

CH. 21/22

58

DATE DUE: _____

THEME: IMAGES of POWER

FOCUS: *Donatello and Judith and Holofernes* by Donatello

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/Donatello.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/Michelangelo-David.html>

READING ASSIGNMENT: KLEINER: pp. 568-569, 611 and *SEE BELOW*

POWERPOINT: IMAGES of POWER: EARLY ITALIAN RENAISSANCE (The Medici of Florence)

READ THE FOLLOWING

Donatello. *David*, c. 1428-32, bronze

1. Donatello's sculpture of *David* "has been the subject of continuous inquiry and speculation, since nothing is known about the circumstances of its creation. It is first recorded in 1469 in the courtyard of the Medici palace, where it stood on a base engraved with an inscription extolling Florentine heroism and virtue. This inscription supports the suggestion that it celebrated the triumph of the Florentines over the Milanese in 1428. Although the statue clearly draws on the Classical tradition of heroic nudity, this sensuous, adolescent boy in jaunty hat and boots has long piqued interest in the meaning of the its conception. In one interpretation, the boy's angular pose, his underdeveloped torso, and the sensation of his wavering between childish interests and adult responsibility heighten his heroism in taking on the giant and outwitting him. With Goliath's severed head now under his feet, David seems to have lost interest in warfare and to be retreating into his dreams" (Stokstad, *Art History* 650-651).

2. "The least expected work of this period in any medium is Donatello's nude *David* in bronze, the earliest known nude freestanding statue in the round since antiquity. (It is noteworthy that when Andrea Pisano and Nanni di Banco represented a sculptor, they showed him carving a male nude.) After Donatello's heroic marble *David* of 1408-9, the bronze *David* is a surprise. A slight boy of twelve or thirteen, clothed only in ornamented leather boots and a hat crowned with laurel, stands with one hand on his hip and a great sword in the other. His right foot rests upon a wreath, while his left foot toys idly with the severed head of Goliath, one huge wing of whose helmet seems to be caressing the boy's thigh. David's face, which seems to express a cold detachment, is largely shaded by the hat. In the *Speculum humanae slavationis* (a fourteenth-century compendium of imagery connecting personages and events of the Old and New Testaments, widely reprinted in the fifteenth), David's victory over Goliath symbolizes Christ's triumph over Satan. The laurel crown on the hat and the laurel wreath on which David stands are probably allusions to the Medici family, in whose palace the work was first documented in 1469" (Hartt and Wilkins 284-285).

3. "The various meanings of David's victory exemplify the richness of the statue's complex iconography. As a type for Christ, David has defeated Goliath-as-a-type-for-Satan. As a symbol of the republican spirit of Florence, he defeats tyrants who threaten the city. As one of Plato's 'beautiful boys,' he, like the figure in the bust of a youth, is under the protection of Eros" (Adams, *Italian Renaissance* 148-149). "In any case, the latter meaning of the *David* is confirmed by the relief on Goliath's helmet. It shows a group of winged putti- multiple figures of Eros- pulling a triumphal chariot. David's victory over Goliath is thus transformed by Donatello into a synthesis of biblical, Platonic, political, and autobiographical content. It reflects Plato's view that tyrants condemn homosexuality, whereas democracies permit its expression. That this view was congenial to Donatello's own tastes is evident from the homoerotic character of the *David*. Plato further argues that male lovers in the Platonic sense are the bravest warriors, protected by the love god Eros. In the context of the period, the *David* stood for the Florentine struggle to maintain its independence as a republican state modeled on that of the Athenian democracy. As such, the *David* also projected the image that the Medici wished to maintain- namely, that despite being the power behind the city, they were committed to civic humanism and opposed to authoritarian forms of government" (149).

4. "David had become a metaphor for the city, strong in protecting its freedoms from external threat. Piero's placement of the *David* in the private context of the palace thus appropriated civic imagery for the Medici. Contemporary awareness of this strategy of appropriation can be found in two later events. In 1476 Lorenzo and Giuliano de' Medici sold to the Signoria a traditionally clothed bronze *David* by Verrocchio, then also in the Medici Palace, for placement in the Palazzo della Signoria, thus parting with the less problematic of the two Davids in their palace. In 1495, after the expulsion of the Medici from the city, the Signoria transported Donatello's *David* to the courtyard of the Palazzo della Signoria, a new inscription making explicit recognition of the state iconography carried by the statue" (Paoletti and Radke 229, 231).

5. "Some modern historians have challenged the identity of the figure as David, proposing Mercury instead. Depictions of Mercury from the fifteenth century show the god with a particular hat called a **petasus**, similar to that worn by the *David*. A viewer's position beneath the statue would have made the decapitated head barely visible and its identity as Goliath or Argo hard to ascertain. Interpretation of the statue as a Mercury would allow the Medici to avoid the charge of appropriation of public imagery for private use, Mercury being the patron god of merchants as well as of the arts, and thus an appropriate symbol for the family. In fact, the statue did not have to read *either* as David *or* as Mercury, but could have been read as *both*" (231). "The placement of the *David* in the Medici palace courtyard resonates with the marriage festivities of 1469. For the wedding feast the women were seated on the second floor of the palace, looking down into the courtyard- just as Michal, David's wife, looked from her balcony at her husband. This then would have transformed the *David* into Lorenzo, a youthful hero growing into a wise ruler, just as the young king in the palace chapel frescoes evokes Lorenzo's role as courtier in the 1459 civic procession honoring the Pope and Galeazzo Sforza. The multiple meanings evoked by the *David* typify the complex interweaving of personal and public imagery in Medici commissions" (231).

6. "The key to the meaning of the statue is the helmet of Goliath, with its visor and wings. This form was derived from depictions of the Roman wind-god **Zephyr**, an evil figure who killed the young boy Hyacinth. We may assume that the helmet is a reference to the dukes of Milan, who had threatened Florence about 1400 and were warring against it once more in the mid-1420s" (Janson 393). The statue "is softly sensuous, like the cult statues of the Roman youth Antinous. *David* resembles an ancient statue mainly in its contrapposto. If the figure has a classical appearance, the reason lies in its expression, not anatomy. The lowered gaze signifies humility, which triumphs over the sinful pride of Goliath. It was inspired by Classical examples, which equate the lowered gaze with modesty and virtue" (393). "In humanist circles on the fringes of established academic institutions, Christianity and paganism merged in novel ways. The beautiful bronze sculpture of David by Donatello, ostensibly a religious image, resembles a Ganymede, for instance, and invites a sensual response. When sculpting the state of David as a symbol of Florentine republicanism, Michelangelo fused the figure of the Old Testament youth with that of the ancient Hercules; both connoted homosexual love, at least for some viewers. These examples serve to demonstrate that homoeroticism was not strictly inherent in a work of art. Rather, it emerged from contemporary modes of reading, viewing and debating" (Aldrich 94-95).

Donatello. *Judith and Holofernes*, late 1450s, bronze with some gilding

1. "The 1450s were also the decade in which Donatello produced the first freestanding group statue since antiquity. His *Judith and Holofernes* was, for a time, in the garden of the Medici Palace. This suggests that the work was made for the Medici family, although there are no surviving commission documents. In 1494, after the Medici were expelled from Florence, the statue was placed in front of the Palazzo Vecchio as a symbol of the victory of freedom over tyranny. What originally had been an image of Medici republicanism, therefore, came to stand for rebellion against Medici tyranny. The text on which the work is based comes from the Old Testament apocryphal account of the Hebrew widow of Bethulia who saved her people from the invading Assyrian army. She left her besieged city and went with her servant to the camp of Holofernes. She then enticed the Assyrian general with her charms, and he invited her to dinner. He became inebriated and returned with her to his tent. When he fell on his bed in a stupor, Judith took up his scimitar and beheaded him. She and her servant placed his head in a food bag and returned home. The head was hung outside the city walls and the Assyrians retreated in disarray" (Adams, *Italian Renaissance* 203-204).

2. "Donatello's statue depicts the moment when a determined Judith raises the scimitar a second time, having broken Holofernes' neck with her first blow. She towers over his listless form, holding him by the hair and stepping on him- the latter being traditional signs of triumph over an enemy. Accentuating the impact of the work are the voluminous draperies that contribute to Judith's monumental power and the relatively helpless nudity of Holofernes. His medallion inscribed 'SUPERBIA,' which is slung over the back of his neck, identifies him as having fallen through the sin of arrogant pride. Further reinforcing the political meaning of the work in its original inscription: '*Regna cadunt luxu, surgunt virtutibus urbes. Cesa vides humili colla superba manu*' (Kingdoms fall through opulence, cities rise through virtue. Behold the proud neck severed by a modest hand.) At a later date, Piero de' Medici added a second inscription, dedicating the statue to the freedom of Florence and the patriotic spirit of its citizens" (204). "As with several earlier sculptures, Donatello included iconographic elements derived from antiquity that indicate the underlying meaning of the *Judith*. Each side of the triangular base supporting Holofernes's wineskin depicts an orgiastic scene in which putti engage in bacchanalian rites. The *Laws of Plato*, which were well known to the Medici circle of artists and intellectuals, decry drunkenness as a poor foundation for the ideal state. As such, Plato's political message is in accord with aspects of the apocryphal story, in which a powerful general is weakened by drink. Merging form with content, Donatello's sculptural base coincides with the weak foundations of Holofernes's tyrannical army" (204).

