



# CH 22 High Renaissance

Beauty, Science, and Spirit in Italian Art

# High Renaissance and Mannerism

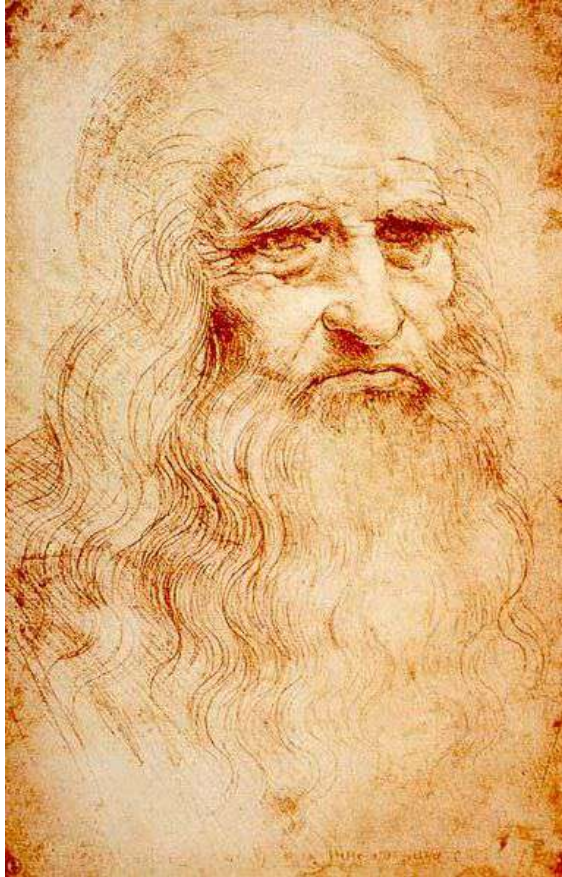
- 15<sup>th</sup> cent artistic developments: perspective systems, depicting anatomy, and classical cultures
- 16<sup>th</sup> cent: *High Renaissance*: Leonardo da Vinci, Raphael, Michelangelo, Titian
- Works created set the precedent, taught future artists
- Elevated prestige of artists: divine inspiration
- Artists became “stars”

# Rome in Ruins

- Middle Ages Rome was in ruins
- During 15<sup>th</sup> cent Rome again returns to great status/power
- Popes (Julius II) starts to embellish



# Leonardo da Vinci!



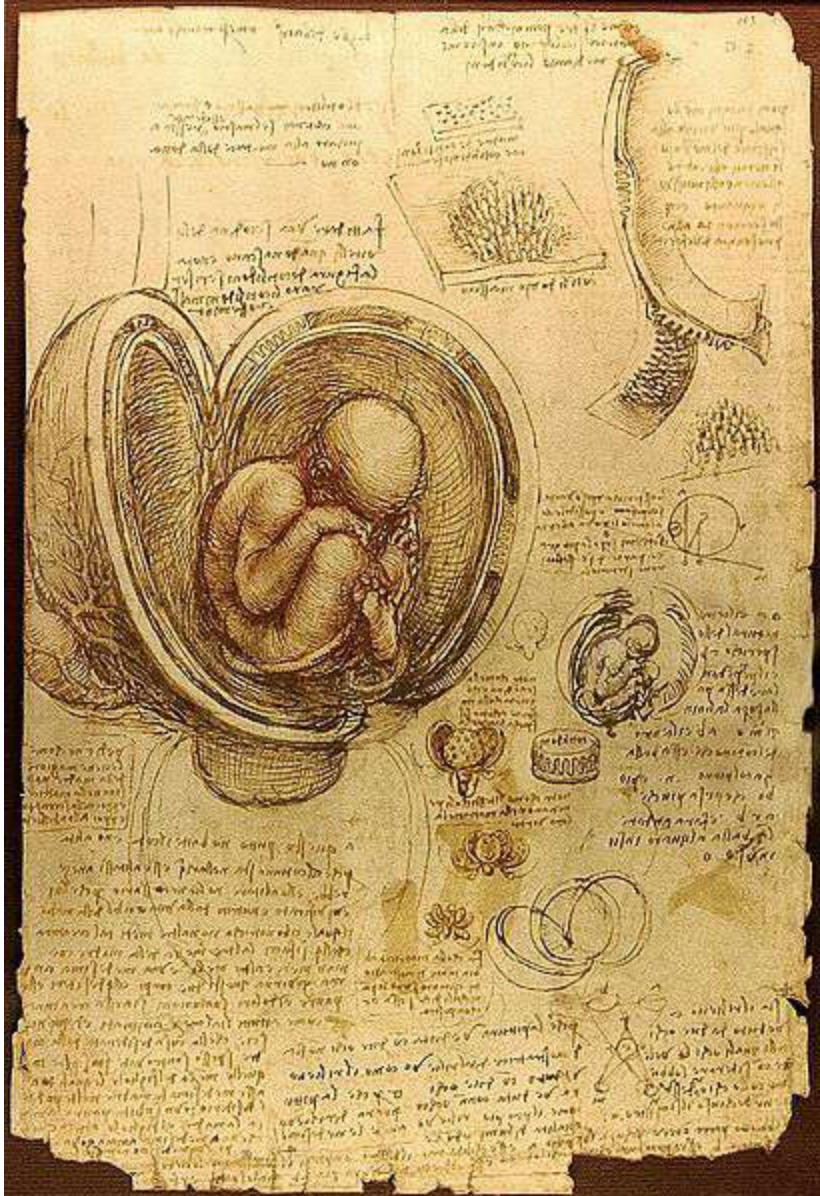
Self Portrait in red chalk,  
1512-1515

- Born in small town of Vinci (near Florence)
- 1452-1519
- Trained in studio of Andrea del Verrochio
- Immense intellect, talent
- Sketchbooks of scientific notes: botany, anatomy, zoology, military engineering, geography, cartography, etc

Leonardo da Vinci, *The Fetus & Lining of the Uterus*, ca. 1511–1513, pen/ink/wash/chalk, Fig 22–5

# Leonardo:

- Very few finished paintings
- Drawings in his notebook preserved record of his ideas
- Some mistakes-spherical uterus





Leonardo da Vinci, *Virgin of the Rocks*, ca. 1485; oil on wood, (transferred to canvas); approx 6' 3" x 3' 7" Fig 22-1

