# Recap quiz!

- 1. What is the elected leader of Venice called?

- 2. Who is the patron saint of Venice and how did his remains get there?

- 3. What was the name of the greatest artistic dynasty in Venice?

- 4. Who was Bacchus and Ariadne commissioned for?

- 5. Why is the Venus of Urbino definitely not an actual depiction of Venus?

- Bonus question – Who called the Venus of Urbino "the foulest, the vilest, the obscenest picture the world possesses"?
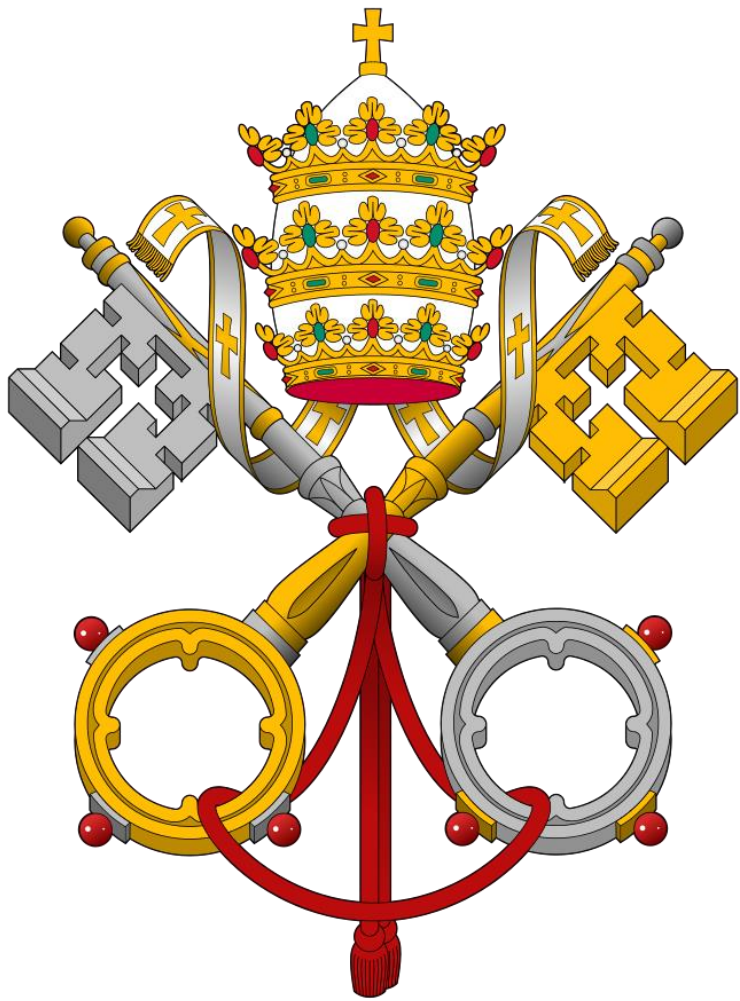
The High Renaissance in Rome

Rome, the Papacy and the High Renaissance
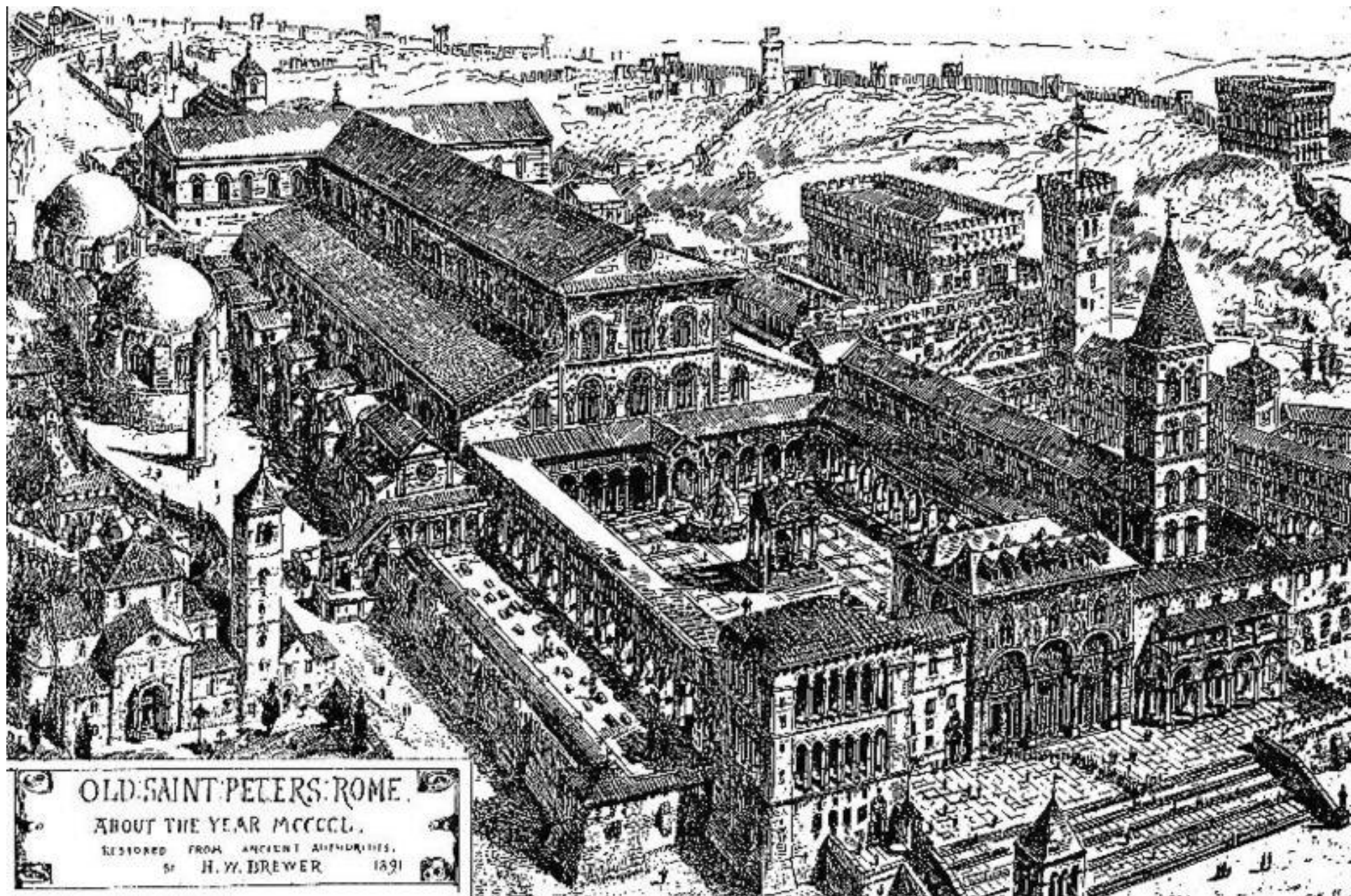
OLD SAINT PETERS ROME.
ABOUT THE YEAR MCCCCL.
RESTORED FROM ANCIENT AUTHORITIES.
by H. W. BREWER 1891