3. "Details of Judith's costume, such as putti carrying wreaths of victory on the front and back of her dress, identify her with triumph. She is at once a figure of vengeance and domination, destroying without hesitation the enemy of her people... *Judith* was an image of the civic humanism and republican government espoused by Florence and the Medici family" (204, 206). "In the *Judith*, it is

possible that the choice of the most violent moment in the narrative was related to the apocalyptic sermons of Antoninus. It is also possible, but not demonstrable, that they represent an emerging late style of the artist" (206). "Judith's victory over Holofernes was compared with that of Mary over sensuality (*luxuria*), which is thought to derive from pride (*superbia*), the first sin and source of all others. Judith's purity in the face of Holofernes's flattery as he tried to seduce her is compared to the virginity of Mary" (Hartt and Wilkins 334).

4. "Particularly towards the end of the century the Medici became surrounded by an increasingly courtly ethos, but the family were always careful to respect republican forms of government, even if in practice they used their wealth and patronage to pack the lists of eligible men with their political allies. Despite sometimes significant opposition from other prominent Florentines, three generations of the family- Cosimo, Piero, and Lorenzo- managed to maintain their role as first among equals, through asserting that their activities in promoting their own family were also good for the republic. This balancing act was demonstrated in their commissions, notably in two sculptures by Donatello that originally appeared in the courtyard and the garden of the Medici palace, both areas that would have been accessible to petitioners and visitors, of which there seem to have been a constant stream. Donatello's *David* and *Judith and Holofernes* both take up the subject of heroic Old Testament tyrant killers. Judith saved her city of Bethulia from the siege of the Assyrian general, Holofernes, by beheading him after a banquet when he was in a drunken stupor. David, the youthful hero who, with God's aid, slayed the tyrant Goliath against all the odds, had long been an important symbol of Florentine republicanism. The subject of the *David* replicated that of the marble sculpture Donatello (c. 1386-1466) had previously made for the Palazzo della Signoria, and thus visually linked the power base of the Medici with the seat of the republic. This sculpture was one of the earliest free-standing bronze sculptures since antiquity, and the hero's naked form was clearly inspired by the classical sculptures such as the *Spinario*. Thus in its form it implicitly flattered the discernment and education of its owners and perhaps viewers in their knowledge of classical works. At the same time, the use of the expensive and relatively new medium of bronze linked these sculptures to publicly funded works such as some of the guild sculptures on Orsanmichele and the baptistery doors. The fact that a private family was able to fund such a novel technique also suggested that they were furthering the development of sculpture in a city renowned for its skill in the visual arts" (Burke 64-66).

5. "That the Medici sought to argue they were protecting, rather than eroding, republican virtues was not only suggested in the subject of these sculptures, but driven home to a literate audience through inscriptions. The inscription on Donatello's *Judith and Holofernes* reads: 'The salvation of the state. Piero de' Medici son of Cosimo dedicated this statue of a woman both to liberty and to fortitude, whereby the citizens with unvanquished and constant heart might return to the republic' – with the additional reminder that 'Kingdoms fall through luxury, cities rise through virtues. Behold the neck of pride severed by the hand of humility.' The inscription on the *David* was 'The victor is who defends the fatherland. God crushes the wrath of an enormous foe. Behold! A boy overcame great tyrant. Conquer, o citizens!' "(66-67).

Works Cited

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- Aldrich, Robert, ed. *Gay Life and Culture: A World History*. New York: Universe, 2006.
- Burke, Jill. "Florentine art and the public good." *Viewing Renaissance Art*. New Haven: Yale University Press, 2007.
- Hartt, Frederick and David G. Wilkins. *History of Italian Art*. 5th ed. New York: Harry N. Abrams, Inc., 2003.
- Janson, H. W. and Anthony F. *History of Art*, 6th ed. New York: Harry N. Abrams, 2001.
- Paoletti, John T., and Gary M. Radke. *Art in Renaissance Italy*. Upper Saddle River, NJ: Prentice-Hall, 1997.
- Stokstad, Marilyn. *Art History*. New York: Harry N. Abrams, 1999.

The subjects of Donatello's two works, *David* and *Judith and Holofernes*, first appear as unlikely candidates to serve as heroic emblems of power. Address the multiple ways these works were emblematic of the power of the Medici family as well as the Florentine Republic of the 15th century.

How is power conveyed in Donatello's *David* in regard to each of the following?



Subject Matter:

Symbolism:

Visual Appearance/ Style:

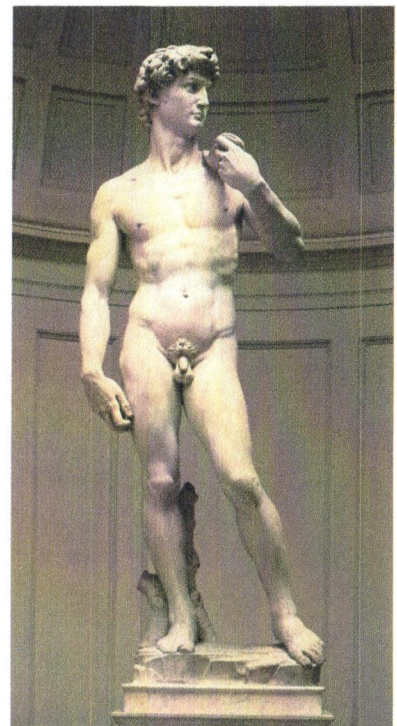
How is power conveyed in Donatello's *Judith and Holofernes* in regard to each of the following?



Subject Matter:

Symbolism:

Visual Appearance/ Style:



1. The *David* by Andrea del Verrocchio reaffirms the _____ family's identification with the heroic biblical king and with Florence. Verrocchio's *David* contrasts strongly in its narrative realism with the quiet classicism of Donatello's *David*. In what other ways does Verrocchio's work differ?
2. Verrocchio's *David* was eventually sold to the Florentine government for placement in the _____, the city hall of Florence. Donatello's *David* was later moved there as well.
3. Michelangelo's *David* was carved from a block of marble that Florentines called the _____. Despite the traditional association of David with heroic triumph over a fearsome adversary, Michelangelo chose to represent the young biblical warrior not after his victory, with _____'s head at his feet (as Donatello and Verrocchio had done), but before the encounter, with David sternly watching his approaching foe.
4. The rugged torso, sturdy limbs, and large hands and feet alert viewers to the triumph to come. Each swelling vein and tightening sinew amplifies the psychological energy of David's pose. His *David* differs from Donatello's and Verrocchio's creations in much the same way later _____ Greek statues departed from the Classical predecessors.
5. While the works of Donatello and Verrocchio are associated with the Early Italian Renaissance, Michelangelo's *David* belongs to the _____ Renaissance, a brief period art historians classify as the quarter century between 1495 and the deaths of Leonardo da Vinci in 1519 and Raphael in 1520.
6. By making a colossal male nude, Michelangelo attempts to create a Hercules-type figure for the city of Florence which saw itself as a new Athens or a new Rome. How politically did the city of Florence see itself as a new Athens or a new Rome?

THEME: HUMANISM and the CLASSICAL TRADITION

FOCUS: Santo Spirito, Pazzi Chapel, Palazzo Rucellai, Sant'Andrea

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/brunelleschis-pazzi-chapel.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/brunelleschis-pazzi-chapel.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/albertis-palazzo-rucellai.html>

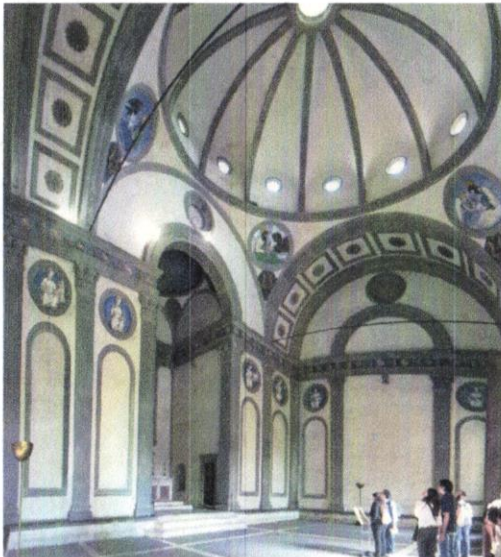
ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/sant-andrea-in-mantua.html>

READING ASSIGNMENT: KLEINER: pp. 583-588, 593-594

POWERPOINT: HUMANISM and the CLASSICAL TRADITION: EARLY ITALIAN RENAISSANCE (Brunelleschi and Alberti)

DATE DUE: _____

Discuss how classical elements were incorporated into each of the following Renaissance structures and why.



Filippo Brunelleschi. Interior of the Pazzi Chapel. Florence, Italy, begun 1433

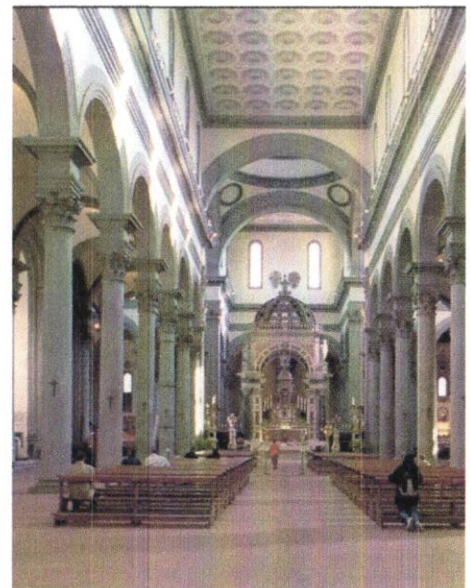
HOW Classical elements were incorporated:

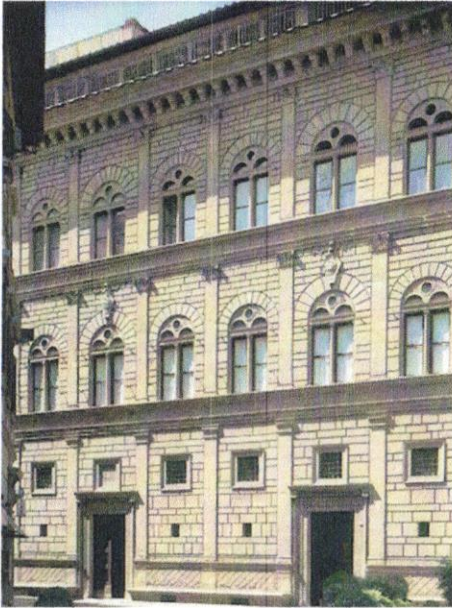
WHY:

Filippo Brunelleschi. Interior of Santo Spirito. Florence, Italy, designed 1434-1436

HOW Classical elements were incorporated:

WHY:





Leon Battista Alberti and Bernardo Rossellino. Palazzo Rucellai, Florence, Italy, c. 1452-1470

HOW Classical elements were incorporated:

WHY:

Leon Battista Alberti. West Façade of Sant'Andrea, Mantua, Italy, designed 1470, begun 1472.

