

## 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





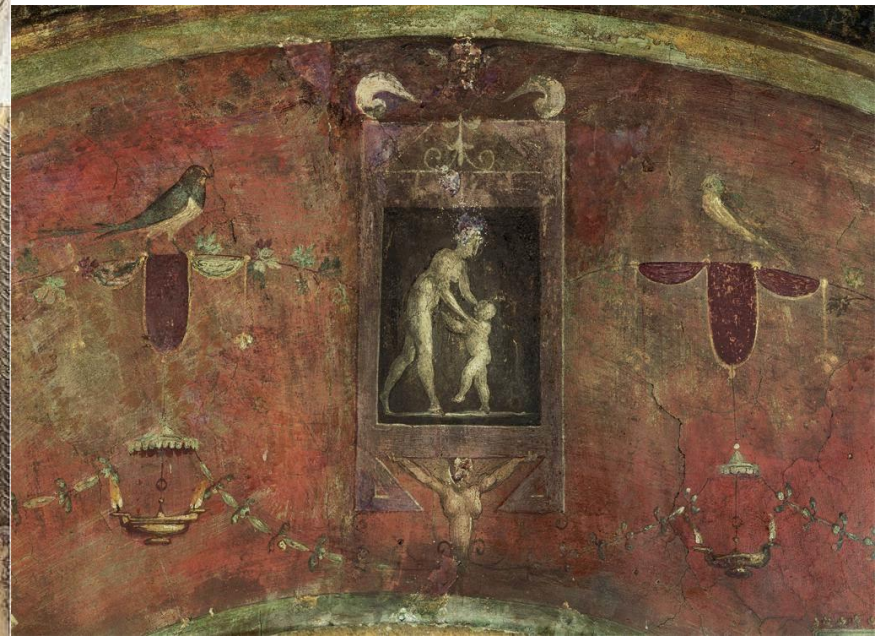
Galatea  
1513

For banker  
Agostino Chigi  
Villa Farnesina





Stufetta of Cardinal Bibbiena,  
Vatican, 1516







**Sistine Madonna, 1513**  
Altarpiece







**Stanza della Segnatura [Signature Room], 1509-1512**  
Law, Theology





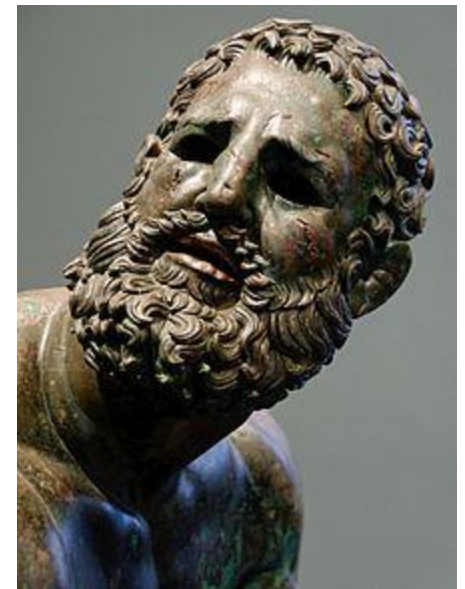
Poetry, Philosophy:  
The Good, the Beautiful, the True



