

BEAUTY, SCIENCE, AND SPIRIT IN
ITALIAN ART
THE HIGH RENAISSANCE AND MANNERISM

TEXT PAGES 612-661

THE HIGH RENAISSANCE

1. What dates are generally accepted as the span of the High Renaissance?
2. Name four artists who were most closely associated with the High Renaissance:
 - a.
 - b.
 - c.
 - d.
3. According to Leonardo, what was the major purpose of his scientific investigations?

What two elements did Leonardo consider to be the heart of painting?

- a.
 - b.
4. What compositional devices did Leonardo use in *The Virgin of the Rocks* (FIG. 22-1) to knit the figures together?
 - a.
 - b.
 5. Define the following terms and be sure you understand how their meaning related to art:

cartoon

desegno
sfumato

6. What two fifteenth-century trends does Leonardo synthesize in *The Last Supper* (FIG. 22-3)?
 - a.
 - b.
7. Who was Julius II and why was he important for the history of art?
8. How much of the building of the new St. Peter's was completed during Bramante's lifetime?
9. Briefly describe four aspects of the sculptural appearance of Bramante's *Tempietto*.
 - a.
 - b.
 - c.
 - d.
10. The architect Palladio praised Bramante's *Tempietto* as the first building which had brought back "the good and beautiful architecture" of antiquity. This comment, like Michelangelo's belief that the artist must reveal the higher truths nidden in nature comes from the Humanist revival of the teachings of the Greek philosopher _____.
11. To what extent did Michelangelo utilize the mathematical procedures used by other Renaissance sculptors to achieve harmonious proportion?
12. What is meant by the term *terribilita*?
13. List three figures that Michelangelo is believed to have created for the tomb of Julius II.
 - a.
 - b.
 - c.

(Intro-15)

What are the two slaves thought to represent?

14. Briefly describe the iconography of the Sistine Chapel ceiling.

15. Characterize Michelangelo's style in painting and sculpture with four adjectives or phrases.
- a.
 - b.
 - c.
 - d.
16. What was the effect of the color revealed during the restoration of the Sistine ceiling?
17. Name the four general themes Raphael used for his paintings in the Stanza della Segnatura.
- a.
 - b.
 - c.
 - d.
18. Who are the two central figures represented in Raphael's *School of Athens* (FIG. 22-17), and what aspects of philosophy does each represent?
19. List three characteristics of Raphael's style as seen in the *Madonna of the Meadows* (FIG. 22-19).
- a.
 - b.
 - c.
20. On the death of Julius II, a son of Lorenzo de' Medici was elected as Pope _____ and he became Raphael's patron.
21. The papal banker, Agostino Chigi, commissioned Raphael to decorate his villa with scenes from:
- How does the central figure of the *Galatea* scene (FIG 22-20) differ from Botticelli's *Venus* (FIG. 21-27)?
22. Describe briefly the iconography of the tombs of Lorenzo and Giuliano de' Medici.

What, according to the Neo-Platonic interpretation, are the tombs thought to symbolize?

23. Who designed the Palazzo Farnese (FIGS. 22-23 and 22-24)?

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How does the Farnese Palace differ from the Palazzo Medici Riccardi (FIG 21-20)?

24. What scene did Pope Paul III commission Michelangelo to paint on the altar wall of the Sistine Chapel?

25. With what urban project did Michelangelo enter the field of city planning?

What limitations did he have to cope with?

What geometric shape did he utilize to relate the various elements to one another?

26. Describe the changes Michelangelo made in Bramante's original designs for St. Peter's.

a. In the plan:

b. In the elevation:

27. What were the major formative influences on Bellini's style of painting?

28. What major characteristics found in Bellini's *San Zaccaria Altarpiece* (FIG. 22-31) distinguishes it from the similar subject portrayed by Piero della Francesca in his *Brera Altarpiece* (FIG. 21-50)?

29. What concerns distinguish the art of Venice from that of Florence and Rome?

Venice

Florence and Rome

a.
b.

a.
b.

c.
d.

30. What does the term "poesia" mean in reference to Venetian painting?

Name a work that exemplifies this approach:

31. Briefly describe three aspects of Giorgione's style.
- a.
 - b.
 - c.
33. The most outstanding feature of Titian's *Assumption of the Virgin* (FIG. 22-35) is:
34. What characteristics of Titian's *Madonna of the Pesaro Family* (FIG. 22-36) are typical of High Renaissance painting?
- a.
 - b.
- What features of the work are not typical of the High Renaissance?
- a.
 - b.
35. Which of Titian's paintings established the compositional essentials for the representation of the female nude in much of later Western art?
36. Identify Isabella d'Este and explain the role she played as a patron off artists:
37. For what reason was the term "proto-baroque" applied to the work of Correggio at Parma?

MANNERISM

1. Name three Mannerist painters.
 - a.
 - b.
 - c.

When did the Mannerist style emerge?
2. List five of the characteristics of Mannerist painting that can be called "anti-Classical" and that distinguish the Mannerist from the High Renaissance style.
 - a.
 - b.
 - c.
 - d.
 - e.

3. List three characteristics that Sofonisba Anguissola's *Portrait of the Artist's Sisters and Brother* (FIG. 22-46) shares with other Mannerists portraits like those by Bronzino:

- a.
- b.
- c.

List one feature that is uniquely hers:

- a.

4. Which Italian Mannerist sculptor most strongly influenced the development of French Renaissance art at Fontainebleau?

5. Which Mannerist sculptor developed the compositional device of the spiral?

6. Describe at least four features of the Palazzo del Te (FIG. 22-49) that are "irregular" from the point of view of Renaissance architectural practice.

