

Mannerism



The High Renaissance in Central Italy



Michelangelo Buonarroti (1475-1564)



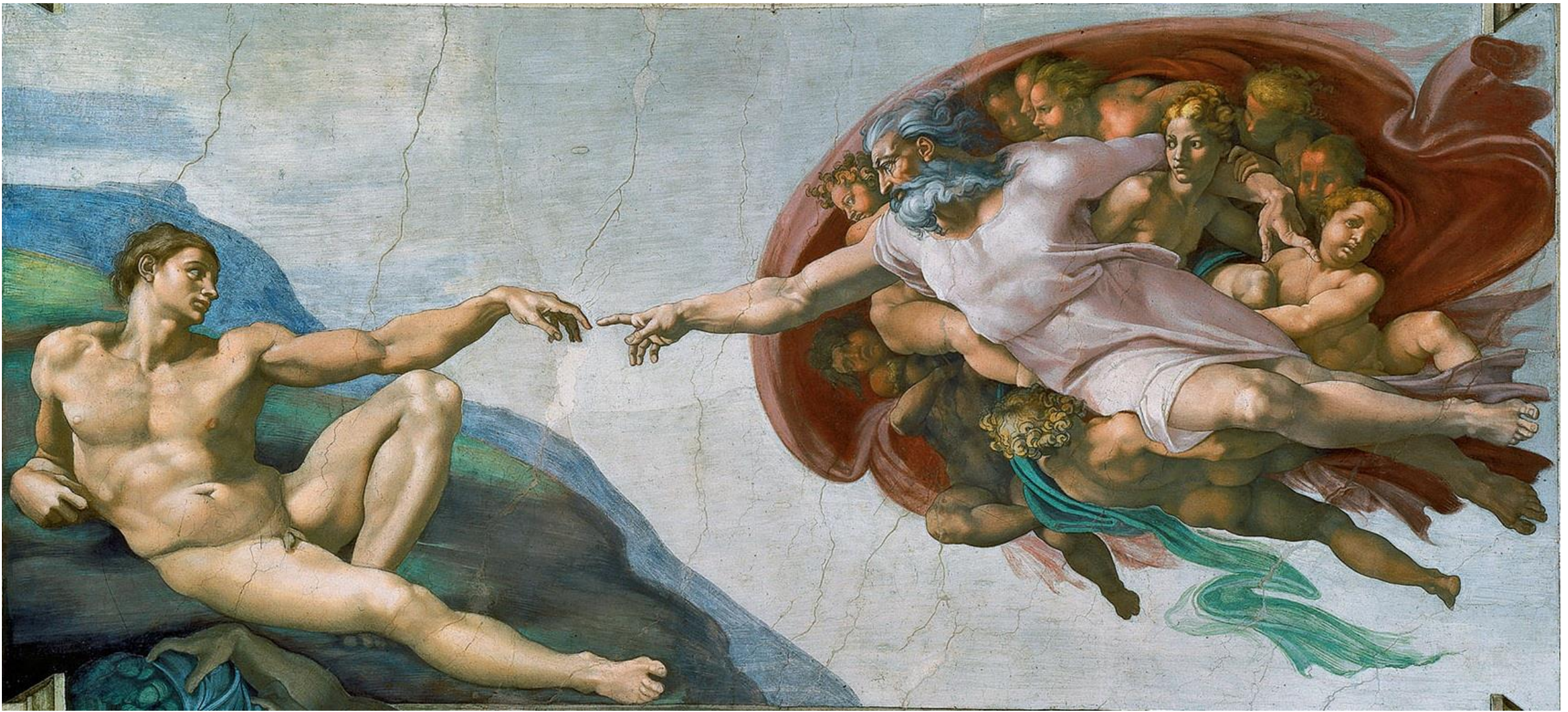
Raffaello Sanzio (Raphael) (1483-1520)



Donato Bramante (1444-1514)



