

High Renaissance Art in Rome

(1500-1520/27)

- Pontificates of **Julius II** (Giuliano della Rovere, 1503-1513)
- and **Leo X** (Giovanni dei Medici, 1513-1521)



- Donato **Bramante** (1444-1514): architect: new St. Peter's basilica (first stone 1506)
- Raffaello Sanzio (**Raphael**, 1483-1520): painter: papal apartments in Vatican: *Rooms of Raphael*
- **Michelangelo** Buonarroti (1475-1564): sculptor: Tomb of Julius II (Sistine Chapel, St. Peter's)

High Renaissance features

--Rise of **individualism** and issues of **legitimacy** / humanists' cult of fame and self-promotion / return to **antiquity** to find appropriate models of past greatness for this new culture

Castiglione, *Book of the Courtier* (1508-28): grazia e sprezzatura / grace and effortlessnes

--Running narratives give way to more classicizing, monumental and 'noble' forms / dignity of demeanor

--Christian saints as **classical heroes**

--Harmonious unity (only the truly relevant) over decorative detail: proportion and balance

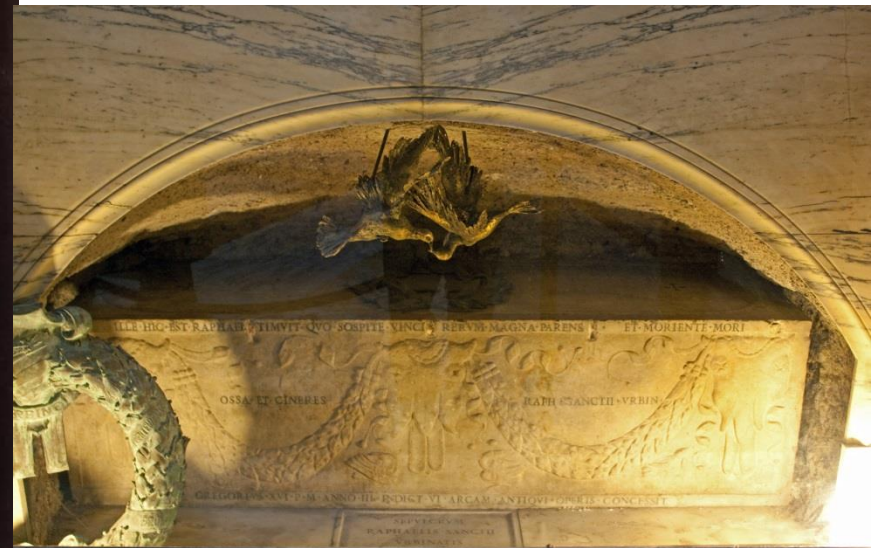
--Foregrounding of the human figure / recuperation of classical nudity / **pyramidal** perspective / **contrapposto** and **serpentine** poses / cult of **beauty**

--Intensification and compression of human emotions into a "psychological moment"

Raffaello Sanzio
(**Raphael**, 1483-1520)
Urbino

Vasari: "Raphael lived not like a painter, but like a prince...he was as talented as he was gracious"

"Here lies Raphael, by whom nature herself feared to be outdone while he lived, and when he died, feared that she herself would die."



