# 14 The High Renaissance in Italy and Early Mannerism

" *They were, while living, highly rewarded by the liberality of Princes and by the splendid ambition of States, and even after death kept alive in the eyes of the world by the testimony of statues, tombs, medals, and other memorials of that kind; none the less, it is clearly seen that the ravening maw of time has not only diminished by a great amount their own works and the honourable testimony of others, but has also blotted out and destroyed the names of all those who have been kept alive by any other means than by the right vivacious and pious pens of writers.*"

(VASARI, *Lives of the Most Eminent Painters, Sculptors, and Architects*, PREFACE)
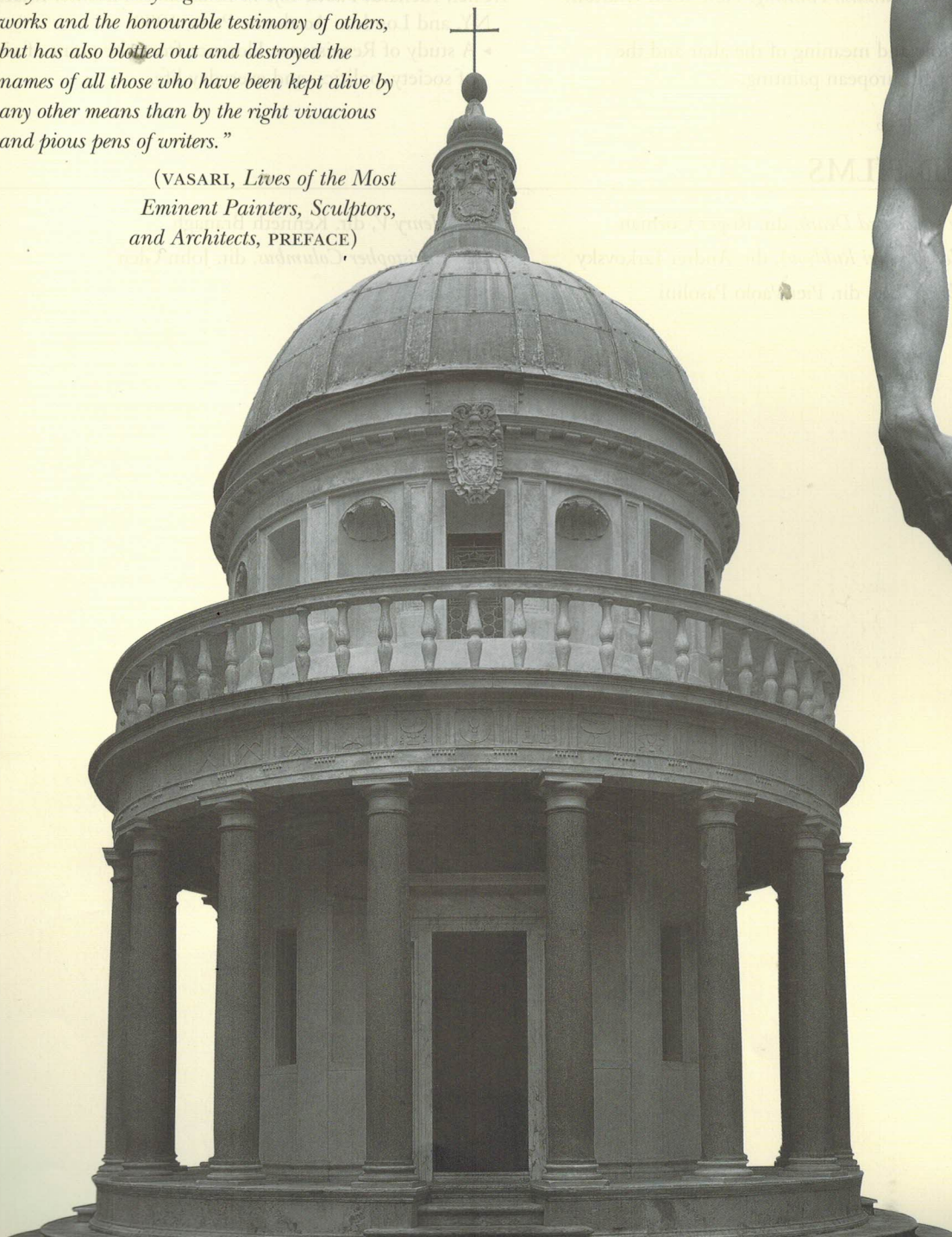
The High Renaissance in Italy lasted from around 1494, when the Medici were expelled from Florence, to around 1520, when the artist Raphael died. At the turn of the sixteenth century, the center of patronage shifted from Florence to Rome, where humanist popes and other wealthy individuals financed innovative artistic projects, although major works continued to be produced in Florence. Venice, too, was an important center of cultural innovation, not only in the visual arts but also in music and the new printing technology. In addition to Raphael (1483–1520), the great artists of the High Renaissance include Donato Bramante (1444–1514), Leonardo da Vinci (1452–1519), and Michelangelo Buonarroti (1475–1564); and the Venetian painters Giovanni Bellini (c. 1435–1516), Giorgione da Castelfranco (c. 1477–1510), and Tiziano Vecelli, known in English as Titian (c. 1487–1576).

Literary figures contributed significantly to the High Renaissance. The Prince (Il principe) by Niccolò Machiavelli (1469–1527) remains a classic work of political theory. The Courtier (Il cortegiano) by Baldassare Castiglione (1478–1529) combines philosophy and politics with manners in describing the ideal education of a gentleman. And the literary epic Orlando furioso by Lodovico Ariosto (1474–1433) reflects the persistence of chivalric and pastoral traditions. Dramatists continued to revive genres of Classical theater, often placing Greek and Roman plot structures in contemporary settings.

A few visual artists also produced important written works. Leonardo's extensive notebooks cover aspects of nature, science, technology, and the arts. They include a treatise on painting and the Paragone, in which he compares the relative merits of different art forms. Michelangelo wrote sonnets, which reveal his personal psychology and his views on art.

Around the time of Raphael's death in 1520, the High Renaissance style began to evolve into Mannerism.

Key Topics

The High Renaissance

Papal patronage

Extending the vernacular

Biography and autobiography: Vasari

Michelangelo's sonnets

Machiavelli: *The Prince*

Contrasts

Innovation and revival

Secular and sacred iconography

Painting: handicraft or liberal art

Leonardo: *Paragone*

Humanism versus conservative backlash

Cellini: *Autobiography*

Mannerism

Anti-Classical proportions

Mysticism

Saints and martyrs

Eroticism

Cellini: *Autobiography*

Music

Willaert

The Gabrielis

The madrigal

TIMELINE	HIGH RENAISSANCE *c. 1494–1520*	MANNERISM *c. 1520–1590*
HISTORY AND CULTURE	Center of patronage shifts from Florence to Rome Venice: cultural center for music Aldine Press, Venice, produces inexpensive small-scale books, from late 15th century Italy invaded by French, 1494 Magellan circumnavigates the globe, 1519–1521 Holy Roman Emperor Charles V fights French, 1522 Treaty of Cambrai, 1529, brings in period of prosperity Population of western Europe rises to nearly 90 million Antwerp and London become mercantile centers Trafficking in slaves *Conquistadores* seek silver and gold from New World, early 16th century	The Medici return to Florence, 1512 Style spreads to France, Spain, and northern Europe Political and religious turmoil
RELIGION	Humanist pope: Julius II (papacy 1503–1513) Martin Luther launches Protestant Reformation in Germany, 1517	
ART	Giovanni Bellini, *Madonna of the Meadow*, c. 1500–1505 Michelangelo, *David*, 1501–1504; Sistine Chapel ceiling, 1509–1512; *Last Judgment*, 1534–1541 Leonardo, *Mona Lisa*, c. 1503–1515; drawings Raphael, *Madonna and Child*, c. 1505; *School of Athens*, 1509–1511; *Baldassare Castiglione*, c. 1514 Giorgione, *Fête Champêtre*, c. 1510 Titian, *Assumption of the Virgin*, 1516–1518; *Venus of Urbino*, c. 1538; *Charles V Seated*, 1548	Raphael, *Fire in the Borgo*, from 1514 Pontormo, *Portrait of a Halberdier*, c. 1528–1530 Parmigianino, *Madonna of the Long Neck*, c. 1535 Cellini, saltcellar of Francis I, 1543; *Perseus*, 1545–1554 Anguissola, *Self-portrait at a Spinet*, after 1550
ARCHITECTURE	Bramante, Tempietto, Rome, c. 1502 Plans of New St. Peter's, Rome: Bramante, Antonio da Sangallo, Michelangelo	Romano, Palazzo del Tè, Mantua, 1527–1534 Palladio, San Giorgio Maggiore, Venice, begun 1565; *The Four Books of Architecture*, 1570
LITERATURE	Machiavelli, *The Prince*, 1513 Ariosto, *Orlando furioso*, 1516 Castiglione, *The Courtier*, 1528	Vasari, *Lives of the Most Eminent Painters, Sculptors, and Architects*, 1550; autobiography added 1568 Cellini, *Autobiography*, 1558
THEATER	Court patronage Increased use of the vernacular Ariosto, *The Casket*, 1508 Machiavelli, *The Mandrake*, 1513–1520 Trissino, *Sofonisba*, 1515	
MUSIC	Venice in the forefront of music printing Musical instruments developed Organ used in liturgy Split choir Adrian Willaert (c. 1490–1562) chapel master of St. Mark's Cathedral, Venice The Gabrielis: grand choral works New Renaissance form: madrigal Music for instrumental ensembles	

This refers both to an artistic style that continued to the end of the century and to a worldview that rejected the humanist classicism, symmetry, and use of linear perspective that characterize Renaissance style. Michelangelo and Titian lived well into the Mannerist period, and there are discernible elements of Mannerism in their late styles. In the case of Michelangelo, his late work reflects his sense of spiritual conflict which, in turn, conformed to political and religious tensions in the sixteenth century.

The quotation that opens this chapter is taken from the Preface to the Lives of the Most Eminent Painters, Sculptors, and Architects *by Giorgio Vasari (1511–1574). First published in 1550 and revised and expanded in 1568, the* Lives *reflects the Renaissance preoccupation with fame and individual genius. Vasari reports that Renaissance artists were well paid by ambitious rulers and remembered through their works, but he notes that time destroys or diminishes the reputation of those not kept alive by the written word. Vasari thus takes as his mission the preservation of the memory of Renaissance artists by writing about them. He also included an autobiography in the revised edition of 1568.*

Although there is much to be learned from Vasari, his Lives *often contains misinformation, either because he is mistaken about certain facts and events or because he wishes to embellish them. For example, Vasari describes Leonardo's death as if the French king, Francis I, rushed to the artist's bedside, when in fact he was not there at all. We may know (or discover through further research) that such stories are not literally true. Nevertheless, Vasari's distortions often contain an implied truth—in this case, Vasari conveys Francis I's devotion to Leonardo and his work.*

Beginning with Cimabue (see Chapter 12) and concluding with Vasari's autobiography, the Lives *provides a framework of Italian art from the late thirteenth to the mid-sixteenth century. It contains a wealth of source material on artists, descriptions of works of art, gossip, and anecdotes that bring the social context of the Renaissance to life. Throughout the* Lives, *Vasari makes clear his opinions of art and artists—their characters and their talent. Above all he admires Michelangelo, who was his personal friend. For Vasari, Michelangelo is* Il divino *("The divine one"), a reflection of the Renaissance view that genius is an inborn, God-given gift.*

POLITICAL AND ECONOMIC DEVELOPMENTS

By the late Middle Ages, the modern nation-state, defined by national boundaries, had begun to evolve more or less into its present form. France and England had been ruled by single kings for centuries. Spain had been divided into different kingdoms until the marriage of Isabella of Castile (ruled 1474–1504) and Ferdinand of Aragon (ruled 1479–1516), who reigned jointly from 1479. In a show of Christian unity and political might, they expelled the Muslims, whom they defeated in Granada in 1492, and the Jews. In addition, they solidified their power through the Spanish Inquisition, which persecuted anyone suspected of disloyalty to the Church or the Crown.

The Holy Roman Empire—which encompassed most of modern Austria and Germany, the Netherlands, the southern half of Italy, and Sicily—continued to be a force in Europe and remained so through the High Renaissance. By 1500, the dominant European powers were England, France, Spain, and the Holy Roman Empire. The rest of Europe also had more or less established national boundaries.

The High Renaissance was a period fraught with continual political turmoil. Repeated invasions of the Italian peninsula disrupted the power of the Church. In 1494, the armies of the French king, Charles VIII (ruled 1483–1498), invaded Italy on the grounds that France had long-standing claims to Milan and Naples through marriage. Italy's defense depended on support from Venice, the pope, the Holy Roman Empire, and Spain. In 1499 the French under Louis XII (ruled 1499–1515) invaded Milan—continuing to attack Italy despite, and perhaps because of, their admiration for Italian culture. The Valois king Francis I (ruled 1515–1547), for example, hired Leonardo to work at the French court in 1516.

In addition to trying to secure Milan and Naples for himself, Francis I wanted to obtain the Holy Roman Empire. His failure to do so led to years of war against Charles V (of the House of Habsburg) (figure **14.1**), whose reign as emperor lasted from 1519 to 1556 (map **14.1**, p. 369).