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

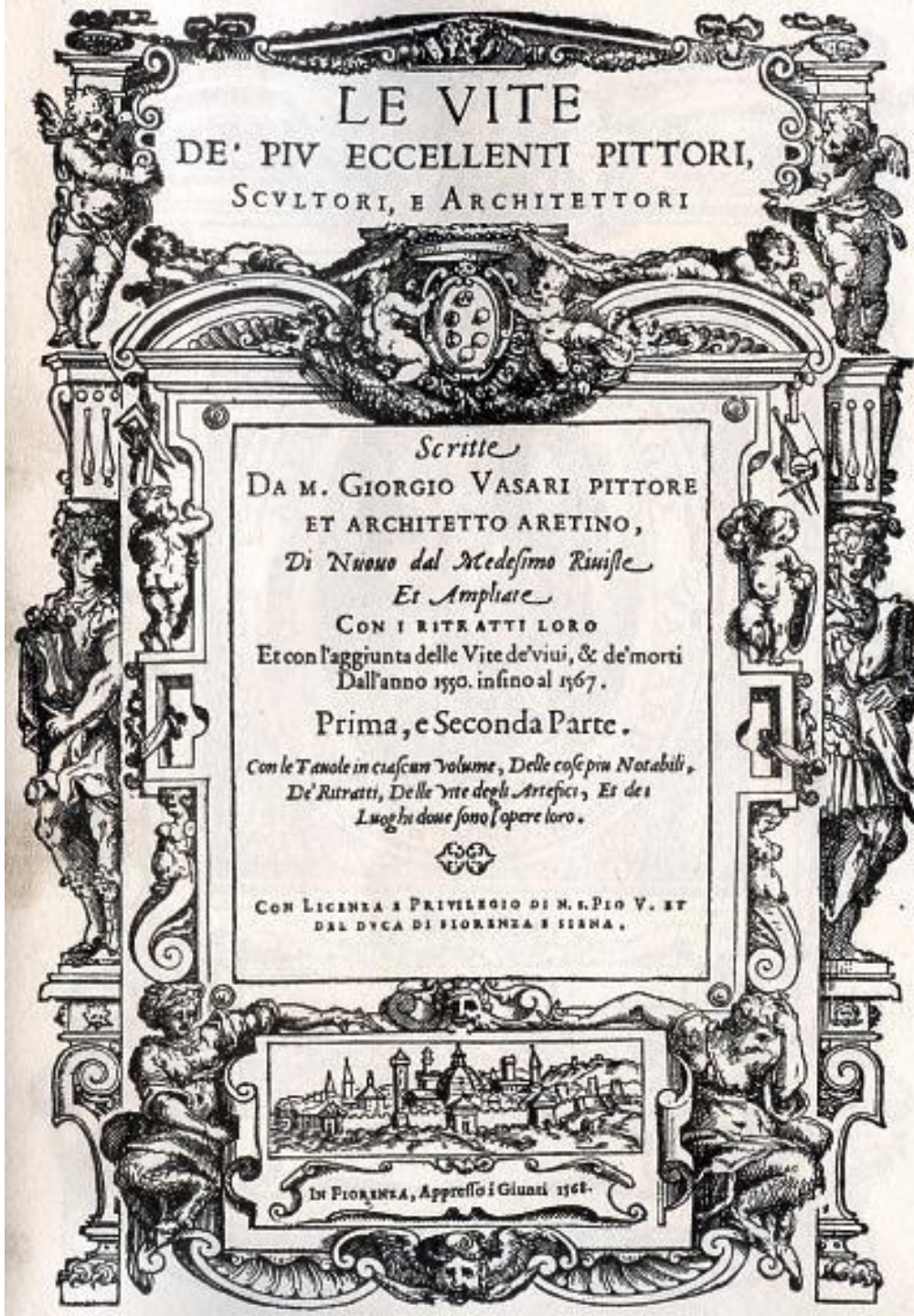


Michelangelo, *The Creation of Adam*, c.1511-12, fresco, Sistine Chapel Ceiling, Vatican, Rome



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

Origins of Mannerism



LE VITE
DE' PIV ECCELLENTI PITTORI,
SCVLTORI, E ARCHITETTORI

Scritte

DA M. GIORGIO VASARI PITTORE
ET ARCHITETTO ARETINO,
*Di Nuovo dal Medesimo Rivisse
Et Ampliate*

CON I RITRATTI LORO
Et con l'aggiunta delle Vite de' viui, & de' morti
Dall'anno 1550. infino al 1567.

Prima, e Seconda Parte.

*Con le Tavole in ciascun Volume, Delle cose piu Notabili,
De' Ritratti, Delle vite degli Artefici, Et de
Luoghi doue sono l'opere loro.*



CON LICENZA & PRIVILEGIO DI N. S. PIO V. ET
DEL DVCA DI FIORENZA & SIENA.



IN FIORENZA, Appresso i Giunti 1562.

Giorgio Vasari, *The Lives of the Artists*, 1562



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





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



Raphael, *Transfiguration*, 1518-20, oil on wood



Sebastiano del Piombo, *The Raising of Lazarus*, c.1517-19, oil on canvas transferred from wood, NG



Peter Paul Rubens after Leonardo da Vinci, *The Battle of Anghiari*



Aristotele da Sangallo after Michelangelo, *The Battle of Cascina*

Key Characteristics of Mannerism

- Insistence on the primacy of the human figure, usually the nude
- Figures generally set in strained poses, wilfully distorted and elongated, while the muscles are sometimes grossly overemphasised.
- The subject matter is either deliberately obscure or treated so that it becomes difficult to understand
- The composition is usually forced and unclear, with the principal subject in the corner or the background with great discrepancies of scale between the figures
- The colour of a Mannerist work is vivid and often harsh- it is intended to heighten the emotional effect
- Mannerist artists often use 'shot' colours: red blending into orange, yellow into green



Jacopo Pontormo, *Joseph in Egypt*, 1515-18, oil on wood, National Gallery, London