HOW Classical elements were incorporated:

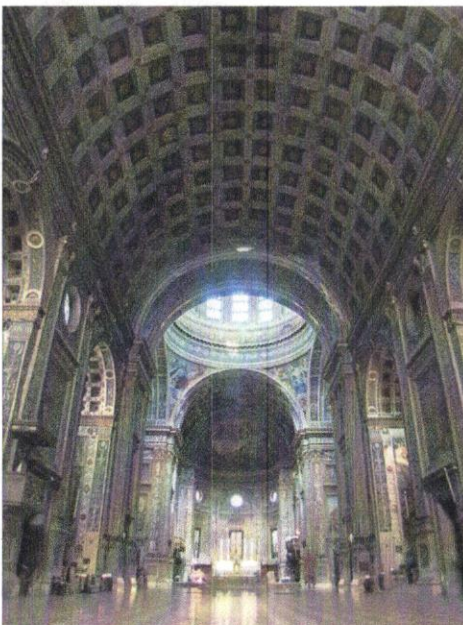
WHY:



Leon Battista Alberti. Interior of Sant'Andrea, Mantua, Italy, designed 1470, begun 1472.

HOW Classical elements were incorporated:

WHY:



60

DATE DUE: _____

THEME: HUMANISM and the CLASSICAL TRADITION

FOCUS: Fra Filippo Lippi's *Madonna and Child with Angels*,
Botticelli's *Primavera* and *Birth of Venus*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/Lippi.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/botticelli-primavera.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/Botticelli.html>

READING ASSIGNMENT: KLEINER: pp. 559, 557, 581

POWERPOINT: HUMANISM and the CLASSICAL TRADITION:
EARLY ITALIAN RENAISSANCE (Fra Filippo Lippi and Botticelli)

1. The theme of this work by Sandro Botticelli was the subject of a poem by

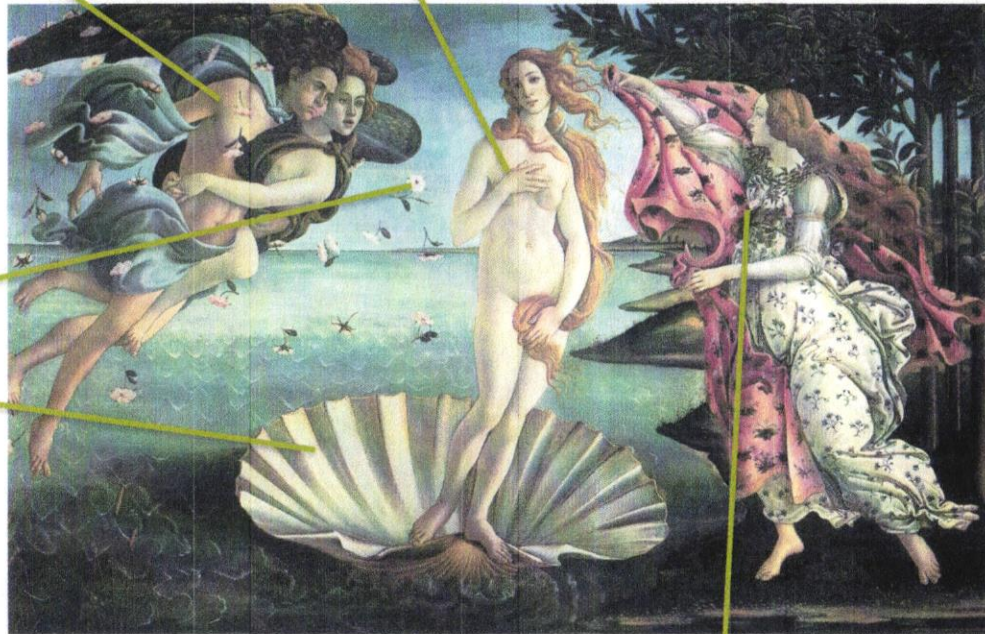
_____, a leading humanist of the day. In Botticelli's

painting, _____, carrying Chloris, blows Venus, born of sea foam, to her sacred island of Cyprus.

2. The pose of Aphrodite recalls the Late Classical Greek statue of *Aphrodite of Knidos* by the sculptor _____ or another statue in the Medici collection called the *Medici Venus*.

3. Botticelli was part of a circle of humanists assembled by the influential Medici patron, Lorenzo "the Magnificent." According to the philosophical tenets of _____, members of the group believed that those who embrace the contemplative life of reason will immediately contemplate spiritual and divine beauty whenever they behold physical beauty.

4. Several symbols associated with Venus can be seen in the painting such as the _____ blowing in the wind and the _____ which transports the goddess ashore. These symbols were also associated with the Virgin Mary.



5. Botticelli's linear style recalls Greek paintings found on _____ where all of the figures occupy a single plane (as they do here).

6. Botticelli's elegant linear style appears to have been derived from studying _____ under the artist _____.

7. As Venus arrives ashore on her sacred island, she is about to be _____ by the nymph Pomona. This highlights the figure's modesty and purity.

1. Botticelli painted *Primavera* (which means "_____") for Lorenzo di Pierfrancesco de' Medici, one of Lorenzo the Magnificent's cousins. Botticelli draws attention to Venus by opening the landscape behind her to reveal a portion of sky that forms a kind of _____.

2. The blindfolded Cupid placed above the figure of Venus points his arrow in the direction of the Three _____. This grouping of female figures was a popular subject in Roman statuary because it allowed the sculptor to depict the human form from three different _____.

3. The oranges in the trees were associated with the _____ family due to the fact that they were acknowledged as having "medicinal" properties.

4. One might interpret the desire provoked through Cupid, the son of Venus, as leading to either lust or violence through Zephyr or, through reason and faith, represented by _____ to God.



5. At the right, the blue ice-cold _____ the west wind, is about to carry off and marry the nymph _____ who has a branch with leaves coming out of her _____.

6. The figure on the left is that of _____ (a god associated with the Medici since he is the god of merchants) possibly holding back the rain clouds with his wand, or _____, a symbol today still associated with doctors. (The name "Medici" means "doctors".)

7. The painting appears to sum up the Neo-Platonist view that earthly love is compatible with _____ theology. Here, Venus, as the source of love who provokes desire, bears a tilted head and a modest gracefulness similar to that of the Virgin _____.

8. The nymph Chloris is transformed into _____, the goddess of spring. The abduction and marriage of Chloris all suggest the occasion for the painting was young Lorenzo's _____ in May 1482.

ADDITIONAL NOTES on works by BOTTICELLI

61

DATE DUE: _____

THEME: EXPERIMENTATION and INNOVATION

FOCUS: Dirk Bouts' *Last Supper*, Andrea del Castagno's *Last Supper*, Leonardo's *Last Supper*, Tintoretto's *Last Supper*

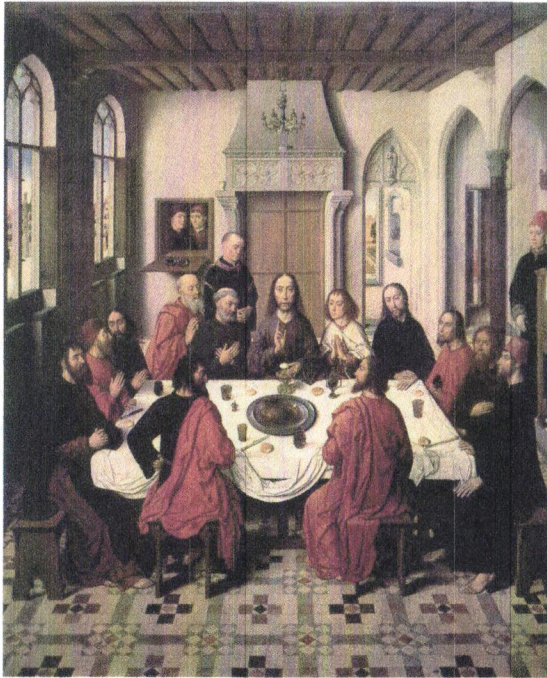
ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/leonardo-last-supper.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/jacopo-tintoretto-last-supper.html>

READING ASSIGNMENT: KLEINER: pp. 546-547, 576, 601-605, 636-637

POWERPOINT: EXPERIMENTATION and INNOVATION:
HIGH RENAISSANCE (Leonardo's *Last Supper*)

Analyze ways in which each of the following demonstrates both a traditional approach and an experimental or innovative approach to depicting the Biblical narrative of the "Last Supper".