POPE

COLLEGE OF CARDINALS

ARCHBISHOPS

BISHOPS

PRIESTS

Pope Alexander VI (Borgia)
1492-1503

Pope Julius II (della Rovere)
1503-13

Pope Leo X (Medici)
1513-21

'Bramante was the first to bring to light good and beautiful architecture which from the time of the ancients to this day had been forgotten'

Andrea Palladio, Book IV, Treatise on Architecture

Donato Bramante*, Tempietto*, S. Pietro in Montorio, 1502, stone, Rome

IN HONOREM PRINCIPIS APOST PAVLVS V BVRGHESIVS ROMANVS PONT MAX AN MDCXII PONT VII

Characteristics of High Renaissance Art

- Complexity of composition
- Human perfection
- Modelling of forms
- Idealisation
- Restraint
- Evident classical influence
- *'sprezzatura'*
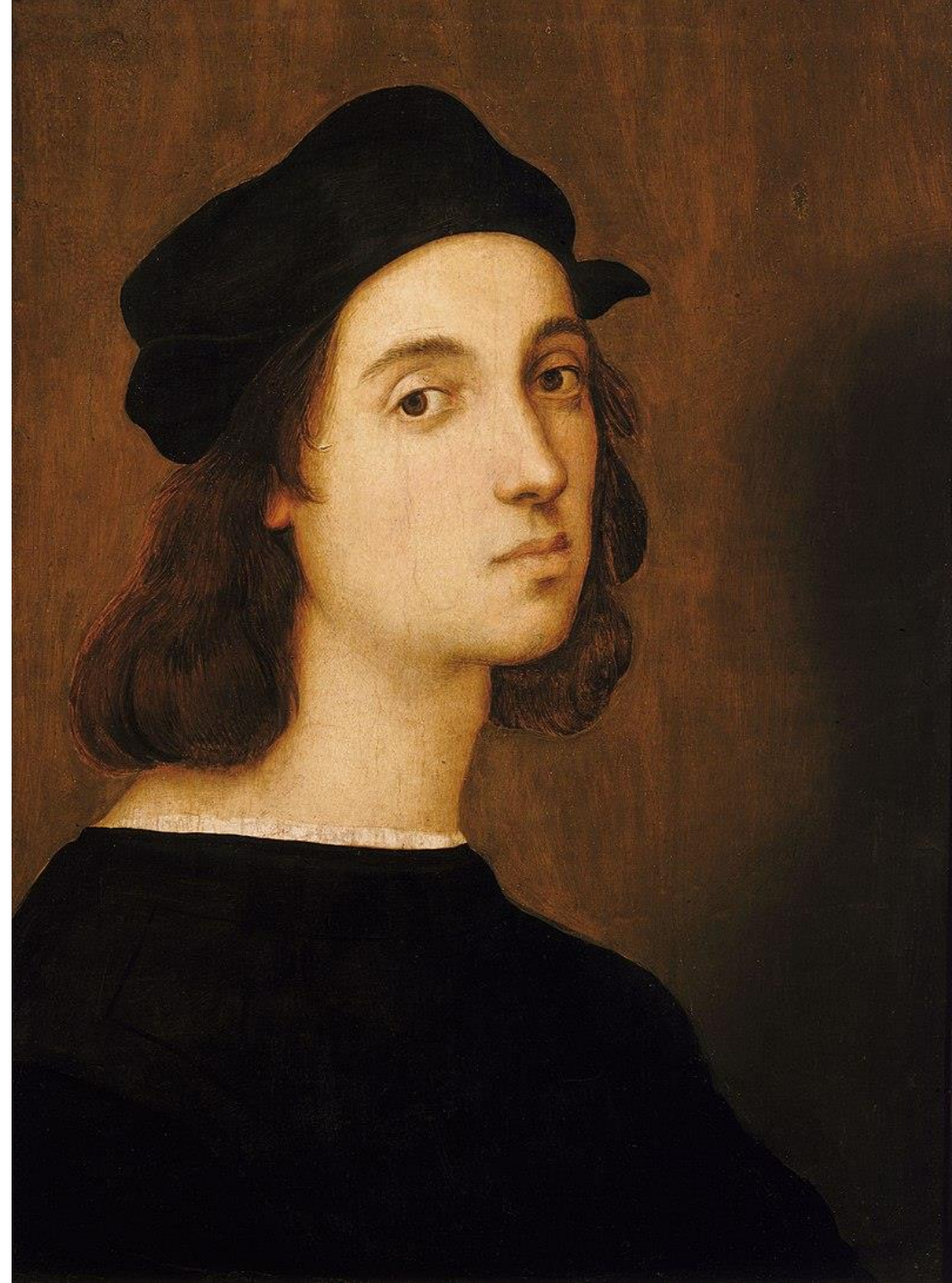- Allegorical/ mythological/ complex religious subject matters