Charles V was born in 1500 to Philip I, king of Castile, and Queen Joanna, who went insane. When he was fifteen, Charles was named regent of Castile in central Spain, and in 1516, when his maternal grandfather, Ferdinand II, died, he became Charles I of Spain. In 1519 his paternal grandfather, the Habsburg Holy Roman Emperor Maximilian I, died, and Charles was elected Holy Roman Emperor as Charles V. By the age of nineteen Charles was on his way to leading the world's largest empire.

Charles was unable to control his kingdom as tightly as he wished, and his ambition to rule a unified Christian empire was never realized. In 1522 he fought the French in Italy, and he sacked Rome five years later. This led to a decline in papal patronage and weakened the papacy itself. In 1529, the Treaty

14.1 Titian, *Charles V Seated*, 1548. Oil, 6 ft. 8¾ in. × 4 ft. (2.05 × 1.22 m). Alte Pinakothek, Munich.
This portrait reflecting Charles V's imperial status also suggests the burdens of the cares of state. A genius in conveying character and aware of the importance of flattering his imperial patrons, Titian manages to make the emperor's unattractive jutting jaw contribute to a pensive expression. The silhouetting of the black stockings and shoes against the red carpet gives the emperor an appearance of strength, while the red color and the imposing column indicate that Charles wished to be linked with the Roman emperors.

Despite warfare and religious conflict, the early decades of the sixteenth century were a time of relative prosperity in western Europe. The population rose to nearly 90 million in the course of the century, and cities such as Antwerp and London became large centers of commerce. Raw materials from the New World—including South American gold and silver (see Box)—increased trade and manufacturing. Prosperity brought more people to the cities in search of work.

Another development that benefited commerce was the entry of several European countries into the already existing West African slave trade. The Portuguese had begun importing African slaves in the mid-fifteenth century, and for over a hundred years they monopolized the European end of such trafficking. Meanwhile Arab traders were shipping central African slaves to the Middle East and India. During the sixteenth century the Portuguese began to supply slaves to the Spanish colonies in the Americas to work on plantations. Then England entered the slave trade, followed by France, Holland, and Denmark. The practice brought profit but inevitably sowed seeds of future conflict over the morality of owning human beings and forcing them to work without pay.

By the middle of the sixteenth century, Europe's prosperity began to decline. Inflation rose and poverty and begging became serious social problems. Spain depended on gold and silver from the New World and launched religious wars before financing was actually available. Thus, in the 1570s, when the Spanish king Philip II (ruled 1556–1598) was unable to pay his soldiers, they rebelled and destroyed Antwerp. Nevertheless Philip II was able to fight wars against England and France and was successful against the Ottomans.

of Cambrai brought about a period of relative peace after thirty-five years of hostilities. But threats to Charles's power came from France in the west, the Ottoman Empire in the east, and North Africa in the south.

Charles also faced unrest within the Holy Roman Empire as princes of the principalities vied for power during Charles's frequent absences. Compared with the tight organization of France under Francis I, the Holy Roman Empire remained bogged down in disarray. Charles was further frustrated by protests within the Roman Catholic Church (see Chapter 15), which would become a source of major upheaval. He abdicated in 1556 and spent the remainder of his life in a monastery.

Map 14.1 The Holy Roman Empire under Charles V, 1526.

border of Holy Roman Empire, 1526

Habsburg possessions

Danish possessions

Venetian possessions

Cross-cultural Influences

Exploration and Colonialism

The sea voyages that had begun late in the fifteenth century increased during the sixteenth, resulting in a global expansion of exploration and trade. The Spanish explorer Vasco Nuñez da Balboa (1475–1517) discovered the Pacific in 1513, and the Portuguese explorer Ferdinand Magellan (c. 1480–1521) departed to circumnavigate the globe in 1519. Magellan was killed in the Philippines in 1521, but his ships sailed on and returned to Spain the following year. The French explorers Jacques Cartier (1491–1557) and Samuel de Champlain (c. 1567–1635) secured France's claim to territory in North America. Spain and Portugal were the first to control the seas, but the English and French soon rivaled them.

Expanding exploration resulted in conquest and colonialism. In the first half of the sixteenth century, Hernando Cortés (1485–1547) and Francisco Pizarro (c. 1475–1541), two Spaniards known as conquistadores (foreign conquerors), unleashed their troops on two New World empires. Seeking gold, silver, and other raw materials for the king of Spain, Cortés and Pizarro decimated the Aztec Mexica and the Inka civilizations, respectively. And most of those who escaped immediate death soon succumbed to measles and other diseases brought to the Americas by the invaders.

The Aztec Mexica had flourished from the middle of the fourteenth century; by the sixteenth they were a powerful empire. Their capital, Tenochtitlán, with a population of around 100,000, was located at what is now Mexico City. Extensive building programs had transformed the capital into a thriving city, with temples, palaces, schools, and gardens. A network of roads and bridges tied the empire together. The Aztec were literate and had a rich tradition of art and poetry. Their religion was polytheistic and they practiced human sacrifice, believing that the gods demanded human blood.

Despite being a warrior culture (figure **14.2**), the Aztecs found that their spears and slings were no match for Spanish pistols. In 1519, Cortés arrived in Tenochtitlán with an army of six hundred men and was welcomed as the Aztec god-king, Quetzalcoatl. But fearing that the Aztecs would attack him, Cortés captured the king, Montezuma II (ruled 1502–1520). Cortés razed the city and destroyed Aztec religious texts. In an effort to impose Christianity on the native population, the Spanish conqueror built churches and a cathedral on the sites of ruined Aztec temples.

The Inka—which is both the designation of the people and their term for "king"—rose to imperial power around the same time as the Aztec Mexica. The Inka capital was at Cuzco, a highland city in the Andes Mountains of present-day Peru. Comprising an empire of several million people inhabiting a 2000-mile (3220-km) stretch of territory, the Inkas built some 20,000 miles (32,200 km) of roads. The empire controlled all agriculture, which used irrigation and was the basis of the economy. The Inka ruler was an

14.2 *Eagle Warrior*, **from Tenochtitlán, Aztec culture, 15th century. Terra-cotta, 67 × 46½ × 21½ in. (170 × 118 × 55 cm). Museo del Templo Mayor, Mexico City.**
The eagle warriors were an elite, aristocratic military group, dedicated to capturing their enemies alive so they could offer their blood to the gods. Eagle imagery characterizes the costume: a beak functions as a helmet, wings spread out at the arms, and claws project from the knees.

absolute monarch, venerated as a god. An elite priesthood controlled the temples, but, unlike the Aztecs, the Inka had no writing system and therefore no religious texts.

When Pizarro arrived in 1531 with 168 men, he, like Cortés, was dazzled by the abundance of gold and silver. Lacking iron tools, the wheel, and modern weapons, the Inka were annihilated by the *conquistadores*. In 1532, Pizarro destroyed the empire using brutal tactics, including torture. One of the few sites to escape destruction was the secluded mountaintop city of Machu Picchu (figure **14.3**). Probably the royal enclave of an Inka king, Machu Picchu is built of huge blocks of stone without mortar.

Despite the devastation of the Aztec Mexica and the Inka civilizations by the Spanish *conquistadores*, there were positive results from contacts between Europe and the New World. The two regions exchanged aspects of their culture, food, and technology. In the future these contacts would broaden the outlook of both Europe and the Americas.

14.3 Machu Picchu, near Cuzco, Peru, Inka culture, 15th–16th century.

FLORENCE IN THE HIGH RENAISSANCE

In 1492, when Lorenzo the Magnificent died, his weak son, Piero di Lorenzo (1471–1503), called Piero the Unfortunate, became head of the Medici family. Piero made several poor political decisions, including granting concessions to Charles VIII of France. In 1495, under the influence of Savonarola (see Chapter 13), the citizens of Florence forced the Medici from the city. After Savonarola's execution four years later, a brief period of turmoil ensued.

At the turn of the century, Florence was in political disarray. In 1502, in an attempt to restore order and stability, the Florentines elected Piero Soderini (1452–1522), a member of a patrician family with political influence, to the lifetime mayoral position of *gonfaloniere* (literally "standard-bearer"). But he was forced into exile in 1512, and the grandson of Lorenzo the Magnificent, also called Lorenzo, was installed as *gonfaloniere*.

Expelled from Florence in 1527 by citizens who wanted to preserve a republic, the Medici returned again in 1530 when the Holy Roman Emperor Charles V installed Alessandro de' Medici, Lorenzo's illegitimate son, as hereditary ruler of Florence. Alessandro dismantled all traces of republicanism and ruled as duke until 1537, when he was assassinated by a cousin. Alessandro was succeeded by Cosimo I de' Medici (1519–1574), a ruthless but effective ruler and, like the earlier Medici, an important patron of the arts. He was crowned grand duke of Tuscany by the Dominican pope, Pius V (papacy 1566–1572), and his descendants ruled Florence until nearly the middle of the eighteenth century.

MACHIAVELLI

The political intrigues of Renaissance Italy inspired the best known political theorist of the period, Niccolò Machiavelli (1469–1527). Machiavelli had had a long political career, but he was accused of plotting against the Medici and exiled from Florence in 1513. Machiavelli was a political realist. He studied the Roman histories of Livy in the belief that it was possible to learn how to function politically in the present from knowing about past political events. In his classic work *The Prince* (1513), Machiavelli describes a shrewd statesman as one who follows the dictates of strategy and tactics. He also advocates the appearance, if not the practice, of morality. The modern word "Machiavellian" connotes ruthless deceit purely for the pursuit of power, but that is a distortion of the author's point of view and does not convey the nuances of his thinking. In addition to *The Prince*, Machiavelli wrote *Discourses on the First Decade of Livy* (c. 1516), *The Art of War* (1519–1520), and *The History of Florence* (1520–1525).

MICHELANGELO'S *DAVID*

By the turn of the century, Michelangelo had already made his name as an emerging genius in sculpture. In 1502, at the age of twenty-six, he was commissioned by the guild of cloth manufacturers to produce a statue of David for the exterior of Florence Cathedral (figure 14.4). For three years the artist worked on the enormous

14.4 Michelangelo, *David*, 1501–1504. Marble, 17 ft. 1½ in. (5.22 m) high. Gallerie dell' Accademia, Florence.
According to Vasari, Michelangelo wanted to become a sculptor from an early age. His father, a minor bureaucrat, opposed his son's aspirations because he considered sculpture a low-class occupation. But when Michelangelo was around fourteen, his father apprenticed him to the Florentine painter Domenico Ghirlandaio (on the grounds that painting was superior to sculpture). By the age of sixteen, Vasari tells us, Michelangelo had been invited to join the Medici circle of artists and philosophers and went to live in the household of Lorenzo the Magnificent.

Donatello, *David* see figure 13.19

sculpture, which he carved from a single block of marble from the quarry in Carrara, near Lucca, that had supplied ancient Roman builders. Michelangelo's marble block, which had been abandoned by a previous sculptor because of a flaw, was nick-named "the Giant." A surviving preliminary sketch of the *David* depicts the figure and a detail of an arm. Written on the sketch is the phrase "David with his sling and I with my bow," referring to the hand-drill used by sculptors. In 1504, when the *David* was completed, city leaders persuaded the guild to place the statue at the entrance to the Palazzo Vecchio, Florence's town hall, instead of outside the cathedral.

This decision reflected Florence's identification with the David and Goliath story. Like Donatello's *David* (see thumb-nail), Michelangelo's figure symbolized the republican spirit of the city. In this case, however, there is no Goliath, and David, at 17 feet (5.22 m) tall, has become the giant. Michel-angelo's *David* "stands guard" over Florence, tensely alert, watching out for the safety of the city and ever ready to defend it from tyranny.

Stylistically, the *David* shows the influence of Hellenistic sculpture (see Chapter 6). The figure is posed in the relaxed contrapposto stance of Classical figures, but the torso is tense, which is more characteristic of Hellenistic than Classical style. The proportions, notably the large right hand and the slightly awkward youthfulness, are also more Hellenistic than Clas-sical. In addition to being a structural reinforcement, the little tree trunk support behind the figure alludes to Roman marble copies of Greek sculpture.

In his *Lives*, Vasari says that the *gonfaloniere* Piero Soderini asked Michelangelo to reduce the size of the *David*'s nose, which he found offensively large. Accordingly, Michelangelo climbed the scaffold with a handful of marble dust. Pretending to chip away at the nose, he dropped some dust to the ground. Soderini, believing that the artist had complied with his wishes, was satisfied.

In this story (which may or may not be true), the human-ist Vasari conveys two aspects of art and artists. On the one hand, he shows that art is illusion and that the artist, like a magician, can make viewers believe a fiction. On the other hand, he reminds his readers that the viewer's suspension of reality and willingness to believe the fiction is a necessary com-ponent of art appreciation.