# Parnassus with Apollo, muses and great poets

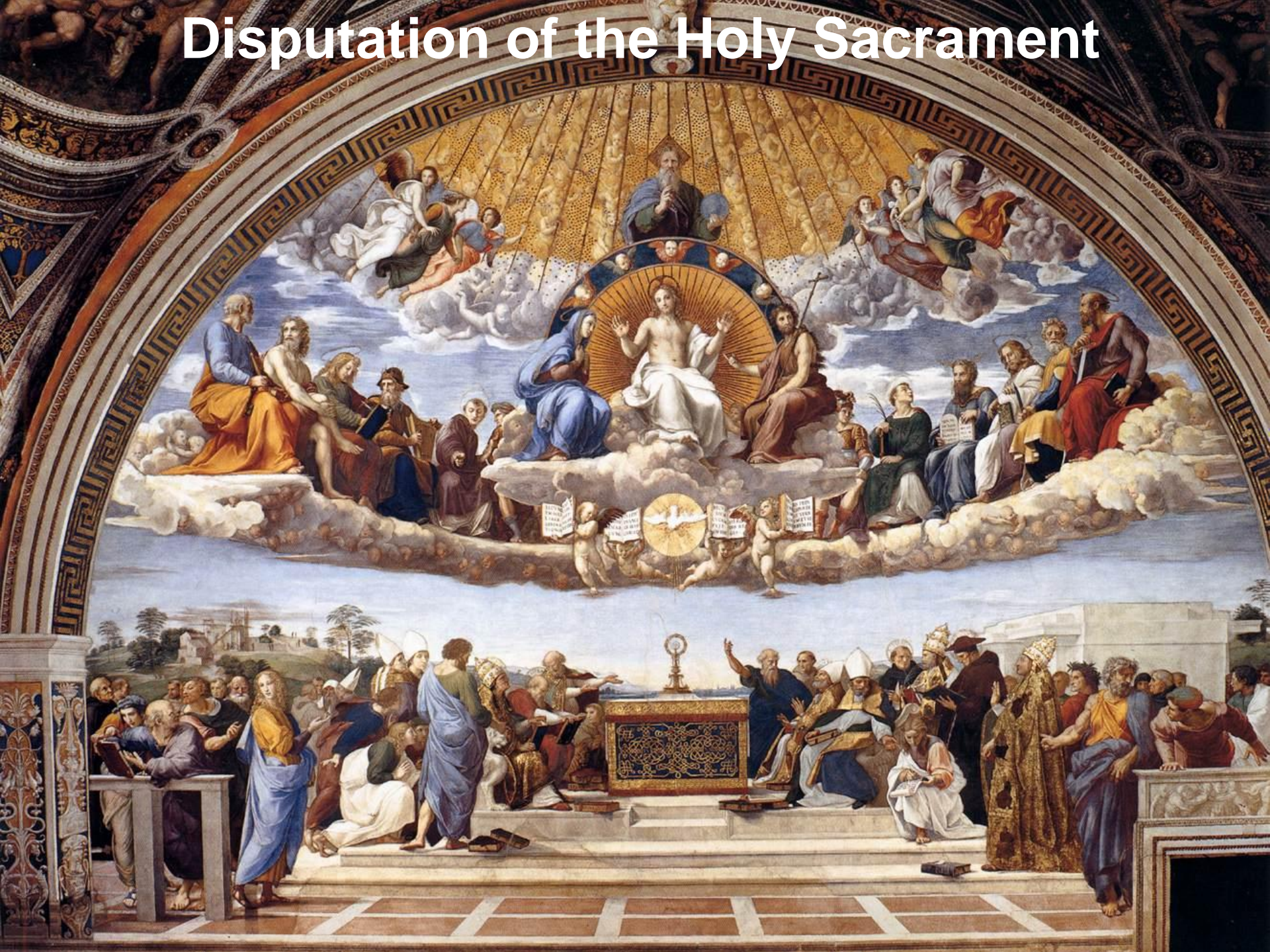








# Disputation of the Holy Sacrament

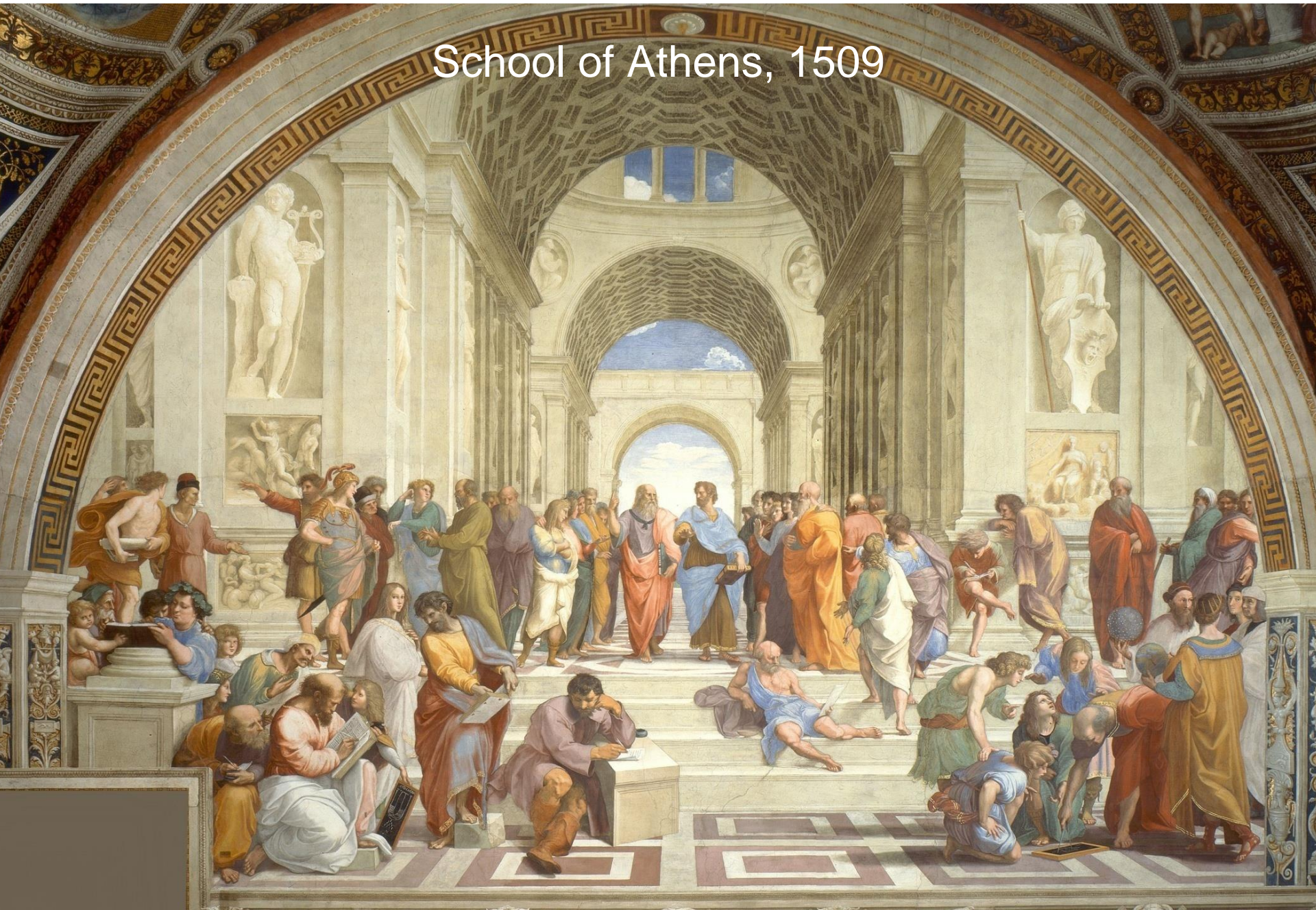








School of Athens, 1509

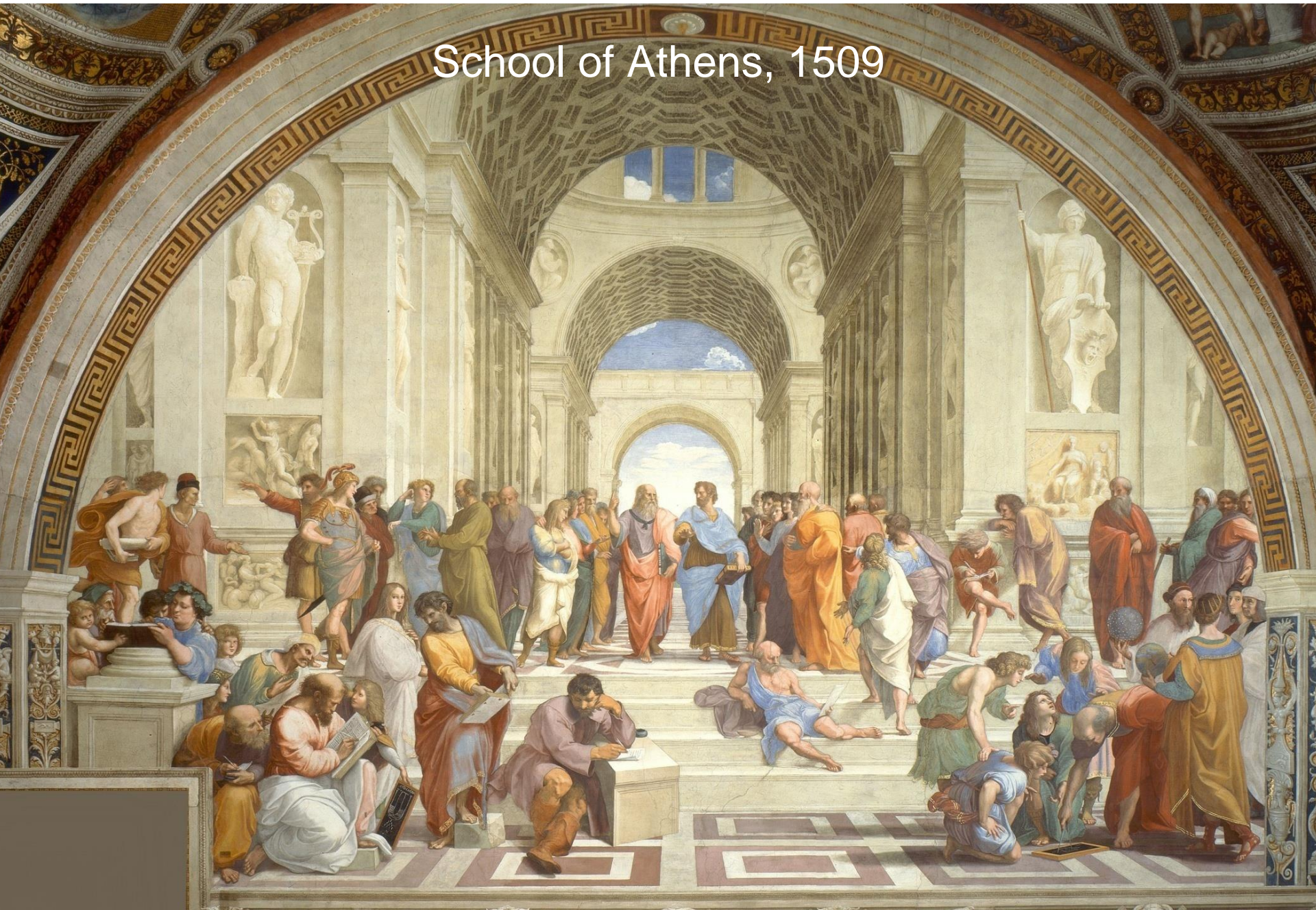








School of Athens, 1509











School of Athens, 1509





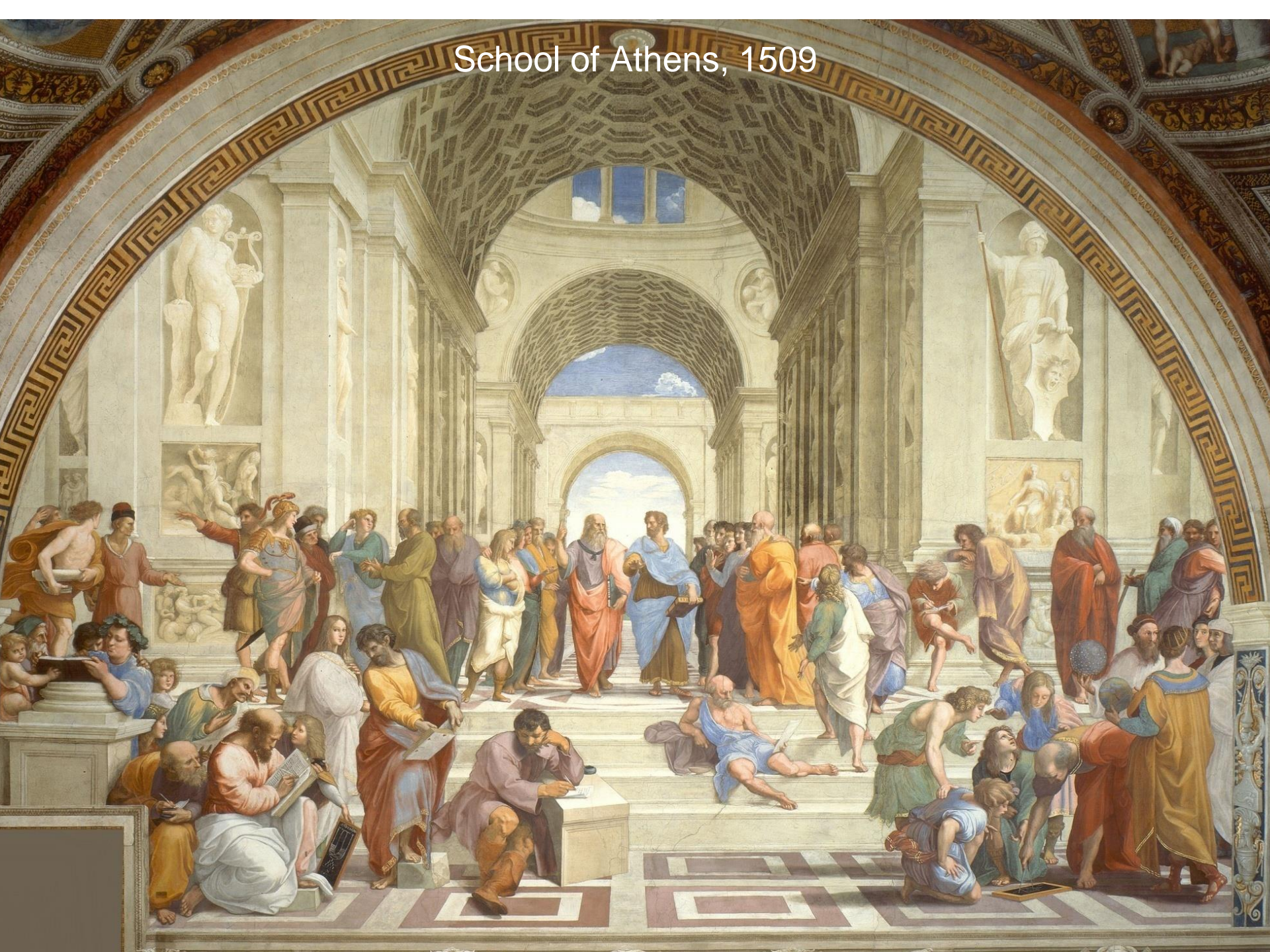








School of Athens, 1509