Michelangelo Buonarroti (1475-1564)

Raffaello Sanzio (Raphael) (1483-1520)

Donato Bramante (1444-1514)

Raphael, *School of Athens*, 1509-11, fresco, Stanza della Segnatura, Rome

Key Points: Rome and the High Renaissance

- Rome was the centre of the papacy and much of the wealth of the Catholic church (apart from a brief hiatus in the 14th century where the papacy moved to Avignon)

- St Peter's Basilica was demolished in 1503 and paved the way for the rebuilding of much of Rome as well as the Basilica itself

- The pope is elected from the college of Cardinals and remains pope for the rest of his life

- Pope Julius II (the Warrior Pope) was a great patron of the arts and oversaw much of the decoration of the Vatican and rebuilding of St Peter's Basilica. He employed Michelangelo, Donato Bramante and Raphael all at the same time
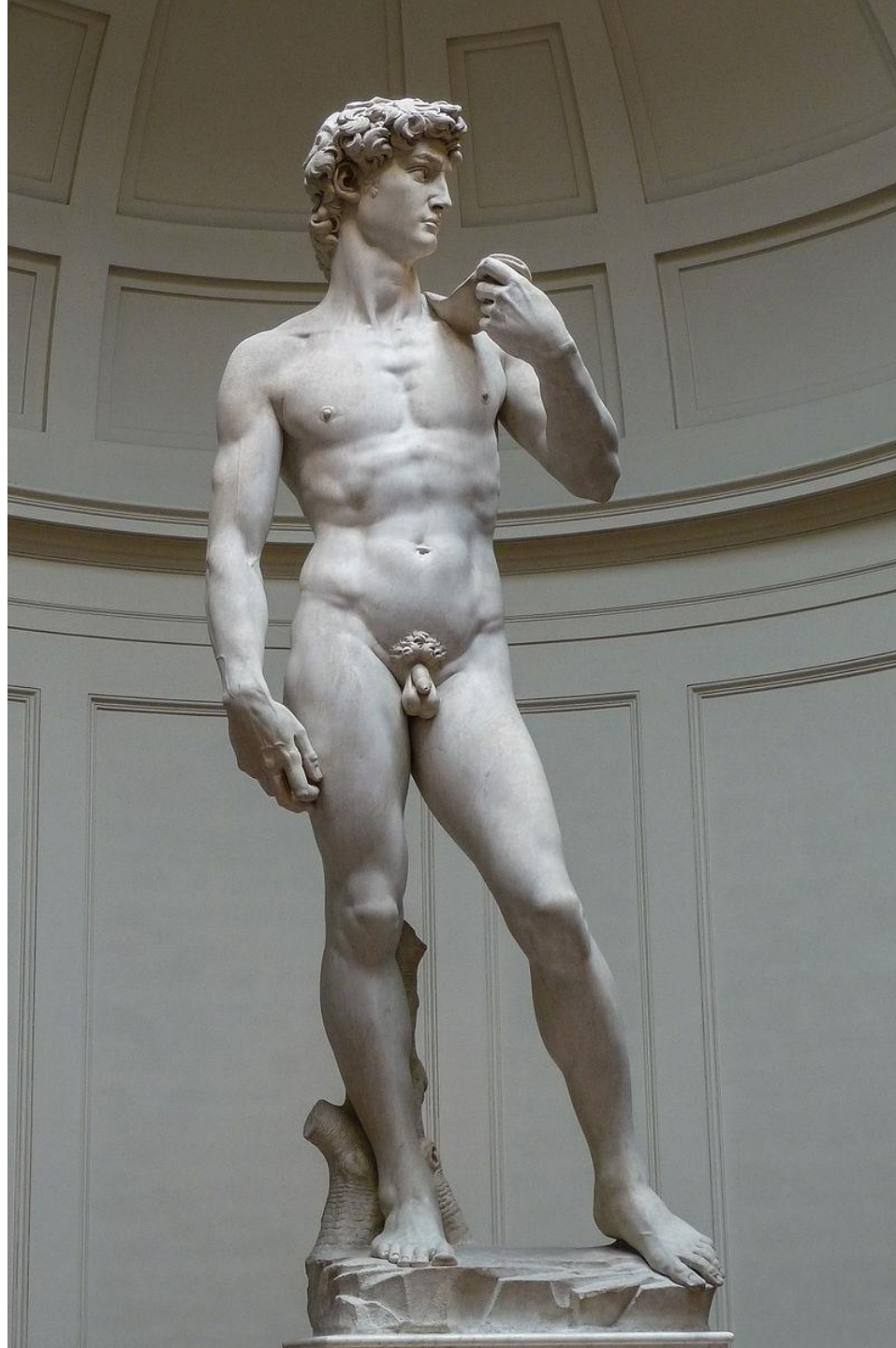
Michelangelo

Michelangelo, Madonna of the Stairs, 1490-92, marble

Michelangelo, *Bacchus*, 1496-7, marble

Michelangelo, *Pietà*, 1499, marble, St Peter's, Rome

Michelangelo, *David*, 1501-4, marble, Florence

Michelangelo, *Moses*, c.1513-16, tomb of Pope Julius II, marble, S. Pietro in Vincoli, Rome

Michelangelo, *Dying Slave*, c.1513-16

Michelangelo, *Rebellious Slave*, c.1513-16

Aristotele di Sangallo (after a lost cartoon by Michelangelo), *The Battle of Cascina*, c.1503

Key Points: Michelangelo

- Michelangelo was apprenticed in the workshop of <u>Domenico Ghirlandaio</u> in Florence in 1488 at the age of 13 where he learnt painting and came under the influence of <u>Masaccio</u>

- After less than a year he moved to the academy set up by <u>Lorenzo the Magnificent</u>. It was here that he learnt sculpture from <u>Bertoldo di Giovanni</u>, who in turn had been an apprentice in the workshop of <u>Donatello</u>

- After the <u>fall of the Medici</u>, Michelangelo went first to <u>Bologna</u> and then to <u>Rome</u> in 1496.