LEONARDO'S *MONA LISA*

In 1508, after working for several years for the duke of Milan, Leonardo returned to Florence, where he painted an enigmatic portrait that has intrigued viewers for centuries. According to Vasari, the *Mona Lisa* (figure **14.5**) depicts the wife of the Flor-entine aristocrat Francesco del Giocondo. As a result, the woman in the painting is sometimes called "La Gioconda," or "the smiling one." Although she is famous for her smile, it is not clear that she actually is smiling. The impression that her
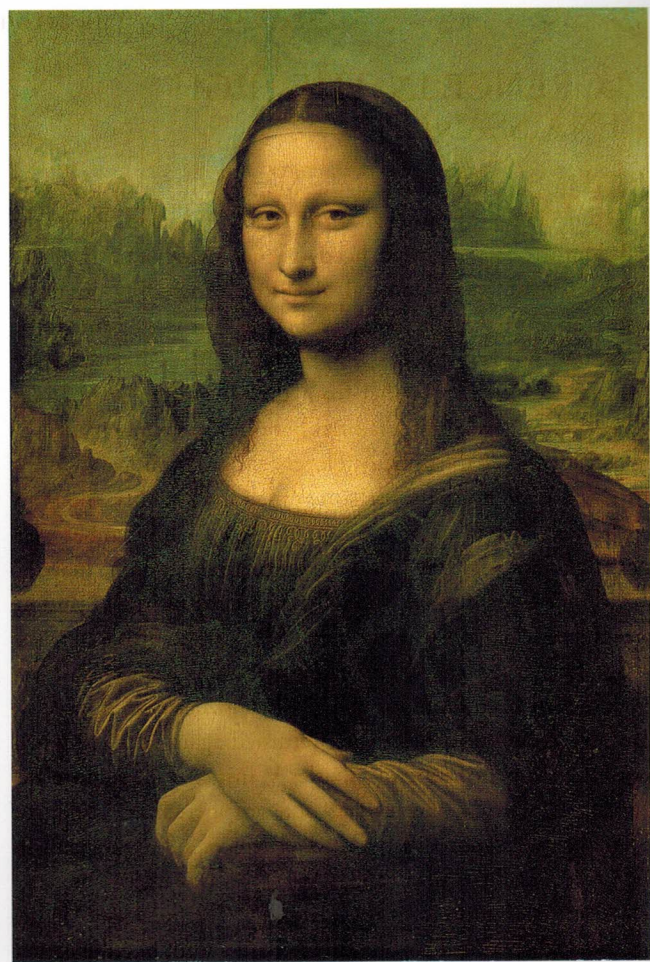
14.5 Leonardo da Vinci, *Mona Lisa*, c. 1503–1515. Oil on wood, 30¼ × 21 in. (76.7 × 53.3 cm). Louvre, Paris.

lips curve upward is created by the artist's subtle use of chiaro-scuro and soft, smoky lighting, or *sfumato*, which define the features as well as the expression.

As a portrait, the *Mona Lisa* is innovative. The figure's three-quarter view and length—from the head to below the waist—were new. Previous portraits tended to be either frontal or profile views like Piero della Francesca's diptych of the Urbino rulers (see figure 13.28). Leonardo's Mona Lisa sits on a balcony overlooking an imaginary landscape in the distance; our view of her is head on, whereas we have a bird's eye view of the background.

This portrait identifies the figure with the landscape through a series of formal parallels. Her pyramidal form echoes the rock formations; her veil filters light as does the misty horizon; the aqueduct at the right curves into the fold over her left shoulder; and the spiral road at her right repeats the folds of the sleeves. These parallels correspond to Leonardo's famous metaphor comparing the earth to the human body: the rocks, he wrote, are the bones, the waterways are the veins and arteries, and the soil is the flesh.

Little is known of the *Mona Lisa*'s patron, but he apparently never received the portrait. Even less is known of the sitter. However, it is clear that the painting was of great importance to Leonardo. He took it with him when he went to the court

Society and Culture

Technology and the Inventions of Leonardo da Vinci

The greatest inventive genius of the High Renaissance was Leonardo da Vinci. Besides painting, sculpture, and architecture, his fields of study included geology, physics, alchemy, botany, geology, anatomy, optics, astronomy, and music. He worked as an engineer for Lodovico Sforza of Milan, for whom he devised tanks, catapults, multiple-barrel guns, and cannons. Leonardo drew up plans for draining marshes, designed underwater machines for attacking boats, and proposed the use of the Screw of Archimedes (see Chapter 6) for raising the level of water.

In his drawing of a helicopter-like flying machine, Leonardo envisioned the principle of a screw rising in the air (figure **14.6**). According to the drawing, the machine was powered by the pedaling man at the center. Although Leonardo never succeeded in creating a machine that could actually fly, he was intensely interested in flight and wrote extensively on the physics of flight and the movement of bird wings.
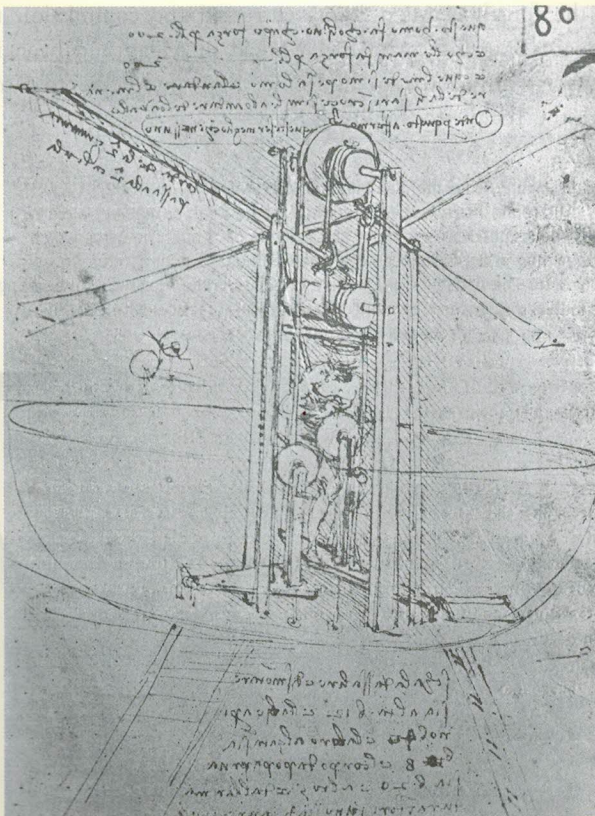
14.6 Leonardo da Vinci, drawing study for a flying machine, *c.* 1490. Pen and ink. Institut de France, Paris.
Leonardo's notebook drawings are accompanied by detailed texts in mirror writing—that is, they have to be read in a mirror. To date, there is no explanation for this unusual practice; it is not due to left-handedness. In addition to machines, Leonardo designed a number of musical instruments and was an accomplished musician.

of Francis I and kept it until his death. From the French court, the painting entered the French national art collection that is housed today in the Louvre, in Paris.

LEONARDO ON THE ART OF PAINTING VERSUS SCULPTURE AND POETRY

The *Mona Lisa* exemplifies Leonardo's genius for visual metaphor. In his writings, he also uses metaphor to convey his artistic, philosophical, and scientific theories (see Box). His passion for imagery pervades the *Paragone*, in which he compares the art of painting with sculpture and poetry. Leonardo personifies Nature, which he believes to be the inspiration for art. Art itself he considers a "science." In Leonardo's view, painting is the most noble of the arts, because it is closest to nature.

> The divinity of the science of painting considers works both human and divine, which are bounded by surfaces, that is to say the boundary lines of bodies, with which she [Nature] dictates to the sculptor the way to perfect his statues. Through her principle, that is to say, draughtsmanship, she teaches the architect how to make his buildings convey pleasure to the eye; she teaches the potters about the varieties of vases, and also the goldsmiths, the weavers and the embroiderers. She has invented the characters in which the various languages are expressed; she has given numerals to the mathematicians; she has taught the drawing of figures to the geometrician; she has taught the students of optics, the technicians and the engineers.
>
> *(On Painting)*

Leonardo notes that poets use words to praise poetry. But the impact of painting, he says, is more direct and immediately understood by the viewer because it is an image. He says that "painting does not speak, but is self-evident through its finished product." Engaging in the ongoing quarrel over the merits of poetry, which was considered a liberal art, and painting, which was still considered a manual craft, Leonardo strove to raise the social position of painting and to elevate artists to the status of gentlemen. "With justified complaints," Leonardo concludes:

> painting laments that it has been excluded from the number of the liberal arts, since she is the true daughter of nature and acts through the noblest sense. Therefore it was wrong, O writers, to have left her outside the number of the liberal arts, since she embraces not only the works of nature but also an infinite number that nature never created.
>
> *(On Painting)*

RAPHAEL

Raphael (Raffaello Sanzio) was born at the court of Urbino, then ruled by Guidobaldo da Montefeltro, the son of Federico da Montefeltro and Battista Sforza (see Chapter 13). Raphael's own father, Giovanni Santi, was Urbino's court poet and painter and the author of an epic poem praising Federico.

14.7 Raphael, *Madonna and Child* (*The Small Cowper Madonna*), *c.* 1505. Oil on wood panel, 23³⁄₈ × 17³⁄₈ in. (59.5 × 44 cm). National Gallery of Art, Washington, D.C.

Santi apprenticed Raphael to Pietro Perugino (*c.* 1450–1523), the leading Umbrian painter, when his son was eleven years old. Raphael went on to become a prolific artist, known for his charm, political skill, and classically harmonious style. His brilliant career, however, was cut short by his death at the age of thirty-seven.

From 1504 to 1508, Raphael worked in Florence, painting mainly Madonnas and portraits. The *Madonna and Child* (figure **14.7**), known as the *Small Cowper Madonna* after the family that once owned it, is typical of his numerous early Madonnas. Raphael's Mary is a simple, everyday mother supporting a squirming infant. The only indications that the figures are sacred are the faint, translucent haloes and the distant church building. Like most of Raphael's Madonnas, this one has delicate features and a downcast expression—the latter a convention of Christian art alluding to her foreknowledge of her son's Crucifixion.

Raphael's reputation for personal grace seems reflected in his painted figures, especially the Madonna and Christ. At the Urbino court, Raphael had been exposed to the Classical texts in Federico's vast library and to the artists, writers, scientists, and philosophers who lived and worked there. His own enthusiasm for humanist thought and the revival of antiquity became an important force in his future career in Rome.

HIGH RENAISSANCE PATRONAGE IN ROME

The High Renaissance in Rome is linked with the patronage of a few wealthy bankers and humanist popes and with the artists who worked for them. The most extensive patronage was that of Giuliano della Rovere, who chose the name Julius II (papacy 1503–1513) because he admired Julius Caesar. Julius II was a warrior pope—a skilled military strategist who led the armies of the Papal States and was admired by Machiavelli for his political acumen. Despite his career in the Church, Julius II was a man of the world who had fathered three illegitimate children while still a cardinal. As pope, he hired the greatest artists of the age. His acquisition of Classical and Christian manuscripts enriched what later became the Vatican library, and his passion for collecting launched the vast papal collection of Greek and Roman sculpture.
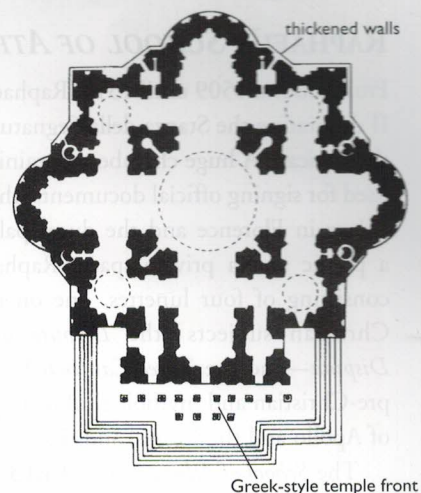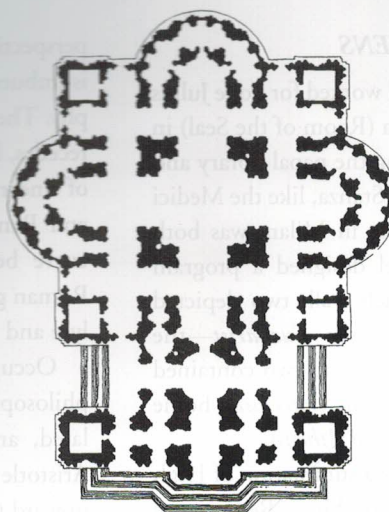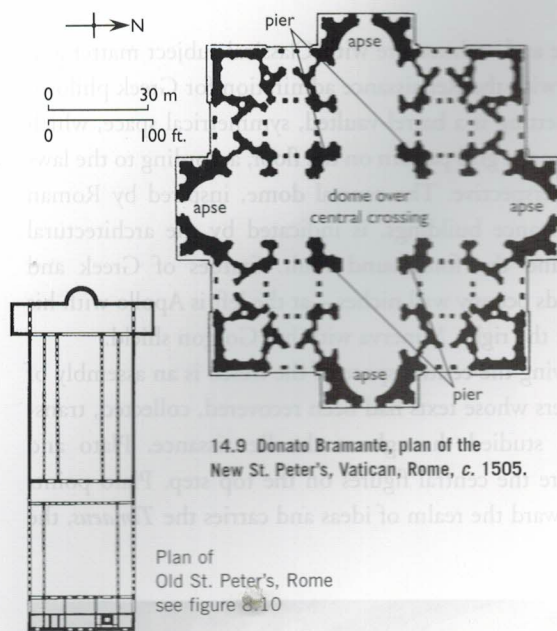
A NEW ST. PETER'S

One of Julius II's first decisions as pope was to replace the Early Christian basilica of Old St. Peter's (see Chapter 8), which had been built near the Vatican Hill under Constantine in the fourth century. Julius entrusted the commission to Donato Bramante, who had worked in Milan and been in contact with Leonardo. In Rome, Bramante achieved fame with the Tempietto (figure **14.8**).