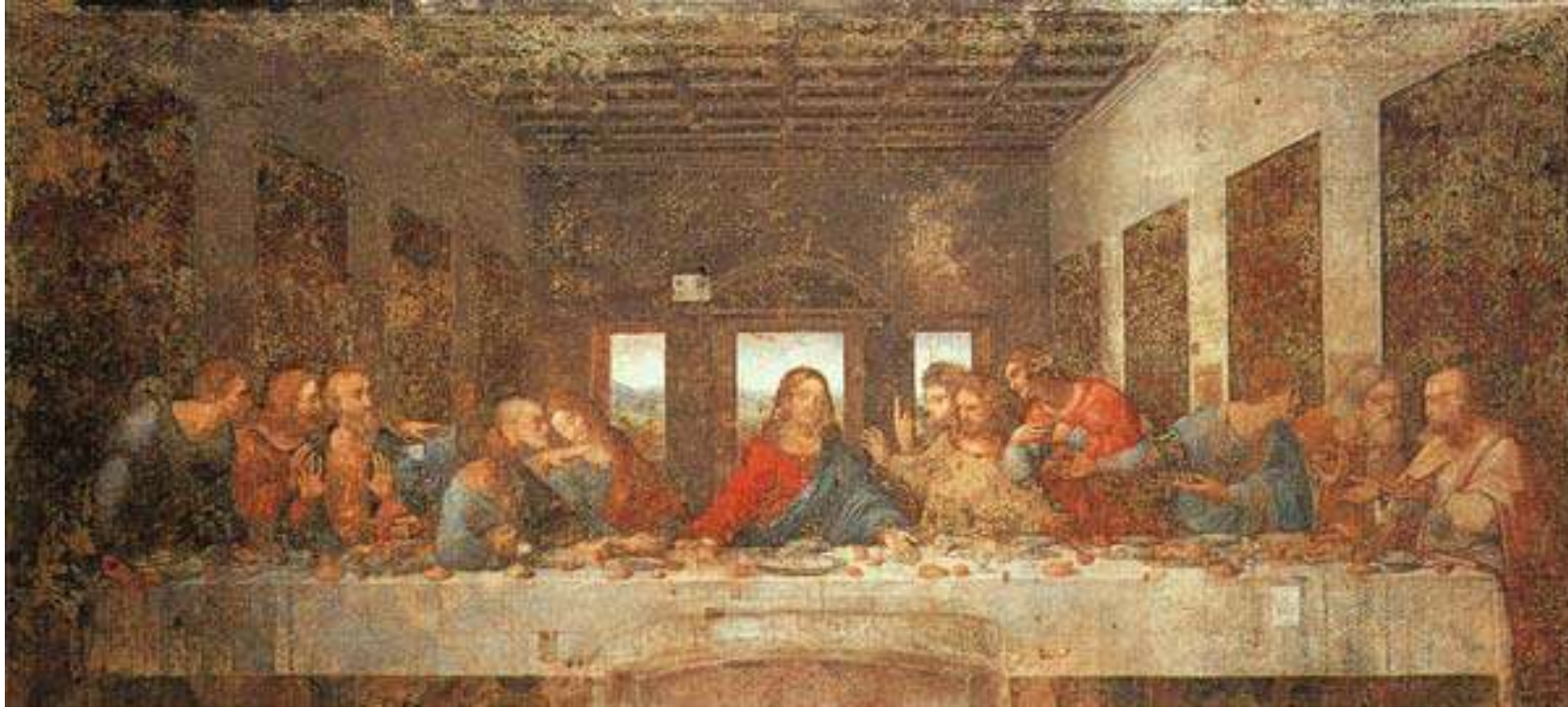
<http://smarthistory.khanacademy.org/leonardo-virgin-of-the-rocks.html>



Leonardo da Vinci, *cartoon for Virgin and Child with Saint Anne and the Infant Saint John*, ca. 1505-1507, charcoal heightened with white on brown paper, approx 4' 6" x 3' 3" Fig 22-2

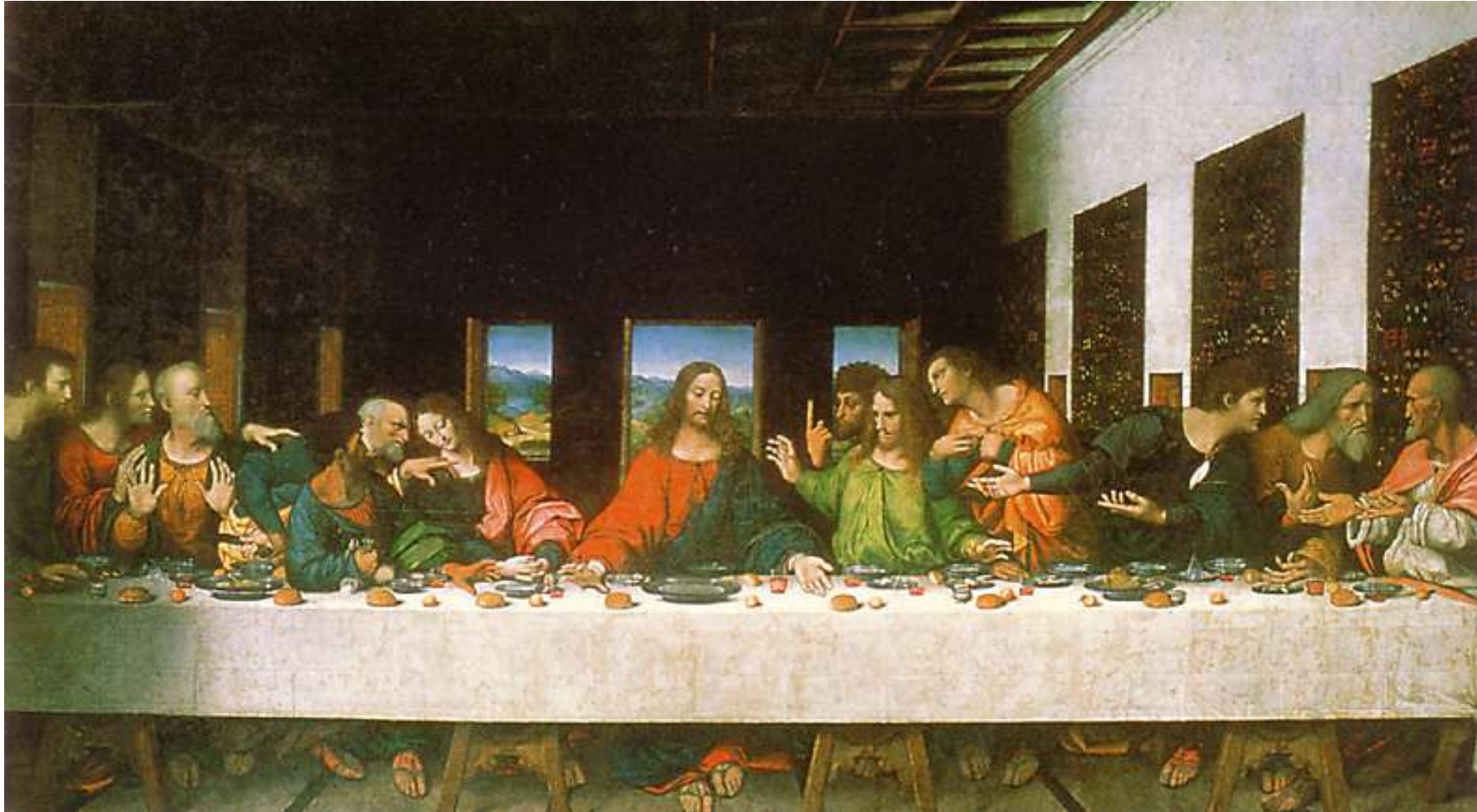


Leonardo da Vinci, *Last Supper*, ca. 1495-1498, fresco,  
13' 9" x 29'10"  
Refectory, Santa Maria delle Grazie, Milan, Fig 22-3