- The <u>Pietà</u> made him a <u>famous sculptor</u> and he worked for the Florentine government (David) and for <u>Pope Julius and his successors</u> in Rome as a <u>sculptor and architect</u> until his death in 1564

- He <u>disliked painting</u> immensely and believed that <u>sculpture was the more noble medium</u>

Pietà

Michelangelo, *Pietà*, 1499, marble, St Peter's, Rome
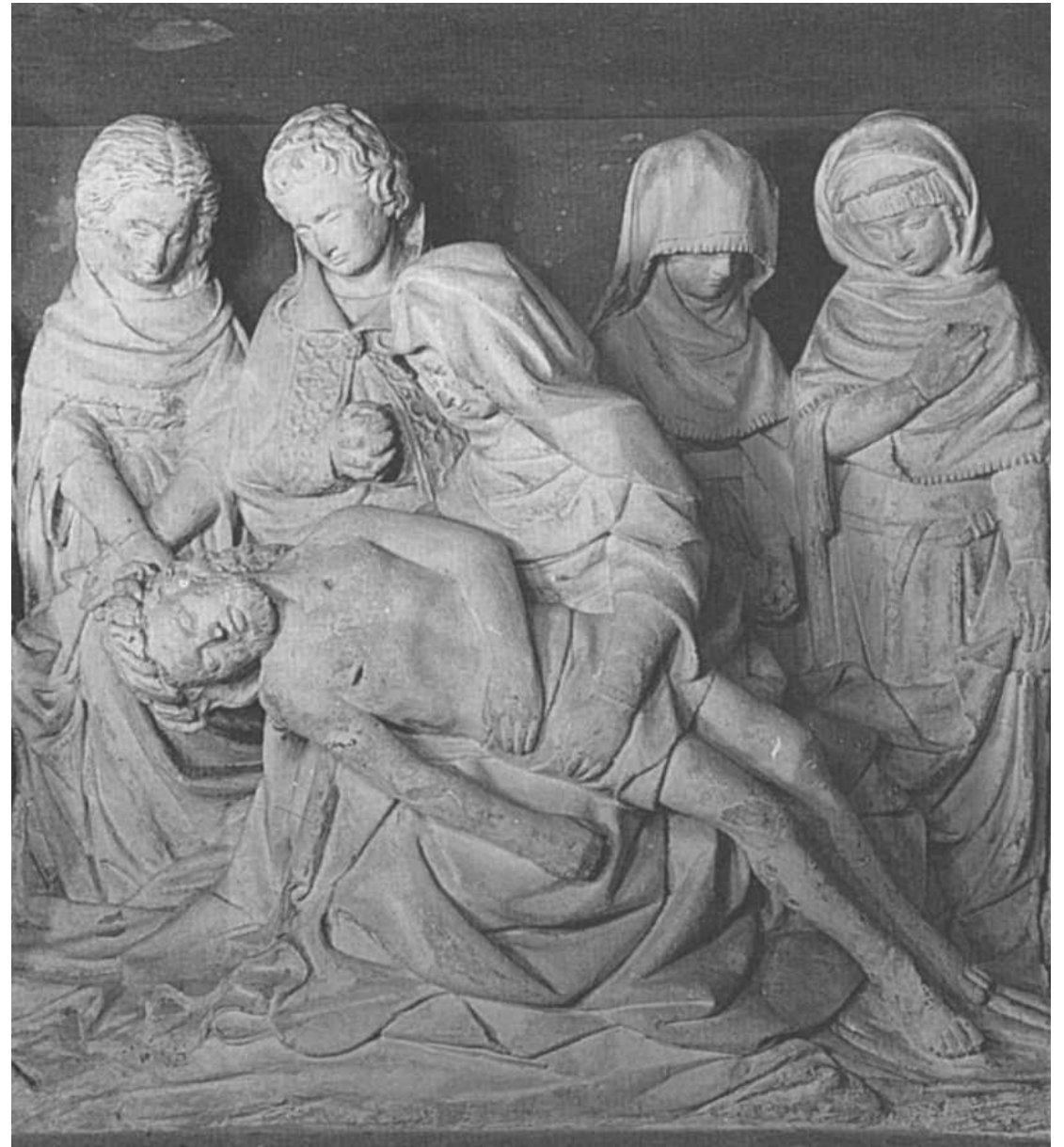
Late 14th and Early 15th century French Pietà sculptures, marble

Enguerrand Quarton, *The Pietà of Villeneuve – lés – Avignons*, c.1455, oil on panel, Louvre, Paris

Andrea del Verrocchio, *Lady with Primroses*, 1475-80, marble

Michelangelo, *Pietà*, 1499, marble, St Peter's, Rome

Key Points: La Pietà

- Commissioned by the <u>French Cardinal Jean de Billhères</u> as a <u>funerary monument</u>

- Originally situated in <u>Old St Peter's</u> and moved to the new basilica upon its completion

- Inspired by <u>Northern</u> depictions of the Madonna and dead Christ

- The Madonna is impossibly <u>young to symbolise her innocence and spiritual purity</u>

- Carved from a piece of <u>Carrara marble</u>

- Christ is <u>'entering the viewer's space'</u>

David

"When all was finished, it cannot be denied that this work has carried off the palm from all other statues, modern or ancient, Greek or Latin; no other artwork is equal to it in any respect, with such just proportion, beauty and excellence did Michelangelo finish it".