14.8 Bramante, Tempietto, San Pietro in Montorio, Rome, *c.* 1502.
This little round *martyrium* (a building over the tomb or relics of a martyr) was commissioned by Ferdinand and Isabella of Spain. The cella, which contained an altar, was placed over the traditional site of St. Peter's martyrdom. The peristyle columns are Doric, as is the frieze with alternating triglyphs and metopes. Bramante has combined Classical with Christian features and has surrounded the drum with a balustrade.

14.9 Donato Bramante, plan of the
New St. Peter's, Vatican, Rome, c. 1505.

Plan of
Old St. Peter's, Rome
see figure 8.10

14.10 Antonio da Sangallo the
Younger, plan of St. Peter's,
Vatican, Rome, before 1546.

14.11 Michelangelo, plan of
St. Peter's, Vatican, Rome,
1537–1550.

Bramante's interest in humanism is reflected in his plan for the New St. Peter's (figure **14.9**). Whereas the old basilica had a longitudinal Latin cross plan (see thumbnail), Bramante envisioned a perfectly symmetrical, centralized Greek cross plan of the type preferred by Leonardo, Alberti, and Vitruvius (see Chapter 13). Bramante designed a central nave surmounted by an enormous dome and surrounded by four apses connected by piers. The pier vaults would carry the weight of the dome.

The project was cut short by Bramante's death in 1514, but the foundations were in place, and the dimensions and general shape of the church were fixed before he died. Other architects worked on the New St. Peter's for over a century. Raphael was the first to succeed Bramante, but his plan did not progress very far. Leo X (papacy 1513–1521), a member of the Medici family, commissioned the nephew of Giuliano da Sangallo (see Chapter 13), Antonio da Sangallo the Younger (1485–1546), to continue the project. Sangallo's plan (figure **14.10**) extended the nave, but little else was achieved before his death in 1546.

A year after Antonio's death, Paul III (papacy 1534–1549) appointed Michelangelo architect of St. Peter's, and he devised a simplified version of Bramante's Greek cross plan (figure **14.11**). Michelangelo increased the dome's support, thickened the walls, and added a Greek temple front to the façade. The exterior view from the south (figure **14.12**) shows the giant, two-story Corinthian pilasters, the pedimented windows, and the dome

that Michelangelo planned as a hemisphere but that was slightly elongated after his death. The entire structure was not completed until the seventeenth century, when a new style and new religious requirements would call for further alterations (see Chapter 16).

14.12 Michelangelo, St. Peter's from the south, Vatican, Rome, 1546–1593.

RAPHAEL'S *SCHOOL OF ATHENS*

From around 1509 until 1511, Raphael worked for Pope Julius II decorating the Stanza della Segnatura (Room of the Seal) in the Vatican. A huge chamber containing the papal library and used for signing official documents, the Stanza, like the Medici palace in Florence and the ducal palace in Milan, was both a public and a private space. Raphael designed a program consisting of four lunettes, one on each wall; two depicted Christian subjects (the *Dispute over the Eucharist*—the *Disputà*—and the *Three Cardinal Virtues*) and two contained pre-Christian and mythological iconography (*Parnassus*, home of Apollo and the Muses, and the *School of Athens*).

The *School of Athens* (figure **14.13**) is a summation of High Renaissance Classical humanism. It combines Renaissance perspective and architecture with Classical subject matter and is imbued with the Renaissance admiration for Greek philosophy. The setting is a barrel-vaulted, symmetrical space, which recedes, like the grid pattern on the floor, according to the laws of linear perspective. The central dome, inspired by Roman and Renaissance buildings, is indicated by the architectural curve behind the foreground vault. Statues of Greek and Roman gods occupy wall niches—at the left is Apollo with his lyre and at the right, Minerva with her Gorgon shield.

Occupying the central space of the fresco is an assembly of philosophers whose texts had been recovered, collected, translated, and studied throughout the Renaissance. Plato and Aristotle are the central figures on the top step. Plato points upward toward the realm of ideas and carries the *Timaeus*, the

14.13 Raphael, *School of Athens* (after restoration), Stanza della Segnatura, Vatican, Rome, 1509–1511. Fresco, 16 × 18 ft. (7.92 × 5.49 m).

dialogue in which he discusses the cosmos. Aristotle holds his *Ethics* and points toward the space of this world, a gesture consistent with his empiricism.

A few other philosophers can also be identified; they appear to be arranged more or less with the idealists on Plato's side and the empiricists on Aristotle's. On the left is Pythagoras outlining his proportional system. Peering over his shoulder is Averroës, the turbaned Arabic scholar. Behind Averroës are Zeno, the Stoic philosopher, and Epicurus, the founder of Epicureanism. Diogenes, the Cynic who roamed the streets of Athens with a lantern in search of an honest man, sprawls across the steps. On the right, a group of scholars includes Euclid drawing a circle with a compass, the Persian astronomer Zoroaster with a celestial globe, and the Greek philosopher Ptolemy with an earthly globe.

Raphael's fresco blends portraits of his contemporaries with those of the ancient philosophers. Plato resembles a self-portrait by Leonardo da Vinci, his questioning gesture reflecting the artist's passion for inquiry and investigation. The bald-headed Euclid is a portrait of Bramante, Raphael's mentor and the first architect appointed to design the New St. Peter's. He is shown drawing a circle with a compass, reflecting his preference for centralized church plans and echoing his own domed head. At the far right, wearing a black hat and peering at the viewer, is Raphael himself. Brooding in the central foreground is the portrait of Raphael's rival in Rome, Michelangelo. His stonecutter's boots show that he is a carver of marble, and his detached, inner contemplation conforms to his depiction as the Greek philosopher Heraclitus. Raphael's Michelangelo is writing and thinking at the same time, a visual metaphor for the obscure, "either-or" philosophy of Heraclitus (see Chapter 5).

In these and other portraits, Raphael follows Alberti's principle that images keep a person alive in the cultural memory. The artist has "memorialized" ancient philosophers and famous contemporary figures, including himself, with his brush. Raphael's inclusion of written texts in the *School of Athens* shows that they were a cornerstone of the humanist revival of Classical antiquity.

MICHELANGELO ON ART

As a humanist and member of the Medici intellectual circle in Florence, Michelangelo held views that were influenced by Plato's notion of a pre-existing realm of ideas. He believed that the raw material of art, such as stone or wood, contained an inherent form that the artist reveals. For Michelangelo, the artist's mind, which has access to the realm of ideas, guides his hand.

He left a sizable body of poetry, in particular sonnets inspired by Dante and Petrarch (see Chapters 11 and 12). These sonnets, many of them autobiographical, cover a range of subjects, including love, death, and the nature of art.

Michelangelo believed that art mediates the human struggle with love and death. He observed that artistic creations are fixed, outlast nature, and do not age. Art, therefore, resists time:

> Not even the best of artists has any conception
> that a single marble block does not contain
> within its excess, and *that* [the conception] is only attained
> by the hand that obeys the intellect.
>   The pain I flee from and the joy I hope for
> are similarly hidden in you, lovely lady,
> lofty and divine; but, to my mortal harm,
> my art gives results the reverse of what I wish.
>   Love, therefore, cannot be blamed for my pain,
> nor can your beauty, your hardness, or your scorn,
> nor fortune, not my destiny, nor chance,
>   if you hold both death and mercy in your heart
> at the same time, and my lowly wits, though burning,
> cannot draw from it anything but death.
>
>   (Sonnet 51)

Note the comparison of the image inherent in the marble block with emotions hidden in a "lovely lady," which relates the passion of art with the passion of love.
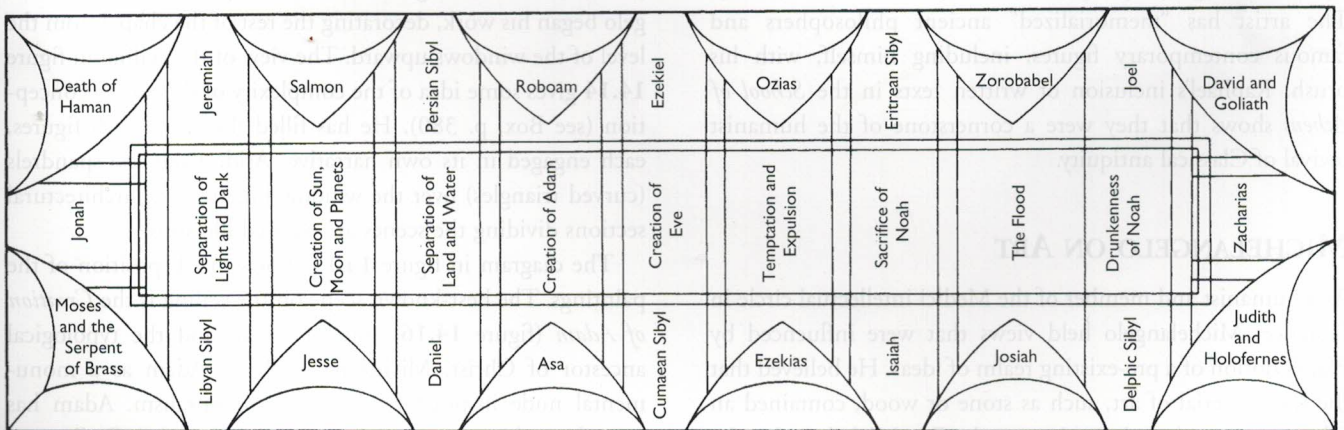
THE SISTINE CHAPEL

Both Raphael and Michelangelo worked for Julius II. Michelangelo designed Julius's monumental tomb and much of the New St. Peter's, and he was commissioned to paint the interior of the Sistine Chapel. The chapel had been built from 1473 by Pope Sixtus IV, the uncle of Julius II. In accordance with Sixtus IV's wishes, its proportions match those of Solomon's Temple (see Chapter 8)—the length is double the height and triple its width. The pope commissioned frescoes to decorate the side walls with Old Testament scenes on the left and New Testament scenes on the right. These were in place when Michelangelo began his work, decorating the rest of the chapel from the level of the windows upward. The view of the ceiling in figure **14.14** gives some idea of the complexity of the artist's conception (see Box, p. 380). He has filled the space with figures, each engaged in its own narrative. Aside from the spandrels (curved triangles) over the window lunettes, the architectural sections dividing the scenes are painted illusions.

The diagram in figure **14.15** shows the disposition of the paintings. The best-known scene on the ceiling is the *Creation of Adam* (figure **14.16**), the first man and the typological ancestor of Christ. Michelangelo shows Adam as a monumental nude inspired by Hellenistic naturalism. Adam has been formed but not yet brought to life: between God's energetic forefinger and Adam's more relaxed finger there is a space. Michelangelo has thus painted the moment before Adam comes to life, fixing an image of tension between the creator God and his creation. God himself is a powerful patriarchal figure, whose flowing hair and drapery indicate his swift movement through space.