Dirk Bouts. *Last Supper*, center panel of the *Altarpiece of the Holy Sacrament*, St. Peter's, Louvain, Belgium, 1464-1468, oil on wood

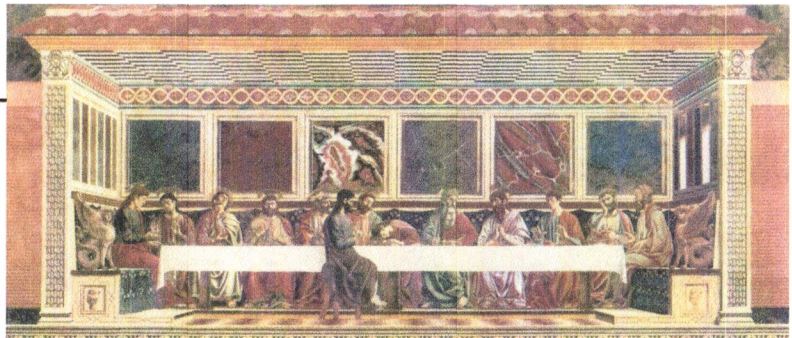
TRADITIONAL FEATURES:

EXPERIMENTAL or INNOVATIVE APPROACHES:

Andrea del Castagno. *Last Supper*, refectory of the monastery of Sant'Apollonia, Florence, Italy, 1447, fresco

TRADITIONAL FEATURES:

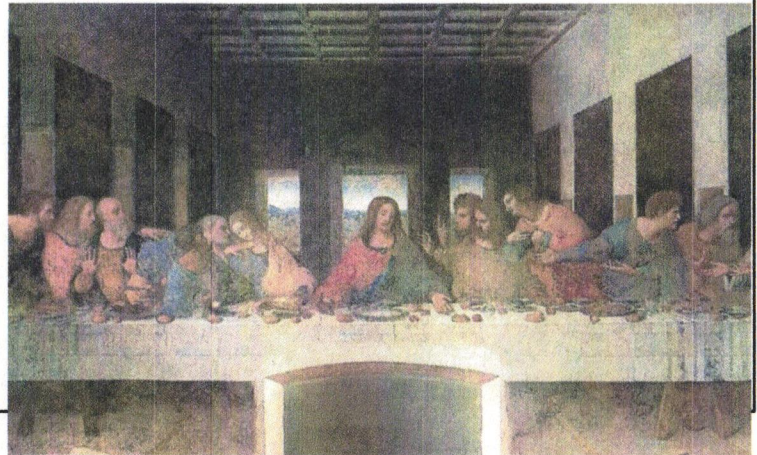
EXPERIMENTAL or INNOVATIVE APPROACHES:



Leonardo da Vinci. *Last Supper*, c. 1495-1498, oil and tempera on plaster, Refectory, Santa Maria delle Grazie, Milan

TRADITIONAL FEATURES:

EXPERIMENTAL or INNOVATIVE APPROACHES:



Tintoretto. *Last Supper*, 1594, oil on canvas, Giorgio Maggiore, Venice

TRADITIONAL FEATURES:

EXPERIMENTAL or INNOVATIVE APPROACHES:



1. Born in the small town of Vinci, near Florence, Leonardo da Vinci (1452-1519) trained in the studio of _____ . His unquenchable curiosity is evident in the voluminous notes he interspersed with sketches in his notebooks dealing with a wide variety of subjects. What were some of these subjects?

2. Around 1481, Leonardo left Florence after offering his services to _____ (1451-1508), the son and heir apparent of the ruler of Milan. The political situation in Florence was uncertain, and Leonardo may have felt his particular skills would be in greater demand in Milan. He devoted most of a letter to the duke of Milan to advertising his competence and his qualifications as a _____ , mentioning only at the end his abilities as a painter and sculptor.

3. Leonardo's style fully emerges in *Madonna and Child with Saint Anne and the Infant Saint John*, a cartoon (meaning a " _____ ") he made in 1505. Every part of his cartoon is ordered with an intellectual pictorial logic that results in a visual unity seen also in his painting of the *Last Supper*.

4. Leonardo painted his *Last Supper* for a refectory (which is a _____ for monks). Leonardo presents the agitated disciples that flank a centrally located, calm Christ in four groups of _____ , united among and within themselves by the figures' gestures and postures.

5. The disciples register a broad range of emotions, including fear, doubt, protestation, rage, and love. Leonardo's numerous preparatory studies – using _____ models- suggest he thought of each figure as carrying a particular charge and type of emotion.

6. In work's like his *Mona Lisa*, Leonardo demonstrates a misty haziness called _____ . This subtle adjustment of light and blurring of precise planes influenced a number of later artists.

7. During the Renaissance, drawing assumed a position of greater artistic prominence than ever before. Until the late 15th century, the expense of drawing surfaces and their lack of availability limited the production of preparatory sketches. The introduction of less expensive _____ enabled artists to experiment more and to draw with greater freedom.

8. The early stages of artistic training largely focused on imitation and emulation, but to achieve widespread recognition, artists had to develop their own _____. Although the artistic community and public at large acknowledged technical skill, the conceptualization and intention of the artwork was paramount. A term Renaissance Italians used for this conceptualization was " _____ ."

THEME: HUMANISM and the CLASSICAL TRADITION

FOCUS: Perugino's *Christ Delivering the Keys to the Kingdom*, Raphael's *School of Athens*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/school-of-athens.html>

READING ASSIGNMENT: KLEINER: pp. 589-590, 605-607 and SEE BELOW

POWERPOINT: HUMANISM and the CLASSICAL

TRADITION: ITALIAN RENAISSANCE (Perugino, Mantegna, and Raphael)

DATE DUE: _____

READ THE FOLLOWING:

Perugino. *Christ Delivering the Keys to the Kingdom* (Sistine Chapel, Rome) 1481-83, fresco

1. Pietro Vanucci (c. 1445-1523), known as **Perugino**, was "the leading painter in Umbria. His name indicates that he was from the ancient Etruscan city of Perugia, which kept its medieval character during the Renaissance" (Adams, *Italian Renaissance* 321). "Perugino's monumental fresco *Christ Giving the Keys to Saint Peter* in the Sistine Chapel, in Rome, reflects the Classical revival... The draperies have more volume, and the figures engage with the event in a manner suggestive of Alberti's *istoria*" (322). "The expansive character of the space- here the tiled piazza- directs viewers away from the dramatic event taking place in the foreground. The orthogonals lead to the central domed structure, which has been associated with the Dome of the Rock, identified in the Middle Ages as Solomon's Temple. Extending sideways from the core of the building are two round-arched porticoes that, like the piazza, divert the viewer from a central focus" (322, 324). "At the center of the foreground scene, Christ hands Saint Peter the keys to the Kingdom of Heaven. The large, vertical key, silhouetted against the light pavement, is on the central axis of the fresco. Time is compressed in the middle-ground scenes, which take place at earlier times in the life of Christ. At the right, Christ miraculously walks through his own stoning, his upright posture contrasting with the animated diagonals of the stone throwers and signifying his moral righteousness. This resonates ironically with Christ's admonition to those who condemned the adulteress: 'Let he who is without sin cast the first stone.' The left-hand scene is generally read as a *Tribute Money*- Perugino would certainly have known Masaccio's version in the Brancacci Chapel. This is the point at which Christ says, 'Render unto Caesar that which is Caesar's and unto God that which is God's.' Both of the middle scenes are thus significant in their relationship to Christ's words, just as is the main scene, where he announces his intention to build the Church" (324).

2. "The symmetrical Roman triumphal arches on either side of the central building have inscriptions comparing **Pope Sixtus IV**, patron of the Sistine Chapel and its decoration, with King Solomon, both being responsible for great works of architecture. Furthermore, the Sistine Chapel was itself built according to the proportions of Solomon's Temple in Jerusalem as it is described in the Book of Kings. Typologically, Solomon and Sixtus IV are paralleled with Christ, who builds his Church on the 'rock' of Saint Peter. Sixtus IV thus participates in the continuity of the papacy begun by Peter, while Christ's New Law typologically fulfills the Mosaic Law of Solomon. In contrast to Christ and Peter, Sixtus and Solomon are present in the fresco 'in name only'- another textual basis for Perugino's iconography. But the actual builders of the Sistine Chapel, reflecting Perugino's prominence as a portrait painter, are shown. They appear among the foreground onlookers at the far right; the architect (in a dark robe and hat) holding a compass and the supervisor (wearing a red robe) a square. In this iconography, Perugino creates a symbolic architectural genealogy: beginning with Solomon, continuing through Christ and Sixtus IV, and concluding with the two builders in contemporary dress" (324). "From about 1475 to 1482 Sixtus IV had his architect Baccio Pontelli rebuild the old Palatine Chapel of Nicholas III which henceforth would be called the **Sistine Chapel**. The chapel was designed to accommodate the ceremonies of a corporate body called the *capella papalis* or Papal Chapel, which included the pope and about two hundred high-ranking clerical and secular officials. The *capella* met at least forty-two times a year, and celebrated twenty-seven Masses. A marble screen (or *cancellata*) divided the chapel in half. The western half with the altar (the *sancta sanctorum*) was reserved for the members of the Papal Chapel, the eastern half for less important clerical and lay observers. From about 1480 to its dedication on the Feast of the Assumption on 15 August 1483, the chapel was frescoed by a group of central Italian artists, mostly under the direction of Pietro Perugino" (Patridge 115).