Andrea del Sarto, *The Madonna of the Harpies*, 1517, oil on panel



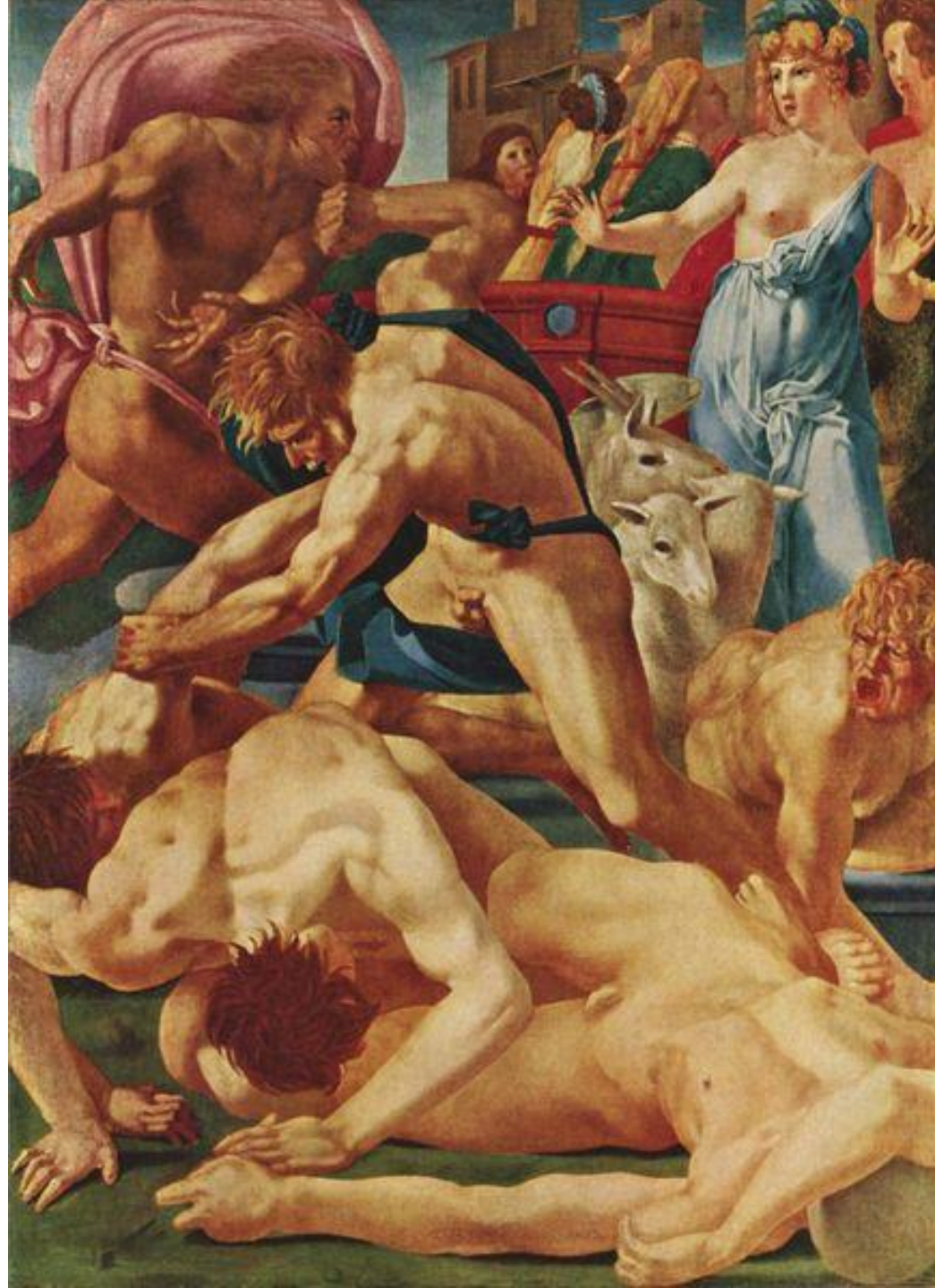
Jacopo Pontormo, *Madonna and Child with Saints*, 1518, oil on panel, S. Michele in Visdomini



Jacopo Pontormo, *The Ascent to Calvary*, 1522-25,
fresco, Certosa del Galuzzo



Jacopo Pontormo, *The Lamentation*, 1522-25,
fresco, Certosa del Galuzzo



Rosso Fiorentino, *Moses Defending the Daughters of Jethro*, c.1523, oil on canvas



Perino del Vaga, *The Fall of the Giants*, 1531-33, fresco, Salone dei Giganti, Palazzo del Principe, Genoa



Parmigianino, *Madonna of the Long Neck*, 1534-40, oil on canvas, Uffizi Gallery, Florence

Key Points: The Origins of Mannerism

- Much of Mannerism consists of deliberately flouting the 'Rules' deduced from classical art and established during the Renaissance – a conscious artistic revolution against the qualities summarised in the painting of Raphael
- The overwhelming greatness of Michelangelo was another major factor. His single minded sculptural devotion to the male nude led to many painters ignoring the painting of landscapes and accessories
- The word *maniera*, from which Mannerism is derived, was used by Giorgio Vasari (himself a notorious practitioner) to describe the schematic quality of much of the work, based on intellectual preconceptions rather than direct visual perceptions