14.14 Michelangelo, Sistine Chapel ceiling frescoes, Vatican, Rome, 1509–1512.

| Death of Haman | Jeremiah | Salmon | Persian Sibyl | Roboam | Ezekiel | Ozias | Eritrean Sibyl | Zorobabel | Joel | David and Goliath |
| Jonah | Separation of Light and Dark | Creation of Sun, Moon and Planets | Separation of Land and Water | Creation of Adam | Creation of Eve | Temptation and Expulsion | Sacrifice of Noah | The Flood | Drunkenness of Noah | Zacharias |
| Moses and the Serpent of Brass | Libyan Sibyl | Jesse | Daniel | Asa | Cumaean Sibyl | Ezekias | Isaiah | Josiah | Delphic Sibyl | Judith and Holofernes |

14.15 Diagram of Michelangelo's scenes in the Sistine Chapel, Vatican, Rome.

Dynamic monumentality also characterizes the *Libyan Sibyl* (see Box, p. 380, and figure 14.17). Her twisting pose, robust muscularity, and sculpturesque drapery create a sense of massive energy and power. The rich orange color accentuates her vigor. She holds up an enormous open book, which alludes to her oracles foretelling the coming of Christ. She, like the other sibyls and prophets, is framed by illusionistic *putti* who support an entablature that seems to project from the ceiling.
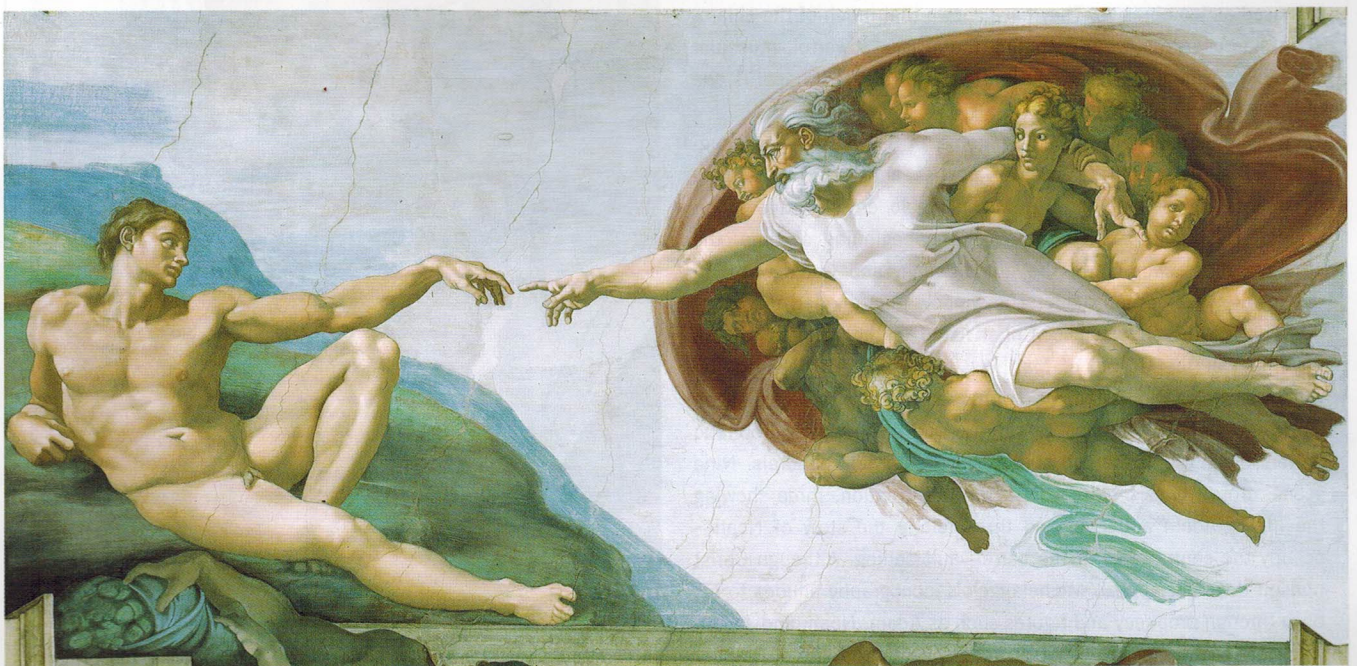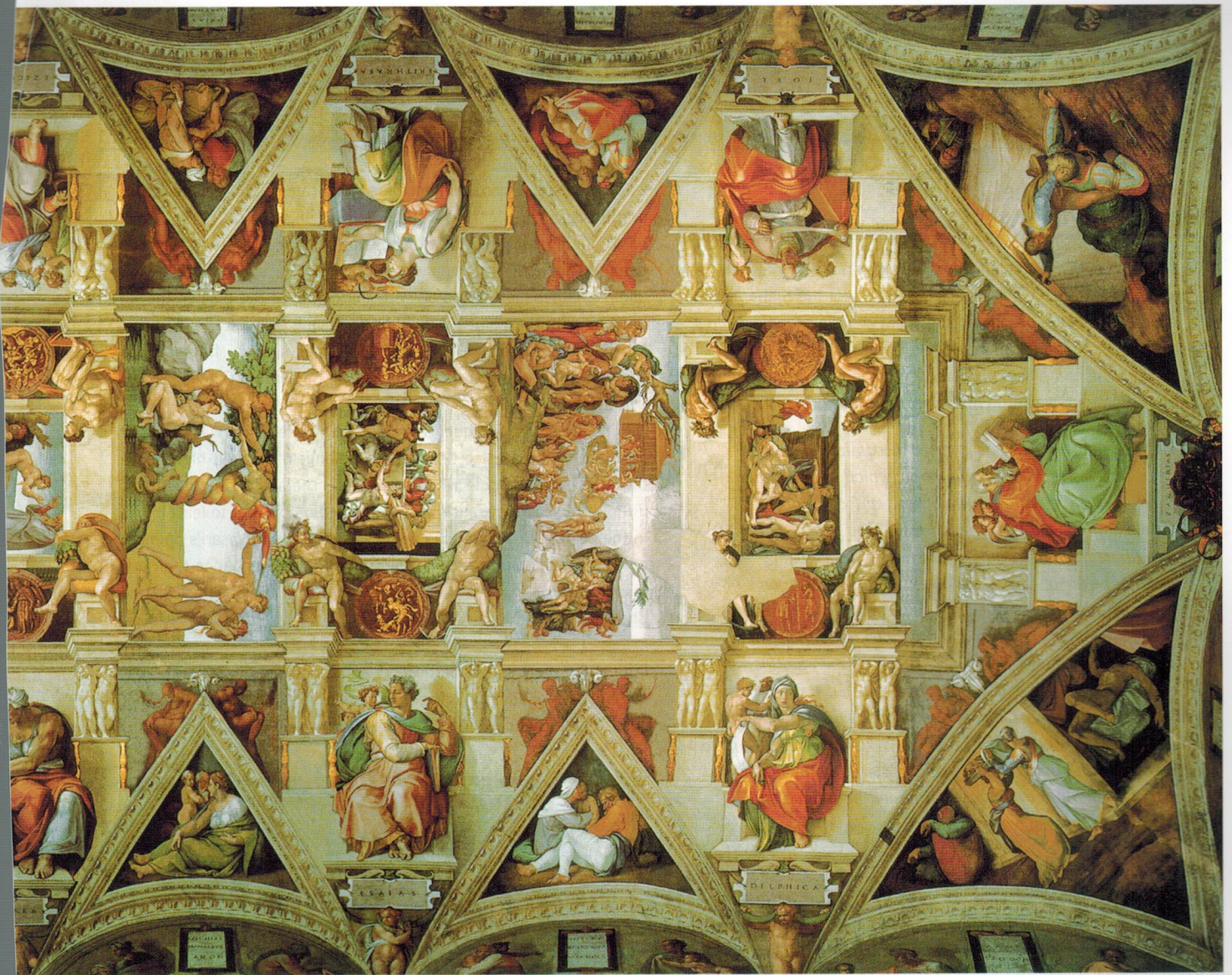
14.16 Michelangelo, *Creation of Adam*, Sistine Chapel, Vatican, Rome, 1510. Fresco.

Defining Moment

The Sistine Chapel Ceiling: Imagery for the Ages

On May 10, 1506, Michelangelo received an advance payment from Pope Julius II to paint frescoes on the ceiling of the Sistine Chapel. This would prove to be one of the great defining moments in the history of Christian art. Michelangelo built his own scaffold for the project, but he complained bitterly about the physical discomfort of painting a ceiling. Vasari, in his *Lives*, describes how difficult it was:

He executed the frescoes in great discomfort, having to work with his face looking upwards, which impaired his sight so badly that he could not read or look at drawings save with his head turned backwards; and this lasted for several months afterwards. I can talk from personal experience about this, since when I painted five rooms in the great apartments of Duke Cosimo's palace if I had not made a chair where I could rest my head and relax from time to time I would never have finished; even so this work so ruined my sight and injured my head that I still feel the effects, and I am astonished that Michelangelo bore all that discomfort so well. In fact, every day the work moved him to greater enthusiasm, and he was so spurred on by his own progress and improvements that he felt no fatigue and ignored all the discomforts.

(Vasari, *Lives*)

The frescoes, blackened and dulled by centuries of incense and candles, were recently cleaned—a restoration that has provoked intense controversy. Those in favor admire the bright colors that have been revealed. Those who opposed the cleaning regarded the materials used as too abrasive. They have shown that much of the chiaroscuro has been removed, flattening the artist's powerful, muscular three-dimensionality. Nevertheless, today the Sistine Chapel is one of the world's most visited sites.

When Michelangelo arrived in Rome in 1508, the pope suggested that he paint the Twelve Apostles and a few customary ornaments on the ceiling. But Michelangelo envisioned a larger project. He created a grand view of the beginning of time, the creation of the world and the human race, and God's wrath in destroying what he had made. The window lunettes and the spandrels depict the ancestors of Christ listed in the "begats" at the beginning of the Gospel of Matthew. In the spaces between the windows, twelve Old Testament prophets alternate with twelve pagan sibyls—women of Classical antiquity said to possess prophetic powers. Four Old Testament scenes fill the corner spandrels. Nine scenes from Genesis—three depicting the Creation, three showing the life of Adam and Eve, and three telling the story of Noah—occupy the central area of the barrel-vault ceiling. Although Christ himself does not appear, Michelangelo's iconography alludes to his birth through prophecy and figures such as Adam, Noah, and Jonah, who were seen as his typological precursors. By the end of October 1512, the artist had painted more than three hundred lifesize or overlifesize figures on the Sistine Chapel ceiling.

Michelangelo began slowly, not having painted frescoes before. The work suffered numerous setbacks, such as mold and damp weather that interfered with the drying of the plaster and its bonding with the paint. In addition to having to learn the medium, Michelangelo had the challenge of making his figures look "correct" on curved surfaces, viewed from nearly 60 feet (18 m) below (figure **14.17**).

The project was frequently in jeopardy while Julius was at war or near death. It was also risky for Michelangelo perched high above the floor on scaffolding while he worked. The scaffolding itself was difficult to secure because Michelangelo did not want to leave holes in the ceiling. But once the ceiling was painted, in Vasari's opinion, other painters could lay down their brushes and renounce their art, for no one would ever equal the genius of Michelangelo's Sistine Chapel frescoes.

Critical Question Is the purpose of art to provide viewers with concrete images or abstract ideas? What are other functions of art? What "use" is the Sistine Chapel ceiling?

14.17 Michelangelo, *Libyan Sibyl*, Sistine Chapel, Vatican, Rome, 1509. Fresco.

14.18 Michelangelo, *Last Judgment* (after restoration), Sistine Chapel, Vatican, Rome, 1534–1541. Fresco, 48 × 44 ft. (14.6 × 13.4 m).

Michelangelo focuses on the attributes of martyrs in heaven with the instruments of their torture and death. St. Sebastian, for example, kneels at the far right and holds a set of arrows. Next to him, St. Catherine carries a broken wheel, while an angry St. Peter faces Christ and brandishes the keys to the gate of heaven. Seated on a cloud below and to the right of Christ, St. Bartholomew displays the knife with which he was flayed alive. The flayed skin drooping from his other hand contains Michelangelo's distorted self-portrait.

More than twenty years after completing the frescoes, Michelangelo was commissioned by Pope Paul III to paint a huge *Last Judgment* on the altar wall of the Sistine Chapel (figure **14.18**). This is the artist's vision of Christ's Second Coming. Compared with Giotto's vision in the Arena Chapel (see figure 12.15), Michelangelo's image is agitated, filled with nude figures, and pervaded by terror. Michelangelo's *Last Judgment* reflects the political and religious uncertainties of the times and the artist's own spiritual conflicts. He envisions a cataclysm at the end of time, filled with souls either straining to reach heaven or struggling against eternal damnation.

The hell to which the souls descend is the Greek Hades. The boatman of Greek myth, Charon, ferries the damned across the River Styx and then swings his oar to beat them from his boat. Presiding over Michelangelo's hellfire and darkness is a horned creature entwined by a serpent, a monstrous combination of Minos (see Chapter 4) and Satan. Here again Michelangelo combines Classical myth and Christianity—a hallmark of Renaissance humanism.

VENICE IN THE HIGH RENAISSANCE

The port city of Venice, on Italy's northeast coast, is built on a network of canals flowing into the sea. At the dawn of the High Renaissance, Venice had been an independent republic for some eight hundred years. It was ruled by an oligarchy consisting of an elected doge (senator), a patrician Council of Ten, and the Great Council (also composed of patricians). But its independent status was threatened in 1509 by the League of Cambrai, in which the pope, the Holy Roman Emperor, Milan, France, and Spain united to strip Venice of all its territory outside the city. Not until the Treaty of Cambrai was signed in 1529 was Venice allowed to keep most of its possessions.

As a result of this reprieve, a myth evolved in Venice celebrating its steadfastness in the face of external danger. Venice depicted itself as a tolerant republic, ruled by just leaders, free of social unrest, and protected by its patron, St. Mark. This self-image was not restricted to the political and social arenas. The city's waterways produce an atmosphere of shimmering light and luxurious color, and are often enveloped by mist from the sea. These qualities are reflected in Venetian painting, especially oil painting. Artists used canvas sooner in Venice than elsewhere in Italy as a support for oil paint. The medium of oil had long been known in Italy. It was used on panel paintings in Florence, admired in the imported works of van Eyck and other north European painters (see Chapter 13), and was a favorite in Venice. Oil paint was particularly suited to the depiction of subtle atmospheric effects as it enabled artists to build up layers of paint to enrich color and light.

THE ALDINE PRESS

Venice was a publishing center, the home of the Aldine Press, which printed practical, pocket-size books for a growing readership. The owner of the press, Aldus Manutius (1450–1515), was a humanist who had learned Greek from scholars emigrating to Venice after the fall of Constantinople in 1453. He arranged for Greek manuscripts to be edited and then printed them in the original, for which he commissioned a Greek typeface. From 1494 onward, Manutius printed all the existing manuscripts of Greek dramatists, poets, philosophers, and historians. He also published revised editions of Latin and Italian authors, including Dante and Petrarch. Manutius's introduction of italic type (slanted, thinned lettering) in 1500 was important in the production of inexpensive, small-scale books that were affordable for students.

