Renaissance Art in Rome
Giorgio Vasari: *rinascita*

- **Early Renaissance:** 1420-1500c
  - --1420: return of *papacy* (Martin V) to Rome from Avignon

- **High Renaissance:** 1500-1520/1527
  - --1503: Ascension of *Julius II* as Pope; arrival of *Bramante*, *Raphael* and *Michelangelo*; 1513: *Leo X* (Medici pope)
  - --1520: Death of Raphael; 1527 *Sack of Rome*

- **Late Renaissance** (Mannerism): 1520/27-1600
  - --1563: Last session of *Council of Trent* on sacred images
Renaissance in Rome—Political

• Reunited Papacy in Rome

-1309-1377: Papacy moves to Avignon

-1378-1417: **Great Schism** – two popes (Roman and French) and then three; efforts to solve Schism lead to

  – 1409-1438: **Conciliar Movement** – alternative theory of Church government: highest authority is council of bishops not pope

  – 1417: **Martin V** (Roman from Colonna family) is elected by Council of Constance

  – 1420: Arrives in Rome—papal court re-established

    • Papalism vs. Conciliarism and emphasis by Popes of papal primacy / **primatus Petri**
Rome in the Renaissance
Jubilee: Seven pilgrimage churches of Rome (Jubilee of 1575)

St. Peter’s, St. John Lateran, Santa Maria Maggiore, St. Paul Outside the Walls, Santa Croce, St. Lawrence Outside the Wall, Santuario della Madonna del Divino Amore
Renaissance Palaces:

Palazzo Venezia, begun 1455
Palazzo della Cancelleria, begun 1489
Palazzo della Cancelleria, interior courtyard
Palazzo Farnese, 1517-1589
Renaissance Art in Rome--characteristics

- **Patronage** of popes and cardinals of humanists and **artists** from Florence and central/northern Italy

- **Religious art**: focus shifts from a *divine symbolism* to a *humanistic realism* —human centrality, measure and beauty

- **Recuperation of classical art** (going “ad fontes”)
  --Study of classical architecture, statuary and painting
  recovery of *Vitruvius’ De architectura* (1414—Poggio Bracciolini)

- Application of **mathematics** to art/architecture: elaboration of **single point perspective**
  -- Filippo Brunelleschi 1414 (rules of mathematical perspective)
  -- L. B. Alberti— *Della pittura* (1432): “vision makes a triangle, and from this it is clear that a very distant quality seems no larger than a point.”

- **Status of artist** changes from artisan (mechanical arts) to intellectual (liberal arts: math, theory, design); rise of **individual genius**
Leonardo Da Vinci,
Vitruvian Man
(1485 c)

man as the measure

mathematical ordering of our observations of the physical world
San Clemente, Rome: from divine symbolism to human realism
San Clemente, Rome, mosaic, c. 1120

divine symbolism
Branda Chapel, fresco
San Clemente, Masolino da Panicale (1425-1431)

Humanist realism
Crucifixion, Masolino da Panicale, 1428-32
Renaissance rediscovery of classical art

Belvedere Apollo, discovered c. 1489

Roman copy 4th-century BC
Greek original contrapposto stance
Laocoon, found 1506
Belvedere Torso, discovered early 1400s

Michelangelo—Rebellious slave
Perspective in ancient Roman painting
Villa of Publius Fannius Synistor, 50-40 BCE
Villa of Livia (Rome)

atmospheric perspective
Linear / single / vanishing point perspective

Alberti’s grid system

Brunelleschi’s experiment

Masaccio, *Trinita’* (1427)
Roman Humanism

cultural politics shapes artistic agenda

– **Archeological** rediscovery of ancient and early Christian Rome
  • identification and classification of the city’s ancient buildings and sites of Christian martyrdom, relics
  Sacredness of Rome as pilgrimage site
  Popes as Christian Caesars and restorers of Rome (empire vs. republic)

– Affirmation of **Papal primacy** and **petrine succession** vs. conciliarism
  • Matthew 16: “You are Peter (petrus) and on this rock (petram) I will build my Church and the Gates of Hell will not prevail against it. I will give to you the keys to the kingdom of heaven; whatever you bind on earth will be bound in heaven, whatever you loose on earth with be loosed in heaven.”