Jacopo Pontormo
Descent from the Cross



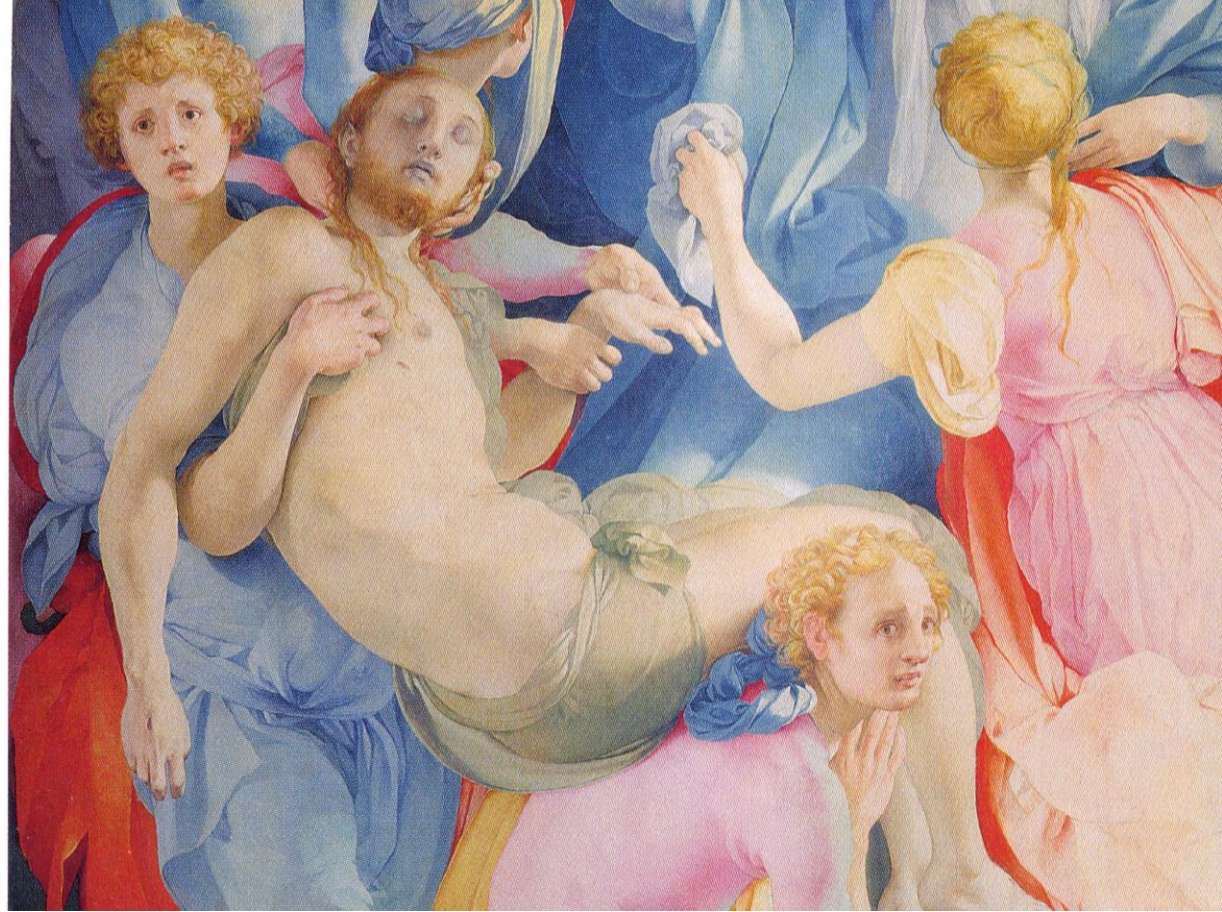
Jacopo Pontormo, *The Descent from the Cross*,
c.1528, oil on canvas, Capponi Chapel, Sta.
Felicità, Florence



Jacopo Pontormo, *The Annunciation*, 1527-8, fresco, Capella Capponi, Sta. Felicita, Florence



Aristotele da Sangallo after Michelangelo, *The Battle of Cascina*





Albrecht Dürer, *Gnadenstuhl*, woodcut, 1511



Copy after Piero del Vaga,
*Martyrdom of the Theban
Legion*, c.1522-3





Rosso Fiorentino, *The Descent from the Cross*, 1521, oil on wood, Pinacoteca e Museo Civico, Volterra



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







Key Points: The Capponi Chapel and Descent from the Cross

- Altarpiece painted for the very dark Capponi chapel in the church of Sta. Felicità in Florence c.1528
- The colour of the *Deposition* takes into account the darkness of the chapel, glowing with unearthly pinks and greenish blues, pallid flesh tones and vivid orange and scarlet
- The form of the dead Christ depends on Michelangelo's *Pietà*, but this work was now so well known that this does not indicate that Pontormo visited Rome
- Pontormo was in close contact with Michelangelo in Florence and was also influenced by Perino del Vaga's cartoon for the *Martyrdom of the Theban Legion*, executed in Florence in 1522-23.

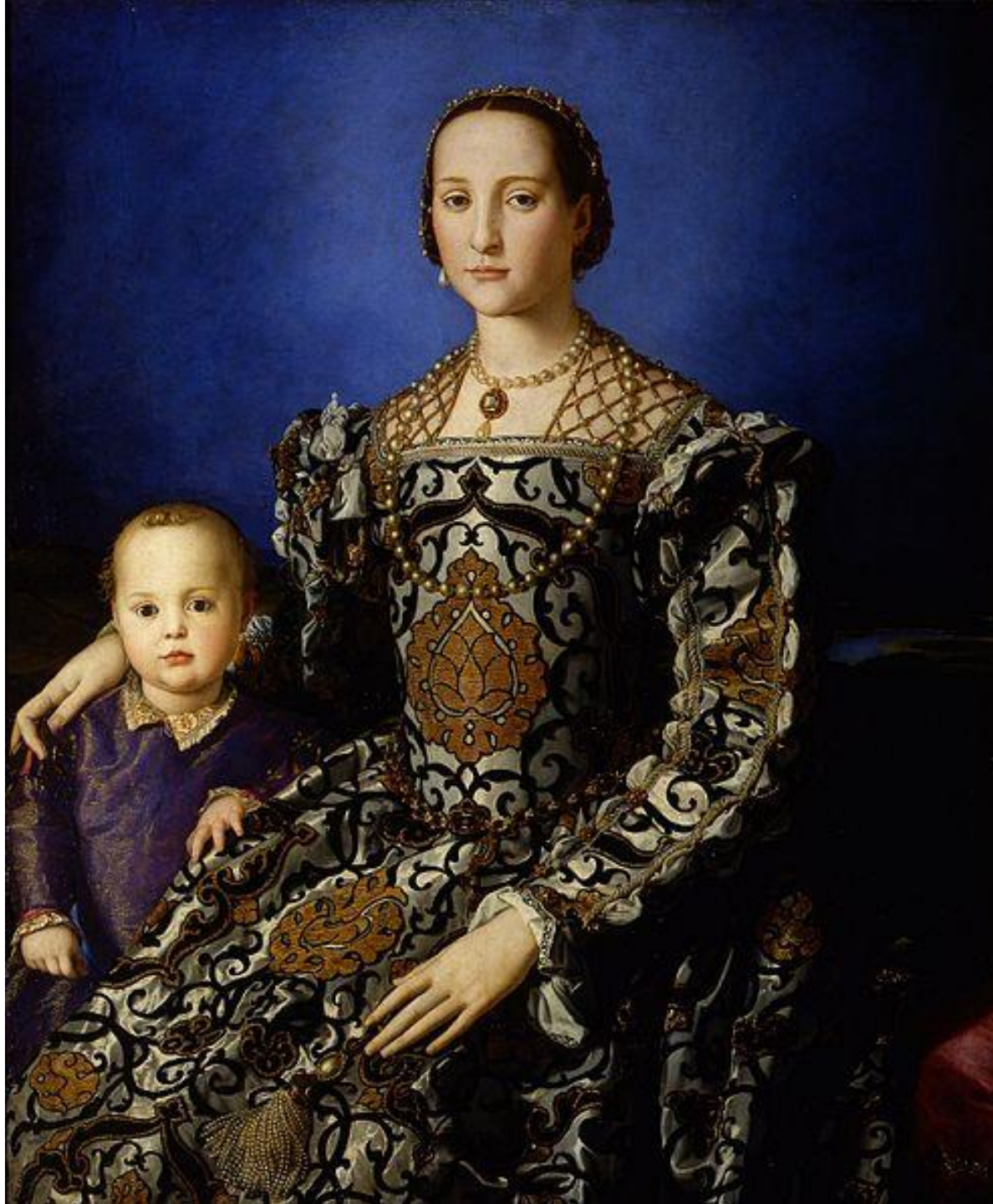
Agnolo Bronzino and the Allegory of Venus and Cupid



