

High Renaissance In Italy II

Raphael
Giorgione
Titian
Pontormo
Palladio

Raphael
(Raffaello Sanzio)
1483-1520



Raphael



Self portrait 1506

- In 1504, at age 21, Raphael arrived in Florence from his native Urbino.
- His father was an artist in Urbino, and he had studied in Perugia with the artist Perugino.
- Raphael quickly became successful in Florence, especially with paintings of the **Virgin and Child**.
- Already a technically superb painter, in Florence he had the opportunity to study the work of Leonardo.
- **Around 1508 Raphael traveled to Rome**, where Pope Julius II put him to work decorating the rooms of the papal apartments.

Remember Perugino?

He had a strong influence on Raphael.



- *Christ Giving the Keys to Saint Peter* 1482



- *Sposalizio*
- (The Engagement of Virgin Mary)
- 1504
- Oil on panel
- 170 x 117 cm
- Pinacoteca di Brera, Milan

How are the two paintings alike?
How are they different?



Raphael, 1504



Perugino 1482



- The structure of Raphael's painting, which includes figures in the foreground and a centralized building in the background, can certainly be compared to the Perugino painting.
- But Raphael's painting features a well developed circular composition, while that of Perugino is developed horizontally, in a way still characteristic of the 15th century.



- The structure of the figure group and of the large polygonal building clearly distinguish Raphael's painting from that of his master.
- The space is more open in Raphael's composition, indicating a command of perspective which is superior to Perugino's.



- By painting his name and the date, 1504, in the frieze of the temple in the distance, Raphael abandoned anonymity and confidently announced himself as a painter.



Raphael, Portrait of Pope Julius II, 1511

- In 1508 Raphael left Florence for Rome where Pope Julius II put him to work decorating rooms in the papal apartments.
- In the library, Raphael painted the four branches of knowledge as conceived in the 16th century.
 - Religion
 - Philosophy
 - Poetry
 - Law

Stanza della Signatura Library of Pope Julius II



- Stanza della Signatura
- with the *School of Athens*
- Originally called *Philosophy*, because Pope's philosophy books were meant to be placed below it.
- 1510-11



The School of Athens



- The *School of Athens* is Raphael's most outstanding achievement in the Papal apartments.
- The scene takes place in classical times, as both the architecture and the garments indicate.

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- Figures representing each subject that must be mastered in order to hold a true philosophic debate - astronomy, geometry, arithmetic, and solid geometry - are depicted in concrete form.
- The arbiters of this rule, the main figures, Plato and Aristotle, are shown in the centre, engaged in such a dialogue
- The School of Athens represents the truth acquired through reason, a Classical ideal.





- Viewed through a **trompe d'oeil** arch, the Greek philosophers Plato (left) and Aristotle are silhouetted against the sky—the natural world—commanding our attention.





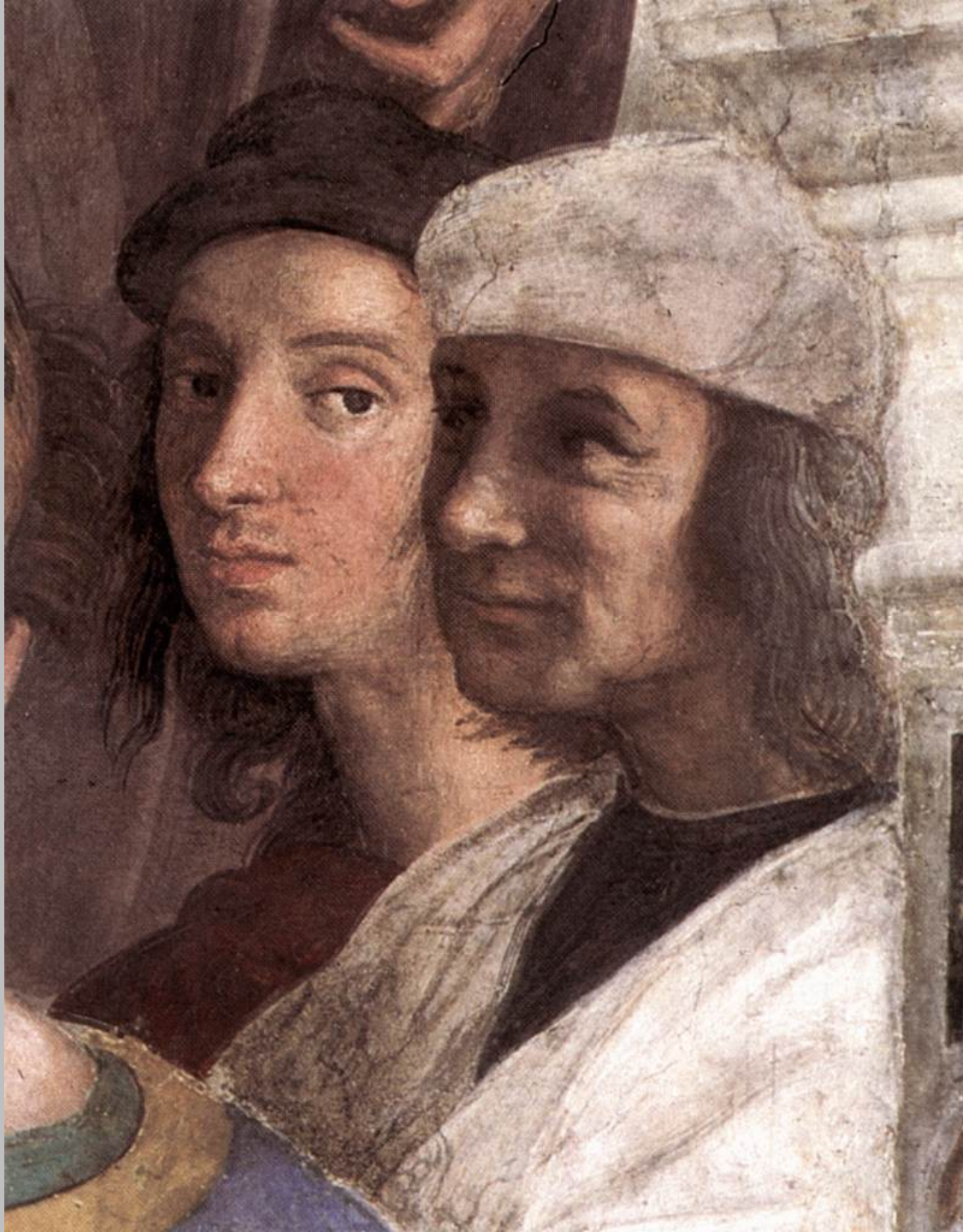
- This detail represents Heraclitus, a 6th century CE philosopher, with the features of Michelangelo