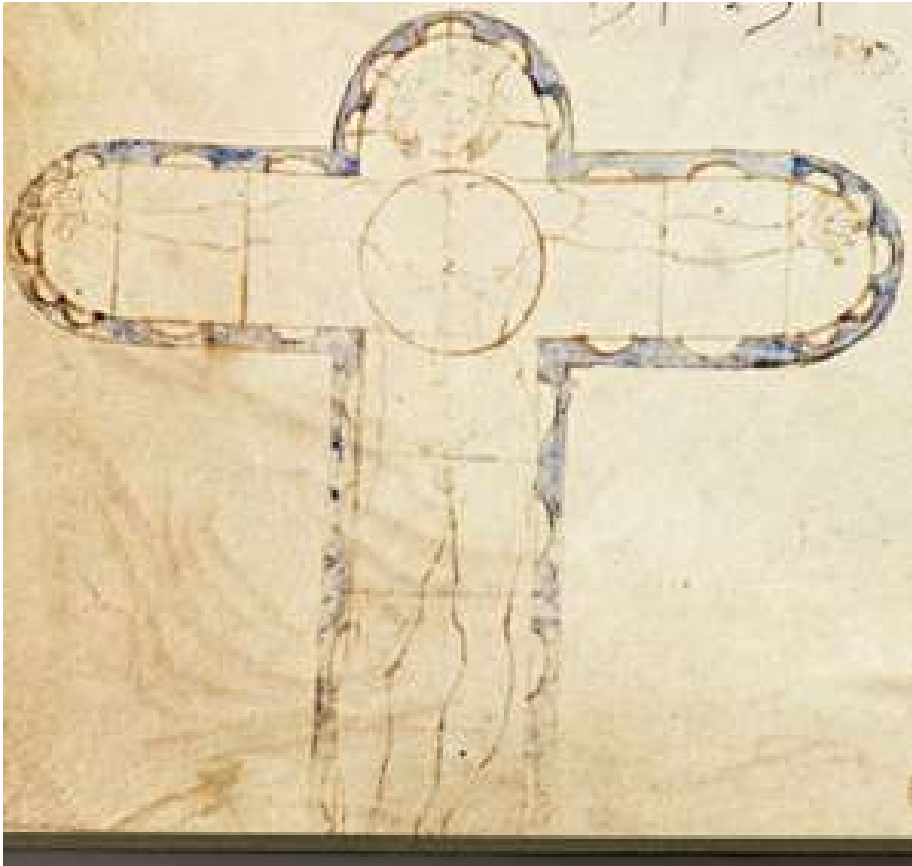
Uncleaned Version

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# Architecture and Vitruvian Man



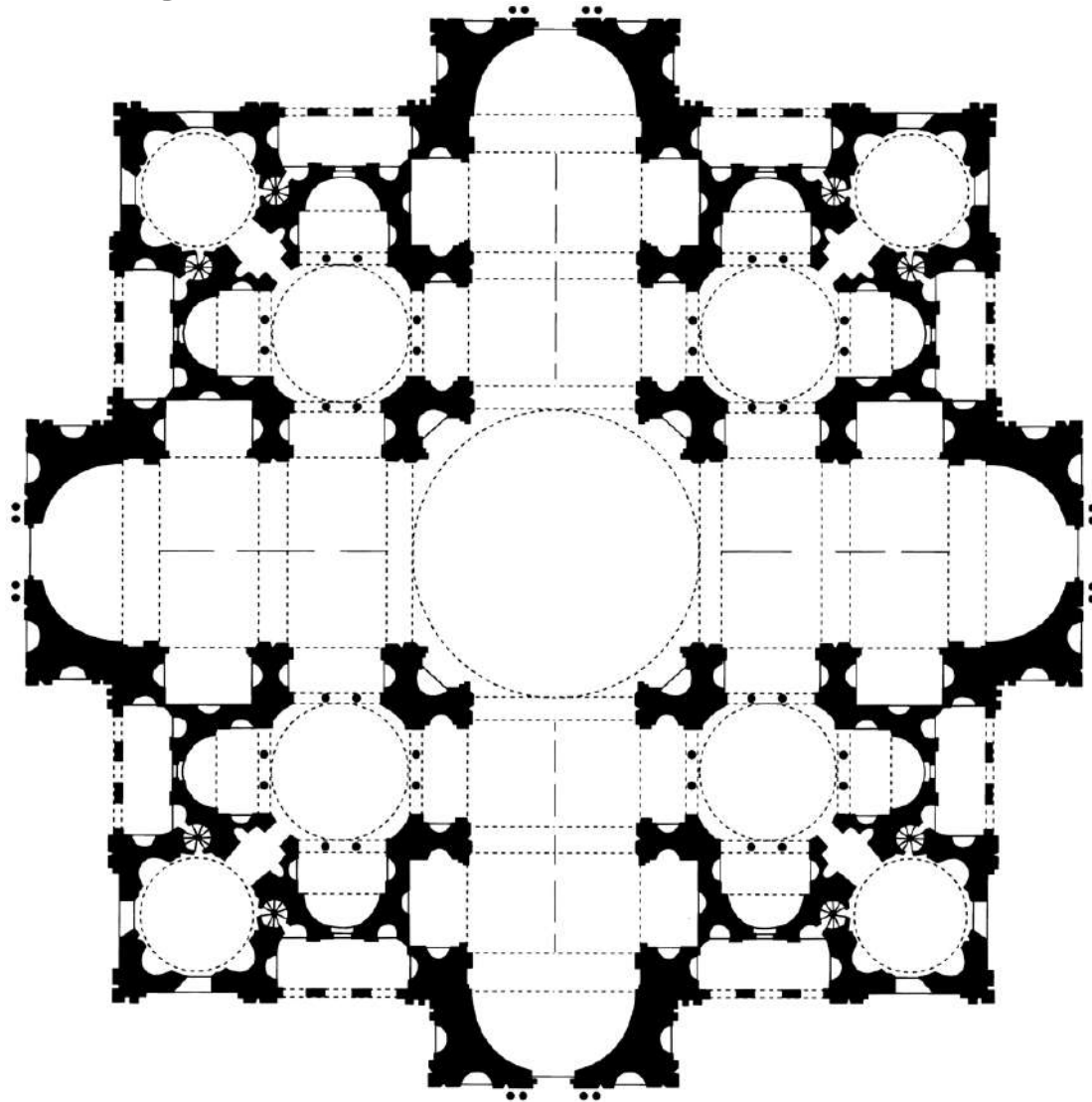
Renaissance architects seem to have truly believed that "Man is the measure of all things." Drawings by Francesco di Giorgio illustrate such proportional concepts directly and vividly.