Sistine Madonna, 1513

Pyramidal perspective

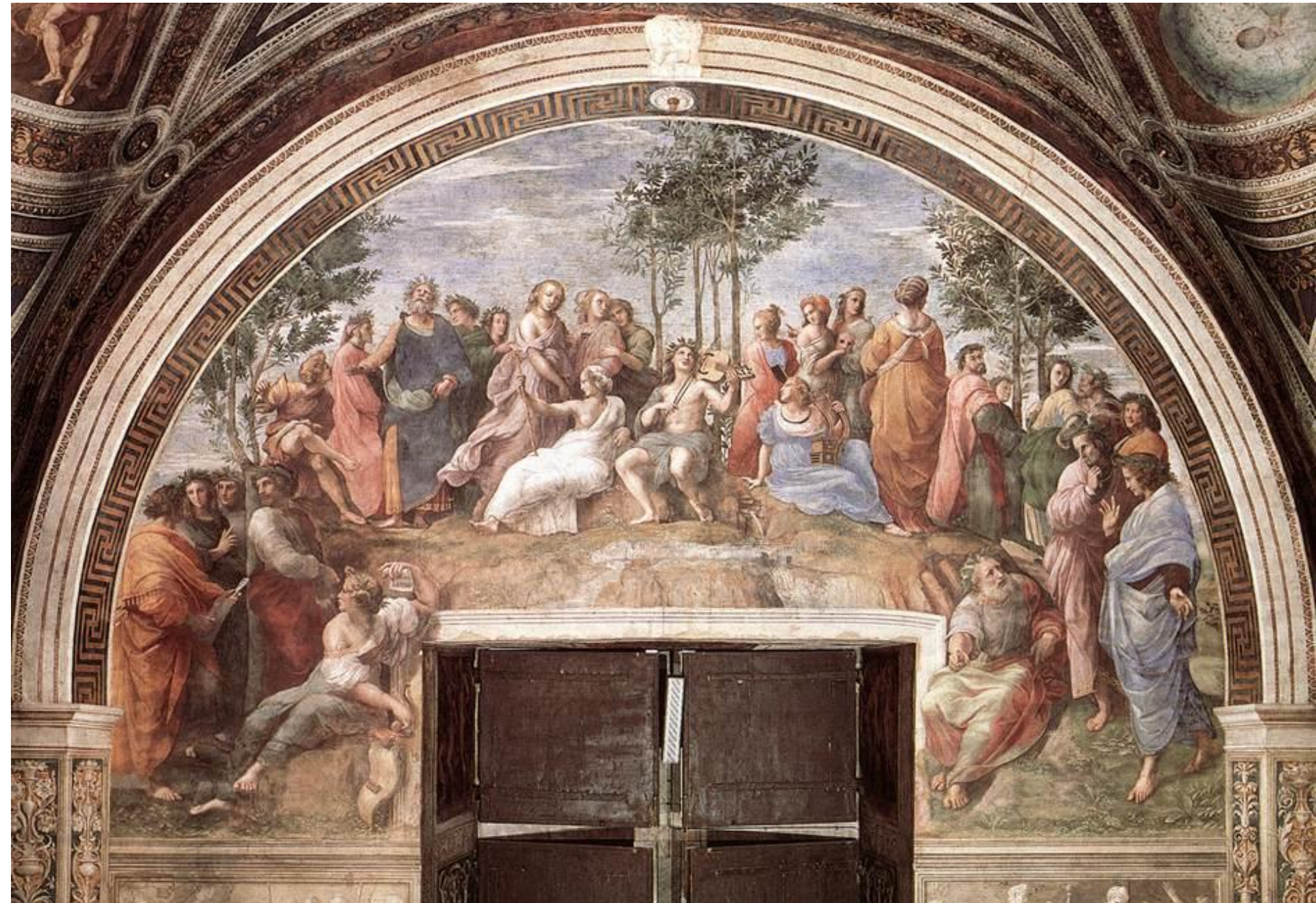


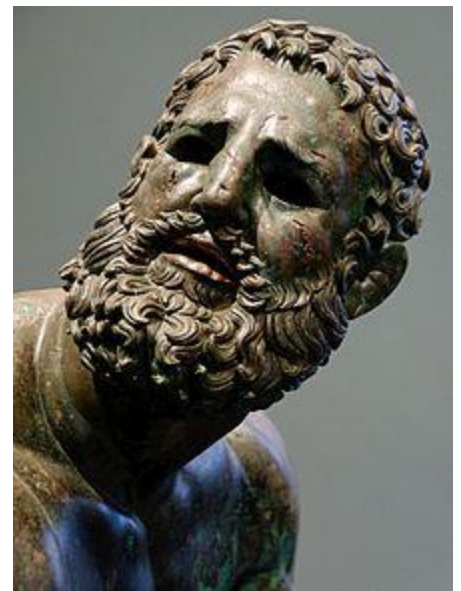


Stanza della Segnatura, 1509-1512



Parnassus



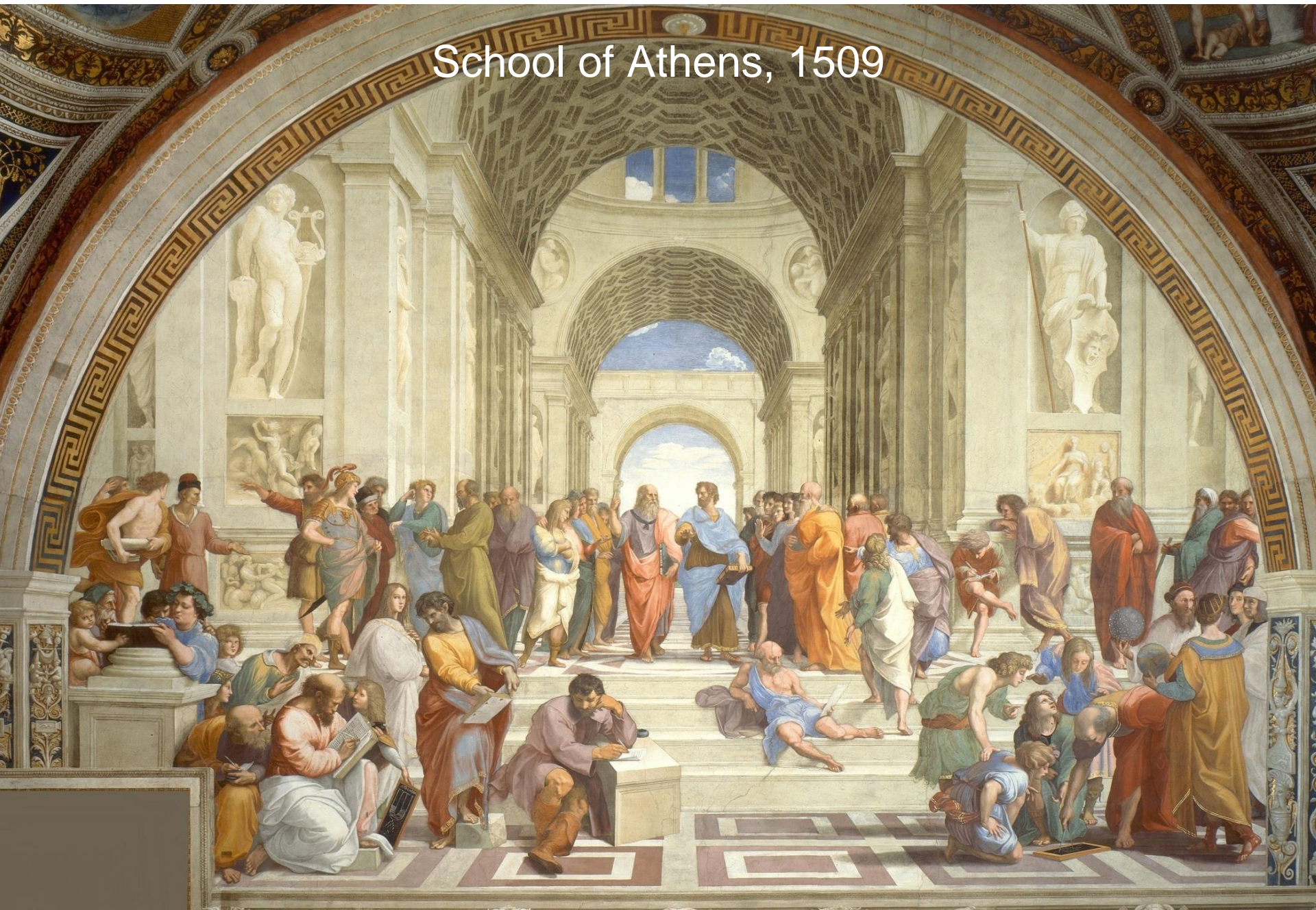




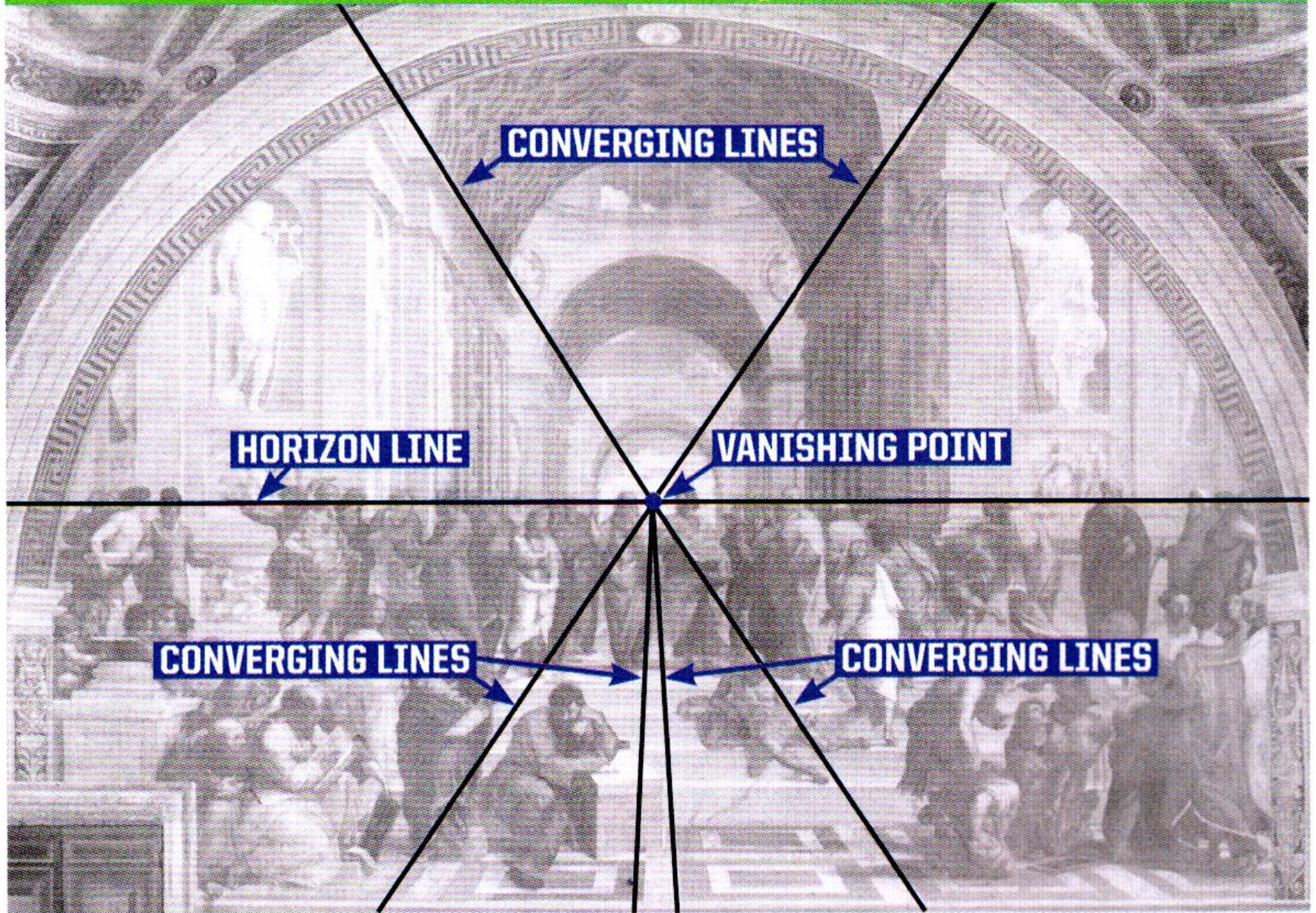
Disputa