- Geometry is represented by Euclid, who is explaining to his pupils a geometric diagram he has drawn on a slate.
- It is thought that Raphael was portraying the architect Bramante, who was designing a new St. Peter's Basilica while Raphael was painting the School of Athens.



- Pythagoras, representing Arithmetic, is sitting in the foreground.



- Raphael self-portrait in the crowd on the far right.



The scene is flooded with clear, even light from a single source, takes place in an enormous barrel vaulted interior possibly inspired by the new design for St. Peter's.

Despite the variety and energy of the poses and gestures, the figures are organized into dynamic unity by the sweeping arcs of the composition. Inspired by Leonardo's composition in the *Last Supper*.

Image Set 76

76. School of Athens. Raphael. 1509–1511 C.E. Fresco.



School of Athens

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- Precursor to Mannerism
- Not unlike Michelangelo's Last Judgment
- The Transfiguration
- Raphael
- 1518-20
- Oil on wood,
- 405 x 278 cm
- Pinacoteca, Vatican

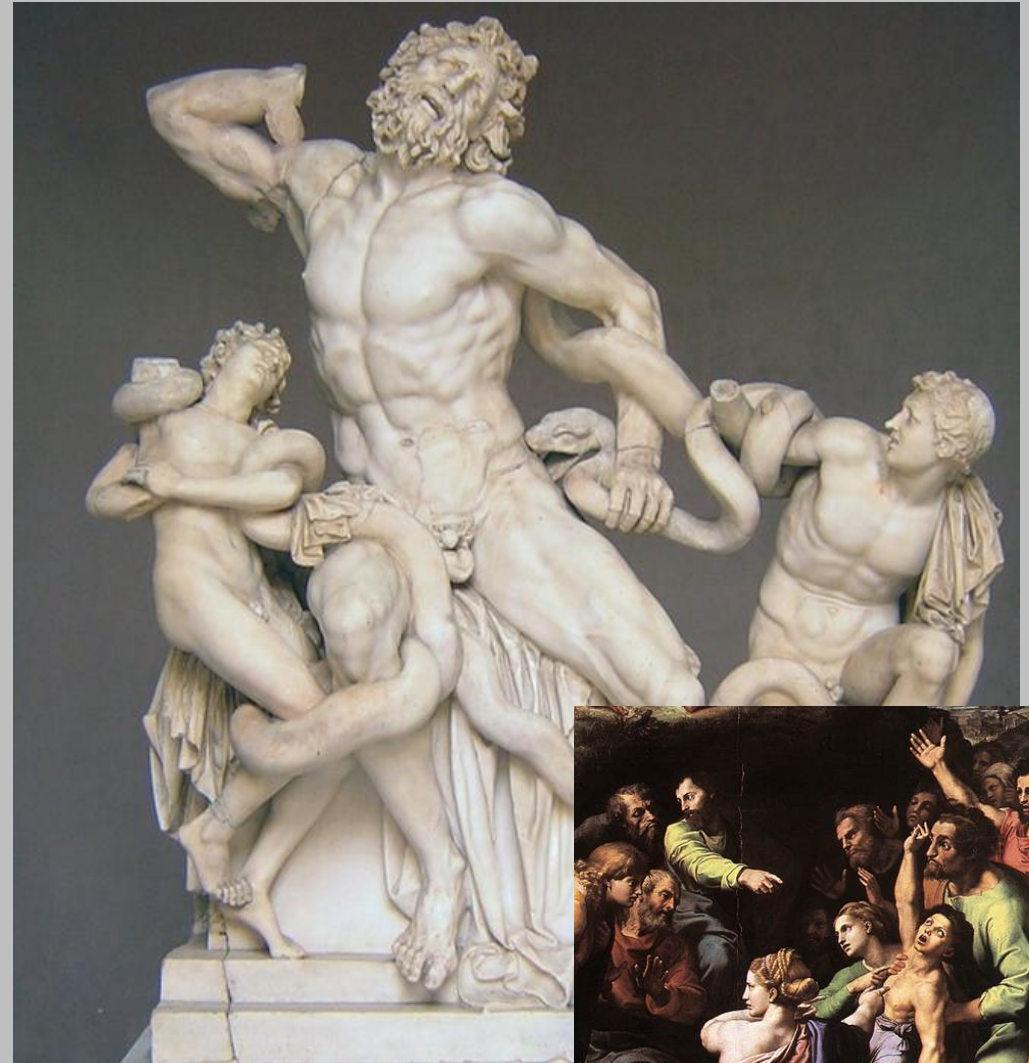


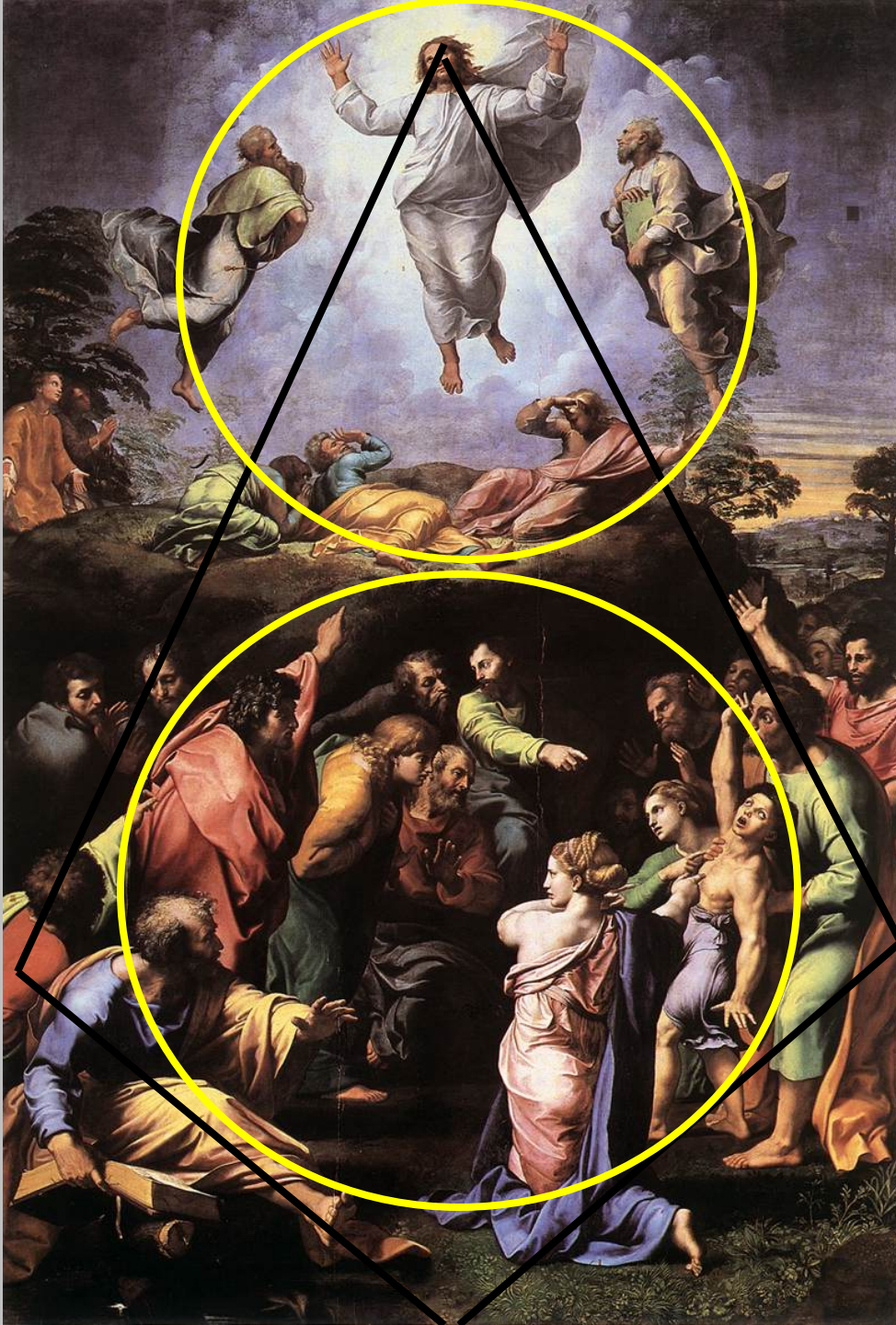
1504



1520

The transformation is not unlike what happened in Greece a thousand years earlier.





- The composition of *The Transfiguration* is divided into two distinct parts: the Miracle of the Possessed Boy on a lower level; and the Transfiguration of Christ on Mount Tabor, in the background.
- The transfigured Christ floats in an aura of light and clouds above the hill, accompanied by Moses and Elijah.
- Below, on the ground, are his disciples. Some are dazzled by the light of glory, others are in prayer.
- The gestures of the crowd beholding at the miracle link the two parts together: the raised hands of the crowd converge toward the figure of Christ.