Donato d'Angelo Bramante, *plan for New St Peter's*, The Vatican, Rome, Italy, 1505

Fig 22-6



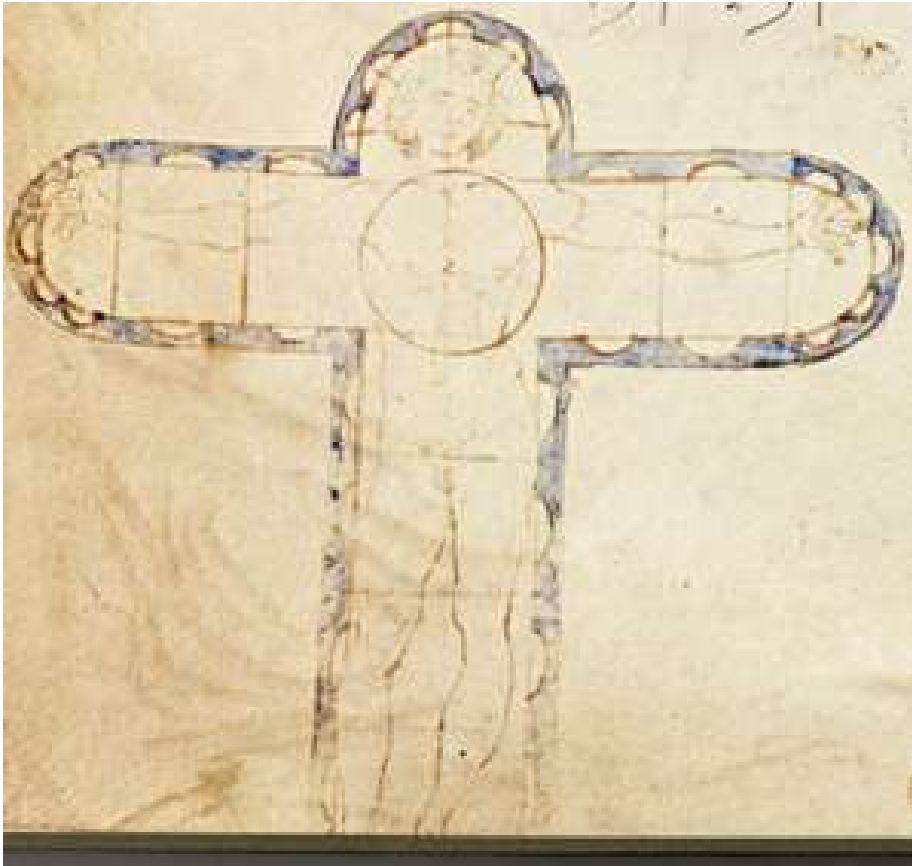
Christoforo Foppa Caradosso,  
medal showing Bramante's  
design for new Saint  
Peter's 1506 Fig 22-7





Donato d'Angelo  
Bramante, *Tempietto*,  
San Pietro in Montorio,  
Rome, Italy, 1502? Fig  
22-8

# Architecture and Vitruvian Man



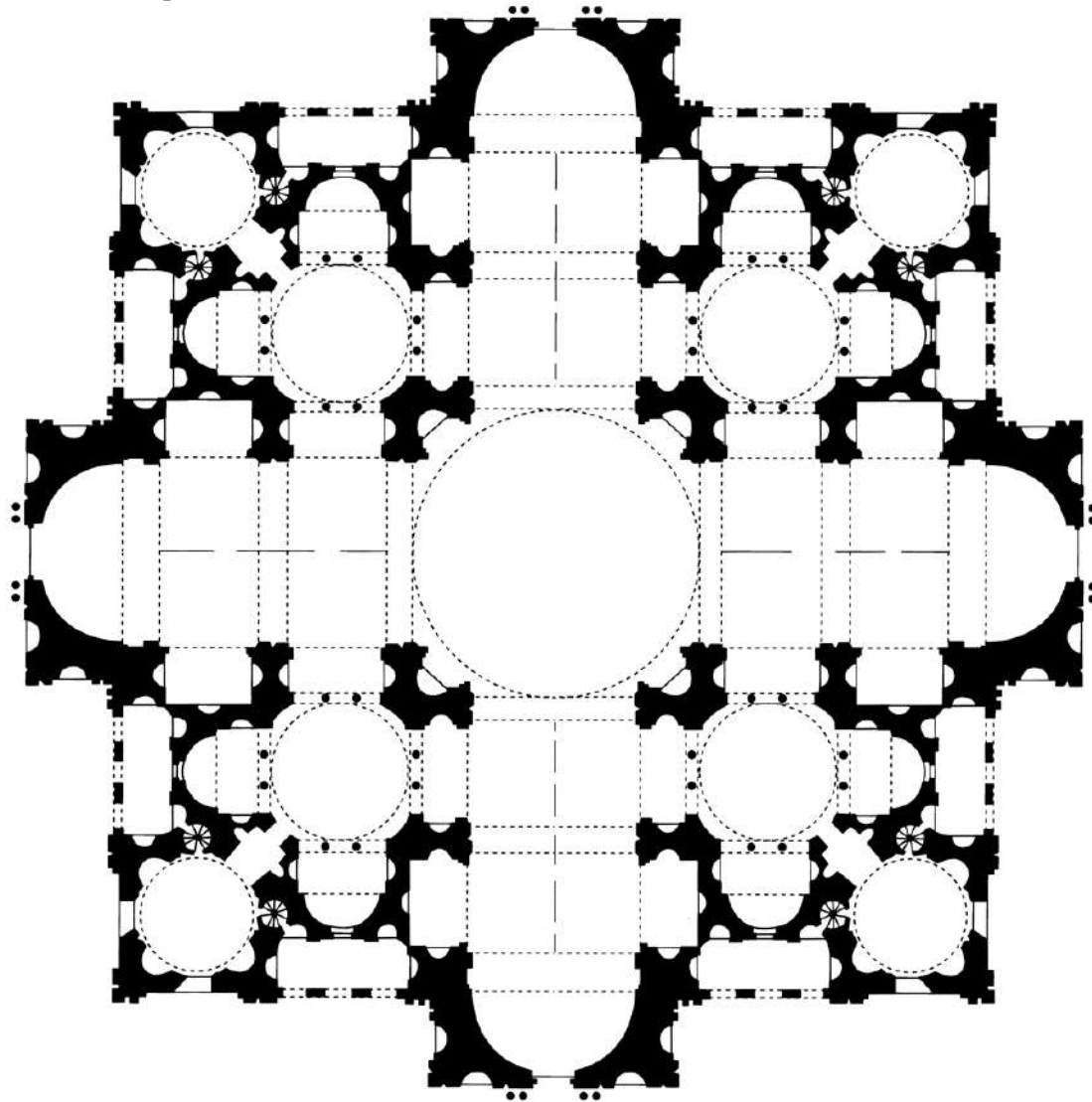
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Donato d'Angelo  
Bramante, *Tempietto*,  
San Pietro in Montorio,  
Rome, Italy, 1502? Fig  
22-8