Giorgio Vasari

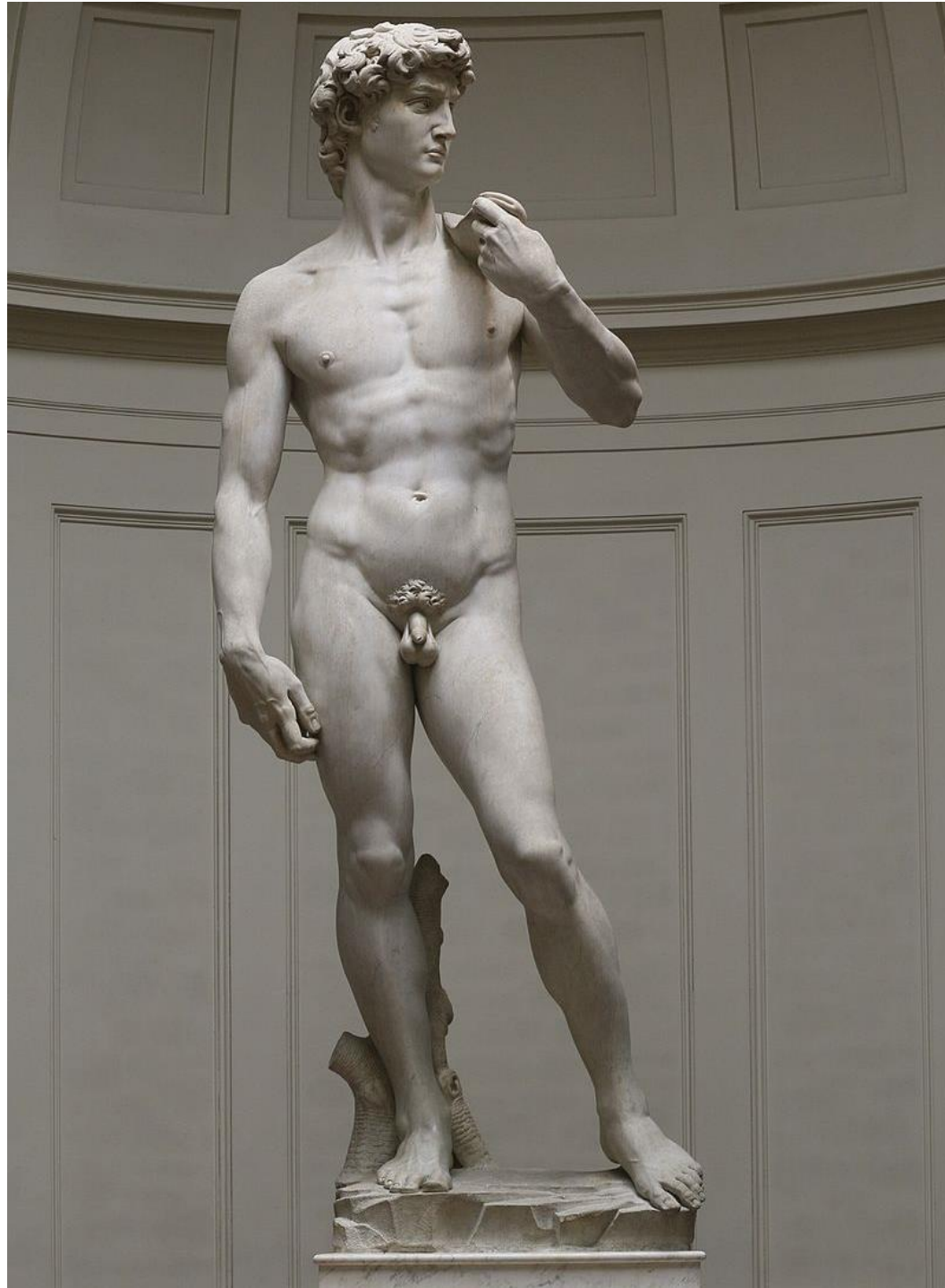Michelangelo, David, 1501-4, marble

Fragments of a statue of the *Diadoumenos*, Roman, Flavian period copy after a Hellenistic sculpture attributed to Polykleitos, c.AD 69-96, marble, Metropolitan Museum of Art, New York

Key Points: Michelangelo's David

- Commissioned by the Board of Cathedral Works to go on the roof of the Duomo of Florence and carved from a partially worked on block of Carrara marble

- David (Old Testament Book of Samuel) was seen as a symbol of Florence as a small but godly state

- Inspiration came from Roman colossus statues and sculptures of classical athletes

- David is the epitome of the ideal male form symbolising strength, purity and civic fortitude

- Placed in front of the Palazzo Vecchio in the Piazza della Signoria not on the roof of the Duomo

