Visual Id review for final exam

Same numbering on images as on review sheet
1) Melozzo da Forli’, 1480
Sixtus IV nominates Barolomeo Platina as Vatican Librarian

- (papal nepotism,
- affirmation of Pope as a rebuild of Rome)
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.
2) Perugino, Christ Giving the Keys to Saint Peter, 1481-82
(think of how Renaissance perspective is displayed; papal political message of descent of popes from Peter)
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.”
Contemporaries join Peter and apostles in painting
Artist (Perugino) meets are gaze in a statement of the affirmation of the new status of the artist.
3) Raphael, School of Athens, 1509

In Julius II’s papal apartments [Stanza della segnatura]—affirmation of Renaissance humanism
One-point perspective creates a mathematically proportioned picture onto the world; where is vanishing point in this painting?
Plato [face of Aristotle] and Aristotle; two forms of ancient Greek knowledge
Bramante as Euclid; Perugino and Raphael
Raphael catches our gaze
Raphael’s tribute to Michelangelo after he saw paintings on Sistine Ceiling
4) Raphael, Sistine Madonna, 1513
Pyramidal perspective; Renaissance beauty; political message of Pope (Julius II) as intercessor
5) Michelangelo, *God creates Adam*, Sistine Ceiling, c. 1510
God as artist creating the most beautiful man; contains Christian history from creation of man to sacrifice of Christ for man’s redemption—how?
“La man che ubbisce all’intelletto”

“The hand that obeys the intellect”
6), Michelangelo, Last Judgment 1534-1541
commissioned by Clement VII as penance for sack of Rome, 1533
Last Judgment
1534-1541
• Compare how Michelangelo depicts it to what Giotto does 200 years previous.
• For instance, how does Michelangelo depict the saved in heaven?
Classical influences: Belvedere Apollo provides the face for Christ
“Angels” blowing horns of judgment, and the books of saved and damned
The dead regain their bodies, 
the amazement of death itself
The damned in hell and Midas as Biagio da Cesena, critic of nudity in the work.
Saint Bartholomew with the signs of his martyrdom (knife and flayed skin)
Bartholomew modeled on Belvedere Torso, Michelangelo’s self-portrait in flayed skin
7) Michelangelo, Pieta’  
1497-1500

idealized beauty
9) Caravaggio, *Calling of St. Matthew*  
1600-01  
Contarini Chapel, San Luigi dei Francesi  
Gritty naturalism, chiaroscuro
10) Caravaggio, *Conversion of St. Paul* (1601)
11) Bernini, *David* (1623-24) compared to...

Michelangelo, *David* (1501-03)
12) Bernini, Cornaro Chapel, *Ecstasy of St. Teresa of Avila*
Santa Maria della Vittoria, 1647-52 (*theatricality*)
St. Theresa: “Beside me appeared a beautiful angel in bodily form...In his hands a great golden spear, and at the iron tip there appeared to be a point of fire. This he plunged into my heart several times so that it penetrated to my entrails When he pulled it out I felt that he took them with it, and left me utterly consumed by the great love of God...So real was the pain that I was forced to moan aloud several times, yet it was so surprisingly sweet that no delight of life can give more content.”
13) Bernini, Cathedra Petri (Chair of Peter), 1656-65
14) Monument to Victor Emmanuel II (1885-1935), Giuseppe Sacconi
15) Palazzo della civilita’ italiana (1938-40) “Italian Rationalism”
EUR—Esposizione Universale Romana (target date 1942)
Fascist “rationalist” architecture