# Michelangelo Buonarroti

6 March 1475 – 18 February 1564

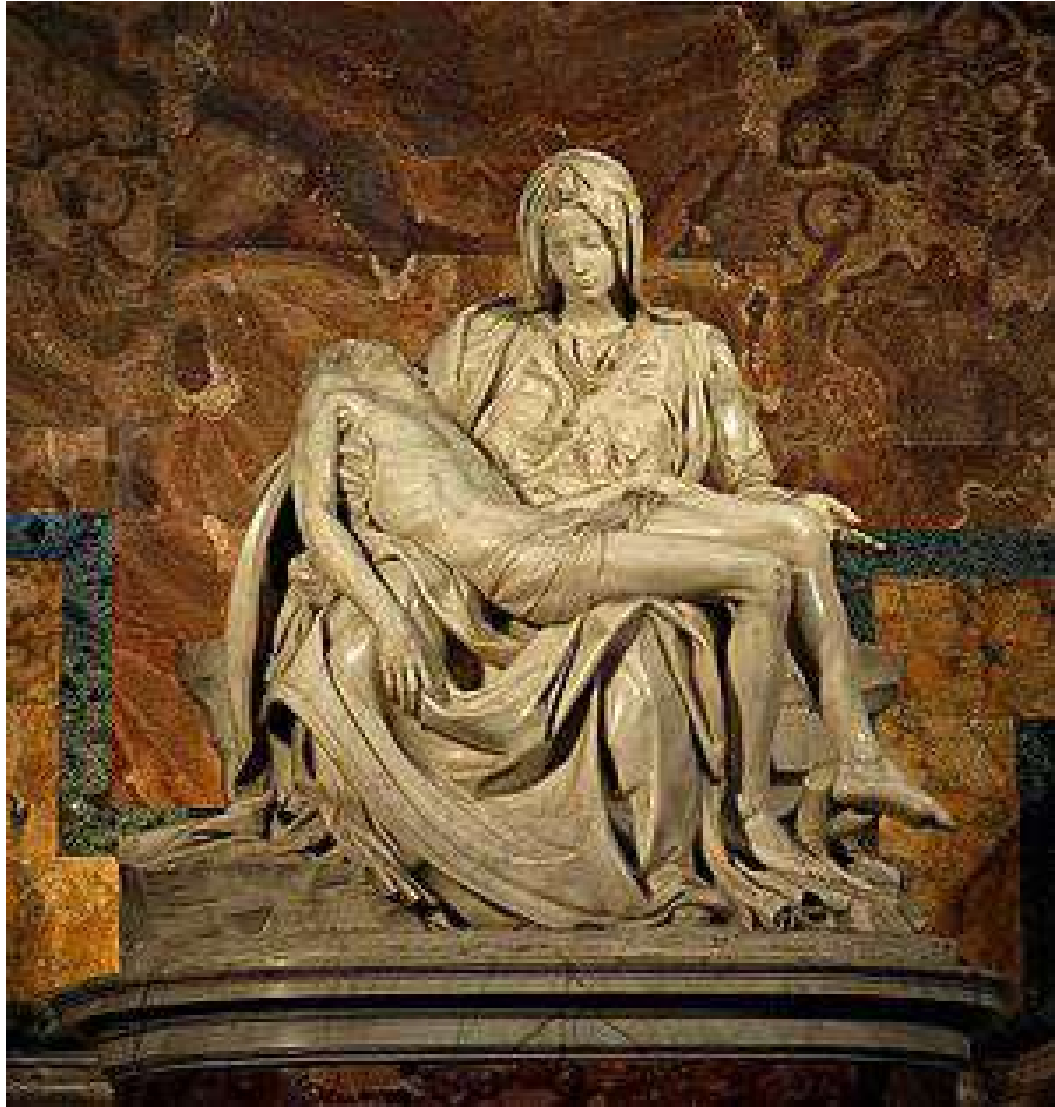


Portrait of Michelangelo by Jacopino del Conte (after 1535) at the age of 60

- Pope Julius II deemed Michelangelo Buonarroti the best artist to convey his message
- Architect, sculptor, painter, poet and engineer
- Regarded sculpture as the higher art
- Broke from Renaissance idea that mathematical methods guarantee beauty and proportion
- Artist's own authority
- Leads to modern concept of right to self-expression

# Michelangelo:

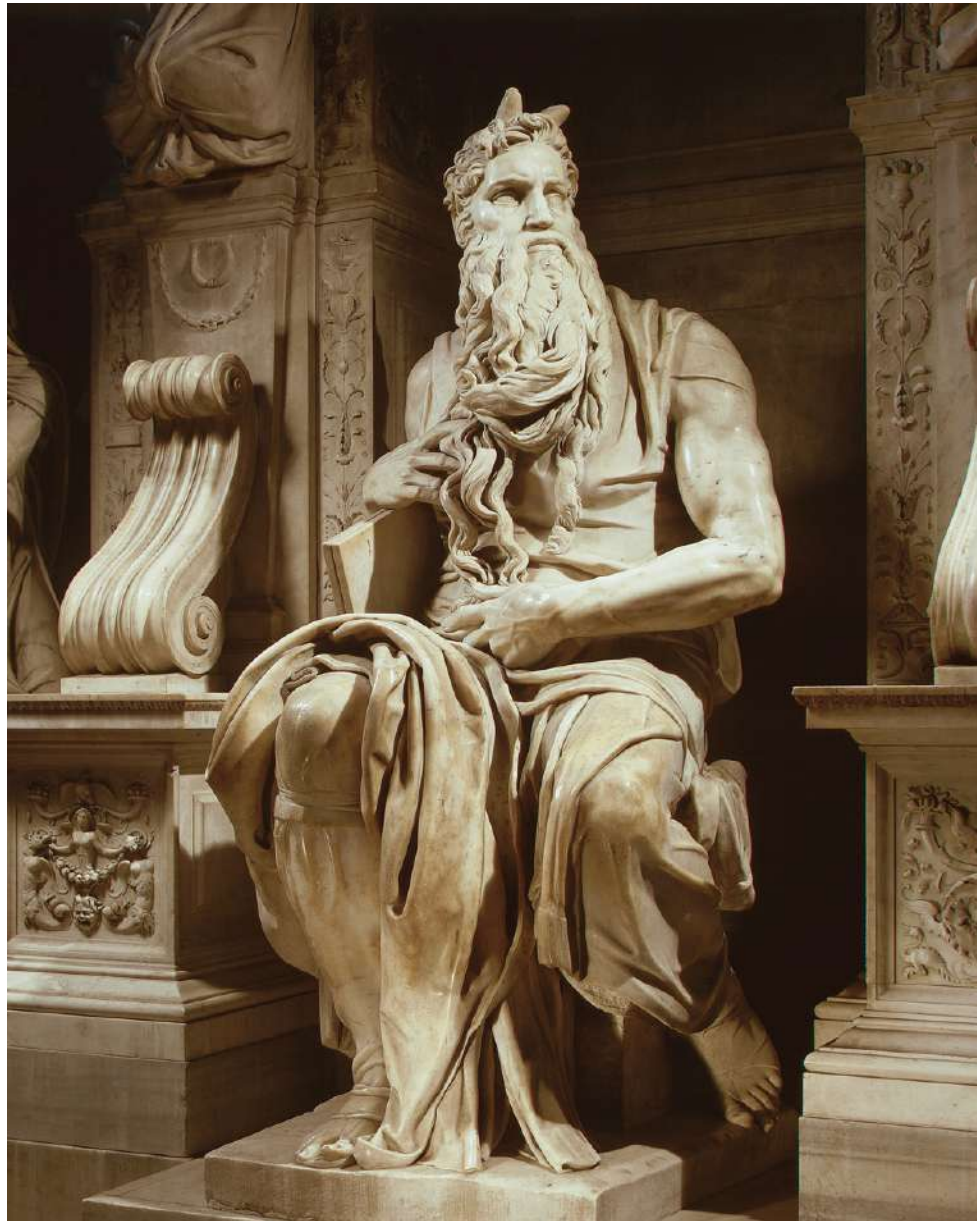
- Impatient with others
- almost continuous difficulties with patrons
- Moody, untidy, obsessed
- Poor hygiene: often slept in his clothes and boots, sometimes gone so long without removing skin came off with boots
- Temper: sarcastic about drawing to fellow art student, to retaliate he punched Michelangelo breaking and permanently flattening his nose