- a.
- b.
- c.
- d.

LATER 16th CENTURY ARCHITECTURE

1. The mother church of the Jesuit order, whose design would be highly influential, was built in Rome between 1568 and 1584. It combined influences from a variety of sources. Identify the sources of the following:

Scroll buttresses that unite upper and lower stories:

Classical pediment:

Paired pilasters:

Plan:

LATER 16th CENTURY VENETIAN ART AND ARCHITECTURE

1. Tintoretto aspired to combine the color of _____ with the drawing of _____.
2. What devices does Tintoretto use to identify Christ in his version of *The Last Supper* (FIG. 22-52)?

How did Leonardo identify him (FIG. 22-3)?

3. List two characteristics of Tintoretto's painting style that point toward the Baroque style:
 - a.
 - b.
4. Veronese's favorite subjects were
 - a.
 - b.

To what aspects of his paintings did the Holy Office of the Inquisition object?

5. What is the difference in the type of illusion created by Veronese in *The Triumph of Venice* (FIG. 22-54) and that created by Correggio in *The Assumption of the Virgin* for the dome of Parma Cathedral (FIG. 22-41)?
6. The state Library of San Marco in Venice (FIG. 22-55) was designed by

What feature of the building seems to have been modeled after the Roman Colosseum?

What decorative scheme was used for the second story?.

How did the treatment of the roofline differ from traditional practice?

In what ways does the library harmonize with the older Doge's Palace opposite it?

7. What was most significant about Palladio's writings?
8. What geometric forms did Palladio use to create the basic structure of the Villa Rotonda (FIG. 22-56)?
9. Describe the device Palladio used for the facade of San Giorgio Maggiore (FIG. 22-58) to integrate the high central nave and low aisles.
10. In what ways does Palladio's architectural style differ from Mannerist architecture?

DISCUSSION QUESTIONS

1. How did the status of the visual artist change in the High Renaissance? What was the reason for this?
2. Compare the compositions of *The Last Supper* by Leonardo (FIG. 22-3), Andrea del Casatagno (FIG. 21-37) and Dirk Bouts (FIG. 20-9) from the point of view of style, handling of space and form, and dramatic impact.
3. Why is Bramante's Tempietto often referred to as the first High Renaissance building? What are the basic qualities that distinguish it from a typical Early Renaissance building? Do you feel that the building reflects a religious attitude that is different from the Medieval one? If so, what is the difference? How is it expressed?
4. How does the iconography of the Stanza della Segnatura relate to the ideals of the High Renaissance?
5. Compare Raphael's *Galatea* (FIG. 22-20) with Botticelli's *Birth of Venus* (FIG. 21-32); note the differences in the handling of space and the representation of the bodies. What are the sources for the two subjects?
6. Compare Michelangelo's *David* (FIG. 22-9) with Polykleitos' *Doryphoros* (FIG. 5-38) and Donatello's *David* (FIG. 21-23) from the stylistic point of view. What similarities do you see? what differences? What distinguishes Michelangelo's *David* as a High Renaissance figure?
7. Choose a composition representative of each of the following: Raphael, Leonardo, and Michelangelo, and decide in what ways they are stylistically

related and in what ways they differ. Do you think the differences relate to the personalities of the artists? Are the similarities helpful in allowing us to make any generalizations about High Renaissance style?

8. Compare Palladio's San Giorgio Maggiore (FIGS. 22-58 and 22-59) with Sant' Andrea in Mantua by Alberti (FIGS. 21-41 to 21-43). What differences do you see in the articulation of the facades and the interiors? Note also the degree of plasticity of the surfaces.
9. Compare Bronzino's *Venus, Cupid, Folly, and Time* (FIG. 22-44) with Giorgione's (and/or Titian's) *Pastoral Symphony* (FIG. 22-33). Note the poses of the figures, the settings, and the compositions. What do you think were the major concerns of each artist? How do these works reflect the different styles preferred by artists of Venice and those of Florence?
10. In what ways are the styles of the Early Renaissance in Florence, the High Renaissance in Rome, Mannerism in Florence, and the Late Renaissance in Venice typified in the portraits by Botticelli (FIG. 21-28), Raphael (FIG. 22-21), Bronzino (FIG. 22-45), and Titian (FIG. 22-39)?
11. Compare Piero's *Brera Altarpiece* (FIG. 21-50), Andrea del Sarto's *Madonna of the Harpies* (FIG. 22-40) with Bellini's *San Zaccaria Altarpiece* (FIG. 22-31), and Parmigianino's *Madonna with the Long Neck* (FIG. 22-43); consider the handling of space, the logic (or lack of it) of the compositions, and the treatment of the figures, including placement and proportions. What emotional effect does each artist create? Which painting do you like best? Why?
12. Compare the facade designs of Antonio da Sangallo's Farnese Palace (FIG. 22-23), Alberti's Palazzo Rucellai (FIG. 21-33), Michelangelo's Museo Capitolino (FIG. 22-27), and Giulio Romano's Palazzo del Te (FIGS. 22-49) and Sansovino's State Library (FIG. 22-55). Which building seems to be the most monumental? Why?

LOOKING CAREFULLY AND ANALYZING

Write at least a page comparing Leonardo's *Mona Lisa* (FIG. 22-4) with Ghirlandaio's *Portrait of Giovanna Tornobouni* (FIG. 21-31). Use the terms hue, line, mass, and chiaroscuro. Here are some questions that might help you with your analysis, but do not be limited by them. What changes had Leonardo made in the pose, the handling of light and the handling of detail? Consider the placement of the figures, the definition of form, and the emotional effect achieved by each artist in creating a portrait. Which do you like better? Why?