School of Athens, 1509



One-Point Perspective





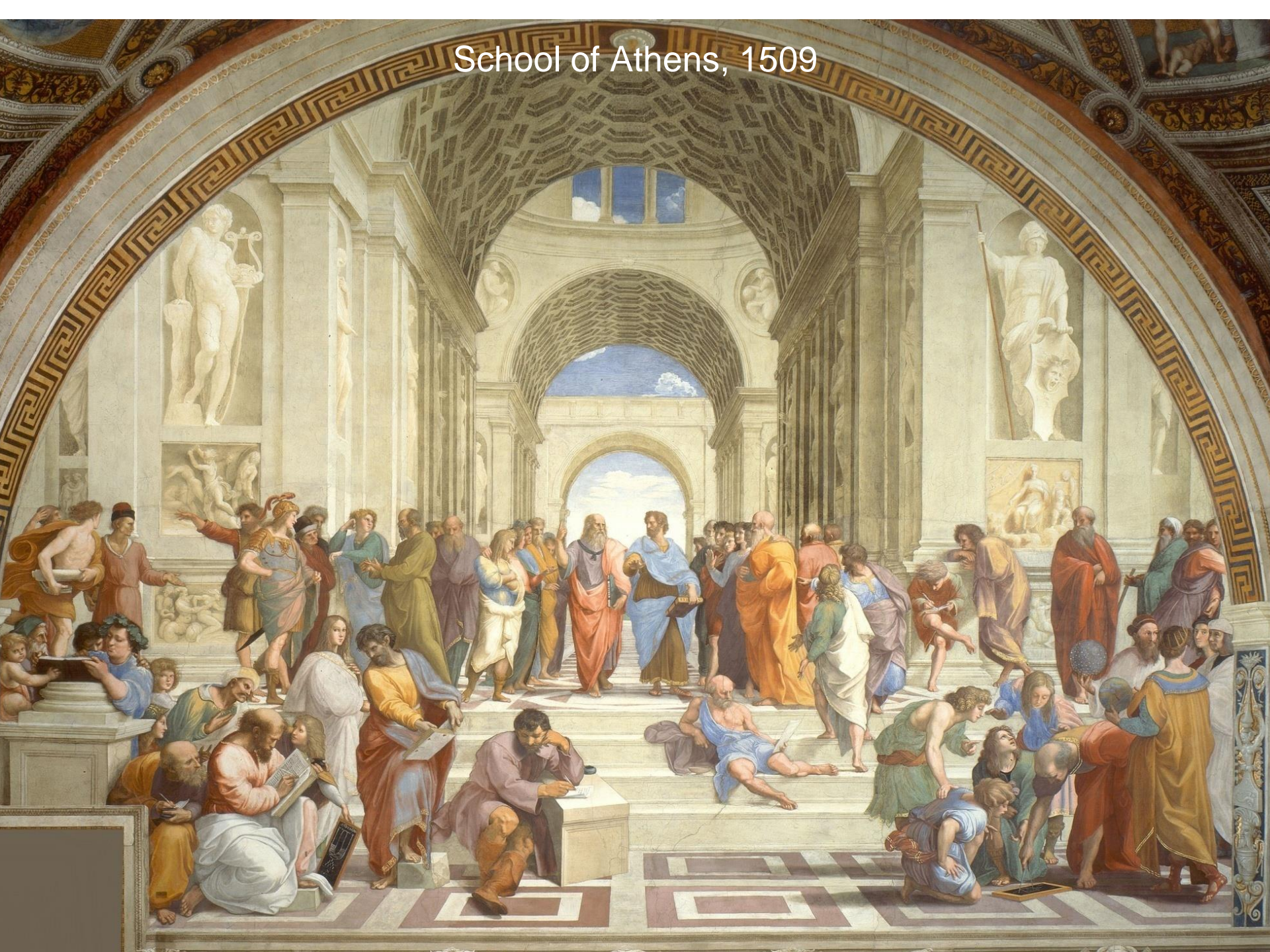
School of Athens, 1509

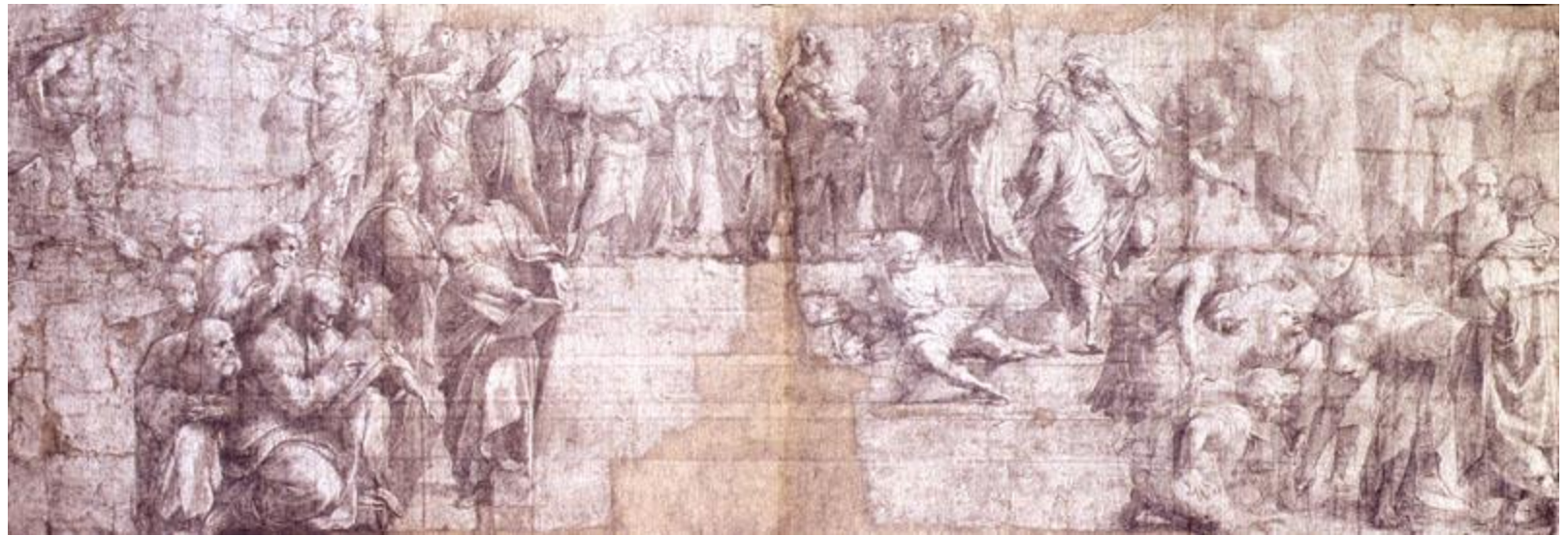






School of Athens, 1509







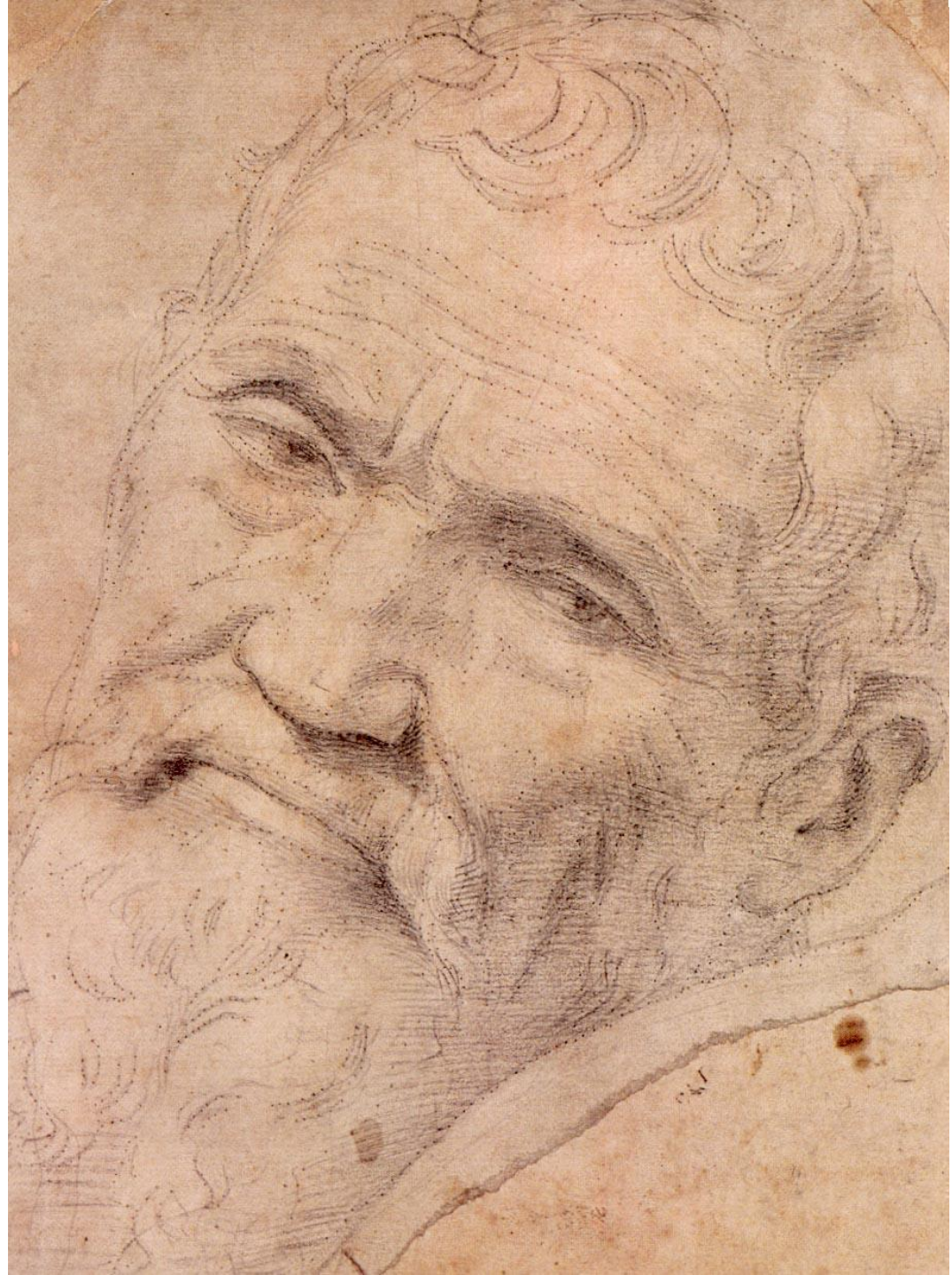
Michelangelo
Buonarroti
(Florence)
1475-1564