Agnolo Bronzino, *Allegory of Venus and Cupid*, c.1545, oil on panel, National Gallery, London



Bronzino, *Portrait of Lucrezia Panciatichi*, c1545, oil on panel

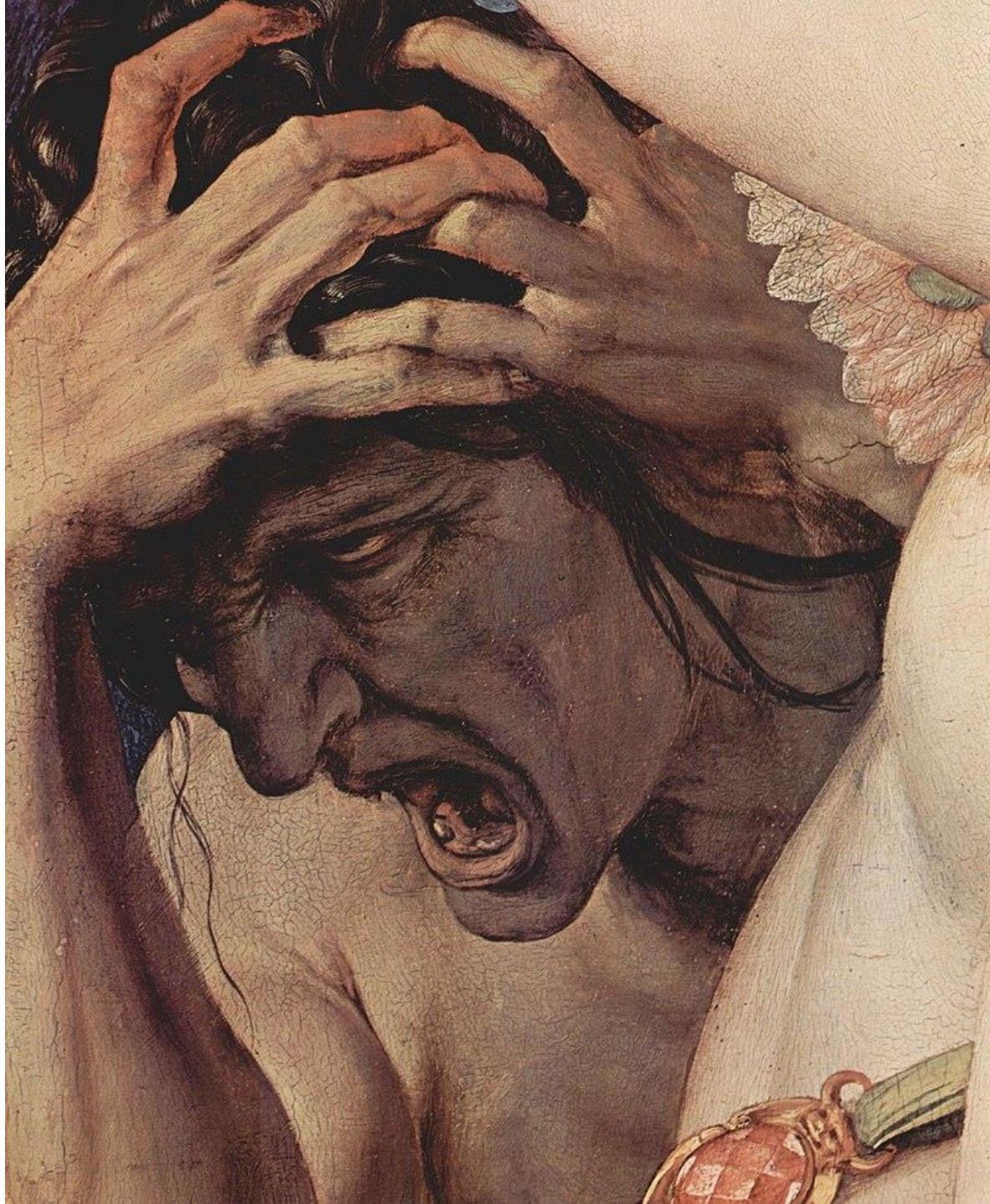


Bronzino, *Eleonora of Toledo with her Son Giovanni*, 1544-5, oil on wood



Agnolo Bronzino, *Allegory of Venus and Cupid*, c.1545, oil on panel, National Gallery, London











