Second paper
Due Tuesday in class

• Question 2:

• Renaissance writers and artists focused on the rediscovery of knowledge possessed by antiquity; they also celebrated the centrality of the individual and his abilities…

• Discuss the themes of 1) recovery of classical antiquity

• and/or

• 2) role of the individual artist or humanist in the life and work of two of the following: Machiavelli, or Renaissance artists such as Raphael and Michelangelo
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
- **Raffaello Sanzio** (Raphael, 1483-1520): painter: papal apartments in Vatican
- **Michelangelo Buonarroti** (1475-1564): sculptor: Tomb of Julius II
Renaissance Art

- Humanistic realism
- Recuperation of classical antiquity
- Mathematics, geometry, perspective
- Artist as intellectual
Raffaello Sanzio
(Raphael, 1483-1520)
from Urbino
“prince of painters”

Marriage of the Virgin, 1504
La fornarina, 1520
Galatea
1513
For banker
Agostino Chigi
Villa Farnesina
Stufetta of Cardinal Bibbiena, Vatican, 1516
Sistine Madonna, 1513
Altar piece
Stanza della Segnatura [Signature Room], 1509-1512
Law, Theology
Poetry, Philosophy:
The Good, the Beautiful, the True
Parnassus with Apollo, muses and great poets
Disputation of the Holy Sacrament
School of Athens, 1509
Preparatory cartoon
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-dimensionality 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
--Artist selects the best features to produce the most beautiful image (composite idealism)
-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”
Pieta’
1497-1500
idealized beauty
Pieta’ 1497-1500
idealized beauty
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, Ancestors of Christ, Holy Families

10,000 sq feet, 340+ frescoed figures, 70 ft above ground level
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.
Ignudi
Benozzo Gozzoli, Drunkenness of Noah, 1484
Ubriachezza di Noè

Irruzione de Noè
“La man che ubbisce all’intelletto”
Creation of Homer Simpson
Last Judgment
1534-1541

commissioned by Clement VII as penance for sack of Rome, 1533

-no real space
-no guiding perspective
-no typical proportions
--lumpy bodies
Giotto, Last Judgment, 1306
Last Judgment
1534-1541