- On 6 April 1520, precisely 37 years after he was born, Raphael died in Rome.
- After a state funeral he was buried in the Pantheon, then a Christian Church, dedicated to the Virgin Mary.
- His unfinished painting of the Transfiguration was placed above his tomb.
- Raphael's tomb is still in the Pantheon, but the painting now hangs in the Vatican Museum

Mannerism in Rome and Florence

Pontormo

Mannerism

- Initially inspired by Michelangelo's paintings, *The Last Judgment*, in particular.
- Also a reaction against the perfection of the High Renaissance.
- In many ways Mannerism is the opposite of the orderly, realistic Italian Renaissance style.
- Similar to Classical versus Hellenistic art
- **Work is characterized by:**
 - Twisted and elongated figures
 - Ambiguous space and compositions
 - No clear focal point or light source
 - Acidic colors

- View of the Capponi Chapel
- 1528
- Cappella Capponi
- Santa Felicita, Florence

- Open on two sides the chapel creates the effect of a loggia, in which frescoes depict the Annunciation.
- On one wall the Virgin is portrayed accepting the angel's message, but at the same time she is able to see her son being lowered off the cross in the painting on the opposite wall.



Entombment of Christ

c. 1528

Oil on wood
Cappella Capponi,
Santa Felicita, Florence

- Unrealistic placement of the figures, some seem to float.
- No crying, no anguish
- No tomb
- The emotional atmosphere of the scene is expressed in the odd poses, dramatic shift in scale, and unusual costumes.
- Also the use of high value secondary colors and contrasting colors.



- **Very odd center point**
- Some androgynous figures
- The tone of the painting is set by the color treatment of the crouching youth, wearing the skin tight pink shirt.
- Very stage like setting and lighting.





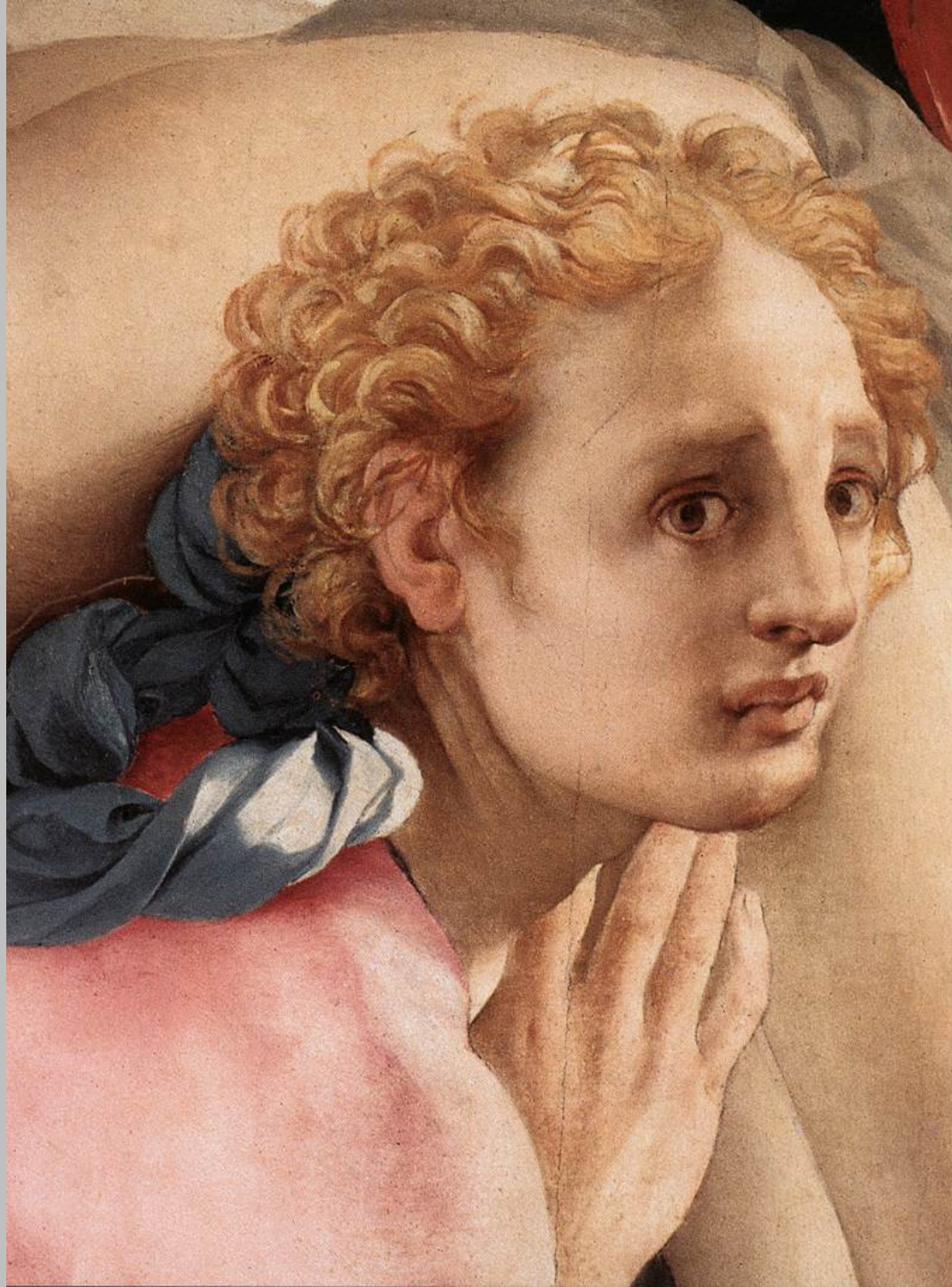


Image Set 78

78. *Entombment of Christ*. Jacopo da Pontormo. 1525–1528 C.E. Oil on wood



Entombment of Christ

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Renaissance Art and Architecture in Venice

Giorgione

Titian

Palladio

Andrea Palladio

Palladio dominated architecture during the second half of the 16th century by expanding on the principles of Alberti and of ancient Roman Architecture.