The advent of printing in fifteenth-century Europe had made books more widely available (see Chapter 13). This, combined with increasing literacy among the general population, led to a demand for reading material. With the establishment of Gutenberg's press in Mainz, Caxton's printing concern in London, and the Aldine Press in Venice, several million books had been printed by 1500.

VENETIAN PAINTING

Venice's connections with the East meant that the Byzantine style persisted longer in that city than elsewhere in Italy. Venice also retained the medieval tradition of family workshops, in which artists were thought of as artisans rather than as intellectuals. The leading artist-family was the Bellini family; the career of Giovanni Bellini (c. 1430–1516) embodies the transition from early to High Renaissance.

Little is known of Giovanni's personal life. At first influenced by the linear style of his brother-in-law Andrea Mantegna (see Chapter 13), he soon turned to more textured surfaces and richer colors. His landscape backgrounds became vehicles for studying the atmospheric effects of light and shade.

Giovanni's *Madonna of the Meadow* (figure **14.19**), which was painted at the turn of the sixteenth century, shows Mary humbly seated on the ground, praying over the sleeping infant Jesus. Her large scale and the arch formed by her hands allude to her symbolic role as the church building—the "House of God." In Venice, the association of sleep and death (twins in ancient Greek mythology) was often used by artists to foreshadow the future of Jesus. Here, the sleeping infant (like the dead trees and the crow at the upper left) refers forward in time to his death, and his mother's melancholy expression suggests mourning. The landscape extends to the blue hills of the horizon, and rolling clouds form leisurely curves across the sky. Soft lighting bathes the scene, emphasizing the subtle modeling of the figures.

In the following decades, the two most important High Renaissance painters in Venice were Giorgione da Castelfranco (c. 1477–1510), a student of Giovanni Bellini who died young of the plague, and his pupil Titian (c. 1487–1576), who had a long and prolific career. Both Giorgione and Titian used oil paint and **glazes** (coats of translucent paint) to produce the rich colors and textures characteristic of Venetian style.

According to Vasari, Giorgione was sociable and musical and frequented a humanist circle in Venice. His interest in music and the pastoral tradition of antiquity is evident in his *Fête Champêtre*, or *Pastoral Concert* (figure **14.20**). This work conveys the sense of a dream unfolding in an idyllic, atmospheric landscape. There is no apparent explanation for the nudity of the two women, whose soft flesh and voluptuous proportions are no longer strictly Classical. Nor is their interaction with the clothed men made clear. The men seem to be conversing as one woman pours water into a well and the other holds a flute. In the distance, a shepherd tends his flock.

The lack of a readily identifiable narrative and the unanswered iconographic questions are typical of Giorgione. Softened contours, velvet textures, and muted lighting create a

14.19 Giovanni Bellini, *Madonna of the Meadow, c.* 1500–1505. Oil and tempera on wood panel, 26½ × 34 in. (67.3 × 86.4 cm). National Gallery, London.

dream-like quality and, as with dreams, much of the artist's imagery has remained a mystery.

The work of Titian is no less complex than Giorgione's and includes a wide range of subject matter—mythological and Christian scenes, portraits, and allegories. At the age of nine, Titian left his native town of Pieve da Cadore and went to Venice to study painting. Later in life, he numbered among his patrons the leading churches of Venice, Paul III (papacy 1534–1549), and Charles V. Charles's son, Philip II of Spain (ruled 1556–1598), commissioned Titian to paint several pictures based on Greek mythology. Also famous for his portraits, Titian produced several of the Holy Roman Emperor Charles V (see figure 14.1), who knighted him in 1533.

Some sense of Titian's artistic range can be gleaned from a comparison of his colossal *Assumption of the Virgin* (figure **14.21**) with his *Venus of Urbino* (figure **14.22**). The *Assumption* is a religious, Christian painting, whereas the *Venus* is erotic and inspired by Classical mythology (see thumbnail). The *Assumption*

was commissioned for the altar of Santa Maria Gloriosa dei Frari, in Venice, to be viewed publicly, whereas the *Venus* was a private commission from a duke of Urbino.

The minimal setting of the *Assumption* focuses attention on the miracle of Mary's Assumption into heaven and on the

14.20 Giorgione, *Fête Champêtre, c.* 1510. Oil on canvas, approx. 3 ft. 7¼ in. × 4 ft. 6⅛ in. (1.05 × 1.38 m). Louvre, Paris.

MUSIC IN HIGH RENAISSANCE VENICE

Music in High Renaissance Venice was more innovative than elsewhere in Italy. In addition to housing the Aldine Press, Venice was in the forefront of the printing of music. The first chant books had been published in 1473, and polyphonic music became available from 1501. The violin was invented and other types of musical instruments developed. The violin was derived from the Arabic rebec (a bowed instrument with a pear-shaped body and three strings based on the lute-like medieval Arabic *rebab*) and from the Western fiddle used in the Middle Ages. The viola da gamba (a bowed string instrument with frets) was played widely, and **consorts** (families of instruments) were developed. The string and wind instruments of this period would eventually led to the instrumental groupings of modern orchestras.

In liturgical music, the **split choir**—in which groups of singers sing against, or in response to, each other—increased musical variation and complexity. Venice spearheaded the use of the organ in the liturgy, which led to new genres of composition. Among the types of organ work that became standard before a church service are the *intonazione* (which sounds improvised, or invented on the spur of the moment) and the *toccata* (which displays the instrumental potential of the organ and the dextrous "touch" of the performer—the Italian word meaning "to touch" is *toccare*).

The leading musician in Venice was Adrian Willaert (c. 1490–1562). He had been a student of Josquin Desprez (see Chapter 13) and was Netherlandish by birth. He visited Rome in 1515, and then worked at the Este court and in Milan. His success in Venice, where he was chapel master of St. Mark's (San Marco) from 1527, exemplifies the international flavor of the city.

Using the two organs in St. Mark's and writing for split choirs, Willaert took advantage of the layout of St. Mark's to create music that echoed back and forth across the cathedral. His basic polyphonic style uses a four-voice texture, but sometimes he wrote more sumptuous works using up to seven voices. Willaert composed over 170 motets, and in the later ones he abandons the *cantus firmus* structure that had been the foundation of polyphony throughout the medieval period. Now the voices are treated equally when they are woven together in polyphony, and there are contrasting chordal sections using the **triadic** harmony that became the basic language of Western music. Rhythms are less intricate than in medieval music, and where all the voices coincide, there can be an almost declamatory feeling. For the Church, Willaert also composed Masses, hymns, and psalms; his collection of psalms for double chorus published in 1550 was to foster a tradition of such psalms for the next fifty years.


14.21 Titian, *Assumption of the Virgin*, Santa Maria Gloriosa dei Frari, Venice, 1516–1518. Oil on panel, 22 ft. 7½ in. × 11 ft. 9¾ in. (6.9 × 3.6 m).
The apostles occupy the lower, darkened area of the picture, forming a transition from the earthly space of the viewer to the dazzling light of heaven. Their agitated poses and gestures are accentuated by the intense reds of the draperies. A radically foreshortened God the Father, surrounded by angels, sweeps across the top of the picture. The divine connection between the gazes of God and the Virgin bridges the yellow light of heaven. Unveiled in 1518, this picture established Titian's reputation as the greatest painter in sixteenth-century Venice.

astonishment of the apostles who witness the event. The woman in the *Venus of Urbino*, on the other hand, occupies the carefully depicted room of an aristocratic Venetian palace. In contrast to the *Assumption*, the *Venus of Urbino* is languid and calm. It reflects the influence of Giovanni Bellini and Giorgione in the voluptuousness of the nude, the textural variations, and the filtered light of the sky.
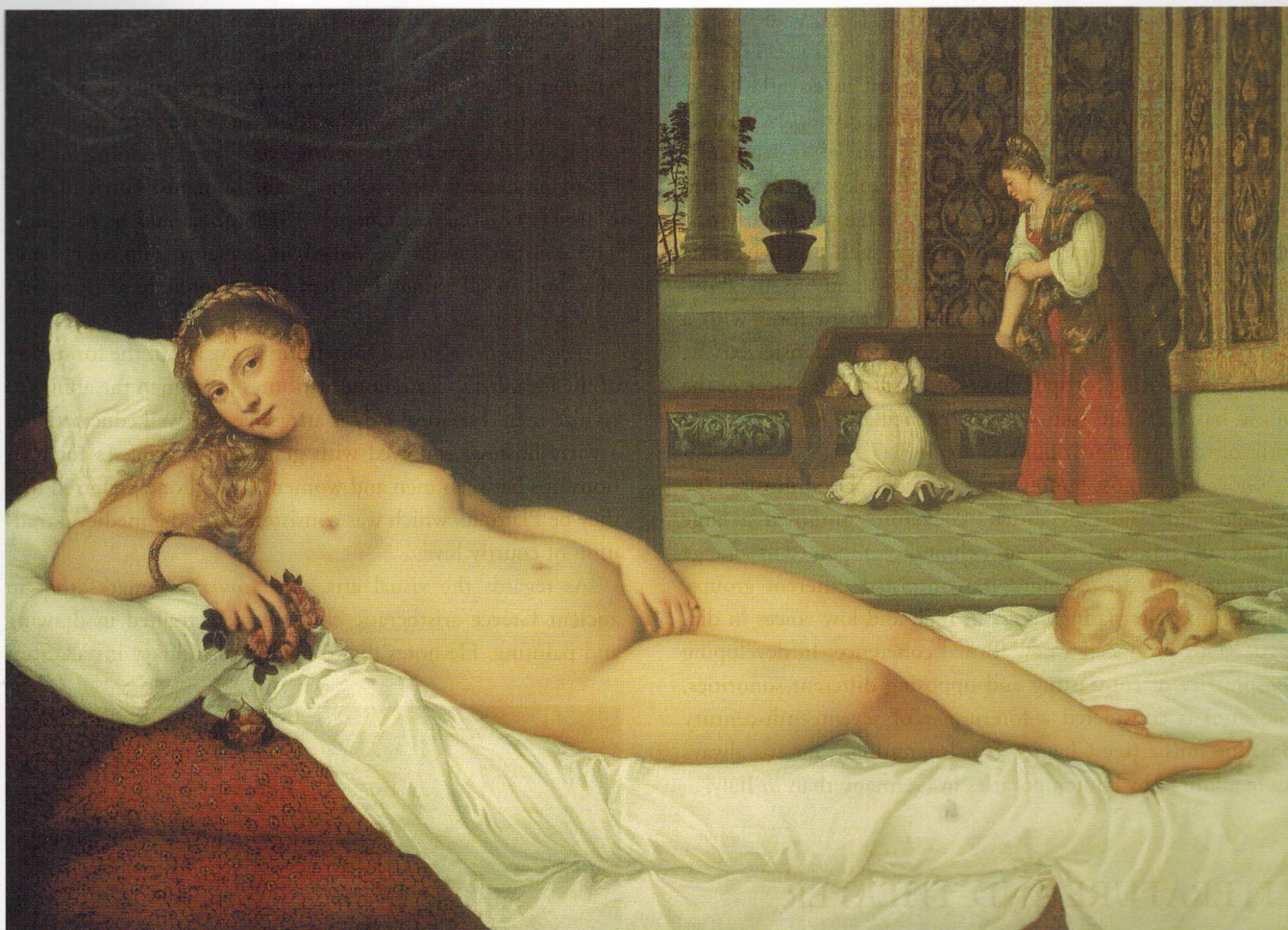
14.22 *above* **Titian**, *Venus of Urbino*, *c.* **1538. Oil on canvas, 3 ft. 11 in. × 5 ft. 5 in. (1.19 × 1.65 m). Galleria degli Uffizi, Florence.**
There are several interpretations of this painting, but none is definitive. They range from considering the woman a high-class courtesan to a bride awaiting her husband. The roses and myrtle are attributes of Venus. The dog symbolizing marital fidelity and the two maidservants removing clothes from a *cassone* (marriage chest) would seem to reinforce the latter interpretation. But the mood of the painting is decidedly erotic, as the gaze of the nude, her slightly parted lips, and the placement of her left hand are designed to entice a male viewer.

Botticelli, *Birth of Venus*
see figure 13.23

Willaert's secular music includes pieces for instrumental ensembles, *chansons*, and the Italian equivalent, **madrigals**. Unlike the *chanson*, which had a history dating back to the minstrels of the twelfth and thirteenth centuries, the madrigal was a new form in the Renaissance. Originating in Italy, it later spread across Europe, in particular to England. One of its characteristics was **word painting**—the musical illustration of the meaning of a word. Thus, a text about ascending a hill would be set to a rising scale, the words "running down" would be sung to fast, descending notes, all the voices but one would drop out for a phrase such as "all alone," and so forth. Such techniques brought into the musical arena the concept that art imitates nature; composers strove to express the ideas and emotions contained in their texts.