Key Points: Allegory of Venus and Cupid

- The picture is likely to be that mentioned in Vasari's 'Life of Bronzino' of 1568
- It was probably sent to king Francis I of France as a gift from Cosimo I de' Medici, ruler of Florence, by whom Bronzino was employed as court painter.
- Venus and Cupid are identifiable by their attributes, as is the old man with wings and an hourglass who must be Time. The identity of the other figures, and the meaning of the picture remain uncertain.
- The howling figure on the left has been variously interpreted as Jealousy, Despair and the effects of syphilis; the boy scattering roses and stepping on a thorn as Jest, Folly and Pleasure; the hybrid creature with the face of a girl, as Pleasure and Fraud; and the figure in the top left corner as Fraud and Oblivion.
- The erotic yet erudite subject matter of the painting was well suited to the tastes of King Francis.

Mannerist Sculpture: Giambologna
The Rape of the Sabines

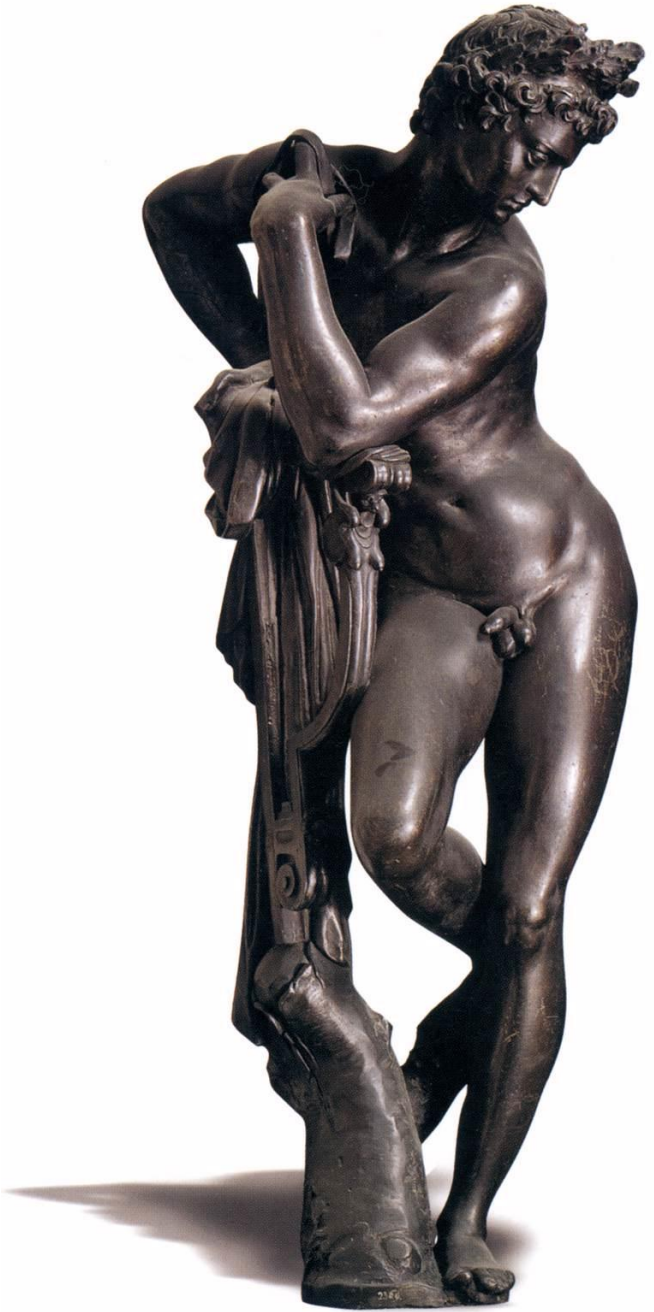


Benvenuto Cellini, *Perseus with the Head of Medusa*, 1545-54, bronze, Piazza della Signoria, Florence