Michelangelo  
Buonarroti, *Pieta*,  
c. 1500, marble,  
5' 8 ½" St Peter's,  
Vatican, Rome



Michelangelo Buonarroti,  
*David*, 1501-1504,  
Marble, 13' 5" Galleria  
dell'Accademia, Florence,  
Fig 22-9



Michelangelo Buonarroti,  
*Moses*, San Pietro in  
Vincoli, Rome, Italy, 1513-  
1515, marble,  
Fig 22-10

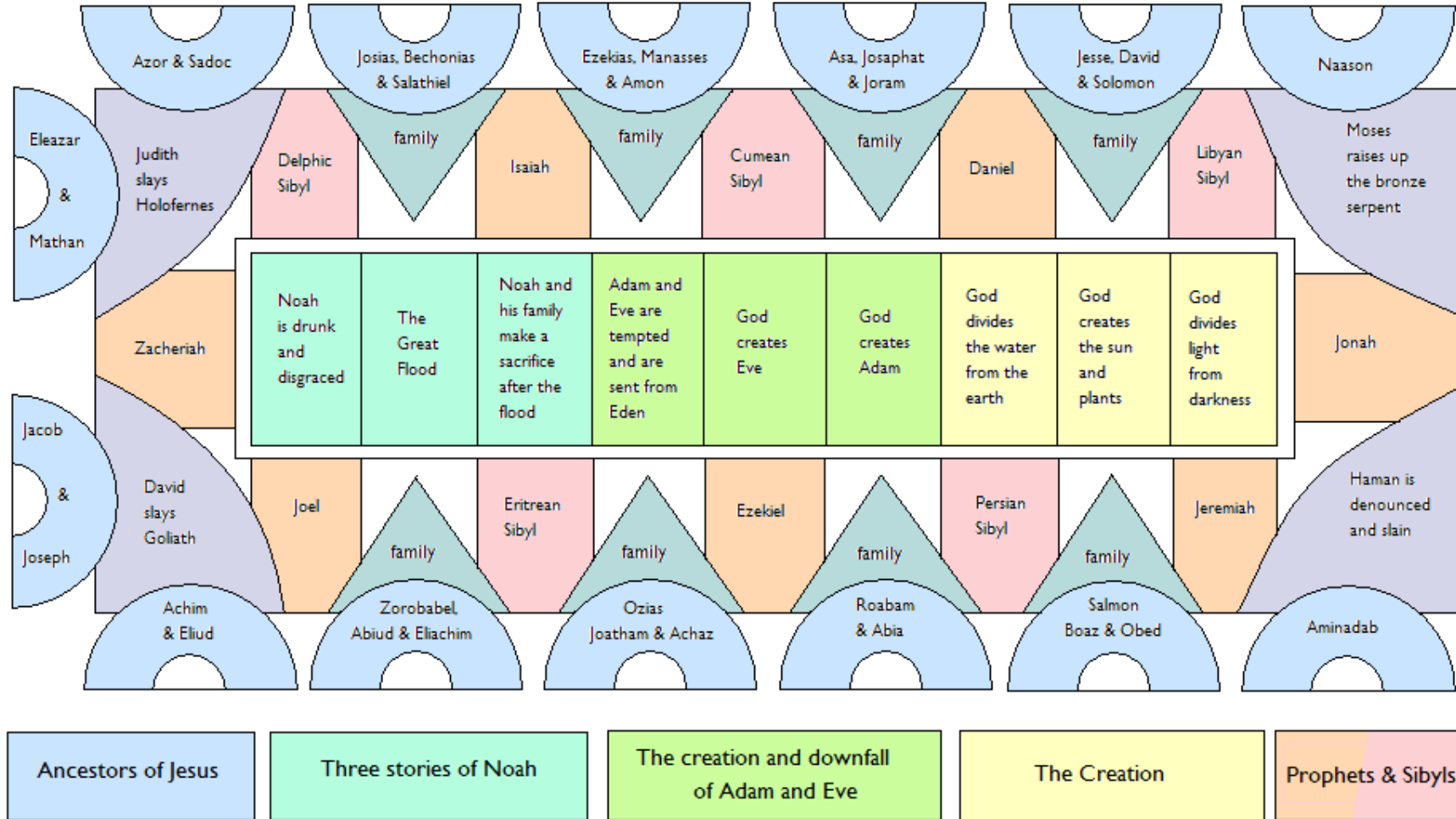
Michelangelo  
Buonarroti, *Bound  
Slave*, 1513-1516,  
marble, approx 6' 10  
½" Louvre, Paris Fig 22-  
11