The Sistine Chapel

Raphael, *Pope Julius II*, 1511, oil on wood, National Gallery, London
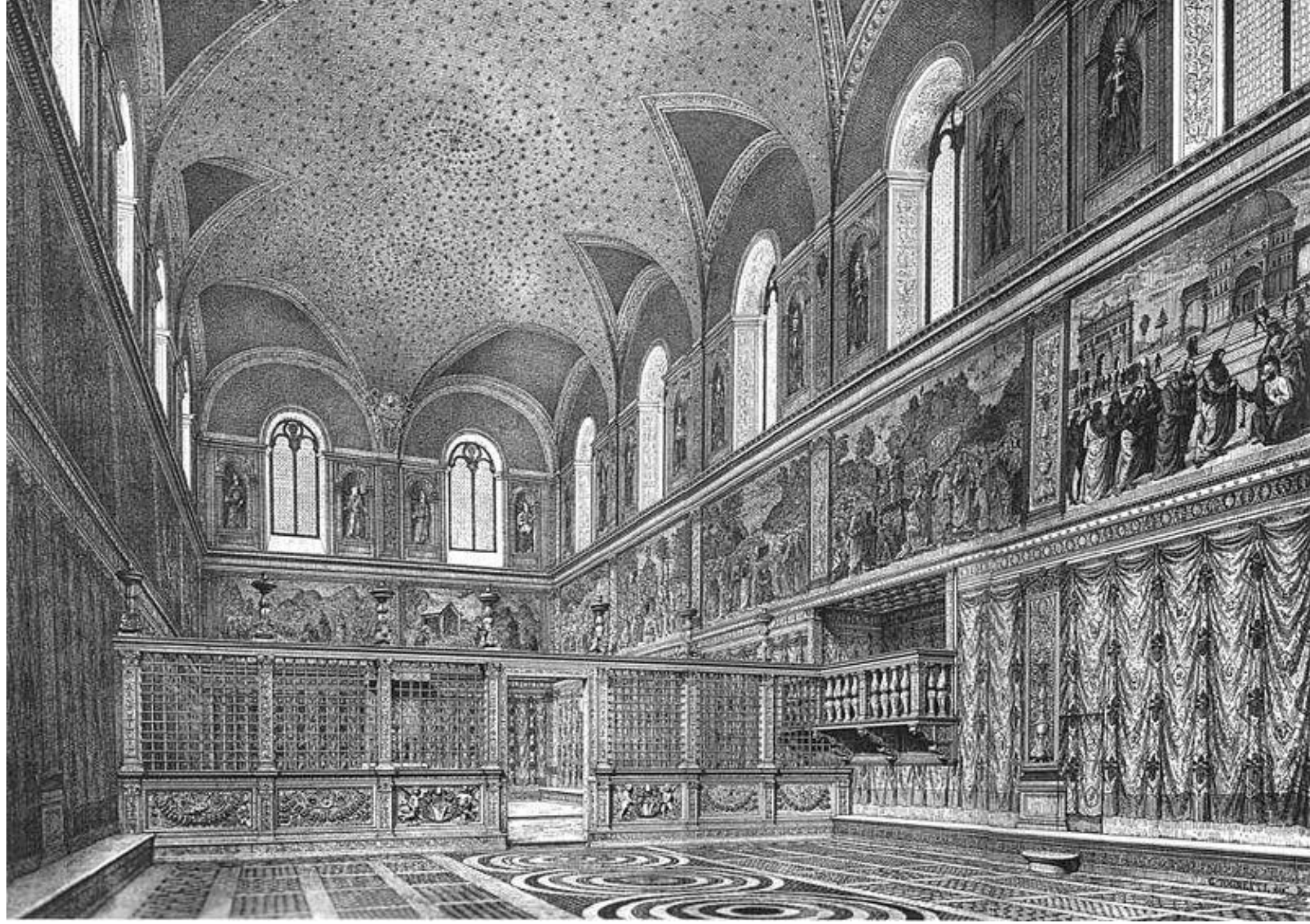
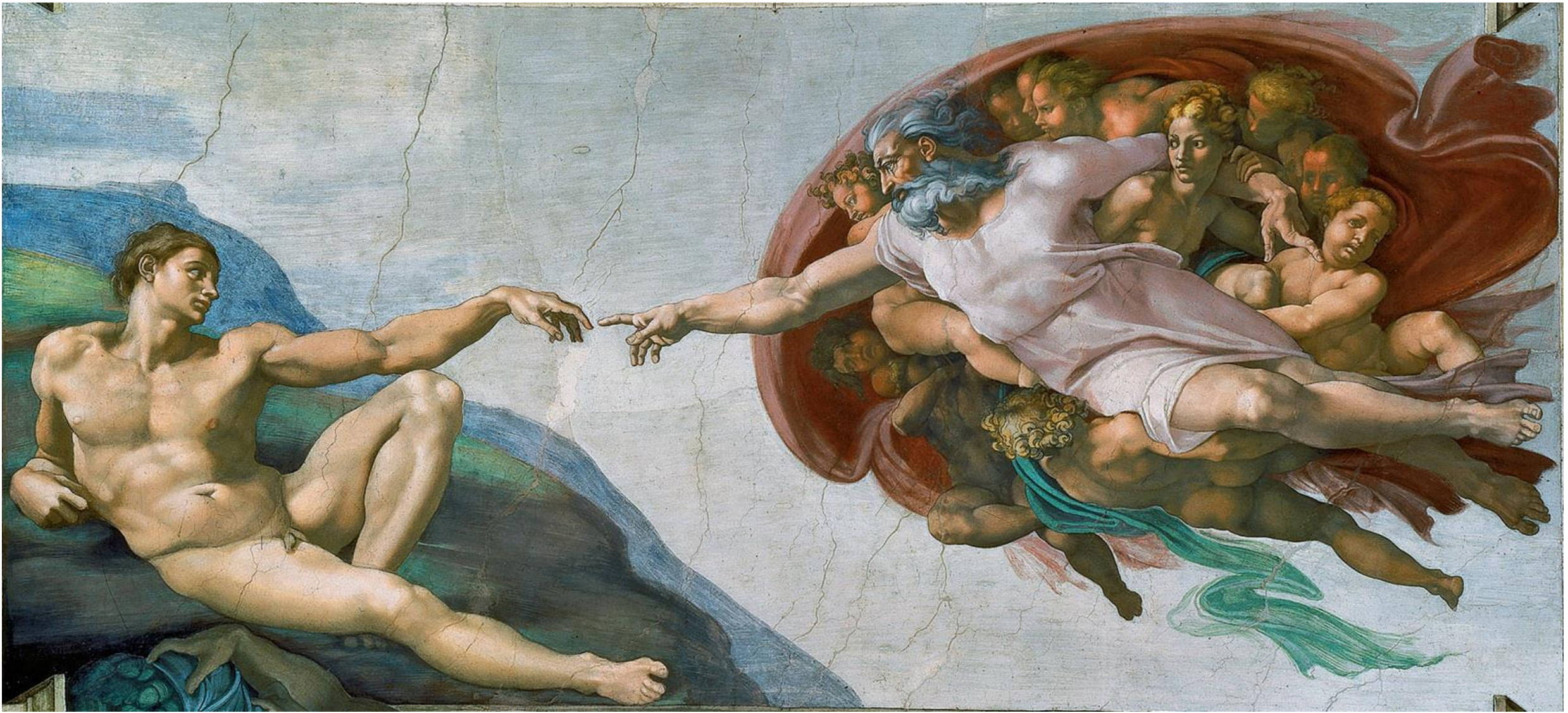Sandro Botticelli, *The Trials of Moses*, 1481-2, fresco, Sistine Chapel