Vasari: “The great Ruler of Heaven [...] resolved to send to earth a genius universal in each art [...] that the world should marvel [at him] seeming more divine than earthly.”

Sculpting vs. painting:

--**painting** transposes the entire 3-dimensional world into two dimensions (“mirror of nature”)

--**sculpting** in its 3-dimensional world shares in the divine power to “make man”



Rational (Aristotelian) **beauty** vs Imaginative (Neoplatonist) **beauty**:

--**Leon Battista Alberti** (*Della pittura*, 1436):

-Per **Aristotle**: **nature** is an artist striving toward perfection but hindered by accident

--composite idealism (artist selects the best features to produce the most beautiful image)

-artist attains to the rules of nature (harmony and balanced proportion) and is not carried away by the imagination

--**Michelangelo**:

-Per **Plato**: beauty is a **divine** emanation reflected in the material world

--the artist captures and refines the inward image through the **imagination** (intelletto) more than by adherence to rules of nature

--the human figure is the form in which divine beauty is most manifest

Neoplatonic beauty in Michelangelo's poetry

- Every **beauty** which is seen here below by persons of perception
- Resembles more than anything else that **celestial source** from
- Which we all are come...

- My eyes longing for beautiful things
- Together with my soul longing for salvation
- Have no other power
- To ascend to heaven than through the contemplation of beautiful things

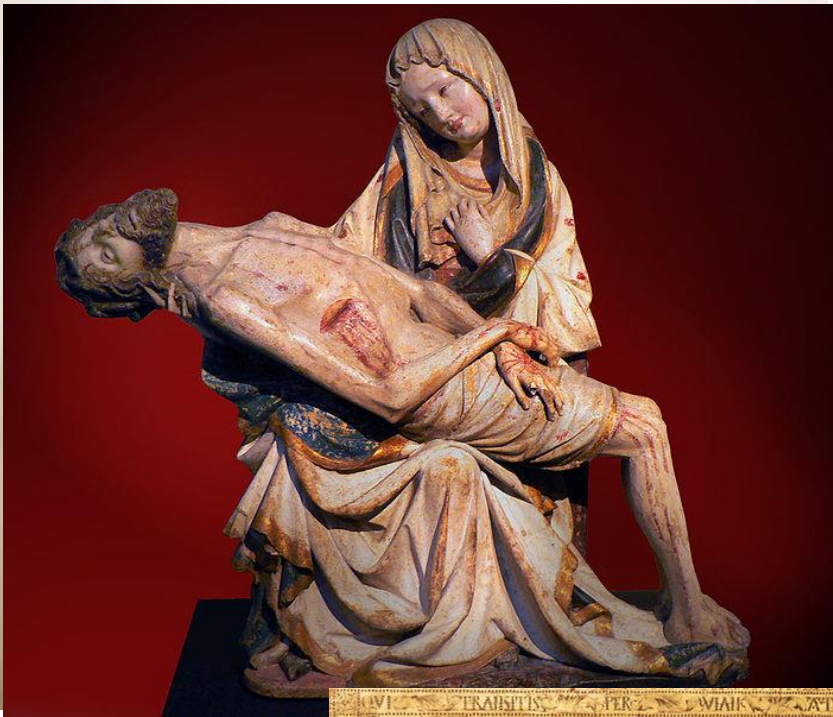
- Michelangelo on **artistic creativity**
- The best artist has no concept
- which a single block of marble does not contain
- within its excess, but *that* is only attained by
- the hand that obeys the intellect.
- **“La man che ubbidisce all’intelletto”**
- **“By sculpture I mean the sort that is executed by cutting away from the block: the sort that is executed by building up resembles painting.”**