# Michelangelo Buonarroti, Sistine Chapel

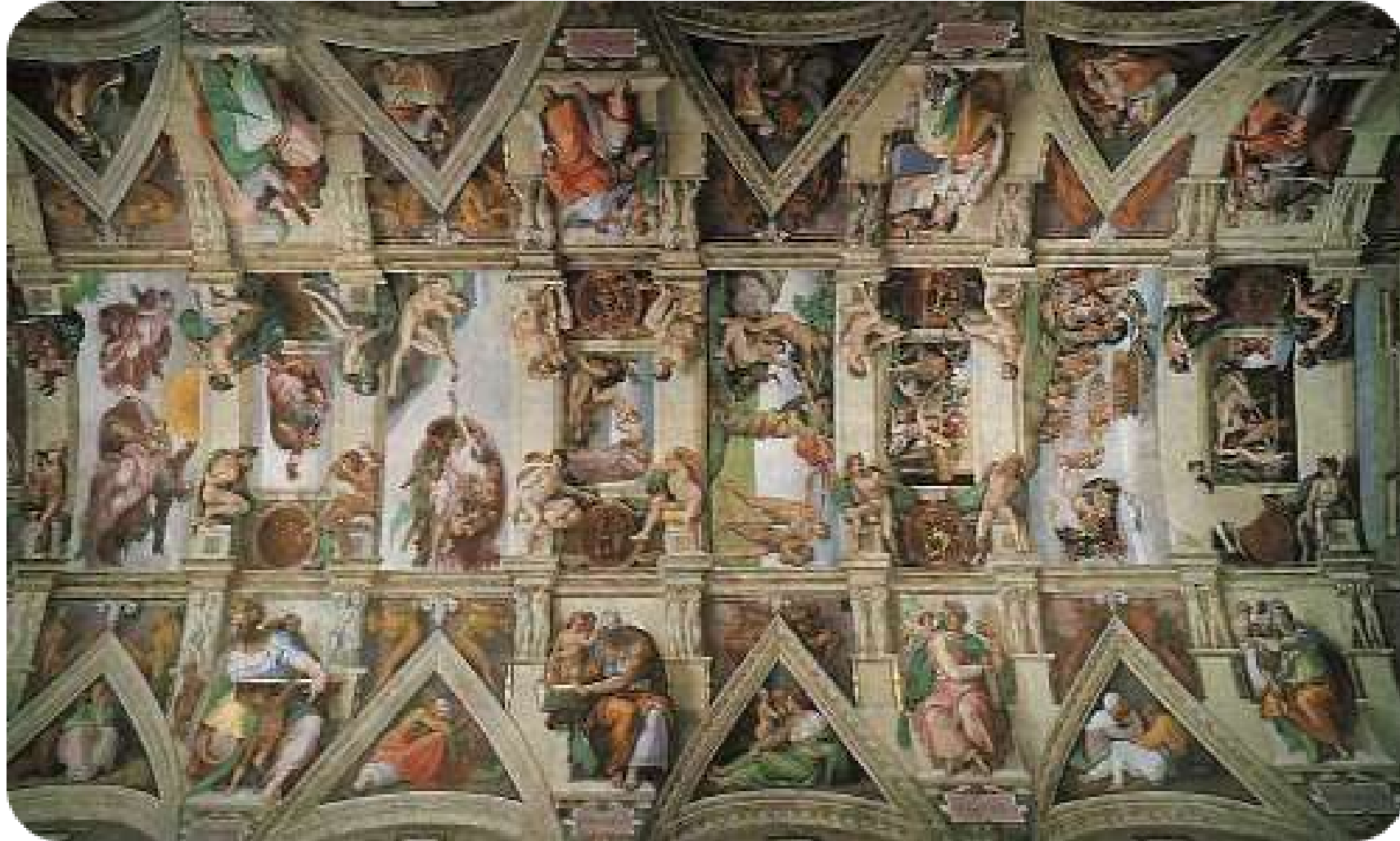
- Failure of tomb project, Julius II gave Michelangelo commission to paint ceiling of Sistine Chapel
- Popes personal chapel and conclave for electing new popes, built in 1470's by Pope Sixtus IV (uncle of Julius II), named after.
- Contract for 3,000 ducats for work (30X as much as goldsmith in year), but still good deal less than offer for tomb.
- Wanted 12 apostles above windows, and squares/circles intertwine all over ceiling.

# Diagram of Sistine Chapel

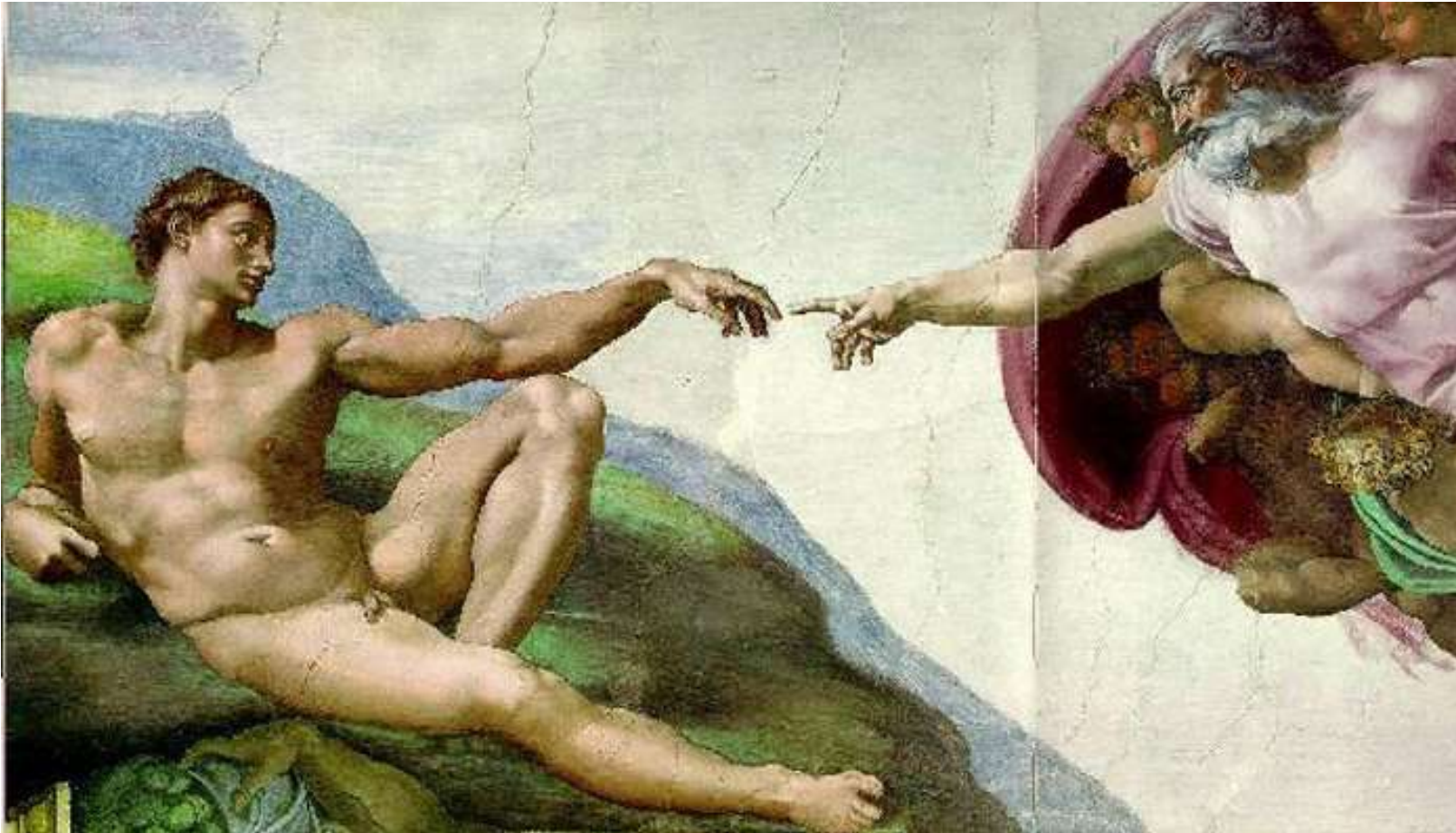




Michelangelo Buonarroti, *Sistine Chapel ceiling*, 1508-1512, Vatican City, Rome, Italy, fresco, approx 128'x 45' Fig 22-13