3. "The earliest popes from Peter through Marcellus I (r. 308-9), who together embodied and confirmed the **Petrine Succession**, stood in twenty-eight illusionistic niches between the windows, organized in a zigzag fashion from altar to entrance. Two narrative cycles ran chronologically below the windows in two parallel bands from the altar to entrance: eight scenes from the life of Moses on

the left, illustrating the world under law; eight scenes from the life of Christ on the right, illustrating the world under grace" (115-116). "The *Punishment of Korah* by Sandro Botticelli (1445-1510), the sixth scene of the Moses cycle, is represented, as are all the narratives, as if it were a life-size tableau vivant viewed through an opening in the wall. The inscription above the scene states the general theme: 'Challenge to Moses bearer of the written law.' Like all the other scenes, it is organized in three parts with several episodes. The white haired and bearded Moses is shown three times, gold rays of light shining from the forehead, and clad in a green cape and gold tunic. At the right a mob of Israelites rebels against Moses and prepares to stone him. At the left Moses causes the ground to swallow up the Jewish schismatics, Dathan and Abiram, protecting, however, the Israelites, specifically the sons of Korah. In the center Moses destroys by fire with his rod five figures with censers around a flaming altar: probably Korah, Dathan, and Abiram, the sons of Eliab, and Nadab and Abihu, the rebellious sons of Aaron. Directly behind Moses are two additional figures, also with censers: Aaron is dressed in blue; between Aaron and Moses is most probably the figure of Eleazar, Aaron's son and a legitimate priest. The inscription on the Arch of Constantine translates 'Let no man take this honor [of priesthood] upon himself unless called by God as was Aaron.' Thus, the scene represents the triumph of Moses over those who challenged his supremacy. Since Moses was always understood as a Christ type, and since his successor Aaron wears a papal tiara, the scene prefigures Christ consigning the keys to Peter, confirms the doctrine of the Petrine Succession, and warns schismatics against challenging papal authority" (116-117).

4. "The similarity of the inscription above Perugino's *Christ Consigns the Keys to St. Peter*- 'Challenge to Christ bearer of the law'- to that above the *Punishment of Korah* shows that these two scenes, as all the cross-wall pairs, were conceived as a unit, and that the Old Testament scenes prefigured the New. The middle ground depicts the challenges to Christ. At the left is the Tribute Money, an effort to subordinate Christ to temporal authority. The Stoning of Christ, an attempt to deny that Christ was the son of God, is portrayed at the right. But the imitations of the Arch of Constantine behind the two episodes evoke the triumph of Christ over these challenges" (117). "Six apostles in the foreground on either side of Christ respond with stately gestures as Christ gravely consigns the keys to St. Peter, thus founding his church. The building in the background on which the perspective lines converge is the Temple of Solomon in Jerusalem which will be replaced by the Roman Church through Peter's move from East to West. Together with the *Punishment of Korah* and the *Christ Consigns the Keys* evince the pope's power of the keys to damn and to save" (118). "The arches likewise express the union of church and empire under Constantine and the universality of the pope's power. In *Christ Consigns the Keys*, Peter is dressed in blue and gold, the colors of the della Rovere, the family of Sixtus IV, and the arches are inscribed: 'You, Sixtus IV, unequal in riches, but superior in wisdom to Solomon, have consecrated this vast temple [the Sistine Chapel].' Together these details depict the Sistine Chapel as a new Temple of Jerusalem and Sixtus IV as a new Solomon and a new Peter. Compared to the narratives of Masolino or Fra Angelico, the geometrical and mathematical clarity of the one-point perspective, the breadth and depth of the space, the grandeur of the architecture, and the solemnity of the main action impart a dignity and majesty that make this scene one of the great landmarks of Western art" (Partridge 118). "Notice too that the structures in Perugino's painting are in pristine condition, in opposition to the decayed structures painted by Botticelli" (Hart and Wilkins 410).

5. "It is likely that the fifth figure from the right is a portrait of Perugino; the third from the right holding a compass, Baccio Pontelli, architect of the Sistine Chapel; and second from the right holding a carpenter's square, Giovanni de' Dolci, construction supervisor for the building of the Sistine Chapel" (Adams, *Italian Renaissance* 117). "Perugino has been credited with the supervision of the entire cycle because he painted not only this subject, which is of primary importance to papal claims, but other crucial scenes in the chapel and the frescoed altarpiece of the Assumption of the Virgin Mary, which would later be destroyed when Michelangelo painted his *Last Judgment* on the altar wall. However, none of the painters called to Rome had had much experience with monumental frescoes and all were relatively young; the impression of consistency among the frescoes may result partly from supervision by the papal court and partly from the taste and common sense of the artists, who seem to have been willing to work together to assure the success of this pictorial undertaking in the pope's private chapel" (Hart and Wilkins 409). "The perspective of the piazza is constructed according to Alberti's system, although with larger squares than Alberti recommended, probably to avoid the visual complexity that would have resulted from using Alberti's squares for such a huge piazza. The figures and drapery masses are deeply indebted to Florentine practice, with echoes of painters and sculptors from Masaccio to Verrocchio, and the ideal church blends elements drawn from Brunelleschi's dome and the Florentine Baptistery. The cool precision of the contemporary portraits is not excelled, even by Ghirlandaio" (410). "Yet the fresco's effect of openness is strikingly un-Florentine and, for that matter, un-Sienese. Florentine spatial compositions are usually enclosed by the frame, by figures, or by architecture. Perugino allows the eye to wander freely through his piazza, which is filled with little but sunlight and air and which is open at the sides so that we can imagine its continued indefinite extension. No such immense urban piazza was ever built in the Renaissance; it would have been impractical and in bad weather intolerable. But in Perugino's painting it provides a sense of liberation, as if the spectator could move freely in any direction. The perspective is truncated by the distant building and the eye moves to the hills on the horizon, which substitute their gentle curves for the severe orthogonals of the piazza. The hills diminish and form what has been called the 'bowl landscape' characteristic of the paintings of Perugino and his followers" (410). "Perugino's figures are only superficially Florentine, for they stand with ease and an absence of the tension notable in the figures of Florentine painters. The weight is generally placed on one foot, the hip slightly moved to the side, one knee bent, and the head tilted- the figure as a whole seems to unfold gently upward, perhaps like the growth of a plant. Raphael was to adopt this S-shaped pose from Perugino, and it survived, in altered and spatially

enriched form, to the final phases of his art. Perugino's main figures, like those of the other collaborators in the Sistine frescoes, occupy a shallow foreground plane, and the grace of their stance, united with flowing drapery and a looping motion, carries the eye almost effortlessly across the foreground from one figure to the next" (410). "Like all central Italian painters who made their reputations in the 1470s- save only Leonardo da Vinci- Perugino arrived at the threshold of the High Renaissance but did not cross it. The grand style emerged in Florence and developed in Rome, while in Perugia Perugino continued to paint his oval-faced Madonnas and serene landscapes. Ironically, Perugino outlived his pupil **Raphael**, one of the leading artists of the High Renaissance, by three years" (411).

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Raphael. School of Athens, from the Stanza della Segnatura (Vatican City, Rome), 1509-11, fresco

1. "As Michelangelo was beginning work on the Sistine ceiling, Raphael arrived in Rome and received the commission to decorate the *Stanza della Segnatura*, the private papal library in the Vatican. The iconographic program of Raphael's decoration of the ceiling consisted of four Allegories (*Theology, Poetry, Philosophy, and Jurisprudence*), two mythological scenes, and two Old Testament scenes... This arrangement reflects the humanist views of Julius II, who must have recognized that Raphael's genius for assimilation and synthesis was well suited to such a program. The two main frescoes facing each other across the room are the *Disputation over the Sacrament*, or *Disputa*, and the *School of Athens*, the former a Christian scene and the latter Classical" (Adams, *Italian Renaissance* 344-5). "**Raphael Sanzio** (1483-1520) was born in Urbino a year after the death of Federico da Montefeltro. Raphael's father, Giovanni Santi, was court poet and painter as well as the author of an epic biography – the *Cronaca*, or rhymed *Chronicle* – of Federico....In contrast to Michelangelo, Raphael was raised in one of the most enlightened, humanist environments of late fifteenth-century Italy. His father followed the avant-garde recommendations of Alberti in *Della famiglia* and insisted that Raphael be breast-fed by his own mother instead of by a wet nurse.... By the time Raphael was eleven, his parents had died and he was apprenticed to Pietro Vanucci, known as Perugino, the leading painter of Umbria" (321).

2. "The *Disputa* depicts two planes of existence – earthly and heavenly. On the earthly plane, theologians discuss the doctrine of **Transubstantiation**, according to which the wafer and wine of the Eucharist are literally the body and blood of Christ" (345). The iconography "suggests that Julius II considered Transubstantiation a foundation of Christian doctrine. Throughout the fresco, there is a recurring focus on the written word as the textual foundation of the Church" (346). "The *Disputa* is imbued with Christian significance, whereas the *School of Athens* is entirely devoid of Christian content. AS in the *Disputa*, however, texts are a central feature of the iconography. The setting of the *School of Athens* is inspired by ancient Roman architectural forms as assimilated by Bramante; large barrel vaults define the ceiling, and there is a presumed, if not demonstrable, dome between the first two vaults. Stone statues of Apollo with his lyre (on the left) and Minerva with her Gorgon shield (on the right) stand in niches at either end of the lunette" (346). "In contrast to the flesh-and-blood figures populating the Christian Heaven of the *Disputa*, the gods of the *School of Athens* are statues. They represent the past and endure because they are stone, whereas Heaven lives in the present and, by implication, in the future. Assembled in the vast architectural setting of the *School of Athens* are the leading philosophers of Greek antiquity" (346). "The program is derived in part from the Franciscan St. Bonaventure, who sought to reconcile reason and faith. It has roots as well in St. Thomas Aquinas, the Dominican chiefly responsible for reviving Aristotelian philosophy, who was influenced by Franciscan thought. (Pope Julius II himself was a Franciscan, but there was also a major Dominican presence at the Vatican.) More generally, the Stanza represents a summation of High Renaissance humanism, for it attempts to unify all understanding into one grand scheme. Raphael probably had a team of scholars and theologians as advisers; yet the design is his alone" (Janson 451).