Pietro Perugino, *Christ Giving the Keys to St Peter*, c.1481-2, fresco, Sistine Chapel

Michelangelo, *The Creation of Adam*, c.1511-12, fresco, Sistine Chapel Ceiling, Vatican, Rome

Michelangelo, *The Temptation and Expulsion of Adam and Eve*, c.1509, fresco, Sistine Chapel ceiling, Vatican, Rome

Key Points: Sistine Chapel

- Sistine Chapel named after Pope Sixtus IV (r.1471-84) who rebuilt the chapel

- Pope's private chapel – only accessible internally

- Michelangelo was commissioned to paint the ceiling and one of the walls by Pope Julius II in 1506. He did not want the job and dismissed the Pope's initial idea of depicting the 12 apostles as a 'poor thing'

- Work started in 1508 and carried on until 1512 with Michelangelo almost single handedly completing the work

- Ceiling is taken from the Book of Genesis and the order of the scenes run backwards towards the altar – idea of pre-lapsarian grace

- Surrounding the scenes are images of prophets and sibyls

Raphael
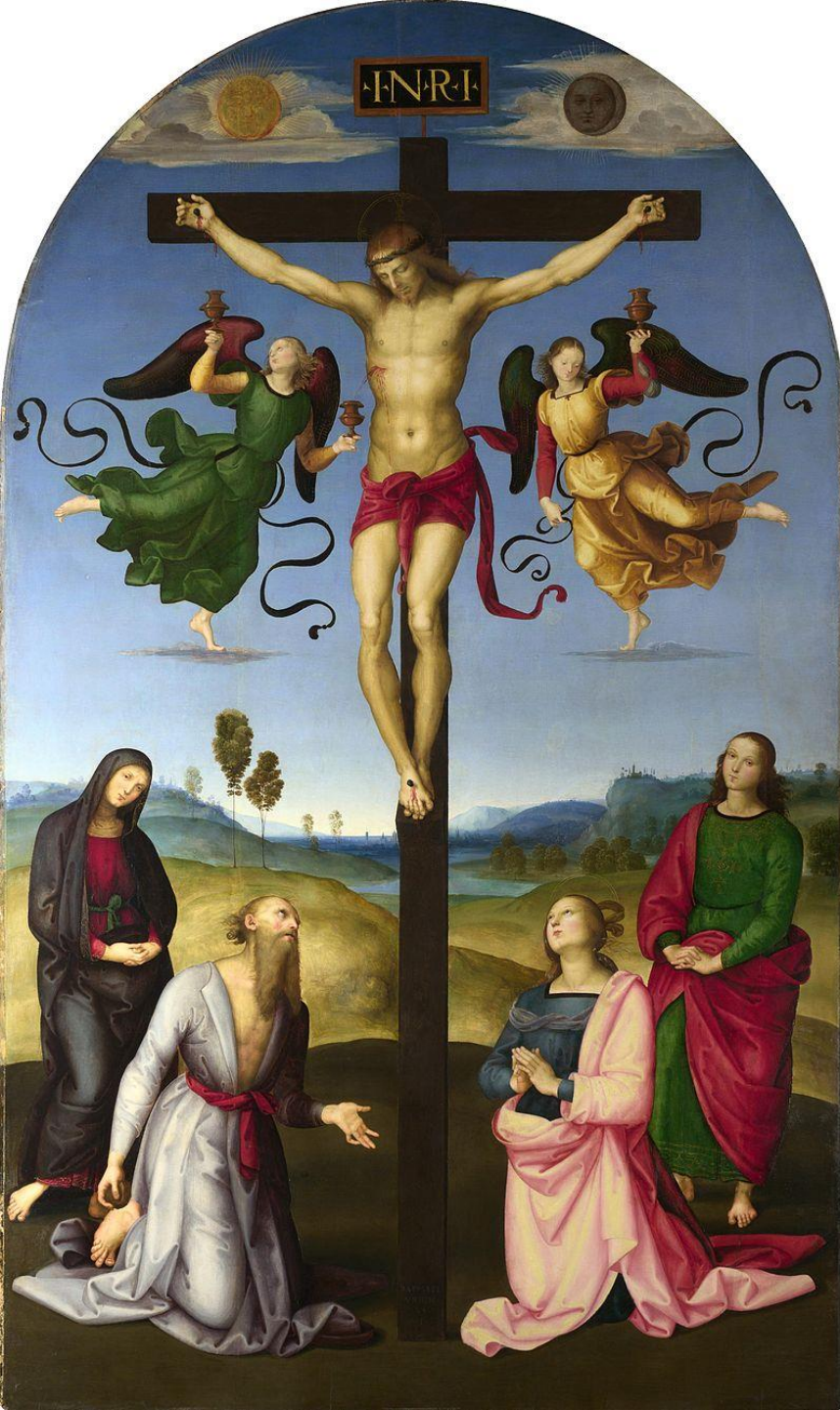
Pietro Perugino, *S. Francesco al Prato Resurrection*, c.1499