– **Biblical exegesis**: Old Testament prefiguration of New Testament and of Papacy
  • Moses the law-giver prefigures Christ and the pope
  • Jerusalem as a sacred capital and Solomon’s Temple prefigure Rome and St. Peter’s
Martin V 1417-1431

- Oddone Colonna, Roman (returns to Rome in 1420)
- Commissioned first catalogue of city’s monuments
- Restoration work on four major basilicas [St. Peter’s, St. John Lateran, Santa Maria Maggiore, St. Paul’s outside the walls]
- and on Palazzo Senatorio (Capitoline Hill), Pantheon, Milvian Bridge, city walls
- Revived *magistri viarum* (“magistrates of the streets”)
Masolino da Panicale (1425)

**Founding of S Maria Maggiore (Church Militant) / Assumption of the Virgin (Church Triumphant)**
Masolino da Panicale,

Miracle of the Snow,
**Founding** of Santa Maria Maggiore (c. 1425)
Sixtus IV [Francesco della Rovere] 1471-1484

- Placed collection of antique sculpture on Capitoline Hill in Palazzo dei Conservatori
  - (including she wolf and heads of Constantine)
- Declared a Jubilee for 1475
- Rebuilt Ospedale degli Spiriti and Santa Maria del Popolo, built Ponte Sisto
- Formally established Vatican Library
- Redesigned and decorated Sistine Chapel

Melozzo da Forli’, 1480
Sixtus IV nominates Barolomeo Platina as Vatican Librarian
Rome, once full of squalor, owes to you, Sixtus, its temples, foundling hospital, street squares, walks, bridges, the restoration of the Trevi fountain, the port for sailors, the fortifications on the Vatican Hill, and now this celebrated library.
Sistine Chapel: restored 1475-1482
same proportions as the Temple of Solomon in Jerusalem
where popes are elected
Sistine Chapel, post-Michelangelo
Sistine Chapel, pre-Michelangelo: Popes / lives of Moses and Christ 1480-83
Sandro Botticelli, Punishment of the Rebels, 1481-82

Conturbatio Moisi Legis Scriptae Latoris
[Challenge to Moses Bearer of the Written Law]
Nemo sibi assummat honorem nisi vocatus a deo tanquam Aron

Let no man take this honor [of priesthood] upon himself unless called by God as Aaron
Perugino, Christ Giving the Keys to Saint Peter, 1481-82
Perugino, Christ Giving the Keys to Saint Peter, 1481-82
Immensu Salamo Templum tu hoc quarte sacrasti Sixte opibus dispar religione prior

You, Sixtus, unequal in riches but superior in religion to Solomon, have consecrated this vast temple.
Matthew 16: “You are Peter (petrus) and on this rock (petram) I will build my Church and the Gates of Hell will not prevail against it. I will give to you the keys to the kingdom of heaven; whatever you bind on earth will be bound in heaven, whatever you loose on earth with be loosed in heaven.”
Julius II 1503-1513

Giuliano della Rovere, nephew of Sixtus IV the warrior pope, il papa **terribile** expands central Italian boundaries of Papal States

--in Rome builds new straight streets (via Giulia), amasses large public art collection in Vatican

- Donato **Bramante** (1444-1514): architect: destruction and rebuilding of St. Peter’s basilica (1506: first stone) (*Bramante il ruinante*)


- **Michelangelo** Buonarroti (1475-1564): sculptor: Tomb of Julius II and decoration of Sistine Ceiling
Donato Bramante from Urbino (1444-1514) used geometry to capture divine perfection.
Bramante, “Il tempioetto,” San Pietro in Montorio, 1502-1510 c. site of Peter’s crucifixion
Old St. Peter’s (built by Constantine c. 318-322)

site of Peter’s burial
“It will embody the greatness of the present and the future and surpass all other churches in the universe.”
Dome of Pantheon onto of vaults of Basilica of Constantine