3. "On one wall, churchmen discussing the sacraments represent theology, while across the room ancient philosophers led by Plato and Aristotle debate in the School of Athens. Plato holds his book *Timaeus*, in which creation is seen in terms of geometry, and in which humanity encompasses and explains the universe. Aristotle holds his *Nicomachean Ethics*, a decidedly human-centered book concerned with relations among people. Ancient representatives of the academic curriculum- Grammar, Rhetoric, Dialectic, Arithmetic, Music, Geometry, and Astronomy- surround them " (Stokstad and Cothren 633). "To Plato's proper left (the 'sinister,' or inferior side) his pupil Aristotle grasps a volume of his *Ethics*, which, like his science, is grounded in what is knowable in the material world. Although Plato is his point of departure, he rejects his teacher's belief in Absolute Good arising from Forms as the Ideas of God. Instead, he takes a pragmatic approach based as much on psychology as philosophy. The tomes explain why one is pointing rhetorically to the heavens (the same gesture is found in *La Disputa*), the other to the earth. Thus stand reconciled the two most

important Greek philosophers, whose approaches, although seemingly opposite, were deemed complementary by many Renaissance humanists" (Janson 452-453). The figure reclining on the steps "is usually identified as Diogenes following Vasari's account of the painting. It is more likely that he is Socrates, however. The cup next to him could refer to his deadly draught of hemlock, and his recumbent position recalls his teaching from his prison bed" (Stokstad and Cothren 642).

4. "The total conception of *The School of Athens* suggest the spirit of Leonardo's *The Last Supper* rather than the Sistine ceiling. Raphael makes each philosopher reveal 'the intention of his soul.' He further distinguishes the relations among individuals and groups and links them in formal rhythm. The artist worked out the poses in a series of drawings, many of them from life. Also in the spirit of Leonardo is the symmetrical design, as well as the interdependence of the figures and their architectural setting. But Raphael's building plays a greater role in the composition than the hall of *The Last Supper*. With its lofty dome, barrel vault, and colossal statuary, it is classical in spirit, yet Christian in meaning. Inspired by Bramante, who, as Vasari, informs us, helped him with the architecture, it seems like an advance view of the new St. Peter's" (452). "The building is in the shape of a simplified Greek cross to suggest the harmony of pagan philosophy and Christian theology. There are two huge niche sculptures. To the left is Apollo with a lyre, who reappears as the central figure in the mural *Parnassus*. To the right is Athena in her Roman guise as Minerva, goddess of wisdom and patron deity of the arts, who, in the words of the poet Dante, hastens the arrival of Apollo" (452). "To Plato's right (his 'good' side) is his mentor Socrates, who was already viewed as a precursor of Jesus because he died for his beliefs. He is addressing a group of disciples that includes the warrior Alcibiades. Standing before the steps are figures representing mathematics and physics (the lower branches of philosophy that are the gateway to higher knowledge). Raphael borrowed the features of Bramante for the head of Euclid, seen drawing or measuring two overlapping triangles with a pair of compasses in the foreground to the lower right. The diagram must be a reference to the star of David, who occupies an analogous position on a second level of *La Disputa*. These triangles, in turn, form the plan for the arrangement of the figures in the fresco" (453).

5. "On the other side is the bearded Pythagoras, for whom all things were numbers. He has his sets of numbers and harmonic ratios arranged on a pair of inverted tables that each achieve a total of the divine number ten. They refer in turn to the two tablets with the Ten Commandments held by Moses, who is found directly opposite in *La Disputa*. However, the format is also that of an inverted canonical table, thus giving a Christian meaning to a pagan concept. In addition to positing the One (a counterpart to god in Neo-Platonic thought), Pythagoras believed in a rational universe based on harmonious proportions, the foundation of much of Greek philosophy" (453). "This conviction was shared by the geographer, astronomer, and mathematician Ptolemy, seen from behind holding a terrestrial globe to the right of Euclid. He is shown crowned because he bore the same name as the Greek kings who ruled Egypt for 250 years after it was conquered by Alexander the Great. (He is wrongly considered to be the astrologer Zoroaster by Vasari and by the seventeenth-century writer Pietro Bellori, who identified the relief above as Virtue seated beneath the Zodiac.) Ptolemy is linked to the scientist Aristotle and is paired in turn with a man holding a celestial globe. Modern scholars often identify the latter as Zoroaster, but more likely he is the Greek astronomer Hipparchus, whose catalog of the stars was the foundation of Ptolemy's astronomy. (He may also be the Roman geographer Strabo, who rejected Hipparchus' work). Next to them are two artists, perhaps Apelles and Protagoras. Vasari states that the man wearing a black hat is a self-portrait of Raphael. The other has generally assumed to be Il Sodoma, the painter displaced by Raphael in the Stanza della Segnatura, but more likely he is Raphael's teacher, Perugino" (453).

6. "Despite their rivalry, Raphael added Michelangelo at the last minute as Heraclitus writing on the steps. Heraclitus, the first to posit *Logos* (later equated with Christ), was often paired with Diogenes the Cynic, shown lying at the feet of Plato and Aristotle, according to Vasari. Attempts to name other great philosophers who must have been included, such as the 'hedonist' Epicurus and the Stoic Zeno, who were always paired, have proved too speculative to be of any real value, or are simply wrong. Be that as it may, the inclusion of so many artists among, as well as in the guise of, famous philosophers is a testimony to the recently acquired- and hard-won- status of art as a learned profession" (453). "The book Plato holds is his *Timaeus*, referring to his description to the origin and nature of the universe. Plato points upwards to heaven, the realm from which his ideas radiate. Aristotle holds his *Nicomachean Ethics*, a text that stresses the rational nature of humanity and the need for moral behavior. Aristotle points downward to earth as the source for his observations on the nature of reality. At the left Socrates can be seen engaged in argument, enumerating points on his fingers. The old man sprawling on the steps is Diogenes. At the lower left Pythagoras demonstrates his proportion system on a slate, while at the extreme right Ptolemy contemplates a celestial globe held before him and, just to the left, Euclid bends down to draw a circle on another slate. Euclid is a portrait of Bramante- an appropriate choice considering the latter's concern for geometry and centrally planned, domed architecture" (Hartt and Wilkins 555). "To the far right, on the lowest level, Raphael has painted his self-portrait looking out. He is standing next to a portrait of **Sodoma**; one wonders how much Sodoma, whose frescoes were being covered up, appreciated the compliment" (555). Raphael's "style appealed to the pope, who stopped the work of the more conservative painter Sodoma and turned over the decorating of his Vatican apartments (the *Stanze*, or rooms) to Raphael" (554).

7. The structure in the background "uses the Roman Doric order preferred by Bramante. Its barrel-vaulted spaces suggest Bramante's design for St. Peter's. At the left and right are niches in which statues of Apollo and Minerva- ancient gods of the arts

and wisdom- preside over the assemblage. Raphael's setting is not meant to suggest a real building; it is a pictorial invention designed to establish a grand classicized setting for his debaters" (555). "The fourth wall in this stanza represents *Poetry*, with the central figure of Apollo leading a band of writers that includes Dante, Homer, and Sappho. Here the window becomes a positive force in the composition, serving as a base for the mountain of Parnassus where the writers are gathered" (558). "The contrapposto pose of Sappho indicates that Raphael had looked carefully at Michelangelo's figures in the nearby Sistine Chapel and was quickly incorporating their formal innovations in his own work" (Paoletti and Radke 348). "Pope Julius's presence is constantly evident in this room, whether in the symbolic oaks of the *Parnassus* which transform the ancient Mount Parnassus into the Vatican Hill or in the far more obvious double inscription of Julius's name in the interlace pattern on the altar frontal in the *Disputa*. Equations between Julius and ancient imperial patrons appear in the grisaille paintings under the *Parnassus*, where Alexander is shown placing the poems of Homer in the tomb of Achilles and Augustus is depicted saving the *Aeneid* of Virgil from the flames, just as Julius preserved the work of other writers in this library. In the wall of the Law fresco Julius appears beneath the Cardinal Virtues in a life-size portrait as Gregory IX receiving the code of canon law. No one could have entered this room without being struck by Julius's presence as a patron and as a ruler" (348).

8. "The *School of Athens* and the *Disputa*, facing one another across the room, have become the paradigms for the classical style in painting under Julius. In each case, Raphael painted an architectural frame much like a proscenium (the wall itself is actually flat and unadorned architecturally), which effects a transition between the real space of the room and the fictive space of the fresco. He also used the arching shape of the wall as the underlying geometrical structure for the composition, so that in the *Disputa*, for example, banks of clouds create a semicircular, apse-like space in the picture, as do the figures at the ground level. A similar arched shape appears on the vertical axis for the mandorla around the central figure of Christ, echoed by a complete circle for the radiance around the dove of the Holy Spirit and for the monstrance on the altar. Every element of the painting is locked into this geometrical order" (347). "The *School of Athens* advanced a set of formal principles that came to epitomize the *grand style*: spatial clarity, decorum (that is, propriety and good taste), balance, and grace (the last, especially evident in the subtle symmetries of line and color). These principles remained touchstones for Western academic art until the late nineteenth century" (Fiero, *European Renaissance* 69). "The general iconographical program seems to have been devised before Raphael took charge in 1509, for a start had already been made on the ceiling. From then onwards he was given a free hand to work out the great compositions, as his numerous preliminary drawings testify" (Honour and Fleming 471). "The device of placing the two main figures within a framing arch against the sky recalls Leonardo's *Last Supper*. Raphael's composition is, however, more complex than Leonardo's, with 52 figures in as many different poses, yet the same unity within diversity is attained without any deadening sense of symmetry. His insertion of the brooding man identified as Heraclitus in the foreground, just the left of center, was a masterly afterthought- as examination of the plaster has shown, for this section of the wall had to be chipped out and replastered to enable Raphael to make the alteration" (474).

