heroes was very familiar to classical myths, he infused the classical and Christian traditions
 -under God's left arm is a _____ figure, quite inquisitive but not yet fully created, originally they thought she represented Eve, but recently scholars have suggested that she may be the Virgin Mary with the Christ Child near her knee
 -notice how the eye follows the pointing hands and then back again to the left hand which points to the Christ Child, a _____

N: Fresco, 9' 2" X 18' 8"

22-17



N:Philosophy (School of Athens) **D:**1509 **P/S:**High Renaissance: Italian Art
A:Raphael **Pa:**Pope Julius II **L:**Vatican Palace, Rome, Italy
C: -commissioned to decorate the papal _____
 -depicts not a school but a congregation of the great philosophers and scientists of the _____ world, they are all talking and explaining their ideas to each other, Apollo and Athena (gods of the _____ & _____) are colossal statues overseeing gathering,
 -Plato and Aristotle take center stage, On Plato's (the one _____) are other ancient philosophers who were concerned with _____ of the universe, on Aristotle's side are ancient philosophers and scientists who concerned with _____ and human affairs, his own portrait is included at bottom right

-accomplished a vast pictorial space on a 2-D surface using math
 - _____ aristotlians, platoists, Christianity, and Paganism

N: fresco, 19' X 27'

22-20



N:Galatea **D:**1506 **P/S:**High Renaissance: Italian Art
A:Raphael **Pa:**Agostino Chigi **L:**Rome, Italy
C: Chigi, a wealthy banker who managed the financial affairs of the pope, was a friend of Raphael and hired him to decorate his palace with scenes from classic _____
 -Galatea flees from her unrefined lover, the cyclops Polyphemus, on a _____ pulled by dolphins, sea creatures and playful cupids around her, pagan _____ and a praise of human beauty and love
 -cupids seen circling, all movements _____ back to her
 -Galatea's body is _____, supple, and vigorous motion, vs. Botticelli's Venus (21-27) also suggesting the spiraling compositions of Hellenistic sculptures
 -in a spirit of passionate delight, it resurrects the naturalistic art and poetry of the classical world **N: fresco, 9' 8" X 7' 5"**

22-25



N:Last Judgment, on altar wall **D:**1534 **P/S:**High Renaissance: Italian Art
A:Michelangelo **Pa:**Pope Paul III **L:**Sistine Chapel, Vatican, Rome, Italy
C: - _____ =Catholic church wanted to attract those who were leaving for Protestantism, & knew the power of _____, wanted to exploit this, hired Michelangelo to decorate the altar wall
 -depicted Christ as the stern judge of the world, a giant whose mighty _____ is raised high in a damning motion, choirs of _____ surround him anxiety and awe, below him=trumpeting angels, ascending figures of the just, downward hurtling figures of the damned, on the left the dead _____ and on the right the _____ torment the damned,
 -St. Bartholomew (a martyr who was _____ alive) holds his skin and knife,
 -A message of damnation & _____, as Christ is surrounded by saved souls

N: fresco

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N:Capitoline Hill **D:**1537 **P/S:**High Renaissance: Italian Art
A:Michelangelo **Pa:**Pope Paul III **L:**Rome, Italy
C:-Pope Paul III wanted to make the ancient hill into a symbol of the _____ of the new Rome of the popes-Michelangelo designed the new civic unit -he set it up with _____ and symmetry of design throughout all the buildings as a whole, statue of _____ (only equestrian statue of a Roman emperor to have survived the middle ages) was focal point of all buildings, statue placed on an _____ base surrounded by an _____ pavement design-since the piazza was a trapezoidal shape, not rectangular

N:

22-27



N: Museo Capitolino **D:**1537 **P/S:**High Renaissance: Italian Art
A:Michelangelo **Pa:**Pope Paul III **L:**Rome, Italy
C:-on the facade of the buildings he used a " _____ ", huge pilasters tie the two stories together and are also main structure's support, eliminated _____ on bottom level, creating a dark heavier shadow, columns with flat _____ the Museo faced the _____ building, the Palazzo dei Conservatori, together creating a symmetrically balanced unit

N:

22-31



N:San Zaccaria Altarpiece **D:**1505 **P/S:**High Renaissance: Italian Art
A:Giovanni Bellini **Pa:** _____ **L:**Venice, Italy
C:helped to create a Venetian style of painting, with a _____-colored light, _____ was Mantegna, began using the oil painting techniques offered a wider ranged of _____ choices than tempura and frescos, -Virgin Mary sits enthroned, holding Christ, saints flanking her, -the sophistication of his style is seen in his use of _____ & _____, has a sense of spiritual _____ not from figures but from the color/light, no interaction among figures, -a sort of atmospheric haze envelopes the figures' _____