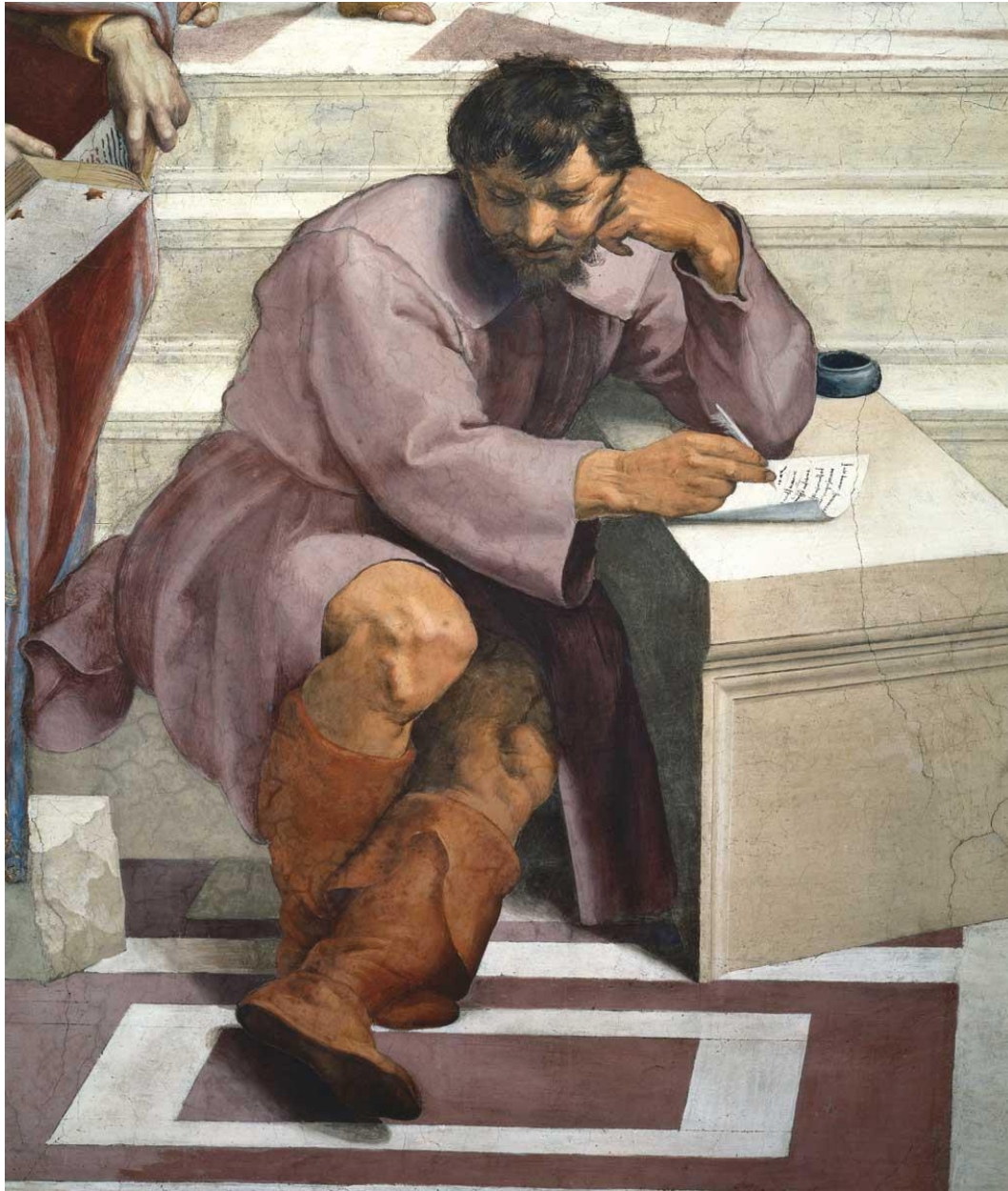




## Preparatory cartoon









**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







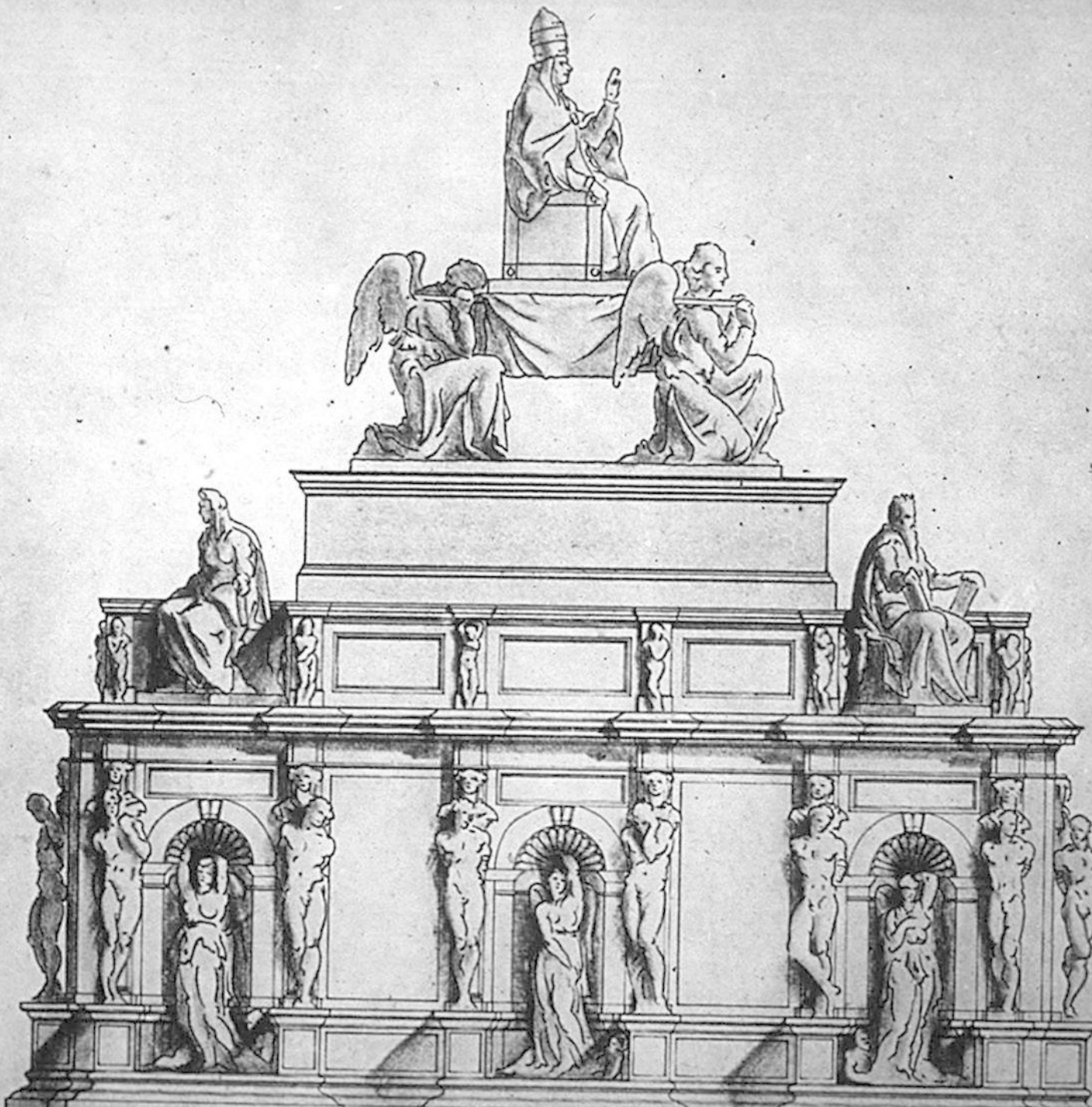


**Pieta'**  
**1497-**  
**1500**

idealized  
beauty



Tomb of  
Julius II,  
1505-1545





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

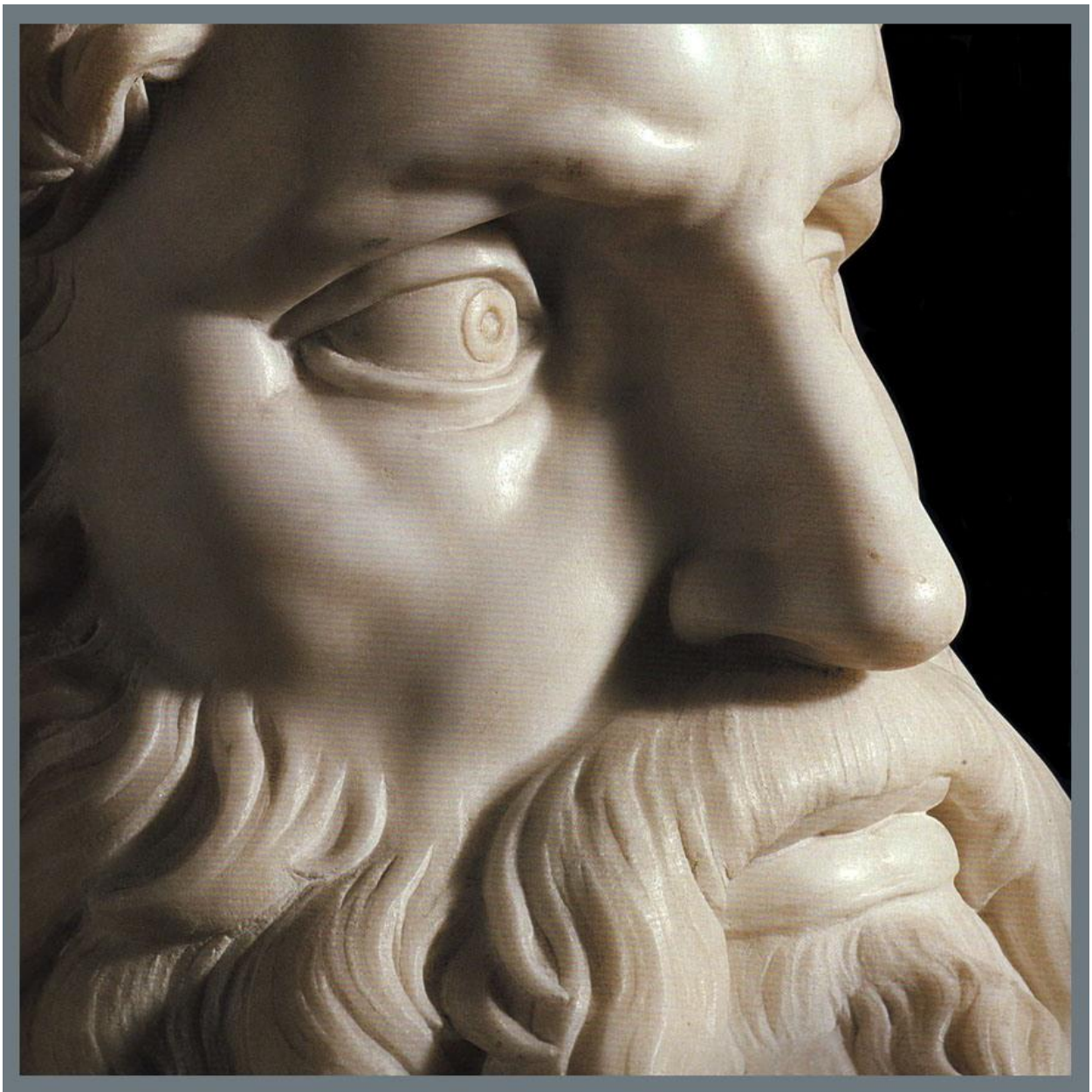




Moses,  