Pieta'
1497-
1500

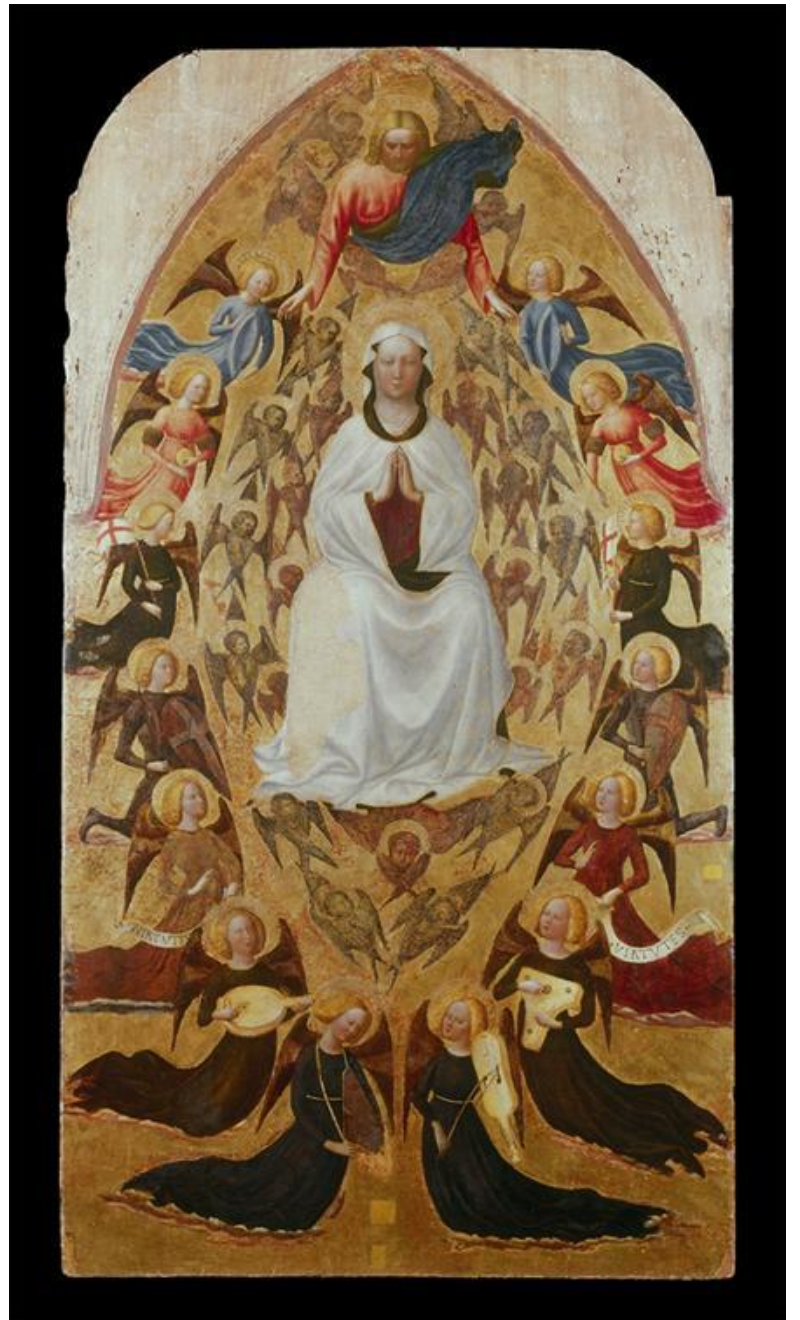
idealized
beauty





Pieta'
1497-
1500

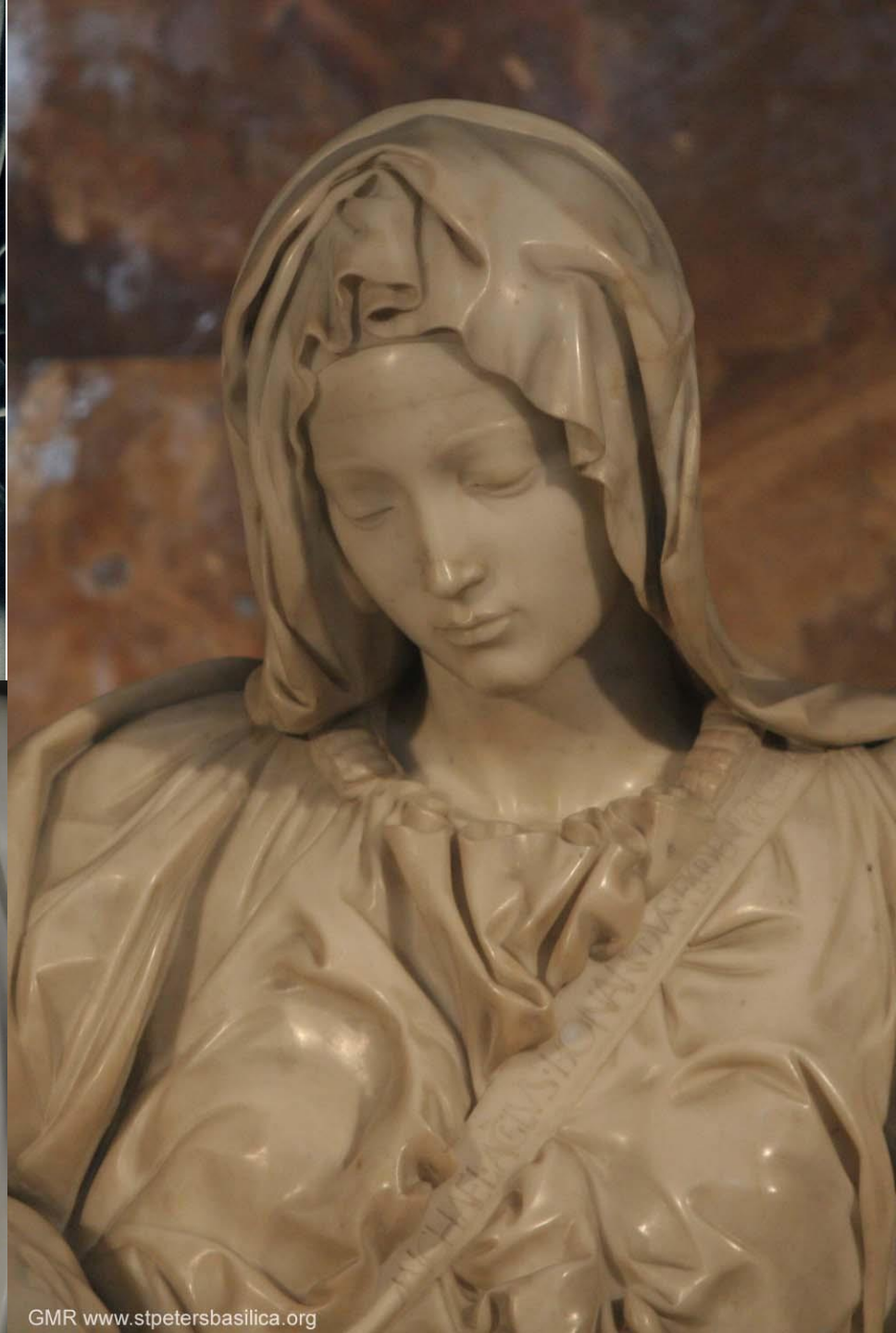
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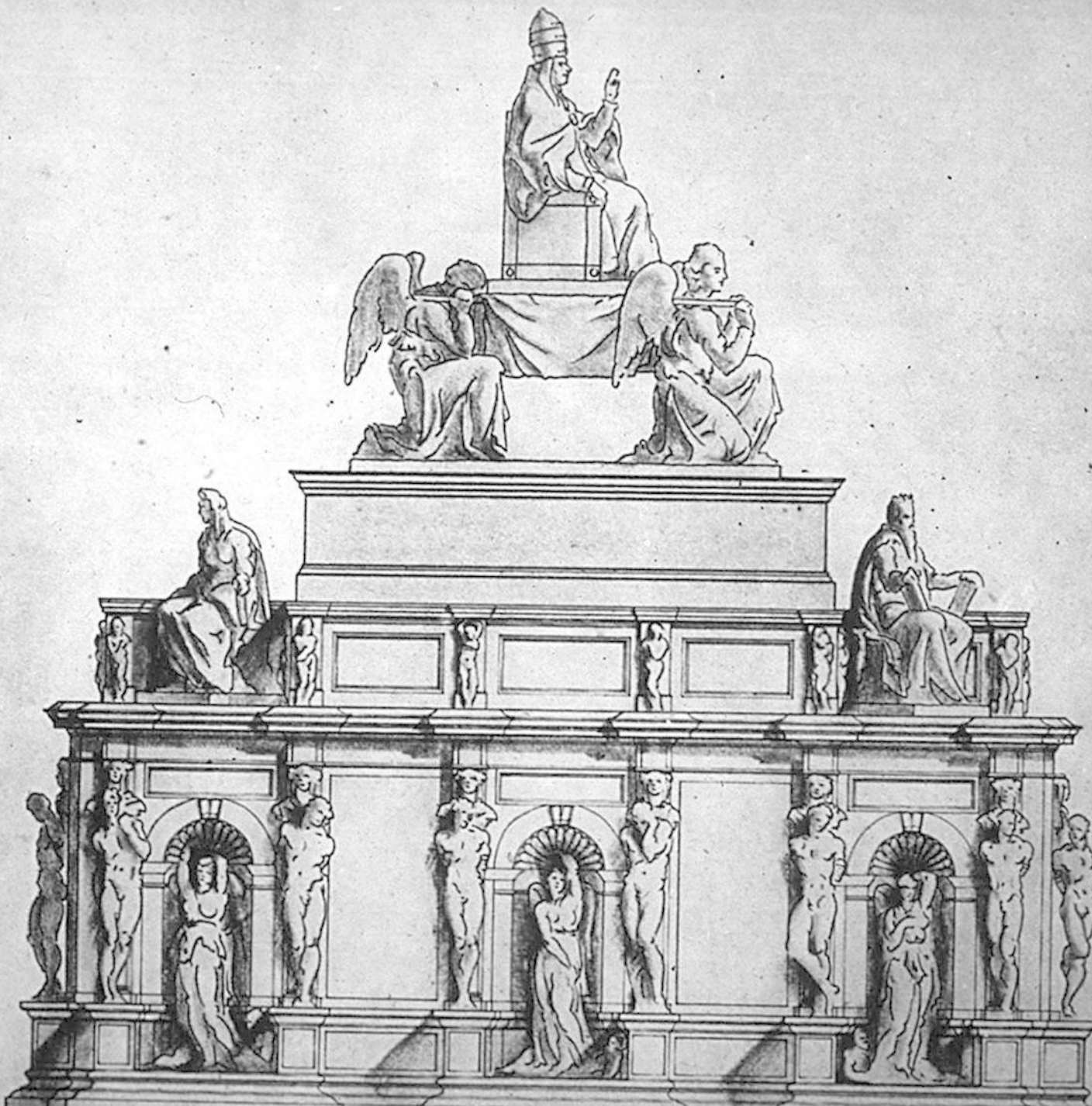