N: Oil on wood, transferred to canvas, 16'5" X 7'9"

22-33



N:Pastoral Symphony **D:**1508 **P/S:**High Renaissance: Italian Art
A:Castelfranco **Pa:**unknown **L:**Venice, Italy
C: -this artist contributed to the development the _____ manner of painting, he was the student of _____, -soft forms of figures and landscape emerge from the _____, -two nude women, two clothed men, with a _____ passing by, he evoked the pastoral mood, (lazy, warm, _____, not a care in the world) and the mood alone seems to be effective for the theme -the female voluptuous bodies with their _____ shading become the norm in Venetian art, full bodies symbolizing nature's _____. -as a poet/painter he praised the beauty of nature, music, women, and _____

N: Oil on Canvas, 3'7" X 4'6"

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22-34



N:The Tempest **D:**1510 **P/S:**High Renaissance: Italian Art
A:Castelfranco **Pa:**unknown **L:**Venice, Italy
C: a lush landscape threatened by the _____ skies and lightning
 -female _____ on right side, male watching on left side,
 -do not know the subject matter, but instead adds some _____ to the already airy scene.

N: oil on canvas, 2'7" X 2'4"

22-35



N:Assumption of the Virgin **D:**1518 **P/S:**High Renaissance: Italian Art
A:Titian **Pa:**head of the Franciscan Basilica **L:**Venice, Italy
C: -student of _____ as well, most extraordinary & _____ of the Venetian painters, in his time-most artists were switching from wood to canvas,
 -a major _____ for the Santa Maria Gloriosa dei Frari
 -depicts the Virgin _____ to heaven,
 -a work of great use of color, _____ clouds seem to glow, God the father waiting above her with arms open, apostles are moving wildly as they witness this amazing event,
 -very sharp details, infused the image with a drama and _____ through the light and color

N: oil on wood, 22'6" 11'10"

22-37



N:Meeting of Bacchus and Ariadne **D:**1523 **P/S:**High Renaissance: Italian Art
A:Titian **Pa:**Alphonse d'Este, Duke of Ferrara **L:**Venice, Italy
C: -Bacchus is accompanied by a boisterous group, he arrives to save Ariadne who was abandoned on the island of Naxos, one of the figures he pays homage to classical art with the snakes wrapping around him

-the sensuous and richness of color added greatly to the dukes
 " _____ "

N: oil on canvas, 5'9" X 6'3"

22-37



N:Venus of Urbino **D:**1538 **P/S:**High Renaissance: Italian Art
A:Titian **Pa:**Guidobaldo II, Duke of Urbino **L:**Venice, Italy
C: -the title elevates to classical mythology when merely represents a _____ in her bedchamber. -a prostitute with a courtly, wealthy, or upper class clientele, probably just a nude for his own enjoyment
 -he set the standards for the _____ female nude, This "venus" reclines on her luxurious pillowed couch, this inspired generations of painters
 -at her feet is a pendant (_____) figure, in this case a slumbering dog the _____ bring her into the foreground while also shows a view into the next room, 2 servants bend over a chest looking for perhaps a garment to clothe her, Renaissance households stored clothings in wooden chests,
 -organized color to direct the _____, reds in the servants skirt and the bed, same with the whites of the sheets and the skirts

N: oil on canvas, 4' X 5'6"

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22-39



N: Isabella d'Este **D:** 1536 **P/S:** High Renaissance: Italian Art
A: Titian **Pa:** Isabella d'Este **L:** Venice Italy
C: -did over _____ portraits, this one is of the daughter of duke Ferrara
-she was one of the most _____ women during the Renaissance, she was instrumental in the development of the Mantuan court into an important center for art and learning
-he makes use of the bodies most expressive parts, the _____ and _____, highlights her head while her dress recedes into the dark background, he also illuminates her hands, arms have incredible detail to draw eyes to hands,
-she was _____ when he painted this picture, but she wanted it to show her in her 20s, used an earlier portrait, -looks awfully close to the Venus of Urbino, she is seen as not just young, but perfectly _____ and self-assured

N: oil on canvas, 3'4" X 2'1"

22-41



N: Assumption of the Virgin **D:** 1530 **P/S:** High Renaissance; Italian Art
A: Antonio Allegri da Correggio **Pa:** Parma Cathedral **L:** Parma, Italy
C: -painted in the dome of Parma Cathedral,
-developed a personal style that is almost impossible to classify, pulled together a lot of _____ =Leonardo, Raphael, and the Venetians,
-he painted away the entire _____ with an illusionistic ceiling perspective shows the audience a view of the sky, concentric rings of clouds, 100s of figures are dancing as she rises to heaven, versions of these _____ became standard in later baroque centuries, Renaissance painters did not like his style, but the later _____ painters did