San Pietro in Vincoli,  
Rome, 1513  
contained tension











Sistine Chapel

Michelangelo:

**Sistine Ceiling**  
(1508-1512)

**Last Judgment**  
(1534-1541)





**Sistine Ceiling,**  
1508-1512,  
**9 scenes from Genesis**

Pagan Sibyls and  
Hebrew Prophets,  
Ancestors of Christ,  
Holy Families

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



Io già fatto ingozzo tenero steto  
 chome fa laqua agatti i lombardia  
 over dal tro paese ch'essi chesisia  
 cha forza luete apicha sotto lmeto  
 Labarba al cielo ellamemoria sento  
 Trullo scrivignio el pecto fo darpra  
 el pectel sopraluiso tuetania  
 mel far gocciando u richo pammeto  
 E lobi entrati miso nella peccia  
 e fo del cul p cho trapeso groppa  
 e passì senza gli occhi nuovo tuano  
 Dimanzi misalluga la choraccia  
 ep pregarsi adietro stragroppa  
 e cedomi comarcho soriano  
 po fallace e scrano  
 surgie el iudicio ch' lamete porta  
 ch' mal sopra p cerbodama cotta  
 lania pectura motta  
 di fedi orma giouanni el mio onore  
 no sedo flog bo me io pectore



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

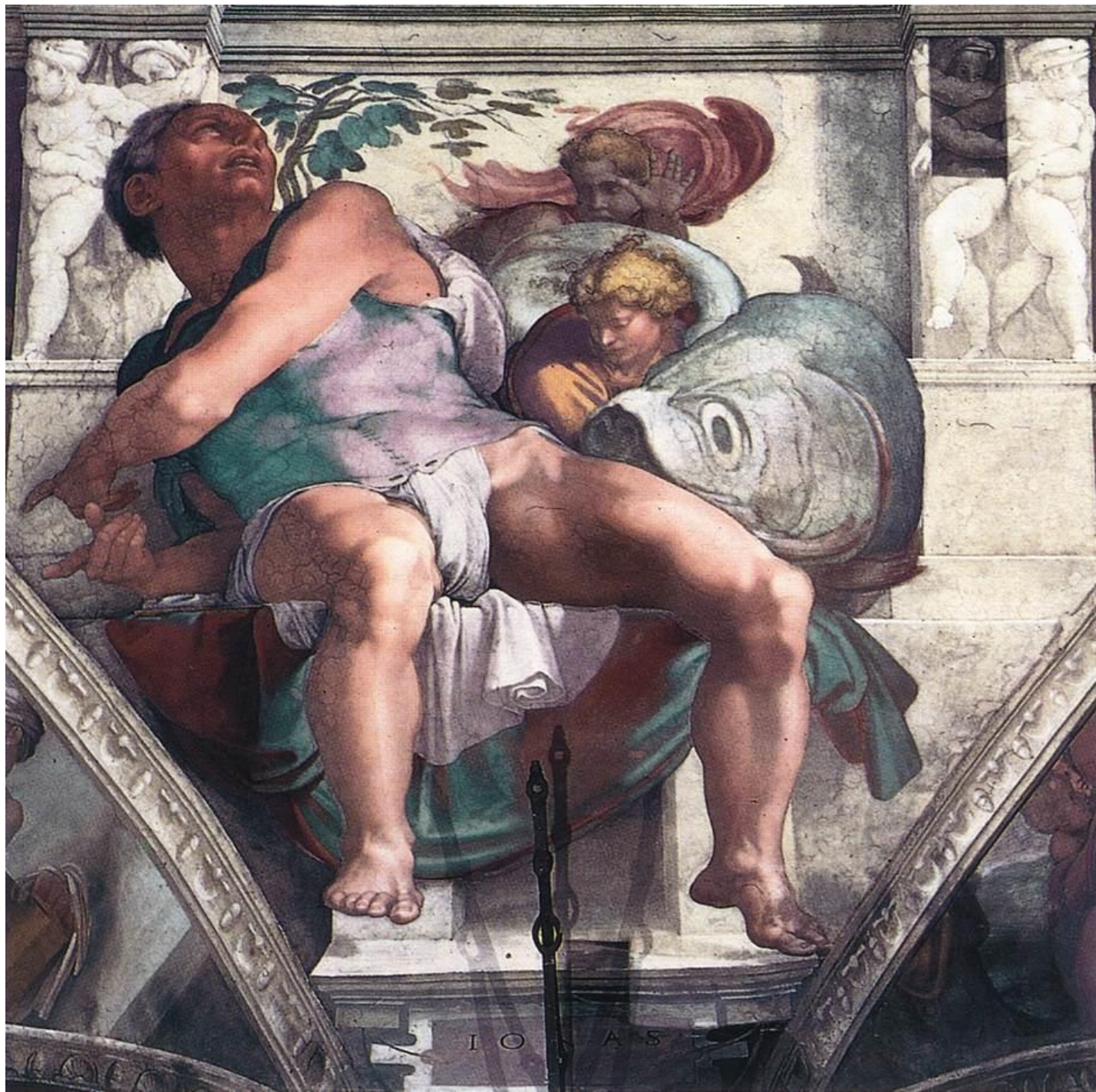
[...]

