Chapter Thirteen: The High Renaissance and Mannerism in Italy

**Popes and Patronage**

- Vatican as center of wealth, stability
- Pope Sixtus IV
- Pope Julius II
  - Beginnings of High Renaissance (1503)
  - "il papa terribile"
  - Raphael, Michelangelo
- The de’ Medici Family

**The Visual Arts**

- Leonardo da Vinci (1452-1519)
  - Mona Lisa, The Last Supper, Madonna of the Rocks
  - Orthogonals, chiaroscuro
  - Notebooks
  - Mathematics, natural world and humanity, love for beauty
Leonardo da Vinci, *The Last Supper*, 1495-1498, Refectory, Santa Maria delle Grazie, Milan, Italy


The Visual Arts
Raphael Sanzio (1483-1520)

- From Urbino to Perugia
  - Apprentice to Perugino
- From Perugia to Florence (1505)
- Madonna of the Meadow (1508)
  - Pyramidal configuration
  - Rationally ordered
  - Modeling of human forms
  - Human quality of the divine figure

- From Florence to Vatican (1508)
- School of Athens (1509-1511)
  - Symbolic homage to philosophy
  - Renaissance ideal
  - Balance of philosophy and theology
The Visual Arts

- Lorenzo de’ Medici
- Michelangelo Buonarroti (1476-1564)
  - Pietà
- Michelangelo’s David
  - Statement of idealized beauty
  - Palazzo Vecchio: symbol of civic power
The Visual Arts
Michelangelo Buonarroti (1475-1564)

Tomb for Pope Julius II

- Moses (1513-1515)
  - Divine fury, divine light
  - Terribilità

The Sistine Chapel

- "Michelangelo, Sculptor"
- Architectural and thematic motifs
- Interpretation
  - Neo-Platonism
  - Old Testament and pagan prophets
  - Complex tree symbolism
  - Human wisdom + God’s revelation
Michelangelo Buonarroti (1475-1564)

- **Michelangelesque**
  - Masculine anatomy, musculature
  - Physical bulk, linear grace, emotionality
  - *Creation of Adam* (1508-1511)
  - *The Last Judgment* (1534-1541)

- **Medici Chapel**
  - Architectural and sculptural design
  - Life, death, resurrection
The Visual Arts
Michelangelo Buonarroti (1475-1564)

The New Saint Peter’s
- Donato Bramante (1444-1514)
  - Tempietto
- Michelangelo as architect (1546)
  - Bramante’s plan
  - Ribbed, arched dome
  - Drum to support dome

The High Renaissance in Venice
- Andrea Palladio
  - Classical Architecture of Greece reflected through Roman structures
  - Four Books of Architecture (1570)
  - Palazzo Chiericati
    - Harmony and balance
The High Renaissance in Venice Painting

- Tradition of easel painting
- Use of oil paints
  - Brilliance of color
  - Subtlety of light
- Eye for close detail
- Love of landscape

The High Renaissance in Venice Painting

- Titian (c. 1488-1576)
  - Assumption of the Virgin (1516-1518)
  - Venus of Urbino (1538)
- Tintoretto (1518-1594)
  - "The drawing of Michelangelo and the color of Titian."
  - The Last Supper

13.20 Titian, Venus of Urbino, 1538, Galleria degli Uffizi, Florence, Italy
Mannerism

- Characteristics of Mannerism
  - Distortion and elongation
  - Flattened, two-dimensional space
  - Lack of a defined focal point
  - Discordant pastel hues

- Jacopo Carucci da Pontormo (1494-1557)
  - Deposition (c. 1528)

- Il Bronzino
  - Venus, Cupid, Folly, and Time (The Exposure of Luxury)

- Lavinia Fontana (1552-1614)
  - Daughter of Bolognese painter
  - Portrait painter (Rome, Bologna)
  - Exaggerated angles, use of color

- Sofonisba Anguissola (1532?-1624)
  - Renaissance and Baroque masters
  - Pictorial representations
  - Contrasts of dark and light
Lavinia Fontana, *Noli Me Tangere*, 1581, Galleria degli Uffizi, Florence, Italy

Sofonisba Anguissola, *A Game of Chess*, 1555, National Museum in Poznan, Poland

**Mannerism**

- Giovanni da Bologna (1529-1608)
  - Sculptor
  - *Abduction of the Sabine Women*
- El Greco (1541-1614)
  - Distortion of figures and ambiguous space
  - *The Burial of the Count of Orgaz*
Music in the Sixteenth Century

Music at the Papal Court

- Sistine Choir and Julian Choir
  - Male voices, a capella
  - Josquin des Prez (c. 1450-1521)
    - Sistine Choir, composer and director
    - Motet for four voices
    - Structure, balance, lyrical quality

Music in the Sixteenth Century

Music at the Papal Court

- Giovanni Pierluigi da Palestrina (1525-1594)
  - Choirmaster of capella Giulia (Julian choir)
  - 1571-1594 Vatican’s music director
  - Conservative masses in response to Catholic reform movement
Music in the Sixteenth Century

Venetian Music

- Adrian Willaert
  - Andrea and Giovanni Gabrieli
- Church of St. Mark
  - Split choirs
  - Instrumental music in liturgy
  - Intonazione, toccata
- Intellectual influence of Italian humanism

Literature

- Leonardo da Vinci
  - 13,000 pages of notes
- Michaelangelo Buonarroti
  - Poetry
- Vittoria Colonna
- Baldassare Castiglione
  - The Book of the Courtier
- Veronica Franco
- Benvenuto Cellini

12.28 Raphael, Baldassare Castiglione, 1514, Musée du Louvre, Paris, France
Chapter 13: Discussion Questions

- Compare the artistic developments that took place in Rome and those that took place in Venice. To what can we attribute the differences? Explain.
- To what extent did Neo-Platonism manifest itself in the works of Michelangelo? Are there traces of this philosophy in works of other artists discussed in this chapter? Explain, citing specific artists and works.
- How did environmental factors and geography contribute to Venetian art during the Renaissance? Consider both visual and aural arts in your discussion.