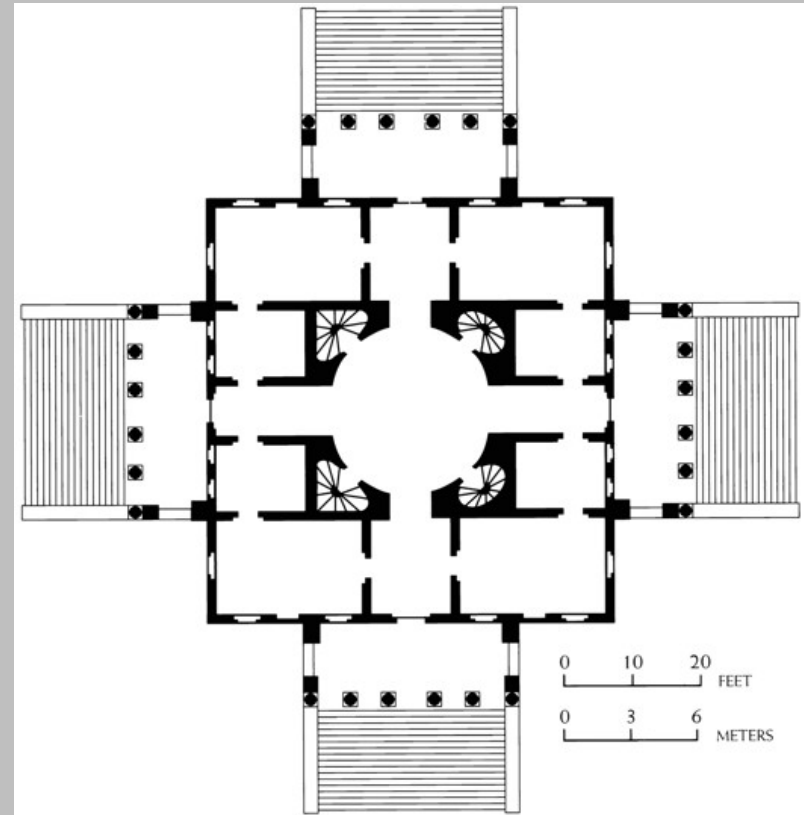
His work - whether a villa, palace or church - was characterized by **harmonious symmetry and rejection of ornamentation.**



Palladio Facade I

Palladio's plans for the Villa Rotonda c. 1560 Vicenza, Italy

- His books on architecture provided ideal plans for country estates using proportions derived from ancient Roman structures.
- In this plan for a country villa, you can see his use of balance, proportion and symmetry.
- **It was named the Villa Rotonda because it was inspired by the Pantheon in Rome.**
- Villas in Italy had traditionally been working farms, but Palladio designed villas that were retreats for fun and relaxation.



Andrea Palladio, Villa Rotonda (formerly Villa Capra), near
Vicenza, Italy, ca. 1566-1570.



- By the 18th century, Palladio's books on architecture had been included in the library of most educated people. Thomas Jefferson had one of the first copies in America.

Monticello, Thomas Jefferson's Estate, c.1769



Palladio's design 200
years earlier

Venetian School

- The Byzantine influence in Venice is evident in the use of luminous colors
- The style is characterized by the use of translucent glazes to create intense color and soft forms.
- Subject matter was often mythological, erotic and often enigmatic.
- The Venetian style engaged the viewer more than any other style of the Renaissance



- While Rome ranked as Italy's preeminent arts center at the beginning of the 16th century, wealthy and powerful families in Northern Italy also patronized the arts.
- Venetian paintings are usually in oil paint on canvas, not wood panel or fresco, why?
- Lots of glazes to achieve jewel like colors
- Warm sensuous treatment of figures
- Soft, misty atmosphere

Giorgione



- The career of Giorgione was brief; he died from the plague when he was about 32 years old.
- Nevertheless his importance to Venetian painting is critical.
- He introduced enigmatic or puzzling pastoral themes, sensuous nude figures, and above all an appreciation of **nature** in a landscape setting.
- This natural setting is often called **Arcadian**.