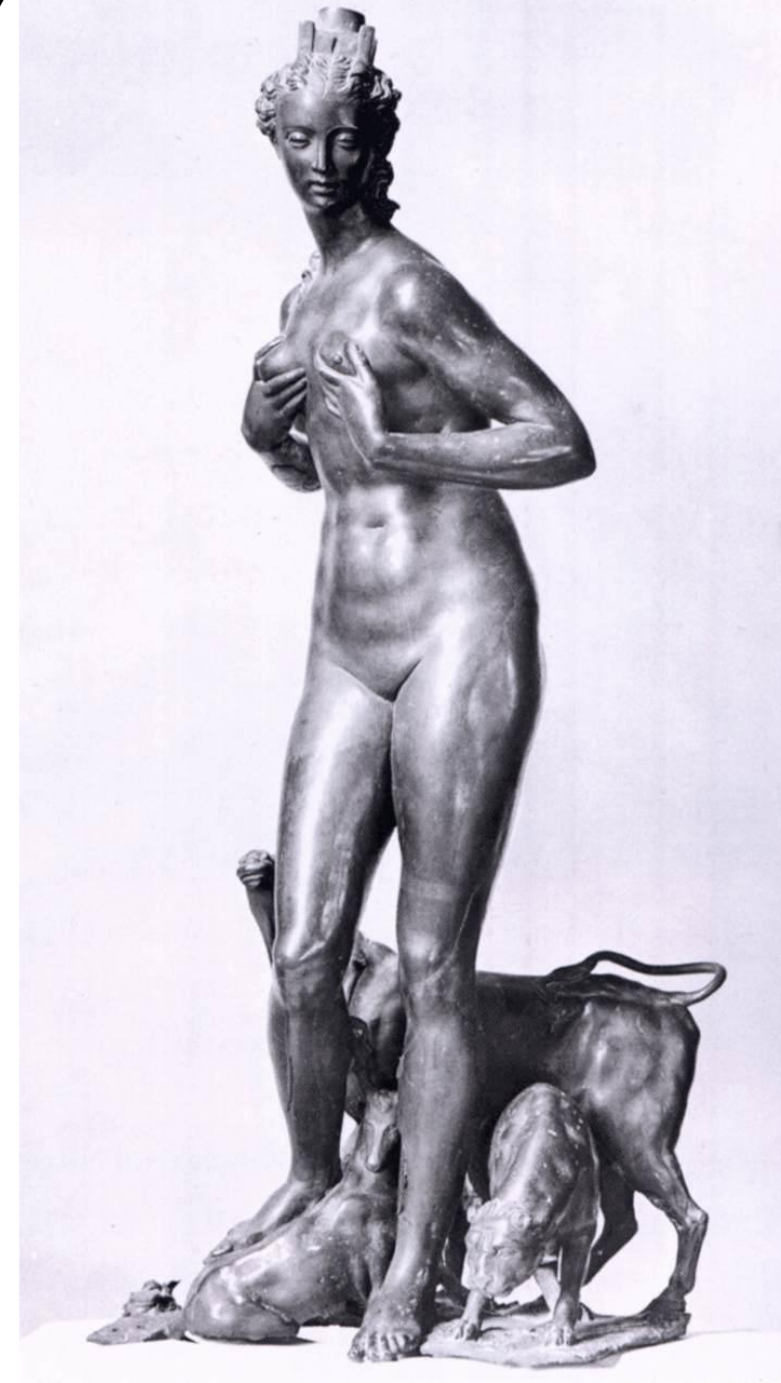


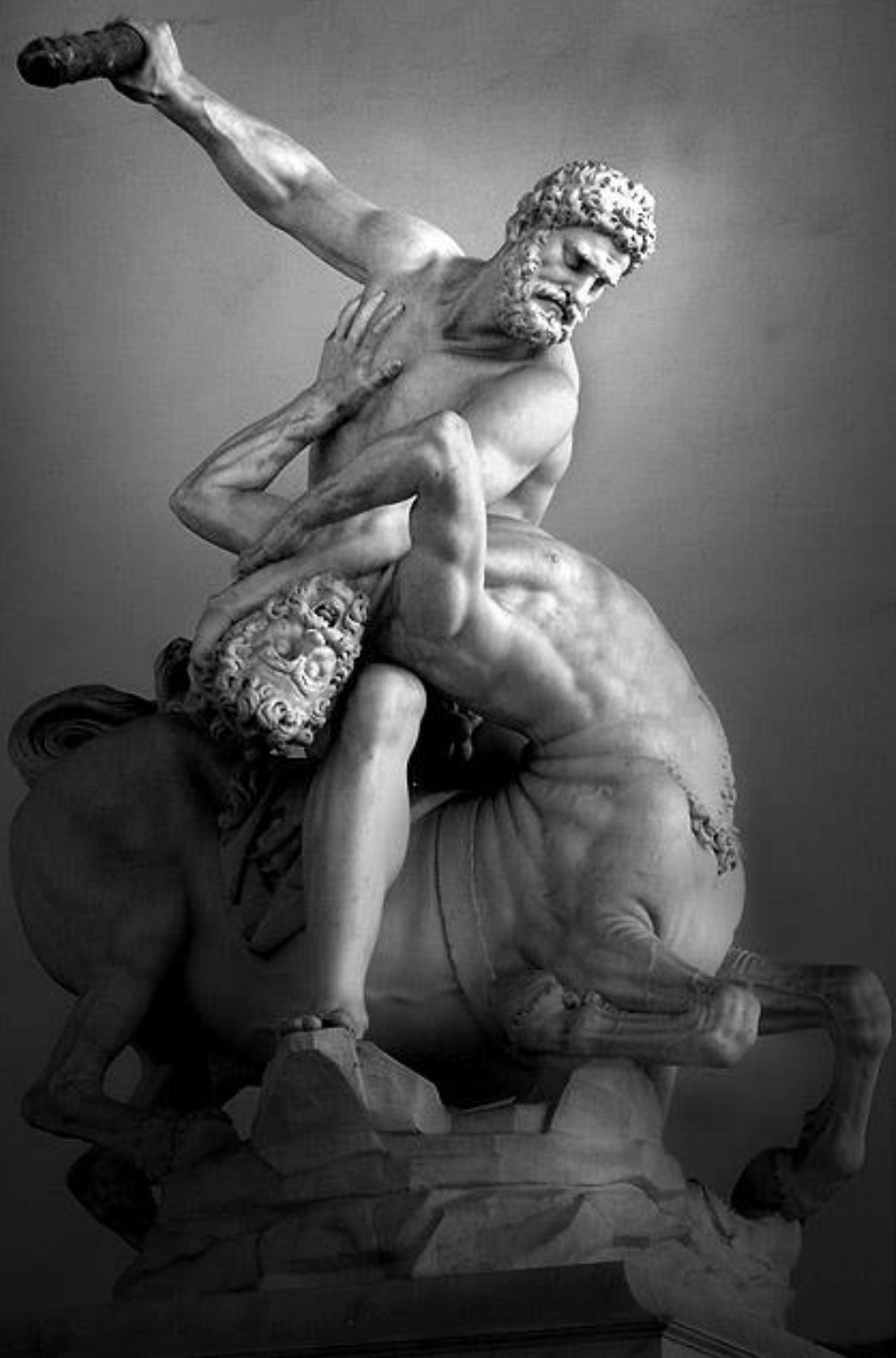
Ammannati, detail from the
Fountain of Neptune,
c.1565, bronze, Piazza della
Signoria, Florence