Raphael, *The Mond Crucifixion*, 1502-3, oil on panel

Raphael, *Sistine Madonna*, 1512, oil on canvas

Raphael, *School of Athens*, 1509-11, fresco, Stanza della Segnatura, Rome

The Pala Baglione

Raphael, *The Deposition (Pala Baglione),* 1507, oil on wood, Borghese Gallery, Rome

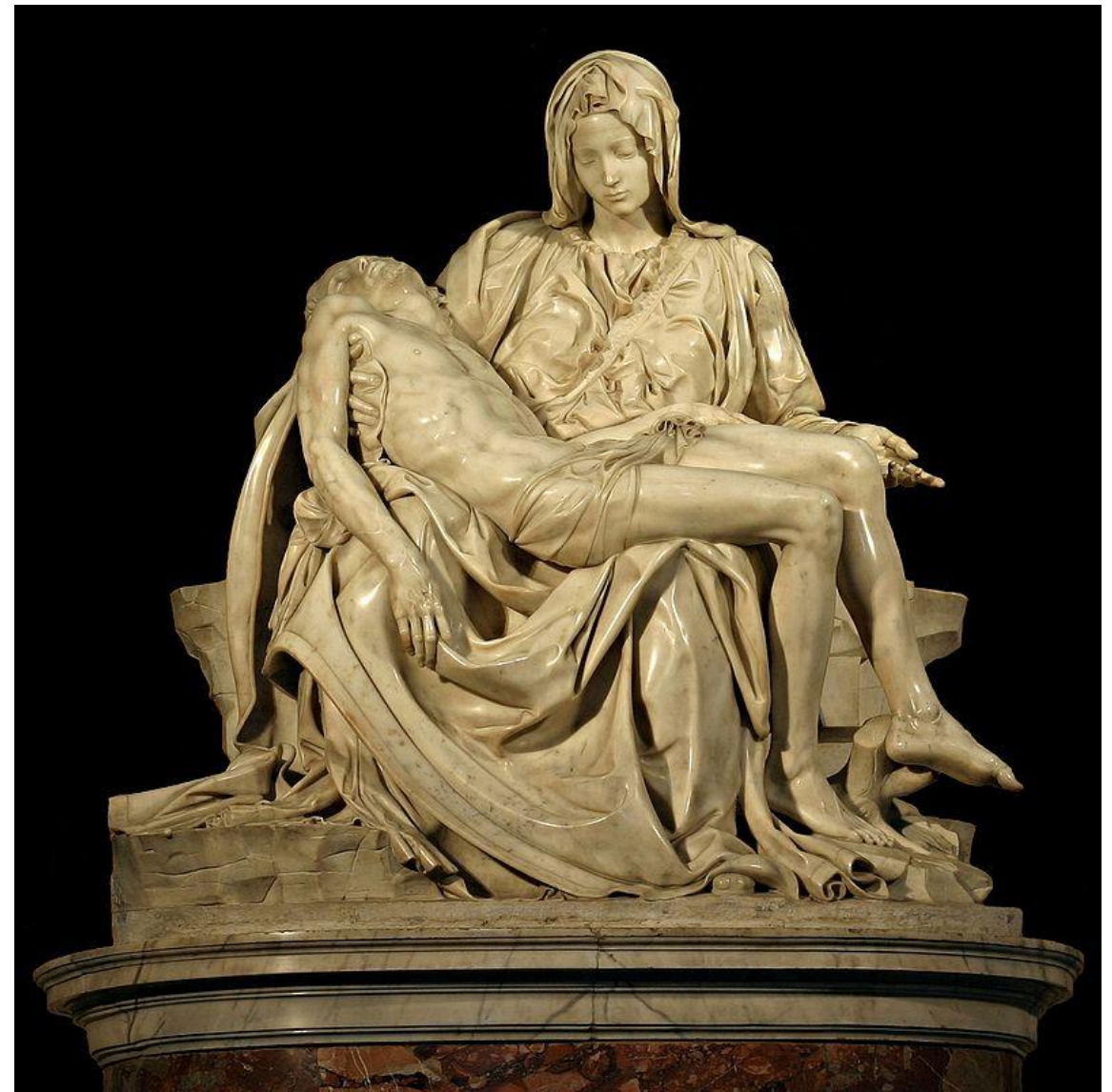Pietro Perugino, *Deposition*, 1495, oil on panel

The Transportation of Meleager, Roman marble sarcophagus relief, mid 2nd Century AD, Metropolitan Museum of Art, New York

Andrea Mantegna, *Entombment*, c.1470-75, engraving

Michelangelo, *Doni Tondo*, c.1507, oil and
tempera on wood

Michelangelo, *Pietà*, 1499, marble, St Peter's, Rome

Raphael, preliminary sketch for The Deposition,
The Louvre

Raphael, preliminary sketch, Uffizi Gallery

Aristotele di Sangallo (after a lost cartoon by Michelangelo), *The Battle of Cascina*, c.1503

Key Points: Pala Baglione

- Commissioned by Atalanta Baglione for the family chapel in S. Francesco in Perugia in commemoration of her son Grifonetto who died fighting in a family feud

- This large altarpiece presents the scene like a Roman relief and is inspired by the reliefs on ancient Roman sarcophagi depicting the transportation of Meleager.

- Mantegna's engraving of the *Entombment* from the 1470's also serves as a key influence for the composition of the *Pala Baglione*

- The group of men around the dead Christ creates a centrifugal movement away from the body at the same time that the Magdalene moves towards it, her golden hair blowing sensuously across her bodice

After half term….