Giorgione and Titian

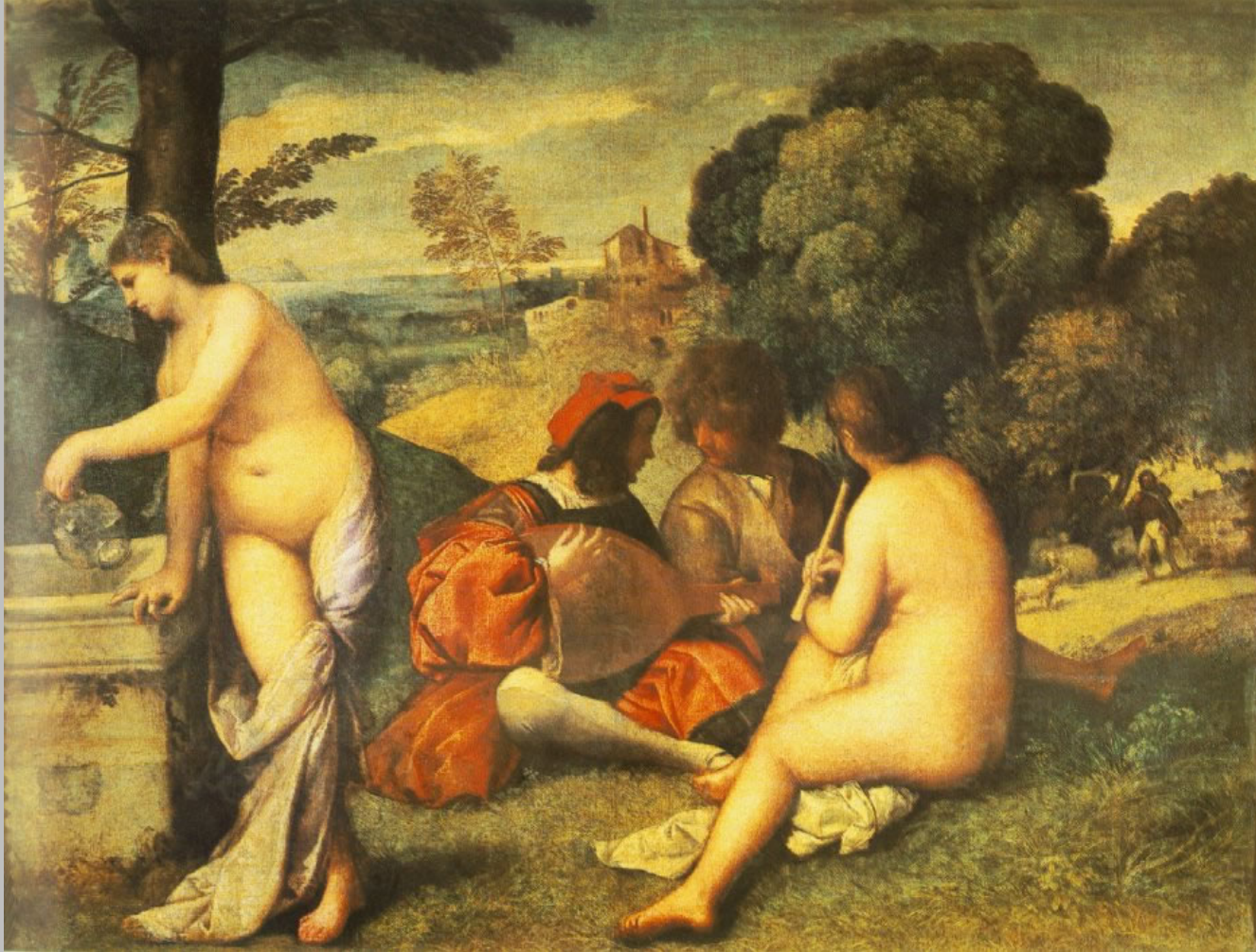
- Some scholars believe that Giorgione approached his work as many modern day artists do, by expressing private thoughts and feelings in his paintings.
- Although he also painted traditional subjects produced on commission for clients: portraits, altarpieces and paintings on exteriors of Venetian buildings.
- In 1507, he was commissioned to paint the exterior of the warehouse and offices of German merchants.
- He hired another young artist, Titian, as an assistant.
- The two artists worked together for the next three years, until Giorgione's early death.
- The two artists careers were tightly bound together.