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1. This fresco employs the classical tradition in part to equate its patron, Pope

_____, with great rulers of the past. One such ruler would be

_____. The two arches are reminders that he was the first Christian emperor of Rome and that he built the first great basilica of St. Peter's.

2. To convey great depth, the Italian painter employs a technique believed to have been perfected by Brunelleschi called

_____ perspective. To create the illusion of space, the artist creates a series of orthogonal lines that

meet in a central _____ point, located within the doorway of this structure between two figures.

3. By placing a large, centrally-planned church directly above Peter, the artist plays on the familiar idea that Peter was the "rock" on which the Christian church was built. The church also probably represents the Temple of Jerusalem, the Old Testament temple built by the Jewish King _____.



4. No immense piazza of this scale was ever built during the Renaissance. The anachronistic episodes depicting the life of

_____ in the middle ground establish the setting as an idealized space, not an actual place.

5. Directly across the chapel from this fresco is a related scene painted by the artist

_____ depicting "The Punishment of Korah." This subject addresses the consequences of failing to follow the authority figure established by God in the Old Testament, that of the Biblical prophet

6. In this fresco, Christ

hands the _____ (a symbol of papal authority) to Saint Peter, who stands amid an imaginary gathering of the 12 apostles and Renaissance contemporaries. This image was created to support the papacy's infallible and total authority over the Roman Catholic Church.

7. The artist

_____ includes his own self-portrait in the gathering, an indication of the rising status of artists during the Italian Renaissance.

8. The architects of the Sistine Ceiling are also included. They modeled the dimensions of the Sistine Chapel on those of the Temple of Solomon. The inscription repeated in the attics of the two triumphal arches state,

"You, _____, inferior to Solomon in wealth, but superior to him in religion and devotion, consecrated this immense temple."

1. This fresco was painted by Raphael, a pupil of

_____ for the Santa della Segnatura, the papal library where the pope signed official documents. It was commissioned by Pope _____.

2. Raphael places within his composition two central figures, depictions of

_____ and _____.

_____ holds his book *Timaeus* and points to Heaven, the source of his inspiration, while

_____ carries his book *Nicomachean Ethics* and gestures toward the earth, from which his observations of reality sprang.

3. The barrel-vaulted spaces suggest a proposed design for St. Peter's by the

architect _____. At the left and right are niches in which

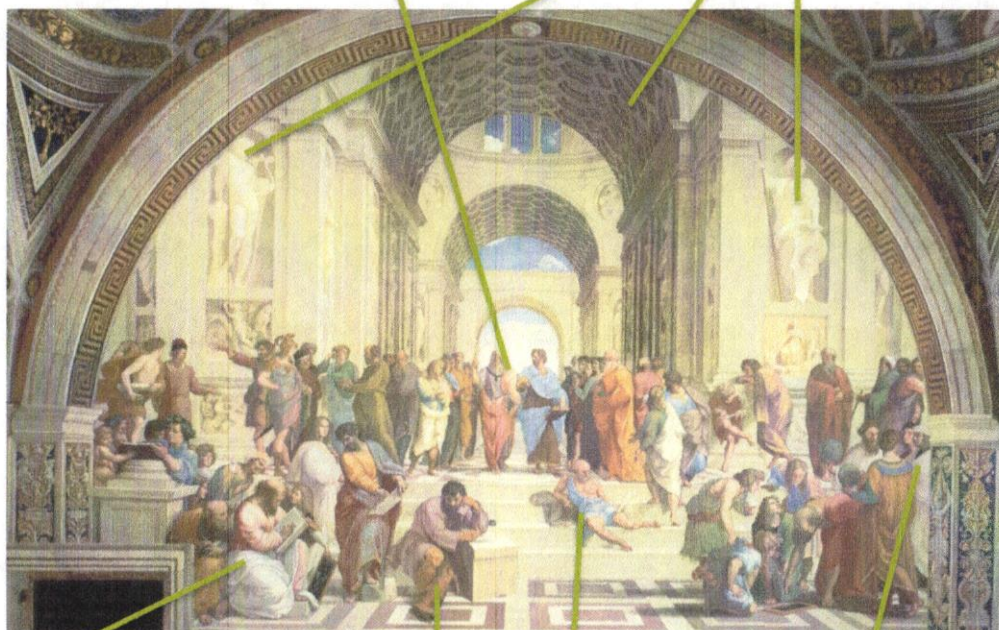
statues of _____ and

_____ - ancient gods of the arts and wisdom - preside over the assemblage. Raphael's setting is not meant to suggest a real building; it is a pictorial invention designed to establish a grand classicized setting for his debaters.

4. In this fresco, Raphael attempts to reconcile and harmonize not only the Platonists and the Aristotelians but also classical humanism and

_____ surely a major factor in the fresco's appeal to its patron. The fresco, directly across from *The School of Athens* address the contentious doctrine of

_____ to highlight opposing camps within the church.



5. Here the bearded

_____ has his sets of numbers and harmonic ratios arranged on a pair of inverted tables that each achieve a total of the divine number ten. They refer in turn to the two tablets with the Ten Commandments held by Moses, who is found directly opposite in *La Disputa*. This philosopher believed in a rational universe based on harmonious proportions, the foundation of much of Greek philosophy.

6. Despite their rivalry, Raphael added Michelangelo at the last minute as

_____ writing on the steps.

8. The 16th-century biographer claims that this figure is the cynic

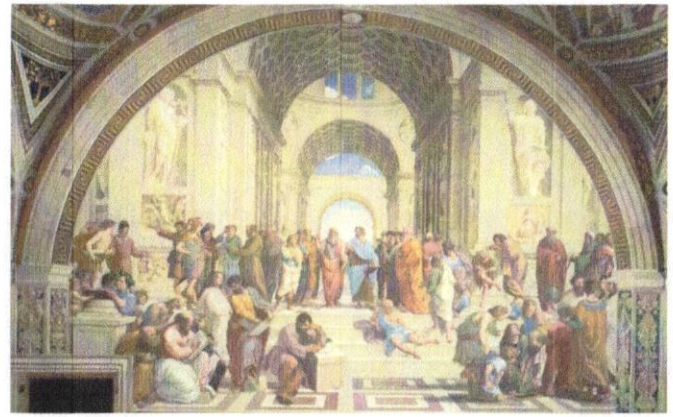
_____. Other sources claim the figure is Socrates, identified so by the deadly cup of

_____ that Socrates was known to have drunk from.

7. To the far right, on the lowest level, Raphael has painted his self-portrait looking out. He is standing next to a portrait of

_____; one wonders how much

_____, whose frescoes were being covered up, appreciated the compliment. Raphael's "style appealed to the pope, who stopped the work of the more conservative painter and turned over the decorating of his Vatican apartments (the *Stanze*, or rooms) to Raphael.



Compare and contrast these two frescoes, analyzing how the aims or goals of their patrons were achieved by addressing each of the following:

Perugino. *Christ Delivering the Keys to the Kingdom*, Sistine Chapel, Rome, 1481-3, fresco

Raphael. *School of Athens*, Stanza della Segnatura, Rome, Italy, 1509-1511, fresco

Name of Patron:

Name of Patron:

**LOCATION of FRESCO
(within the Vatican)**

**CONTENT: Subject
Matter and/or
Symbolic Imagery**

**STYLE: Visual
qualities associated
with the Classical
Tradition**

DATE DUE: _____

THEME: HUMANISM and the CLASSICAL TRADITION

FOCUS: Michelangelo's *Moses*, Michelangelo's Sistine Ceiling, Michelangelo's *Last Judgment*, Michelangelo's Medici Chapel

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/michelangelo-moses.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/sistine-chapel-ceiling.html>

ONLINE ASSIGNMENT:

<http://smarthistory.khanacademy.org/last-judgment-sistine-chapel.html>

READING ASSIGNMENT: KLEINER, pp. 611-617

POWERPOINT: HUMANISM and the CLASSICAL TRADITION:
ITALIAN HIGH RENAISSANCE (Michelangelo)

1. Word of Michelangelo's *David* reached Pope _____ in Rome, and he asked Michelangelo to come to Rome to work for him. The first work the pope commissioned from Michelangelo was to sculpt his _____.
2. In the story from the Old Testament book of Exodus, Moses leaves the Israelites (who he has just delivered from slavery in Egypt) to go to the top of Mt. Sinai. When he returns he finds that they have constructed a _____ to worship and make sacrifices to- they have, in other words, been acting like the Egyptians and worshipping a pagan idol.
3. In what ways visually does the statue of Moses by Michelangelo convey the patriarch's state of mind upon encountering the unfaithful Israelites?
4. On the ceiling of the Sistine Chapel, a long sequence of narrative panels described the creation, as recorded in Genesis, runs along the crown of the vault, from *God's Separation of Light and Darkness* (above the altar) to _____ (nearest the entrance to the chapel). Thus, as viewers enter the chapel, look up, and walk toward the altar, they review, in reverse order, the history of the fall of mankind.
5. A sense of monumentality can be sensed in the figures of the sibyls and prophets in the spandrels surrounding the vault. Some believe that they are all based on the _____, an ancient sculpture that was then, and now remains, in the Vatican's collection.
6. In what ways do the figures in the Sistine Ceiling resemble depictions of Greco-Roman gods of the classical tradition?