Bartolomeo Ammannati, *Ops (Earth/Plenty)*, 1572-3, bronze, Palazzo Vecchio, Florence



Giambologna, *Apollo*, 1572-3, bronze, Palazzo Vecchio, Florence





Giambologna, *Hercules Slaying a Centaur*, 1595-1599, marble, c.300cm high, Loggia dei Lanzi

The Rape of the Sabines



Giambologna, *Rape of the Sabines*, 1581-2, marble, c.410 cm high, Loggia dei Lanzi





Agnolo Bronzino, *Francesco I de' Medici, Grand Duke of Tuscany*, c.1574

Giambologna, *Hercules
and Antaeus*, 1578,
bronze and silver
statuette



After a model by
Giambologna,
*Rape of the Sabine
Woman*, c. C17th





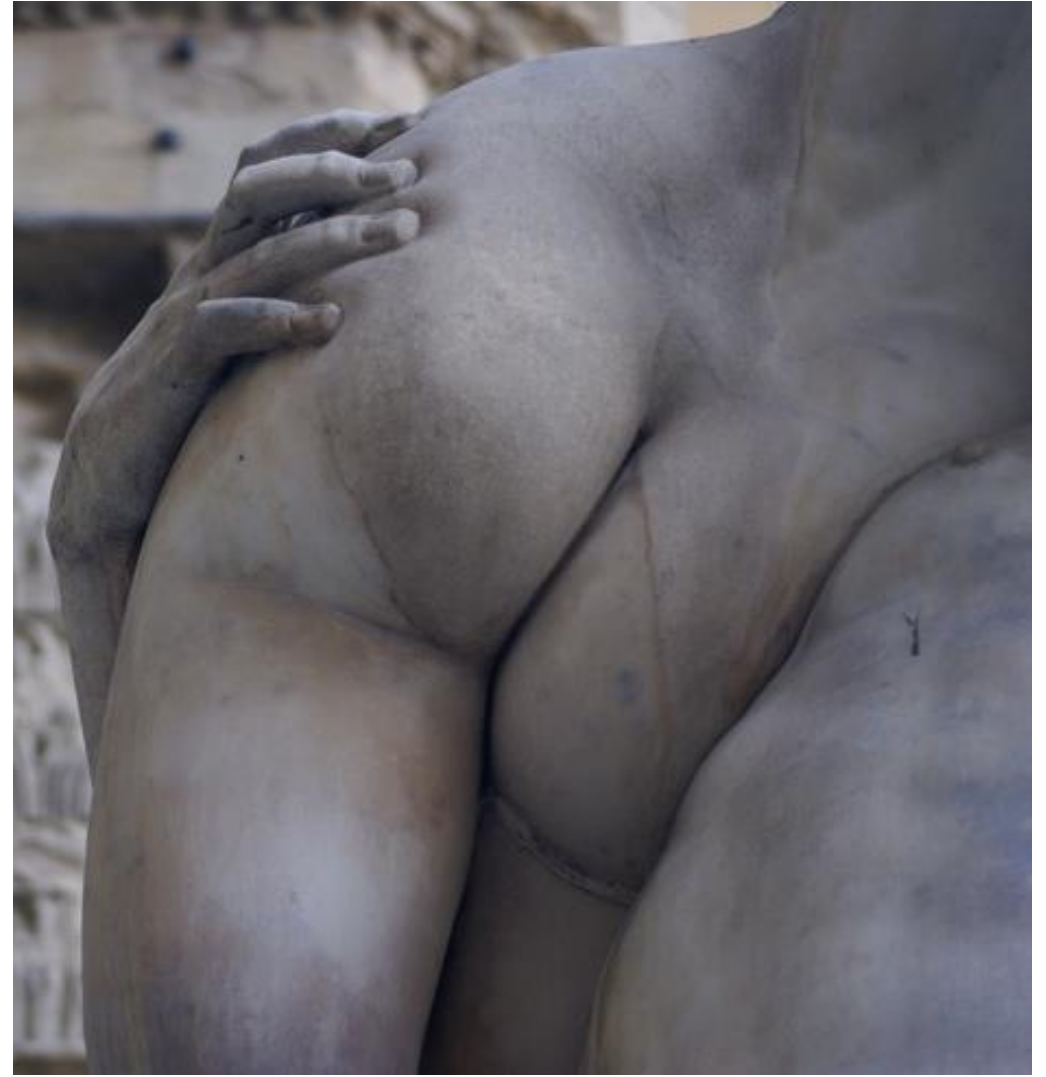
Antonio del Pollaiuolo, *Hercules and Antaeus*, 1470s, bronze, 45cm, Bargello, Florence



Giambologna, *Rape of the Sabines*, 1581-2,
marble, c.410 cm high, Loggia dei Lanzi











Key Points: Rape of the Sabines

- Giambologna's Grand Ducal patron Francesco I, probably encouraged by the success of a bronze group for Ottavio Farnese, decided to commission a monumental group in marble, which was to prove the climax in Giambologna's career as a sculptor in Marble
- Situated in the Loggia dei Lanzi in the Piazza della Signoria
- This sculpture was not initially conceived as a 'Rape of the Sabines' but just a multigure composition and given the title later
- This was the first major sculptural group that had no preponderant views. It embodies a theoretical recommendation made by Michelangelo to one of his pupils that sculpture should be pyramidal, serpentine or flame-like

Next week....

Reminder: No class on the 17th June