Michelangelo Buonarroti, *Creation of Adam*, 1511-1512, Sistine Chapel, Vatican, Rome, Italy, fresco, approx 9' 2" x 18' 8", Fig 22-14



Raphael:  
Raffaello Sanzio da Urbino  
April 6 or March 28, 1483 – April 6, 1520



- Together with Michelangelo and Leonardo da Vinci, he forms the traditional trinity of great masters of that period
- Died at age of 37
- Conspicuous wealth, had palace in Rome with servants and assistants
- Received one of the largest commissions: the papal apartments in Vatican

Raphael, *Philosophy "School of Athens"*, Stanza della Segnatura, Vatican Palace, Rome, Italy, 1509-1511, fresco, 19' x 27' Fig 22-17





Raphael, *Marriage of the Virgin*,  
Chapel of Saint Joseph in San  
Francesco in Citta di Castello,  
near Florence, Italy, 1504, oil on  
wood, 5' 7" x 3' 10" Fig 22-18



Raphael, *Madonna in the Meadow*, 1505-1506, oil on panel, 3' 8 ½" x 10 ¼" Fig 22-19

Raphael, *Galatea*,  
Sala di Galatea, Villa  
Farnesia, Rome, Italy,  
1513, fresco,  
9' 8" x 7' 5"  
Fig 22-20



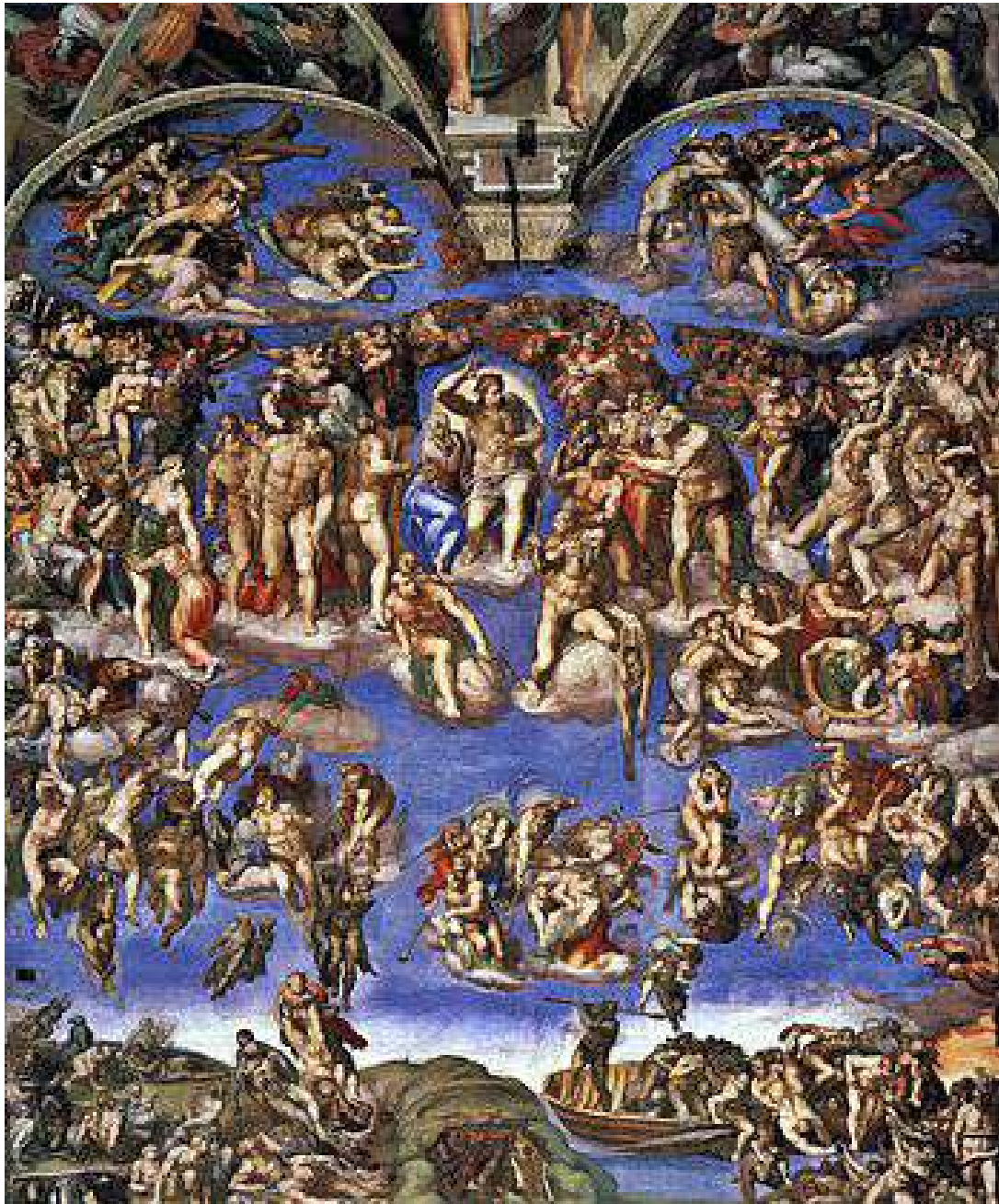
Michelangelo  
Buonarroti, *Tomb  
of Giuliano de'  
Medici*, New  
Sacristy (Medici  
Chapel), San  
Lorenzo, Florence,  
Italy, 1519-1534,  
5' 11"  
Fig 22-22





# Protestant Reformation

- Pope Paul III's commissioned work intended to restore prominence of Catholic church
- Reformation result of widespread dissatisfaction with the leadership & politics
- Martin Luther (1483-1546) and John Calvin (1509-1564)
- Reform movement established Protestantism



Michelangelo  
Buonarroti, *Last Judgment*, fresco on the altar wall of the Sistine Chapel, Vatican City, Rome, Italy, 1534-1541, Fig 22-25



# Michelangelo's Architecture

- Pope Paul III asked Michel. to “reorganize” the Capitoline Hill
- Obsession with human form used here so that the arrangement followed the form of the body: symmetrical units, central axis, parts relate to others
- Created a trapezoidal plan (not rectangular)
- Ancient equestrian statue of Marcus Aurelius placed in center of piazza

Michelangelo Buonarroti, *Museo Capitolino*,  
Capitoline Hill , Rome, Italy ca. 1537 Fig 22-27