- Giorgione, *Sleeping Venus*, c. 1501
- oil on canvas, 43 × 70 inches, Dresden



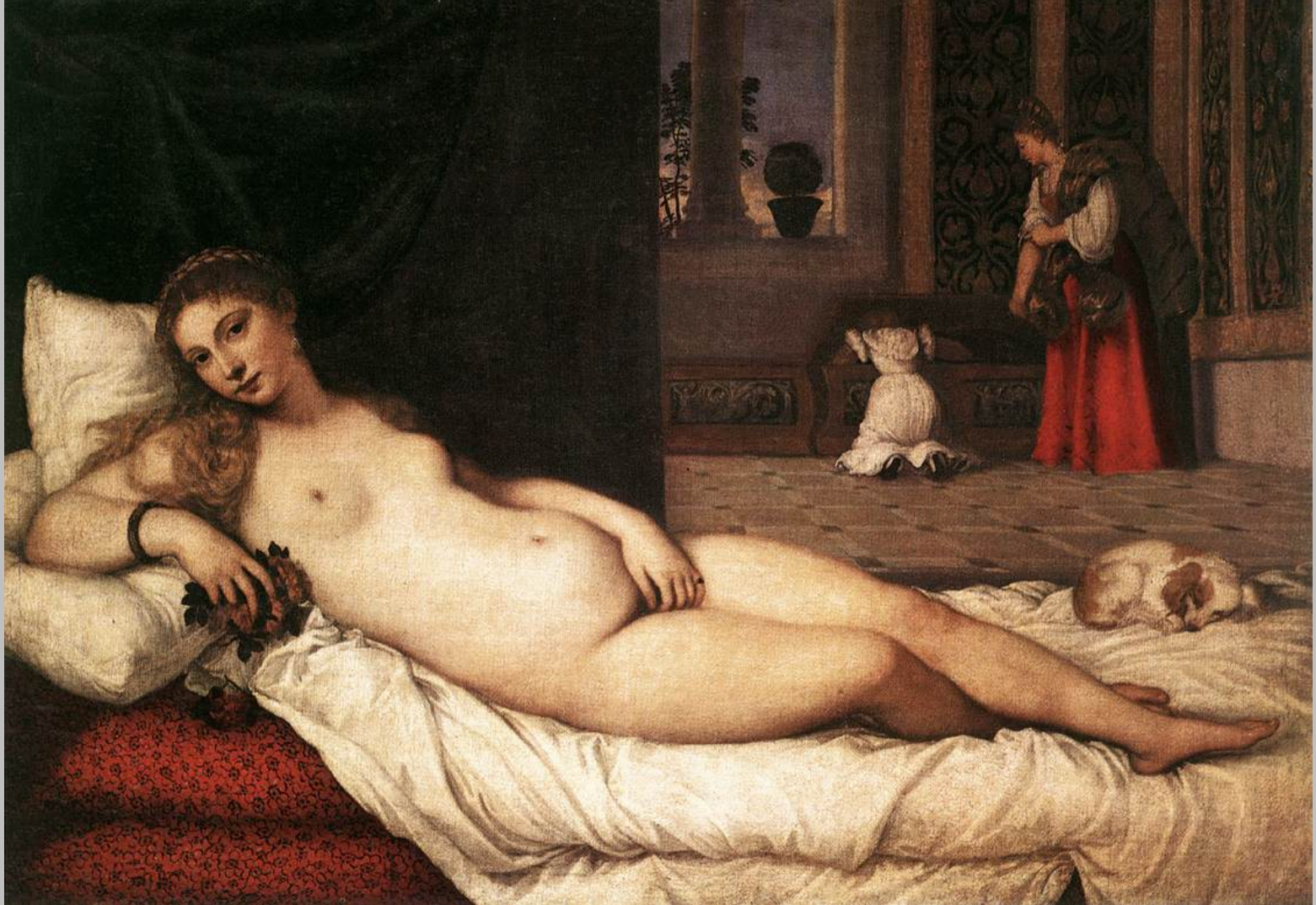
- Titian and Giorgione, *The Pastoral Concert*
- C. 1508, oil on canvas
- Louvre



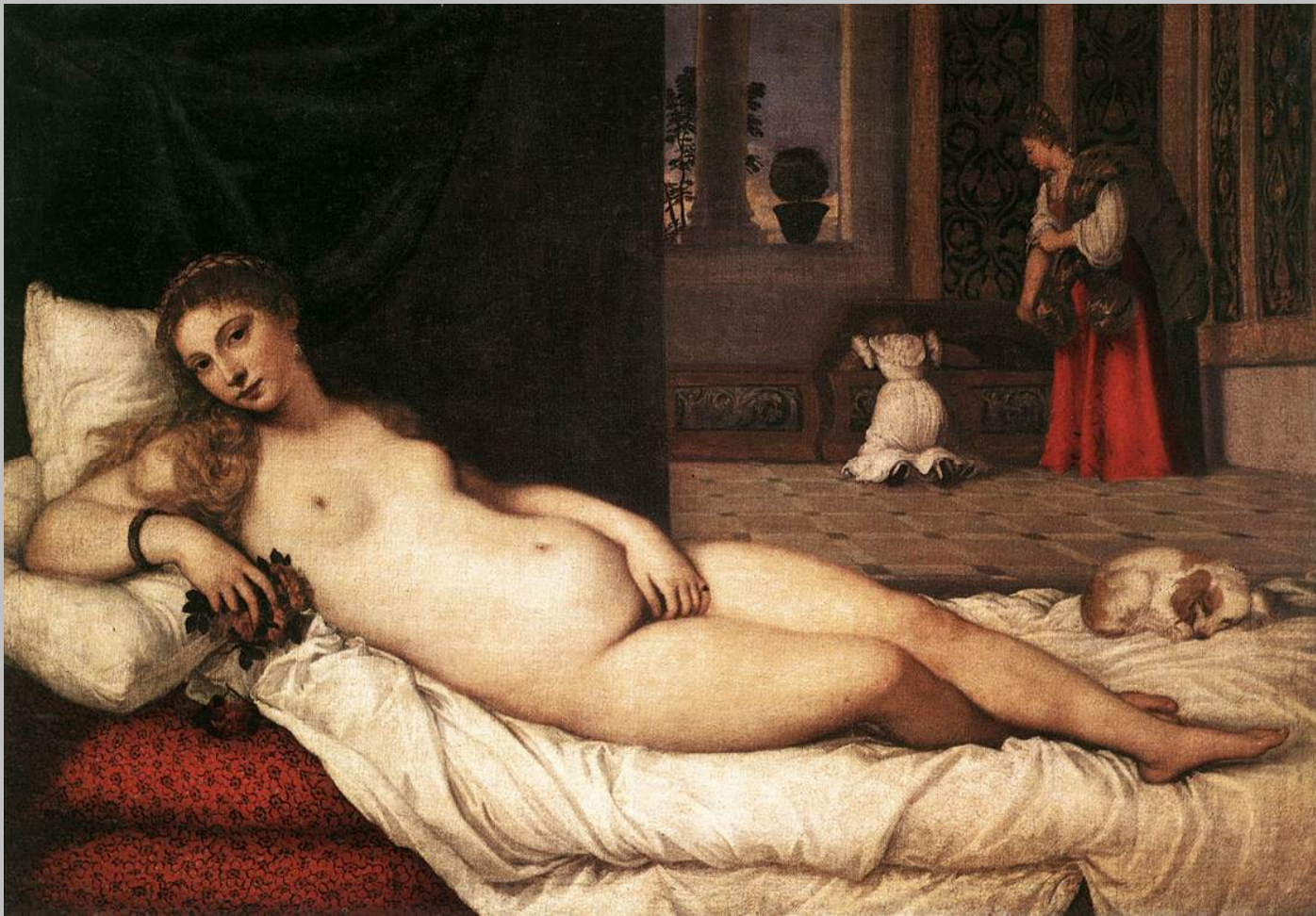
- Like poetry, the painting evokes a mood, a golden age of love and innocence recalled in ancient Roman pastoral poetry.
- **This kind of poetic painting is new in the history of art, and this painting had a profound influence on later generations of painters who saw it and reinterpreted it.**