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.







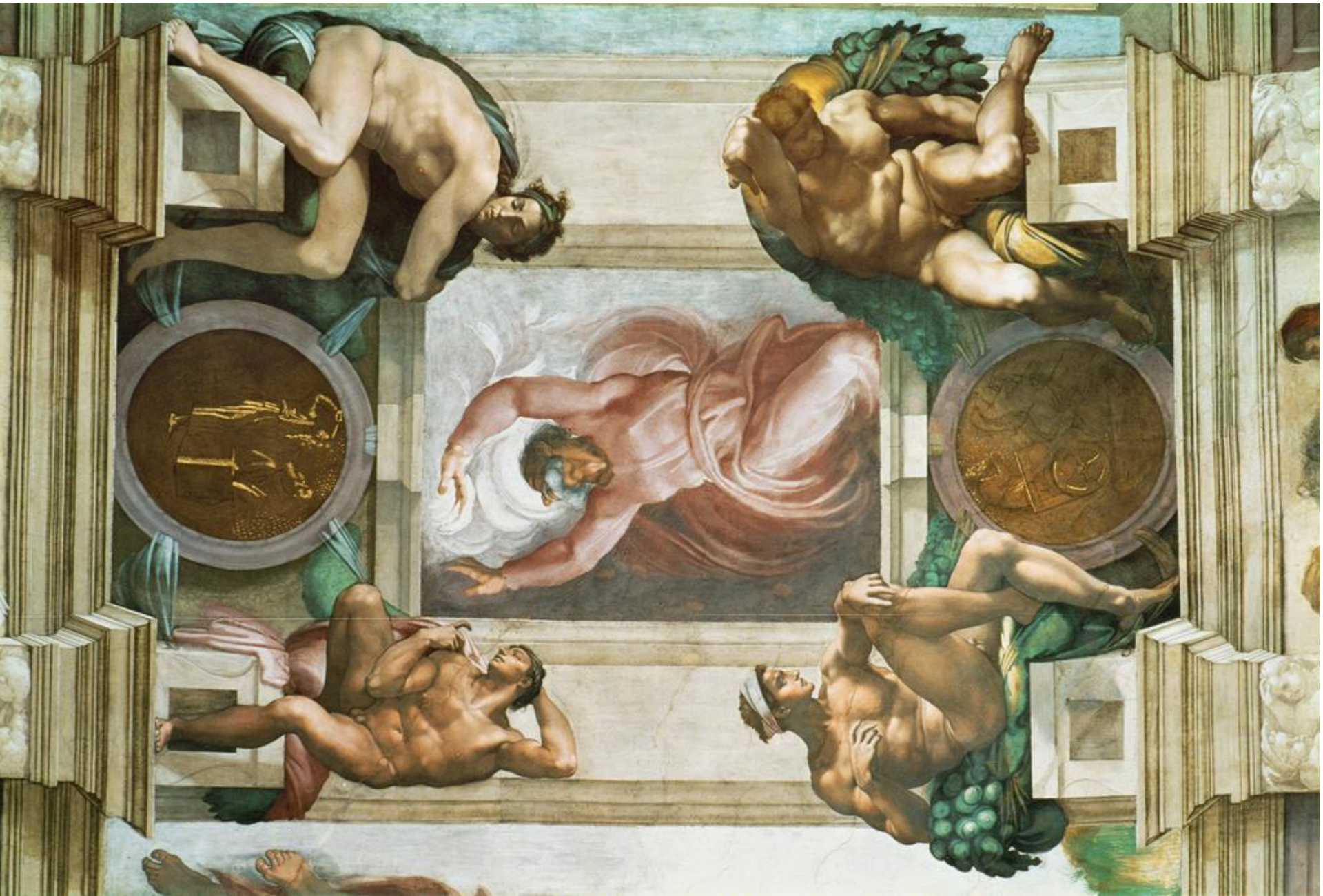








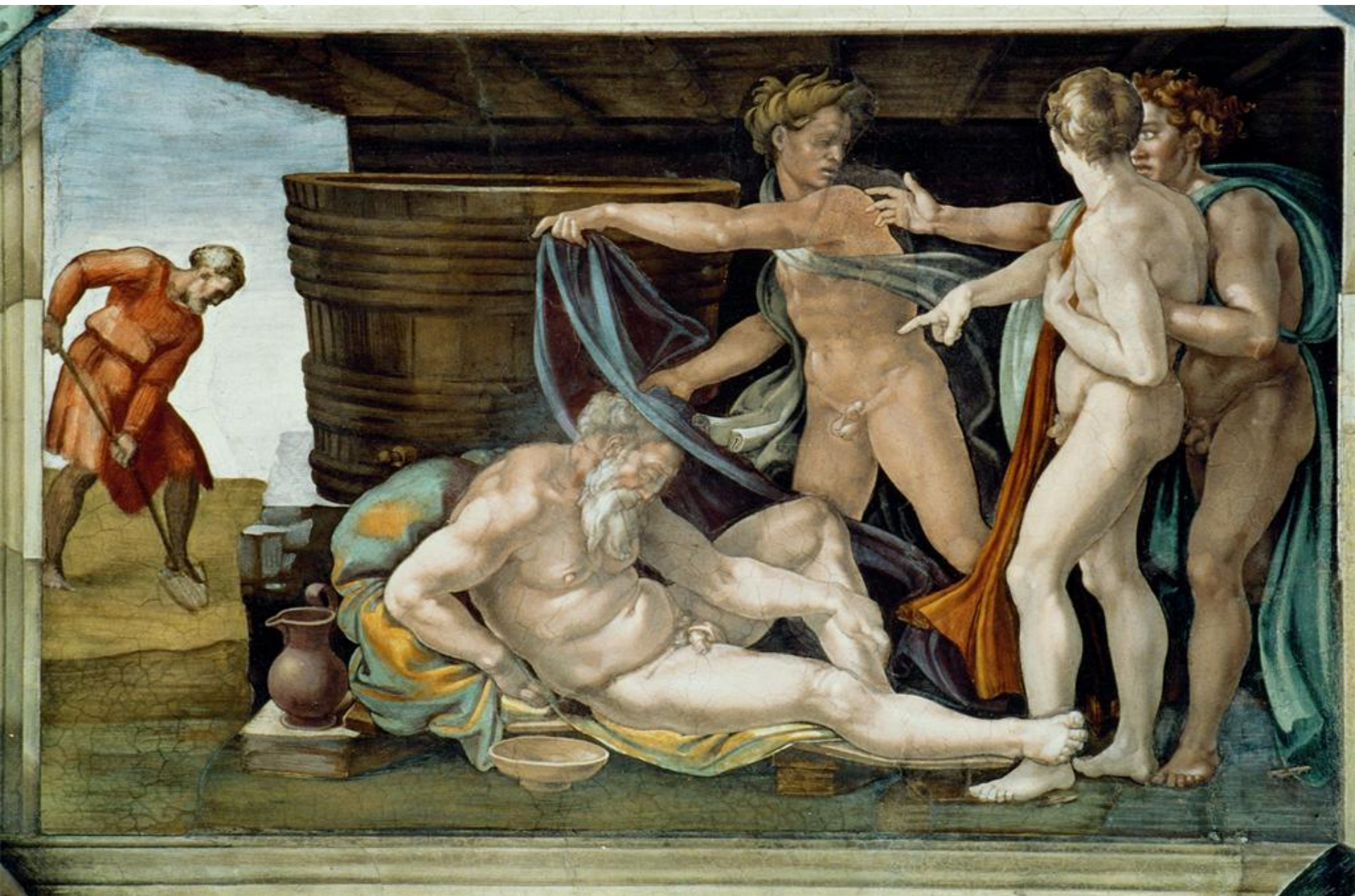
# Ignudi













# Benozzo Gozzoli, Drunkenness of Noah, 1484



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

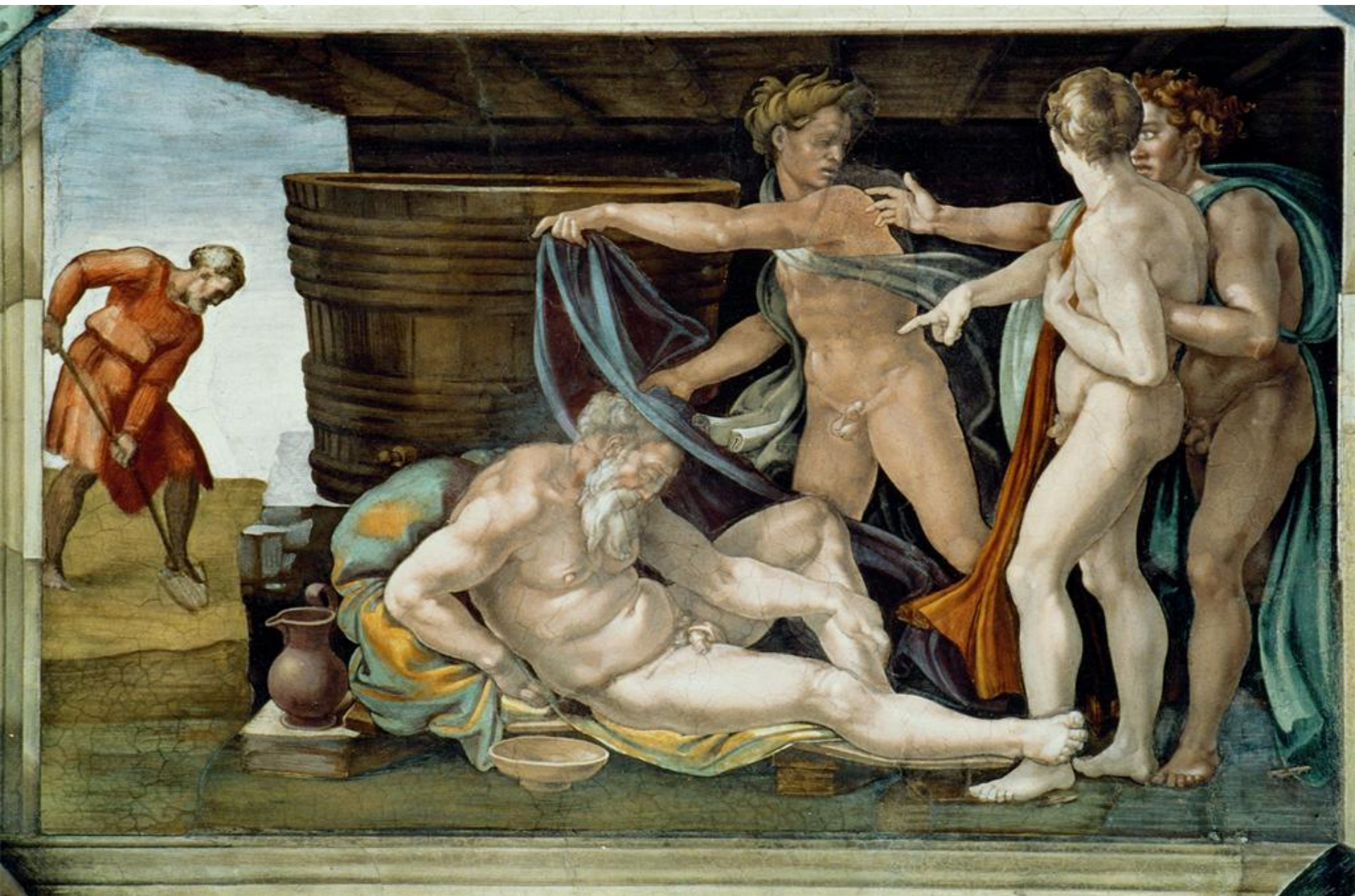