7. What are some probable reasons why the figures in the Sistine Ceiling resemble depictions of Greco-Roman gods of the classical tradition?
8. Some Catholics were disgruntled in the early 16th century over the sale of _____, a pardoning of sins that was supposed to reduce the time a soul spent in purgatory. They were also critical of _____ within the church, or the appointment of family relatives to important positions. This dissatisfaction led to what is known as the _____ Reformation.
9. The Catholic Church, in response, mounted a full-fledged campaign to counteract the defection of its members. Led by the pope _____, this response, the Counter-Reformation, consisted of numerous initiatives. A major component of this effort was the Council of _____, which met intermittently from 1545 through 1563.
10. Among this pope's first papal commissions was the *Last Judgment*, painted on the Sistine's chapel west wall above the _____. Here, Michelangelo depicted Christ as a stern _____ of the world- a giant who raises his mighty right arm in a gesture of damnation.
11. Martyrs who suffered especially agonizing deaths crouch below Christ. One of them, Saint _____, who was skinned alive, holds the flaying knife and the skin, its face a grotesque self-portrait of Michelangelo.
12. In the fresco, St. _____ carries a wheel because she was martyred on the spokes of a wheel. St. _____ carries a grill, because he was burned to death, and St. _____ carries arrows because his entire body was pierced by arrows.
13. In what ways does the *Last Judgment* fresco differ from the earlier painted ceiling and why?
14. How do the tombs of Lorenzo and Giuliano de' Medici in the Medici Chapel of San Lorenzo in Florence suggest that Michelangelo may have been influenced by a school of thought called NeoPlatonism (that was popularized in certain circles during the Renaissance)?

THEME: INNOVATION and EXPERIMENTATION

FOCUS: Titian's *Pastoral Symphony*, Titian's *Madonna of the Pesaro Family*, Titian's *Bacchus and Ariadne*, Titian's *Venus of Urbino*, Pontormo's *Entombment of Christ*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/titian-madonna-of-the-pesaro-family.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/titians-bacchus-and-ariadne.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/titians-venus-of-urbino.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/pontormo-entombment.html>

READING ASSIGNMENT: KLEINER, pp. 626-633

POWERPOINT: INNOVATION and EXPERIMENTATION: VENETIAN RENAISSANCE and MANNERISM (Titian and Pontormo)

DATE DUE:

1. This masterpiece is now widely believed to be an early work of Titian but strongly influenced by _____, a Venetian painter known for his development of _____, or painting meant to operate in a manner similar to poetry.

2. The *sfumato* technique that Venetian painters learned from Leonardo da Vinci enhances the pastoral mood of this painting. What is meant by the term "pastoral mood"?

3. The two women accompanying the young men may be thought of as their invisible inspiration, or _____.

One turns to lift water from the sacred well of _____.



4. The shepherd in the far distance on the right side of the painting symbolizes the _____.

while the pipes and lute that the well-dressed men play in the painting symbolize his _____.

5. In what way is the lighting in this painting just as enigmatic as the subject matter?

6. Similar to Giorgione's *The Tempest*, this painting appears to not have a definitive _____, which was unusual for contemporary works in Rome and Florence, where didactic religious art was popular.

1. In 1538, Titian painted the so-called *Venus of Urbino* for Guidobaldo II, who became the duke of

_____ the following year. The title, given to the painting at a later date, elevates what was probably a representation of a sensual Italian woman in her bedchamber to the status of _____.

2. Titian's use of

_____ with oil paint creates an almost translucent quality so that the figure appears to glow. Venetians are believed to have adopted oil painting by looking at paintings created by artists from _____.

3. Near the window, two servants bend over a chest, apparently searching for garments. In Renaissance households, clothing was stored in these carved wooden chests. They are called

_____ and were often given as wedding gifts.



4. At the woman's feet is a slumbering lapdog—where

_____ would be if this were Venus.

5. Titian's use of the reclining nude influenced a number of later artists, such as Ingres, Courbet, and Manet. Titian himself was influenced by the Venetian artist

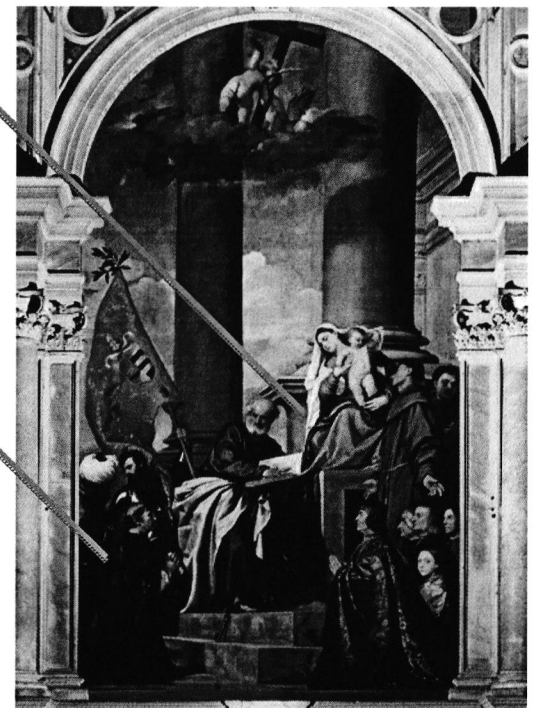
_____ an artist who painted a reclining figure of Venus in a pastoral landscape.

6. Titian breaks with tradition by depicting the female figure looking directly at the viewer instead of demurely away. What impact did this direct gaze possibly intend to have on the viewer?

7. Titian further demonstrates his inventive approach to painting by placing the figures in this work on a steep _____, positioning the Madonna, the focus of the composition, well off the central axis.

8. The kneeling figure in this painting is that of _____, the man who won a significant battle against the _____. Behind him is a turbaned prisoner of war. His male family members appear on the other side of the painting.

9. How do both Titian's *Madonna of the Pesaro Family* and his *Venus of Urbino* suggest a Venetian taste for rich, opulent display and theatricality?



1. Although the Renaissance styles of Rome, Florence, and Venice dominated Italian painting, sculpture, and architecture for most of the 16th century, but already in the 1520s another style –

_____ - had emerged in reaction to it. This term generally refers to art that is characterized by

_____, being stylish, cultured, or elegant.

2. The painting represents a departure from the

_____ compositions of the High Renaissance. How does this work consciously display qualities of artifice?

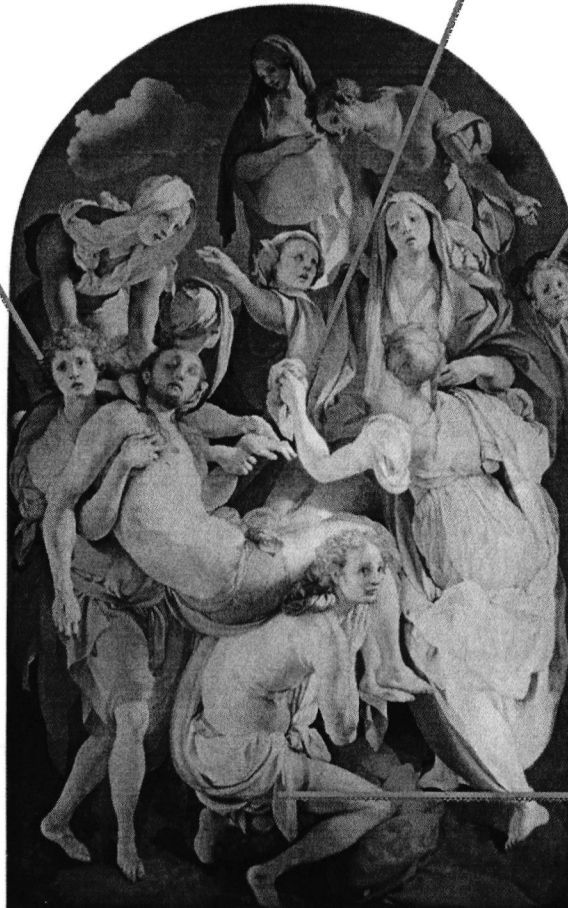
3. This work, the *Entombment of Christ* by Jacopo da Pontormo, calls attention to the void or emptiness in the center of the painting in a way that it becomes symbolic of _____.

4. One way the artist enhances the painting's ambiguity is through the use of curiously anxious glances cast by the figures in all directions. The bearded young man at the upper right who gazes at the viewer is probably _____.

5. Athletic bending and twisting characterize many of the figures, with distortion, elastic elongation of the limbs, and

_____ rendered as uniformly small and oval.

7. How might have historical events during the 16th century possibly contributed to the sense of anxiousness and ambiguity demonstrated in this work?



6. Noticeably missing from this depiction of the "entombment" or "deposition" are symbolic images that one might expect such as the

_____ or

the _____.

Pontormo has also not situated the scene in an earthly space that is understandable.

8. The crouching figure supporting Christ does not appear able to support the Christ figure due to the fact that he is balancing himself precariously on

his _____.

In what ways does Pontormo's *Entombment* differ in style to Titian's *Bacchus and Ariadne*? (In your answer, address the treatment of the human form, space, color, and composition.)