What do we know about Giorgione's assistant Titian

- Titian's life as an artist is obscure.
- He worked with Giorgione for three years before Giorgione died, finishing his paintings.
- By that time he had completely absorbed Giorgione's style.
- In 1516, Titian became the official painter of Venice.

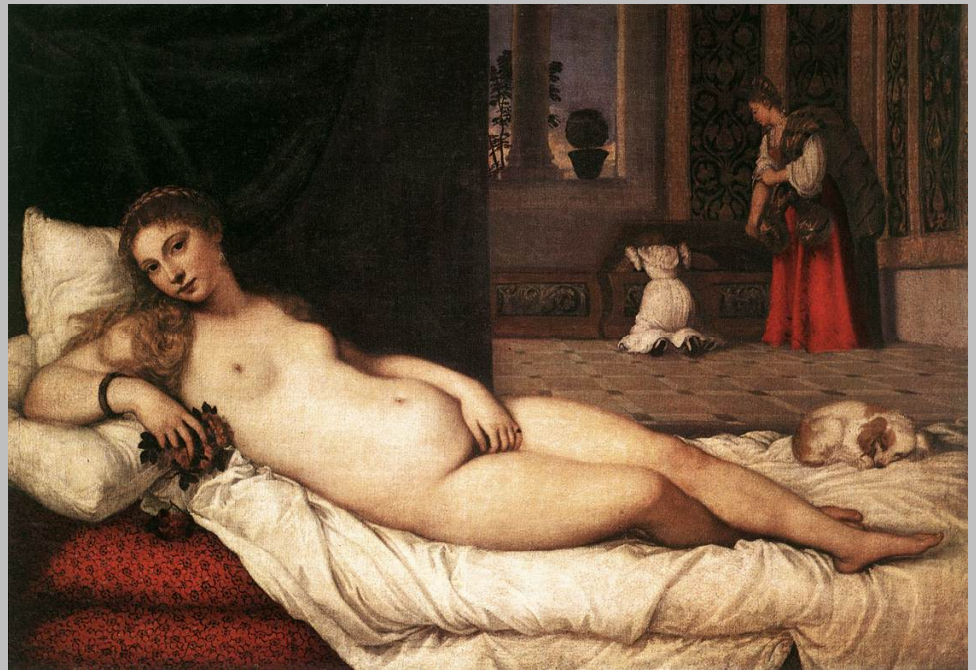


- The Venus of Urbino, 1538
- Oil on canvas, 47 x 66 inches
- Patron: Guildobaldo della Rovere of Urbino
- Galleria degli Uffizi, Florence



- Do you think she is Venus?
- Frankly looking at us
- Interesting division of space
- Dog could symbolize faithfulness
- Set the standard for future reclining nudes.

Titian 1538



Giorgione 1501



- Titian was the greatest painter of the Venetian School.
- Over the course of his long life he, like Michelangelo, continued to explore his art's expressive potential.
- In his late works, Titian sought the essence of form and idea not the surface perfection of his earlier works.
- In 1570, he began a painting for his own tomb. A pieta, that was left unfinished at his death.



Image Set 80

**80. *Venus of Urbino*. Titian. c. 1538 C.E.
Oil on canvas.**



Venus of Urbino

© Scala/Ministero per i Beni e la Attività culturali/Art Resource, NY

- Titian
- *Entombment (Pieta)*
- 1576
- oil on canvas

- Accademia Venice



Resources

- Kleiner, Gardner's Art Through the Ages, Wadsworth, 2013
- Marilyn Stockstad's Art History: Fifth Edition (Volumes one and two)
- Metropolitan Museum of Art's "Timeline of Art History."
Available online at <http://www.metmuseum.org/toah/splash.htm>
- Strickland, Carol. The Annotated Mona Lisa. 1992
- "The Web Gallery of Art." Available online at <http://www.wga.hu>
- Kahn Academy, <https://www.khanacademy.org/test-prep/ap-art-history>
- College Board
- Annenberg Learner
- <http://www.learner.org/courses/globalart/>