Pieta'
1497-
1500

idealized
beauty



Tomb of
Julius II,
1505-1545



**Tomb of Julius II,
San Pietro in Vincoli,
Rome**



Moses,
San Pietro in Vincoli,
Rome, 1513
contained tension





Sistine Chapel

Michelangelo:

Sistine Ceiling
(1508-1512)

Last Judgment
(1534-1541)



Sistine Ceiling,
1508-1512,
9 scenes from Genesis,
Pagan Sibyls and
Hebrew Prophets,
Holy Families
Ancestors of Christ

10,000 sq feet,
340+ frescoed figures,
70 ft above ground level

Io già fatto ingozzo s'è stato
 chome fa la casa agatti i lombardia
 over dal tro paese ch'essi ch'essia
 cha forza l'uetre ap'cha sotto l'inetto
 La barba al cielo e l'ammemoria sento
 e sullo scrivigno e spetto fo darpra
 e spemel sopr'aluiso tuetania
 mel'fa gocciando n' rido p'anneto
 E lobi entrati misò nella peccia
 e fo del cul p' ch'ocrapeso groppa
 e passì senza gli occhi nuovo tuano
 Di mazzi misalluga la choraccia
 e p' pregarsi a dietro s'ragroppa
 e vedomi com'archo soriano
 fo fallace e sciano
 surgie l'indicio ch' lamete porta
 ch' mal si fra p' cerbodama corta
 l'annia p'ictura moren
 di fe di orma giovanni e l'uis onore
 no se do flog bo ne io p'ictore



I've grown a goiter at this
 drudgery, which shoves my
 stomach by force beneath
 my chin

[...]

The brush that is always
 above my face, by dribbling
 down, makes it an ornate
 pavement.

[...]

My loins have entered my
 belly and I use my ass as a
 counterweight.