THE GABRIELIS The Gabrielis were the most prominent family of musicians in sixteenth-century Venice. Andrea Gabrieli (*c.* 1510–1586), a native of the city, worked for a time at the court of Bavaria. He returned to Venice in 1566 and was hired as one of the two organists at St. Mark's. His compositions, especially light madrigals, were extremely popular. They move away from polyphony toward homophony, and the setting of words is often virtually syllabic. Andrea's most monumental work was the ceremonial sacred music he composed for St. Mark's. By using the upper galleries of the cathedral as spaces for choirs accompanied by instruments, Andrea created music that flowed expansively from different directions, creating a new depth of sound.

Andrea's developments in sacred music were elaborated by

his nephew, Giovanni Gabrieli (c. 1554–1612), who became the greatest composer of his generation in Venice. Like his uncle, Giovanni had been a court organist in Bavaria before settling in 1585 in Venice as one of the organists of St. Mark's. His output includes a greater proportion of instrumental music than was usual at the time, both solos for organ and ensemble music for instruments. Venice had a particularly rich pool of players from which he could draw, with a nucleus of six instrumentalists employed at St. Mark's, and up to about twenty being engaged for grand festivals to perform with a choir of about thirty. Giovanni innovatively transferred the methods of writing for split choirs to instruments. Some of the music has elaborate solo writing, particularly for cornetts (a form of trumpet) and violins.

Giovanni is most famous for his sacred choral music. Like Willaert and Andrea Gabrieli, Giovanni composed a large number of grand motets for split choirs accompanied by a range of instruments. Increasingly, he contrasted different groups, for example, alternating choirs of high and low voices in dialogue. This produced a new formal coherence. In developing the practice of contrasting and opposing different sonorities, Giovanni is considered a forerunner of seventeenth-century Baroque music (see Chapter 16). Interestingly, he was always more admired by contemporaries in Germany than in Italy.

LITERATURE AND THEATER

Italian literature in the High Renaissance continued to expand the use of the vernacular and reflect the influence of humanism. Although not generally ranked among the greatest Western drama, Italian theater was enormously influential. The introduction of vernacular dialogue and the revival of Classical genres brought about a total break with medieval theater.

CASTIGLIONE'S *BOOK OF THE COURTIER*

Baldassare Castiglione (1478–1529) (figure **14.23**) wrote the classic High Renaissance treatise on manners. Born near Mantua to a family of small landowners and administrators at the Gonzaga court, Castiglione had a humanist education. He traveled to various courts as an ambassador and was known for his gentlemanly demeanor. From 1504 to 1517, he was at the Montefeltro court in Urbino.

In 1528, Castiglione published *The Courtier* (*Il cortegiano*), which is imbued with humanist ideas and meant for courtly audiences. Plato's influence is evident in the author's use of the dialogue form. *The Courtier* takes place during four evenings at the court of Urbino, which was so vast that Castiglione compares it to a small city. Actual historical characters engage in imaginary conversations on subjects ranging from the formation of an ideal courtier and the relative merits of

monarchies and republics, to the meaning of love. Discussions of contemporary controversies include arguments over whether texts should be written in the vernacular or in Latin and whether the ideal education of a gentleman should emphasize the arts and humanities or physical training for war. Castiglione concluded that, as in the humanist curriculum of Mantua's Gioiosa (see Chapter 13), both should be included. The courtier should be skilled in horsemanship and sword play, and in all things his demeanor should be elegant and appear effortless.

The Courtier also had something to say about the formation of the ideal lady. Castiglione attributes to women the ability to civilize men. His ideal lady is attractive and well educated and a witty hostess, endowed with grace and charm. As for relationships between men and women, Castiglione preferred that they be Platonic, which was consistent with the medieval tradition of courtly love.

As regards the visual arts, *The Courtier* remarks that in ancient Greece aristocratic children were trained in drawing and painting. He notes that drawings of military installations

14.23 Raphael, *Baldassare Castiglione*, c. 1514. Oil on canvas, 32¼ × 16½ in. (81.9 × 67.3 cm). Louvre, Paris.
Raphael's genius for incorporating the innovations of important artists in his work is apparent in the influence of *Mona Lisa*. Note the three-quarter view, the seated pose, the folded hands, and the soft lighting. Castiglione exudes an air of understated sophistication. The rich black of the velvet hat, the voluminous fur sleeves, and the white silk shirt reflect courtly style. At the same time, the minimal background and crisp edges have the direct clarity for which Raphael is famous. Castiglione's slightly cocked head and penetrating gaze suggest the careful social observation that informs his descriptions of courtly life.

and of potential military targets, such as bridges and fortresses, serve practical political purposes. In accord with Leonardo, Castiglione says that since the art of painting both represents and is inspired by nature, it should be ranked among the highest human achievements.

The ideal outcome of the courtier's education, in Castiglione's view, is the creation of a *uomo universale* ("universal man"). In 1561, *The Courtier* was translated into English. It was considered the paradigm of elite courtly behavior and of the qualities of the Renaissance *uomo universale*. The treatise influenced Shakespeare (see Chapter 15) and by 1600 had been translated into most European languages.

READING SELECTION

Castiglione, *The Courtier*: the ideal courtier and the ideal court, PWC3-001; what women want from their lovers, PWC3-010

ARIOSTO'S *ORLANDO FURIOSO*

Lodovico Ariosto (1474–1533) came from an aristocratic family in Reggio Emilia and moved to Ferrara when he was ten. He received a humanist education, studying law, Latin, and Greek, and in 1503 became a courtier at the Este court. Fifteen years later, he went to work for the duke of Ferrara. While at the court of Ferrara, Ariosto wrote his classic epic *Orlando furioso* (published in 1516, 1521, and 1532), a long poem in octaves (stanzas of eight lines).

Written in the tradition of medieval legend, the work also has elements inspired by Roman poets, as well as by Dante, Petrarch, and Boccaccio. While focusing on Charlemagne, *Orlando furioso* alludes to contemporary figures as it interweaves two distinct narratives. In one, Orlando falls passionately in love with a princess and descends into madness (*furioso*) when she fails to return his affections. In the other, a pagan prince becomes a Christian, marries a virgin warrior, and founds the Este line of Ferrara, under whose patronage the poem was written. *Orlando furioso* is remarkable for its versatile style, combining different literary genres with various time periods, plots and subplots, and widely divergent characters.

Like the musicians and artists of the Renaissance who included references to themselves in their work (see Chapter 13), Ariosto fills *Orlando furioso* with autobiographical allusions. He makes his identification with its hero explicit, particularly in the maddening effects of unrequited love. The poem was an immediate success and came to exemplify one side of a new aesthetic quarrel, for advocates of the type of Classical unity recommended by Aristotle (see Chapter 6) objected to the discursive variety of Ariosto's style.

THEATER IN HIGH RENAISSANCE ITALY: FROM LATIN TO THE VERNACULAR

Most fifteenth-century plays were written in Latin, but in the early sixteenth century this began to change. With court patronage, vernacular theater was aimed at aristocratic audiences. Plays were often performed as segments of festivals, pageants, and courtly entertainments.

While he was at the Este court, Ariosto staged comedies by the Roman dramatists Terence and Plautus (see Chapter 7). Ariosto himself wrote the first vernacular play of the Renaissance, *The Casket* (*La cassaria*), which was produced in 1508. He used a standard Roman comic plot, in which a pair of servants arrange marriages for their masters, but the setting is sixteenth-century Italy. This combination of Classical and contemporary features, common today, was at the time a new idea—and one that quickly caught on.

Between 1513 and 1520, Machiavelli wrote *The Mandrake* (*La mandragola*). In this case, the plot was original, but the form was based on Roman comedy. *The Mandrake* is a farce, in which a foolish, doting husband is cuckolded by his young wife. By 1540, Italian comedy in the vernacular had become an established genre, and Italian theater was soon influencing dramatists in France and England.

Italy's first important tragedy in the vernacular was written by the humanist Giangiorgio Trissino (1478–1550). Entitled *Sofonisba* and published in 1515, it is the story of the beautiful and virtuous queen of Carthage who chooses suicide over defeat during the Punic Wars (see Chapter 7). Her history was first recorded by the Roman author Livy and then taken up in fourteenth-century Italy in Petrarch's *Africa* (see Chapter 12).

Trissino added another layer to the Latin-versus-vernacular controversy (see Chapters 12 and 13). He preferred Greek to Roman drama, the latter mainly known by way of Seneca. By using the Greek chorus and obeying Aristotle's rules of tragedy, Trissino's work led to arguments over whether Greek or Roman drama provided the better model for contemporary theater.

EARLY MANNERISM

In the visual arts, High Renaissance style was supplanted by Mannerism, which rejected Classical proportions, symmetry, and linear perspective, although mythological subjects were often represented. Mannerist artists preferred odd, agitated poses (especially the *serpentinata*, a sharply twisted, serpentine pose), spatial exaggeration, and jarring, incongruous color schemes. Although very much a style of the courts, Mannerism also appealed to Church patrons. The style first appeared in Florence after the return of the Medici in 1512 and eventually spread to France, Spain, and northern Europe. In architecture, Mannerists self-consciously tried to subvert the Classical Orders that had been revived during the Renaissance.

Paintings for private or court patrons tended to have erotic, even perverse overtones, often exhibited with considerable humor. And sculptures emphasized open space, an impression of instability, and spiraling motion. To what degree the Mannerist style reflected political and religious turmoil is a matter of debate. But that Mannerism and the turmoil of the time coincided is certain, which argues for some cause-and-effect relationship between what artists were doing and broader contemporary developments.

PAINTING

In Rome, early manifestations of Mannerism appear in the late work of Raphael (figure **14.24**). This is one of a series of frescoes that he completed under the Medici pope, Leo X (papacy

14.25 *right* Jacopo Pontormo, *Portrait of a Halberdier, c.* 1528–1530. Oil (or oil and tempera) on panel transferred to canvas, 36¼ × 28⅜ in. (92.1 × 72.1 cm). **The J. Paul Getty Museum, Los Angeles.**
Note the bulky arms and ballooning upper torso, which seem mismatched with the slim hips. Despite the large halberd and prominent sword hilt, the boy seems too refined for his profession. The slim red hat and light feather, the gold chain, and ruffled sleeves convey an air of delicacy. The slightly parted lips curve downward, creating a wistful expression that contradicts the self-assured pose.
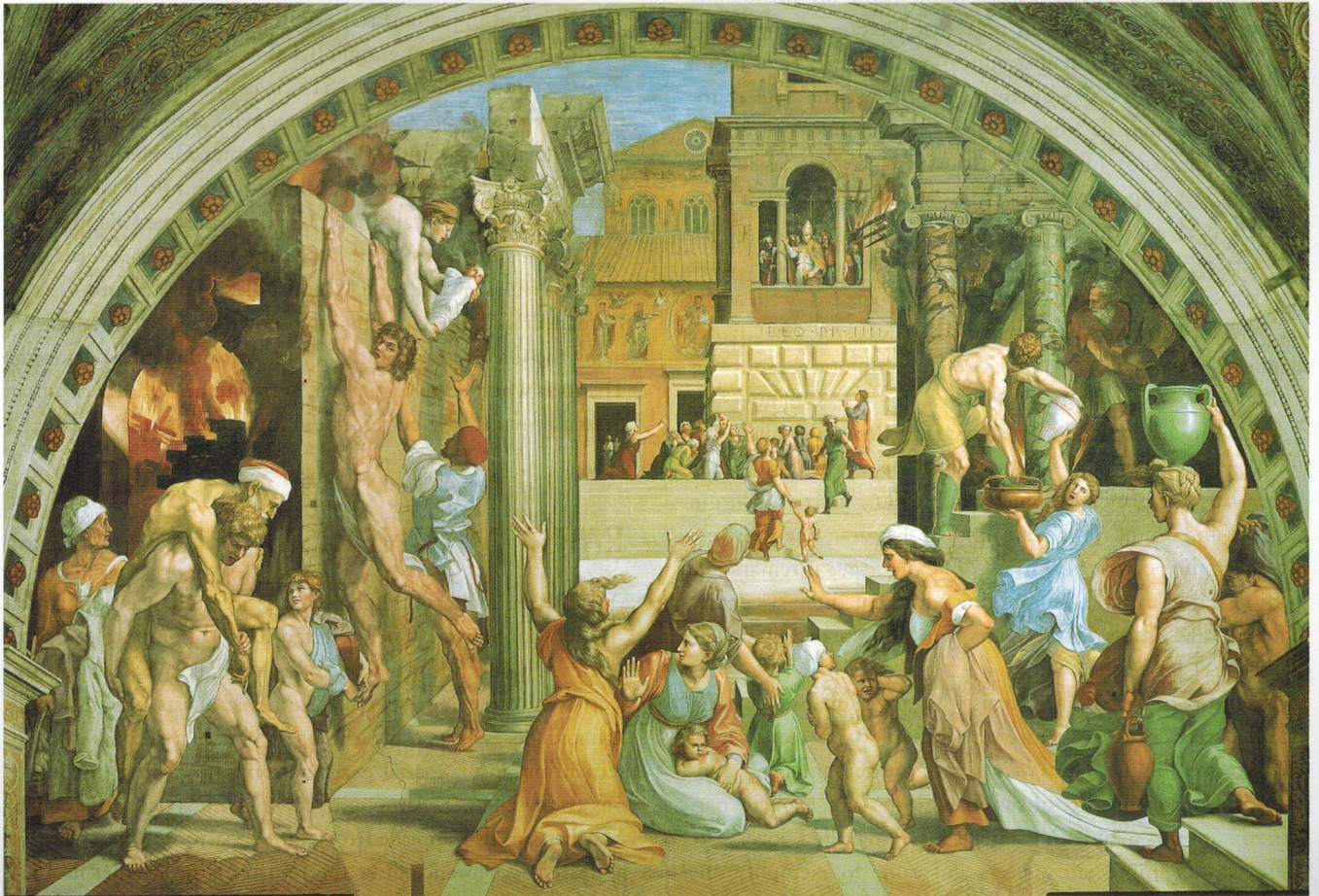
14.24 Raphael, *Fire in the Borgo*, Stanza dell'Incendio, Vatican, Rome, from 1514. Fresco, 22 ft. 1 in. (6.7 m) wide at base.
Note the young man at the left carrying an old man on his shoulders with a young boy beside him. This detail quotes the ancient Roman sculpture group depicting Aeneas escaping from the burning city of Troy with Anchises and Ascanius (see figure 7.1).