N: fresco

22-42



N: Descent from the Cross **D:** 1528 **P/S:** Mannerism: Italian Art
A: Jacopo da Pontormo **Pa:** Capponi Chapel **L:** Santa Felicita, Florence, Italy
C: - a subject that was very frequent in paintings but he changes the viewing perspective, Mary falls _____ from the viewer, sort of leaves a void in the center of the painting, in contrast to High Ren., calls attention the hands and accentuates that void, symbolic of _____ & _____
-faces gaze out in all directions creating a sense of _____, & their is a lot of athletic bending, and elongated limbs and torsos, (ex. the unnatural torso of the figure in foreground holding Jesus) heads are _____ and more oval shaped,
-the composition _____ from the balanced and harmoniously structured paintings of the previously High Ren. era

N: oil on wood, 10'3" X 6'6"

22-43



N: Madonna with a Long Neck **D:** 1535 **P/S:** Mannerism: Italian Art
A: Parmigianino **Pa:** Unknown **L:** Florence, Italy
C: -Correggio's pupil, achieved the elegance & _____ that was the principle aim of the Mannerists,
-has grace and sweetness, small head, long neck, long detail _____, her swaying sweeping frame, all are marks of the sumptuously courtly taste
-on her left stands a group of _____, melting with emotion
-on the right a line of columns without _____, & a figure with a scroll far off in the distance,
-He is taking the long neck from a simile in Medieval hymn, that compare the virgin's neck to great ivory _____ or column, which he depicted to the right, =religious meaning plus the beauty of the figure
-Jesus's _____ is elongated as well

N: oil on wood, 7'1" X 4'4"

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22-44



N:Venus, Cupid, Folly, and Time **D:**1546 **P/S:**Mannerism: Italian Art
A:Bronzino **Pa:**Cosmio I **L:**Florence, Italy
C: -student of Pontormo,
-patron had a fondness for intricate_____, that had lustful under-
tones, depicted_____fondling his mother Venus, while_____prepares to
shower them with rose pedals, _____pulls back the curtain to reveal the
playful incest in progress, other figures in the painting represent Envy
and shame,
-the masks represent_____,
-the picture seems to suggest that_____accompanied by envy and
plagued with inconstancy is foolish and that lovers will discover its folly
in time, but not sure of exact symbolism or meaning
-notice the snake like figure with young female head
N: oil on wood, 5'1" X 4'8"

22-46



N:Portrait of the Artist's Sisters and brother **D:**1555 **P/S:**Mannerism
A:Sofonisba Anguissola **Pa:**the artist **L:**_____
C: -informal intimacy of_____, meant for private showing, like a modern
_____-studio portrait, sisters wearing matching gowns, and brother holds
dog, older sister on left summons_____required, while brother looks
quizzically at the painter with naive_____, other sister is looking at
_____ that has her attention,
-she was praised highly for her_____poses and expression & for
seeming to capture the moment, her talents exposed her to numerous
artists like she knew and learned from Michelangelo, and later gave
advice to a young admirer of her work, Anthony Van Dyke, the great
Flemish painter
N: oil on panel, 2'5" X 3'1"

22-48



N:Abduction of the Sabine Women **D:**1583 **P/S:**Mannerism
A:Giovanni da Bologna **Pa:**unknown **L:**Italy
C: -drawn from the Roman legend of how the Romans took_____for
themselves from the Sabines, their neighbors.
He turns to the statue of_____for inspiration in the old man and the
woman's up-flung arm,
-to fully appreciate the sculpture you have to walk all the way around it
to see it fully, and this is the first_____sculpture
that was designed to be seen from multiple angles since antiquity.
N: marble, 13' 6"

22-52



N:Last Supper **D:**1594 **P/S:**Mannerist
A:Tintoretto **Pa:**Andrea Palladio **L:**Venice, Italy
C:-claimed to be a student of_____, aspired to combine Titian's color and
Michelangelo's drawing, he is referred to as the Venetian representative
of Mannerist Painting
-created works with dramatic_____, depth of spiritual vision, and glowing
venetian color schemes
-solid forms melt away into_____, dark interior with single light source,
_____halos,
-mannerist devices-imbalanced composition, visual complexity
-perspective is quite different than Leonardo's last supper, tables
_____reced away
N: oil on canvas, 12' X 18'8"