HERMES

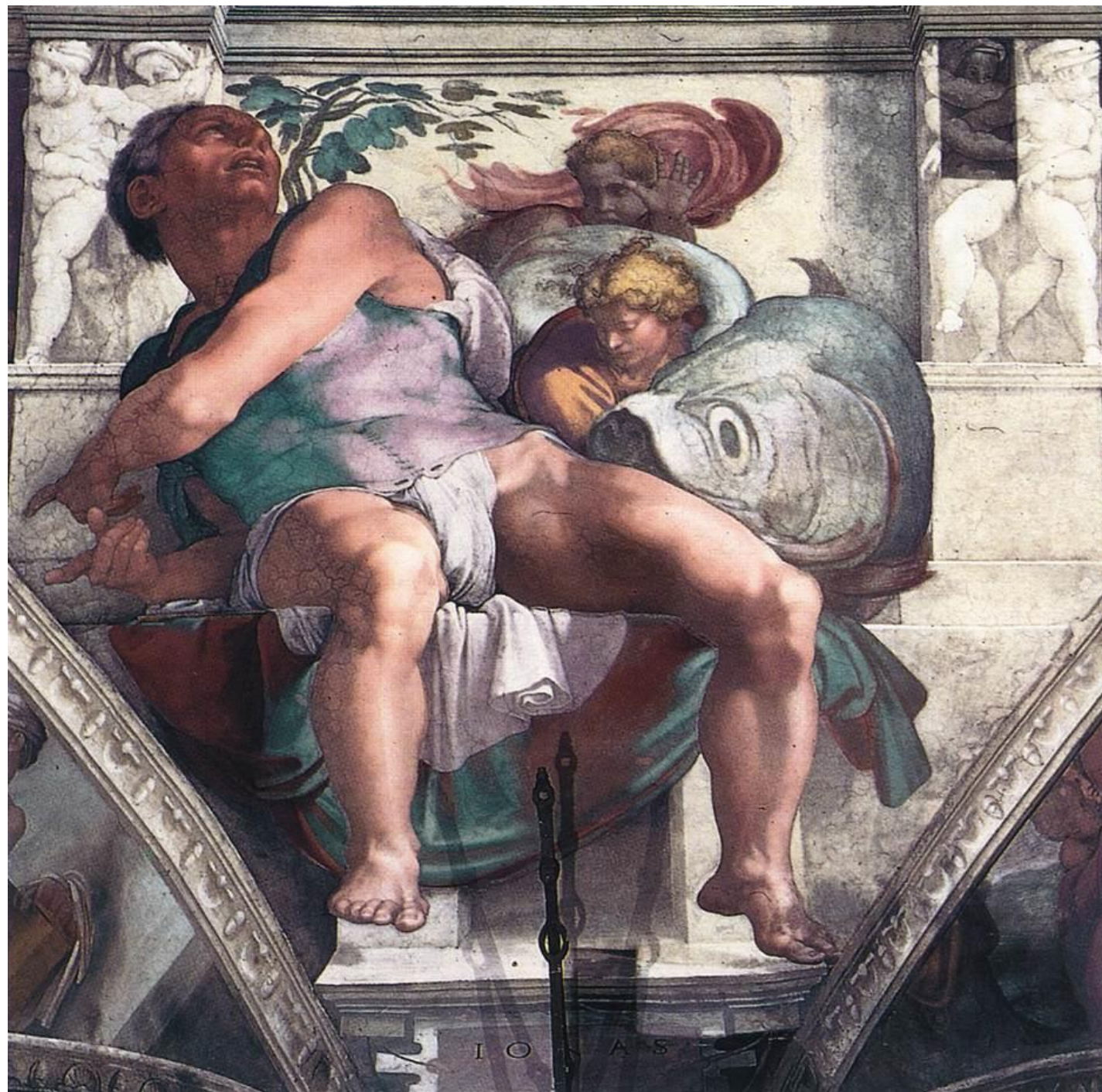
HERMES

HERMES

HERMES

DANIEL

HERMES





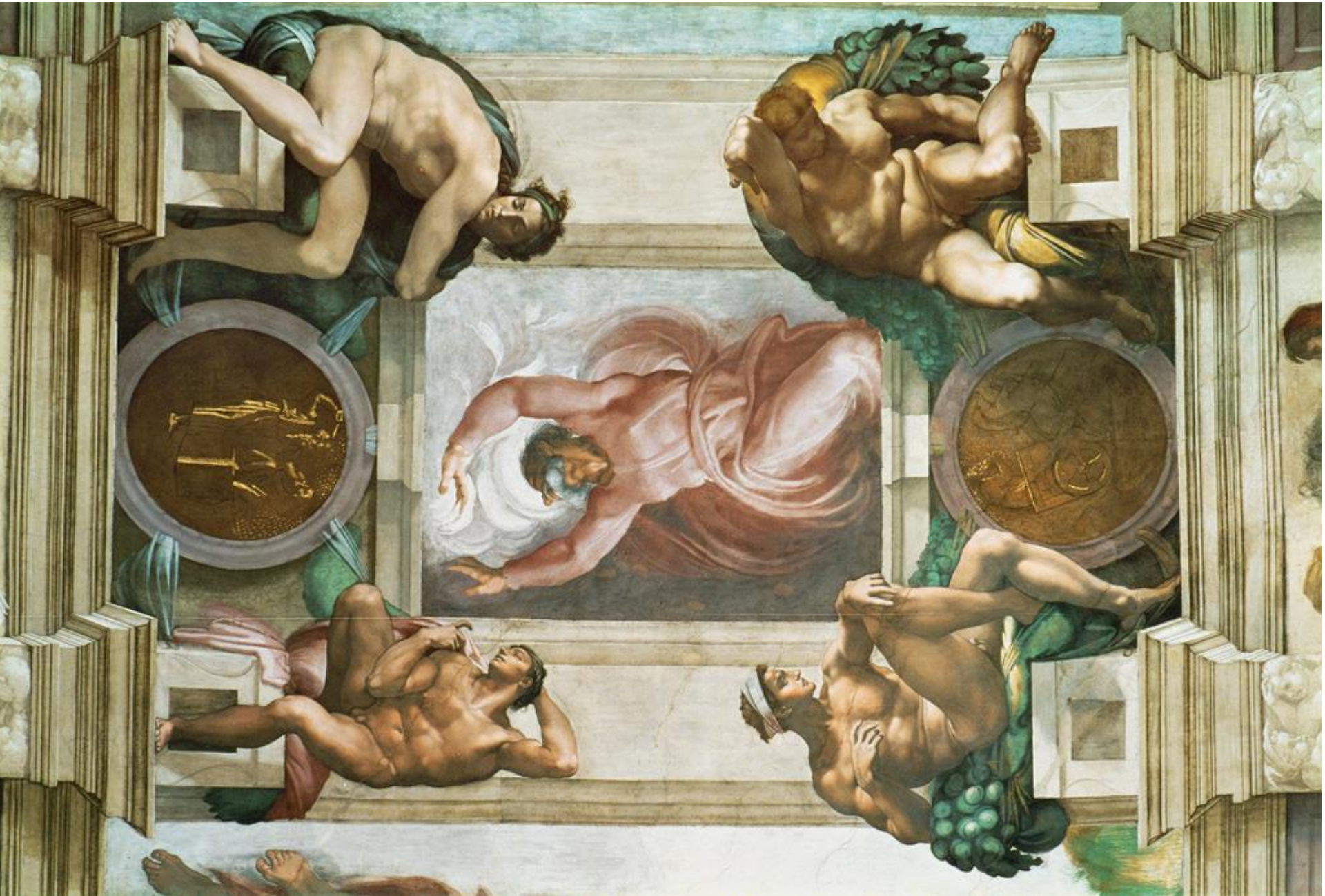
ΕΠΙΘΡΑΦΗ

ΠΛΑΤΩΝ

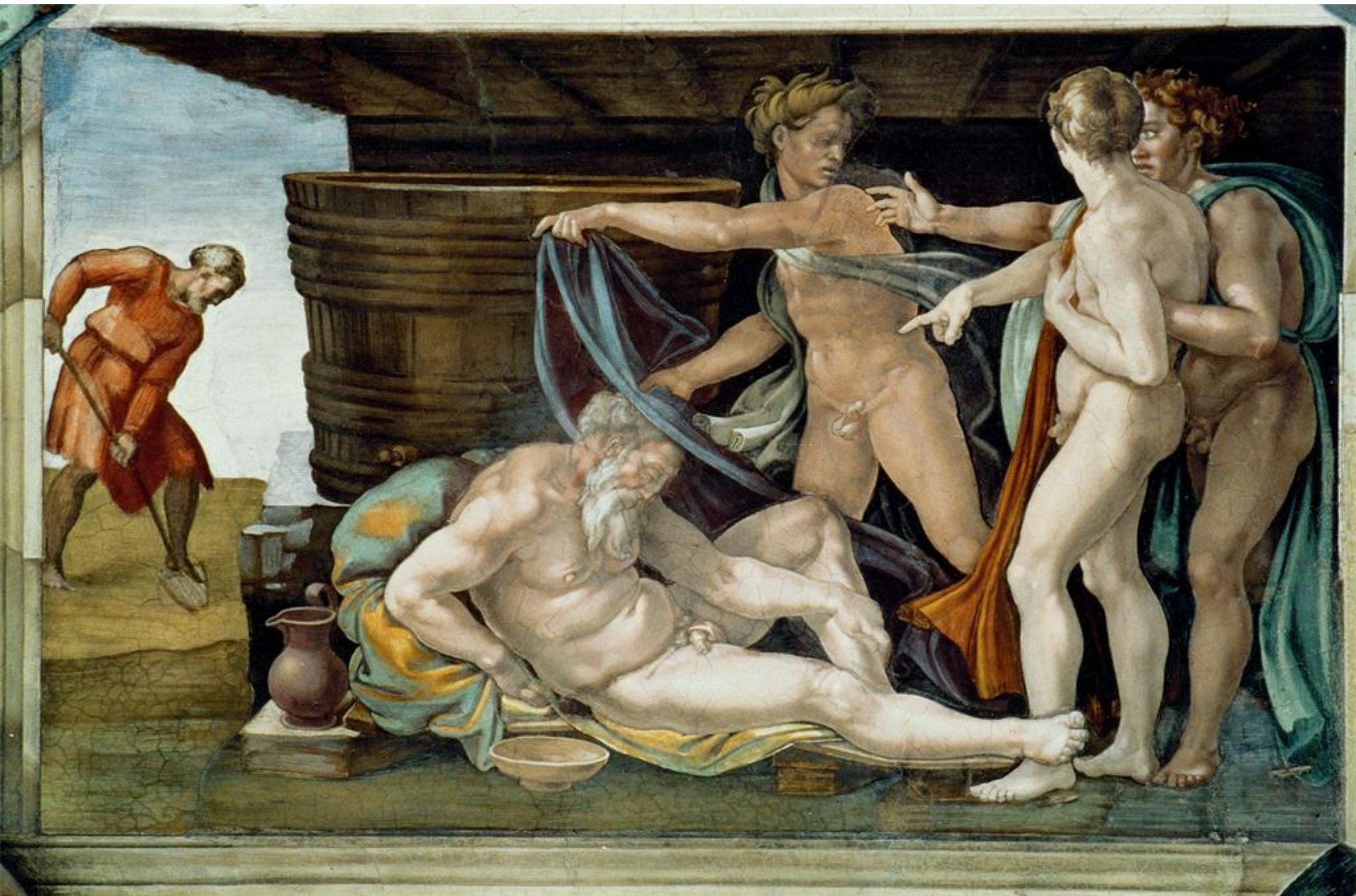
ΕΣΤΙΑΣ

ΒΕΛΛΗΔΙΚΑ

Ignudi







Benozzo Gozzoli, Drunkenness of Noah, 1484



32. BENOZZO GOZZOLI
1400-1497
VENDEMMIA ed
EBBEZZA di NOE



G. R. del.

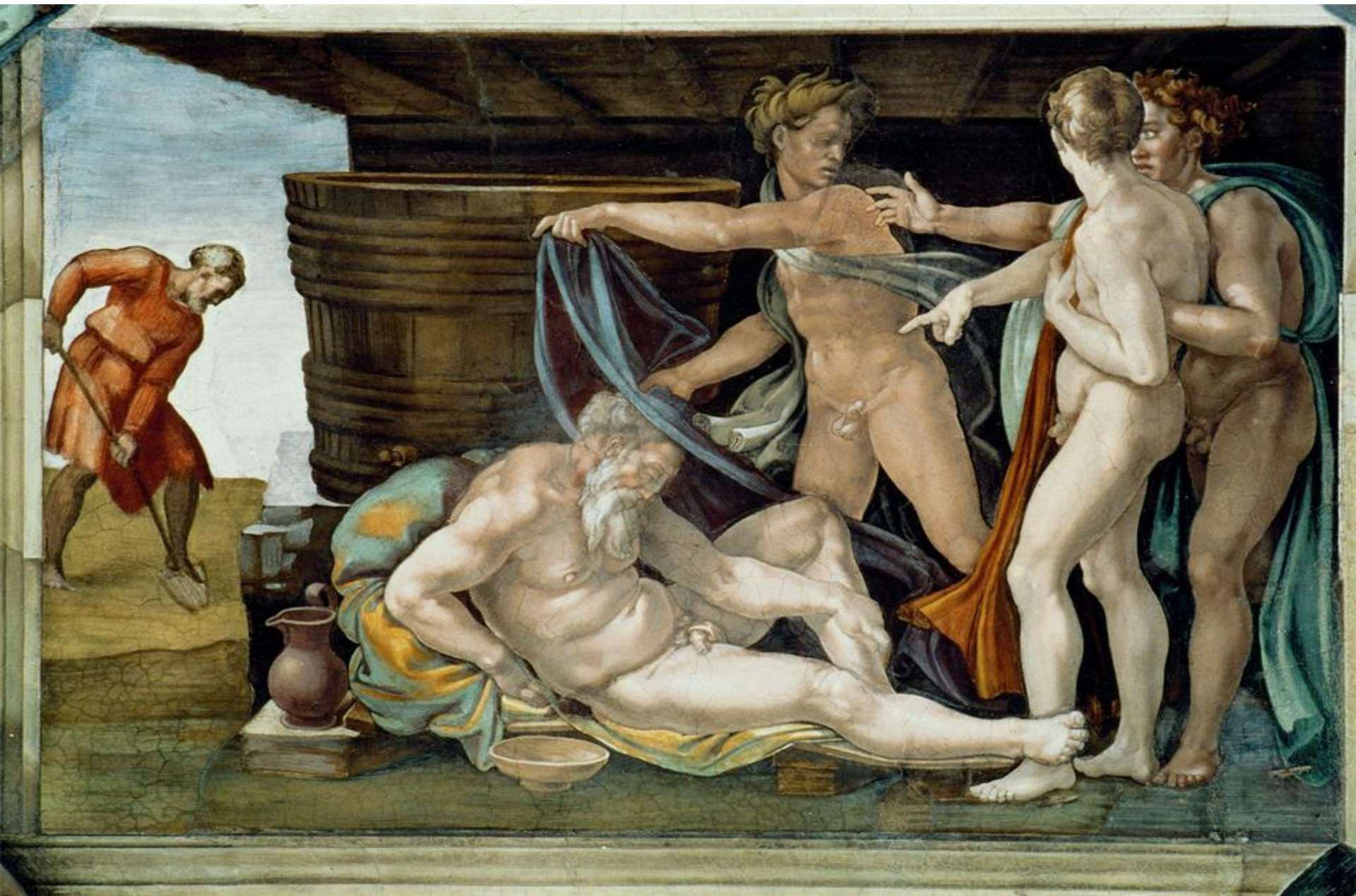
H. Goussier sculp.