*Ubbriacherza di Noè*

*Ivresse de Noë*









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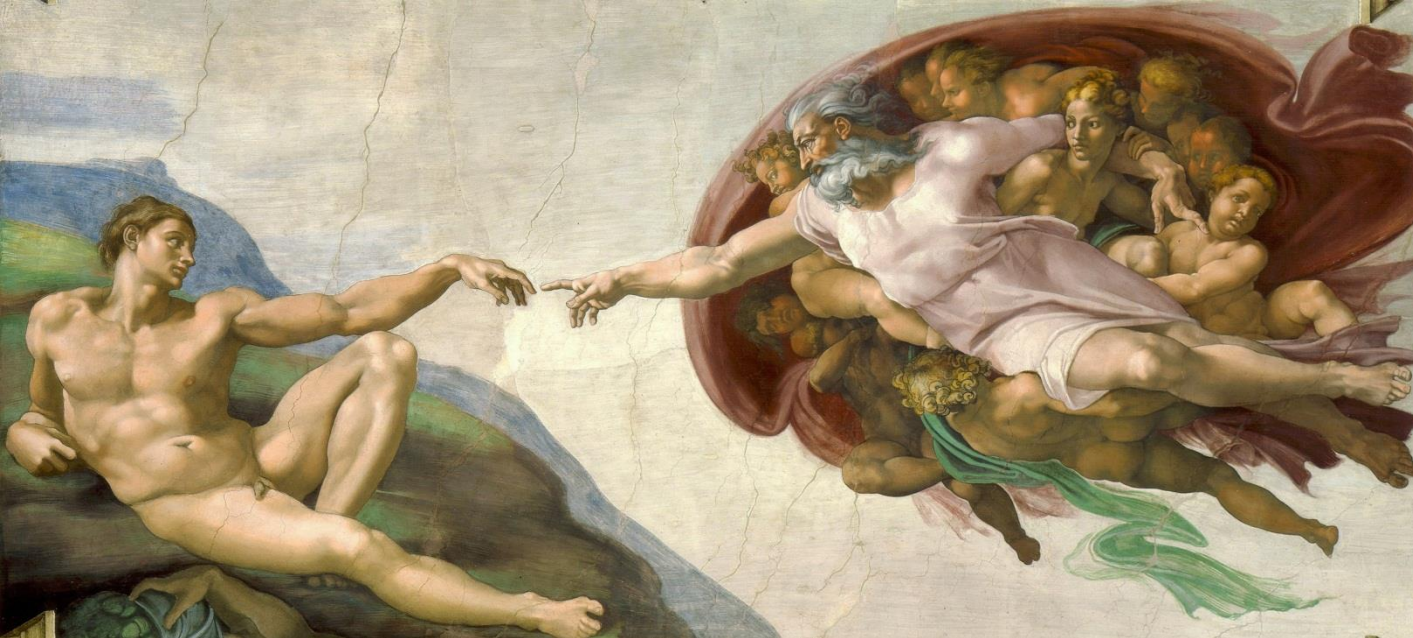




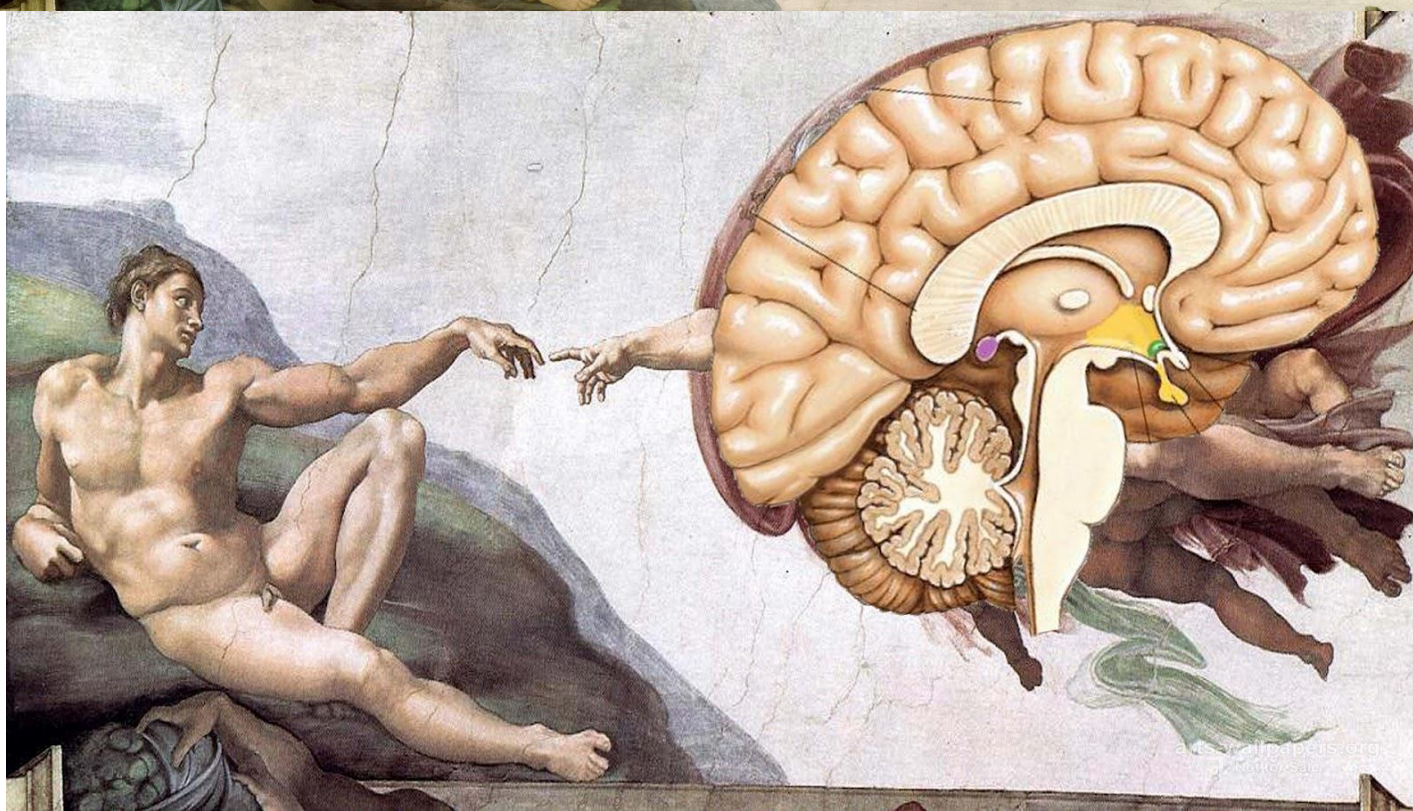








“La man che  
ubbisce  
all'intelletto”





# 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**