L. F. del.

Ubbriacotta di Noi?

Trasse di Noi?







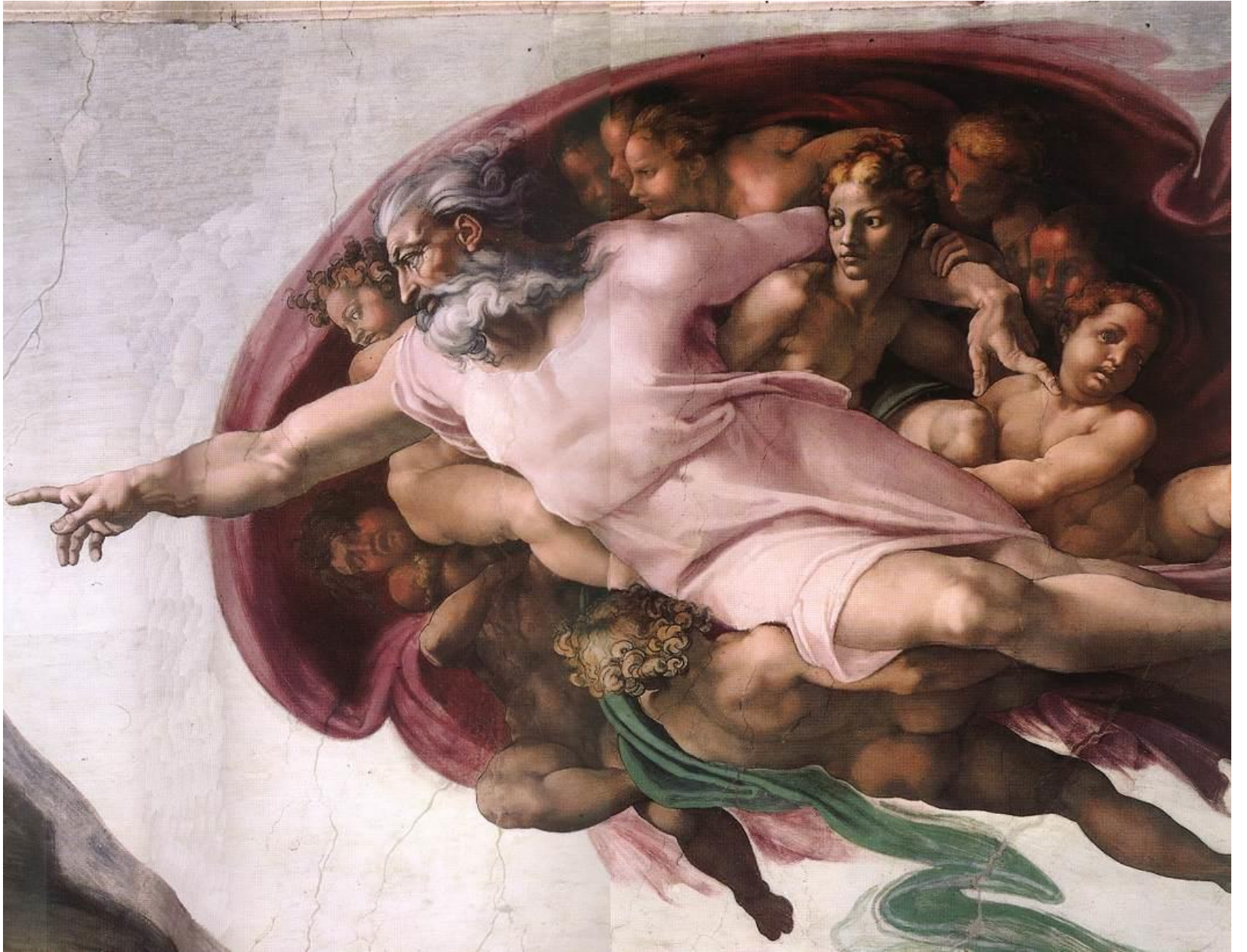
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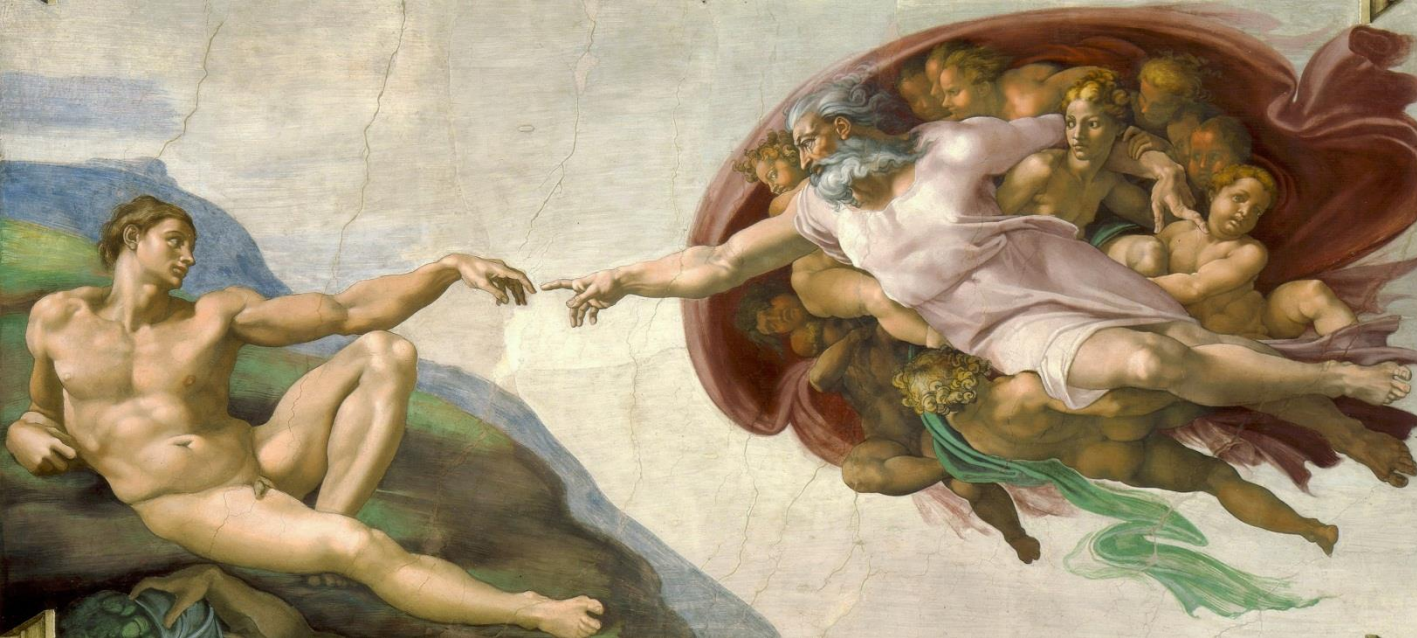
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“La man che
ubbisce
all'intelletto”