1513–1521). It alludes to a ninth-century event in the life of Pope Leo IV (papacy 847–855), whose gesture of blessing miraculously extinguished a fire raging in Old St. Peter's. Compared to the restrained *School of Athens* (see figure 14.13), this fresco is filled with animated, muscular figures in a state of panic. The contorted poses, frantic gestures, and agitated draperies are keynotes of Mannerist style.

The early Mannerist painter Jacopo Pontormo (1494–1557) was born two years after the death of Lorenzo the Magnificent. An outstanding draftsman and painter of altar-pieces and fresco cycles, he was also in demand as a portraitist. The odd proportions of his *Portrait of a Halberdier* (figure **14.25**), the varied surface textures, and the ambiguous charac-terization of the figure are typical of Mannerist style.

Madonna and Christ with Angels, also called *The Madonna of the Long Neck* (figure **14.26**), by Parmigianino (1503–1540), was commissioned for a private chapel. It juxtaposes large foreground figures with an illogically small prophet at
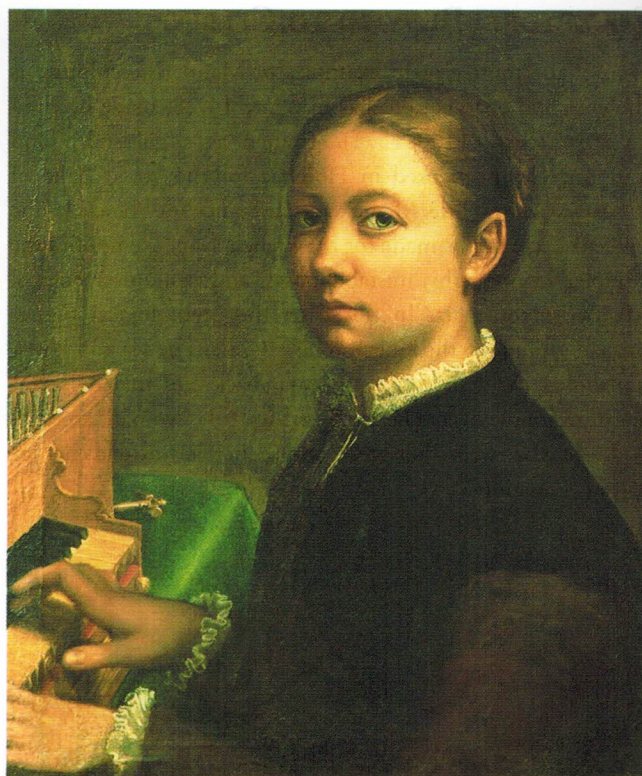
14.27 Sofonisba Anguissola, *Self-portrait at a Spinet*, after 1550. Oil. Museo di Capodimonte, Naples.
Sofonisba, named after the Carthaginian queen, was one of six sisters from a noble family in Cremona. All six were encouraged by their father to become painters. While Sofonisba worked at the court of Philip II of Spain, she was commissioned by Pope Pius IV to paint a portrait of the Spanish queen. In 1570, the artist married a Sicilian and went to live in Palermo. Widowed four years later, Sofonisba next married a sea captain and settled in Genoa. The self-portrait conveys the sense of a serious, introspective young woman.

14.26 Parmigianino (Francesco Mazzola), *Madonna of the Long Neck*, c. 1535. Oil on panel, approx. 7 ft. 1 in. × 4 ft. 4 in. (2.16 × 1.32 m). Uffizi, Florence.

the lower right. A truncated column without a capital was probably a reference to the Virgin as a metaphor for church buildings; in hymns her neck is sometimes compared to a column. In that metaphor, Mary is not only the sacred build-ing, she is also its supporting member. Parmigianino's Mary and Christ defy Classical proportions: she is elongated from her waist down, and Christ is unnaturally contorted. His sleep-ing state alludes to his death and especially to *pietà* scenes, where Mary supports his dead body. Observing Christ at the left is a group of leering angels, who imbue the picture with a perverse cast.

The *Self-portrait at a Spinet* (figure **14.27**) by Sofonisba Anguissola (1527–1625) reveals Mannerist tendencies in the fussiness of the lace collar and cuffs, as well as in the details of the spinet. Sofonisba was one of the first women to have a successful international career as a painter. She was admired by Vasari, and her success was unusual for a woman at the time. Traditionally excluded from artistic training, women were at a disadvantage unless they came from artist families and could study at home. However, in the sixteenth century women gradually began to be taken seriously as professional artists.

SCULPTURE: BENVENUTO CELLINI

One of the most elegant examples of Mannerist sculpture is the gold and enamel saltcellar in figure **14.28**, made by Benvenuto Cellini (1500–1571). Trained as a goldsmith and sculptor, Cellini worked in Florence for the grand duke of Tuscany, Cosimo I de' Medici, and in France for Francis I. The saltcellar, which was made for the French king, exemplifies the complex iconography, unstable poses, and erotic overtones of Mannerist court art. In this case, the mythological figures probably allude to the king and his amours. The sea god Poseidon holds a trident and leans so far backward that he seems about to topple over. The same is true of the woman, an earth goddess, who tweaks her breast and seductively extends her leg toward Poseidon.

14.28 Benvenuto Cellini, saltcellar of Francis I, finished 1543. Gold and enamel, 10¼ × 13⅛ in. (26 × 33.3 cm). Stolen from the Kunsthistorisches Museum, Vienna.

When he was fifty-eight and under house arrest, Cellini wrote an autobiography. He describes a life of art, crime, and sexual experimentation. On the run from the law, he racked up debts, committed acts of violence, and was accused of murder. He was bisexual and an occasional transvestite. Having studied for the priesthood, Cellini finally married the mother of two of his children.

Cellini's major large-scale bronze sculpture is the *Perseus* in Florence (figure **14.29**). Commissioned by Cosimo I de' Medici, the 18-foot (5.48-m) high statue portrays the Greek hero Perseus displaying the severed head of Medusa. The statue is located in front of the town hall, thereby associating Cosimo with the heroism of Perseus. Perseus extends his sword and carefully looks down to avoid being turned to stone by gazing at the head. The self-conscious pose, animated surface patterns, and elaborate winged cap are typical of Mannerism. Similarly, the depiction of Medusa's blood dripping downward in waves of bronze from the head and sideways from the neck exemplifies the Mannerist taste for disturbing imagery (see Box).

14.29 Benvenuto Cellini, *Perseus*, Loggia dei Lanzi, Piazza della Signoria, Florence, 1545–1554. Bronze, 18 ft. (5.48 m) high.

Society and Culture

Cellini on the Casting of the *Perseus*

In his autobiography, Cellini describes casting the bronze *Perseus* as an exciting and harrowing process that could have been accomplished only by a genius such as himself. While preparing his chisels for the job, he tells us, a splinter flew into his eye and was removed when a surgeon spilled pigeon blood over the eye. In gratitude Cellini thanked St. Lucy, who had gouged out her own eyes on discovering that a Roman taken with her beauty could not help looking at her with desire.

After casting the Medusa, Cellini covered the model of Perseus in wax in preparation for making a mold of it. Thereupon his patron Cosimo de' Medici said that he did not believe it could be made in bronze. In Cosimo's view, it would not be possible to cast the head at a height of 18 feet (5.48 m). Cellini replied that Cosimo, being a patron rather than an artist, could not possibly understand the extent of his genius. He reminded Cosimo of his remarkable saltcellar for Francis I (see figure 14.28) and of the king's generosity. He did acknowledge, however, that the foot of the sculpture would be a problem.

When Cosimo left the artist's house, Cellini set to work, creating the mold, drawing off the wax, using pulleys and ropes to lift sections of the sculpture, and forcing himself to continue despite a raging fever. He soon took to his bed, leaving instructions for his assistants to finish the work. But they were unable to do so and declared the task impossible. Newly propelled into action, Cellini overcame fires, furnace explosions, and curdling metal until the finished bronze was unveiled. At that point, every feature except the toes was perfect, and Cellini completed them with a little more work. When the duke came to view the statue, he was impressed with the result—even more so because, as Cellini had predicted, the foot was not quite right and had to be redone.

ARCHITECTURE: GIULIO ROMANO AND ANDREA PALLADIO

Mannerist architecture used the Classical Orders, but it changed the relationships between their individual parts. This is evident, for example, in the work of Raphael's pupil Giulio Romano (c. 1499–1546). From 1527, Romano was in the employ of the Mantua court, designing the villa known as the Palazzo del Tè, which served as both the court's horse farm and a place for royal entertainments. The view of the courtyard façade (figure 14.30) illustrates the Mannerist disruption and reconfiguration of the Classical tradition and Renaissance style. The pediment above the round-arched entrance is no longer supported by columns and an entablature. Instead, it rests on scroll-shaped brackets above an open wall space. The pediments over the blind niches lack horizontal bases and also rest on brackets.

Although the columns of the façade support a Doric entablature, some of the triglyphs dip below the narrow architrave as if falling from the wall. The columns stand on narrow podia (projecting bases) formed by rectangular blocks repeated on the entire surface of the wall. This heavy **rustication** (rough masonry blocks having beveled, or sloping, edges and recessed joints), alternating with the opened architectural spaces, dominates the wall surface. Compared with the canonical Classical Orders, those at the Palazzo del Tè create an impression of instability by increasing spatial movement, opening space, and altering the expected arrangement of forms. There is a playful quality in these forms that conforms to the purpose of the Palazzo as a place of entertainment.

In the churches of Andrea di Pietro (1508–1580), known as Palladio, the Classical Orders of the façade are rearranged in order to unify the tall nave with the shorter side aisles. This is the case with San Giorgio Maggiore in Venice (figure 14.31), where the façade is composed of a double portico. The taller
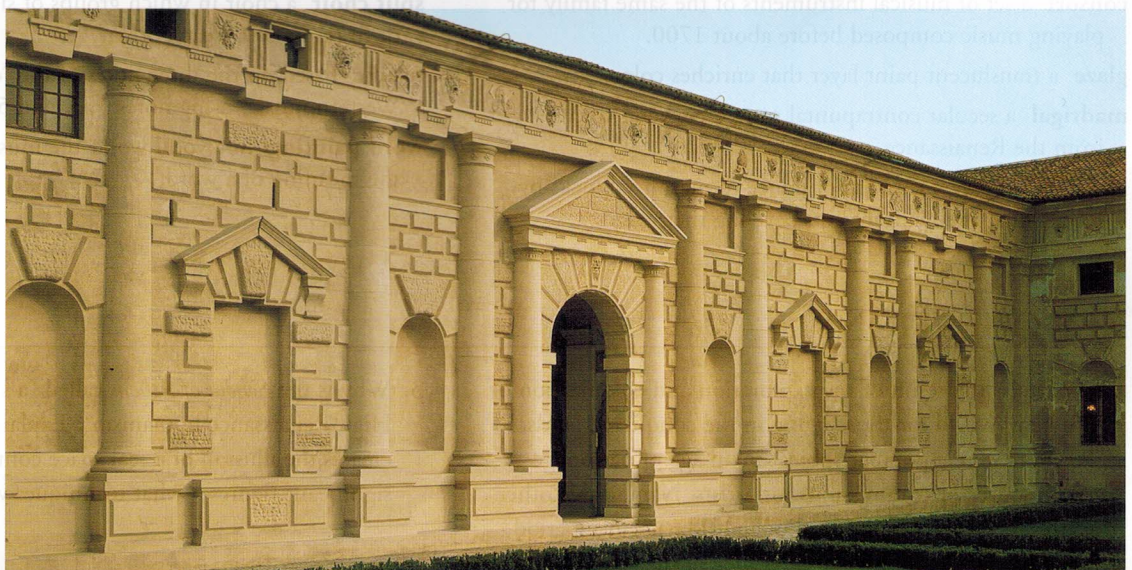
14.30 Giulio Romano, courtyard façade, Palazzo del Tè, Mantua, 1527–1534.
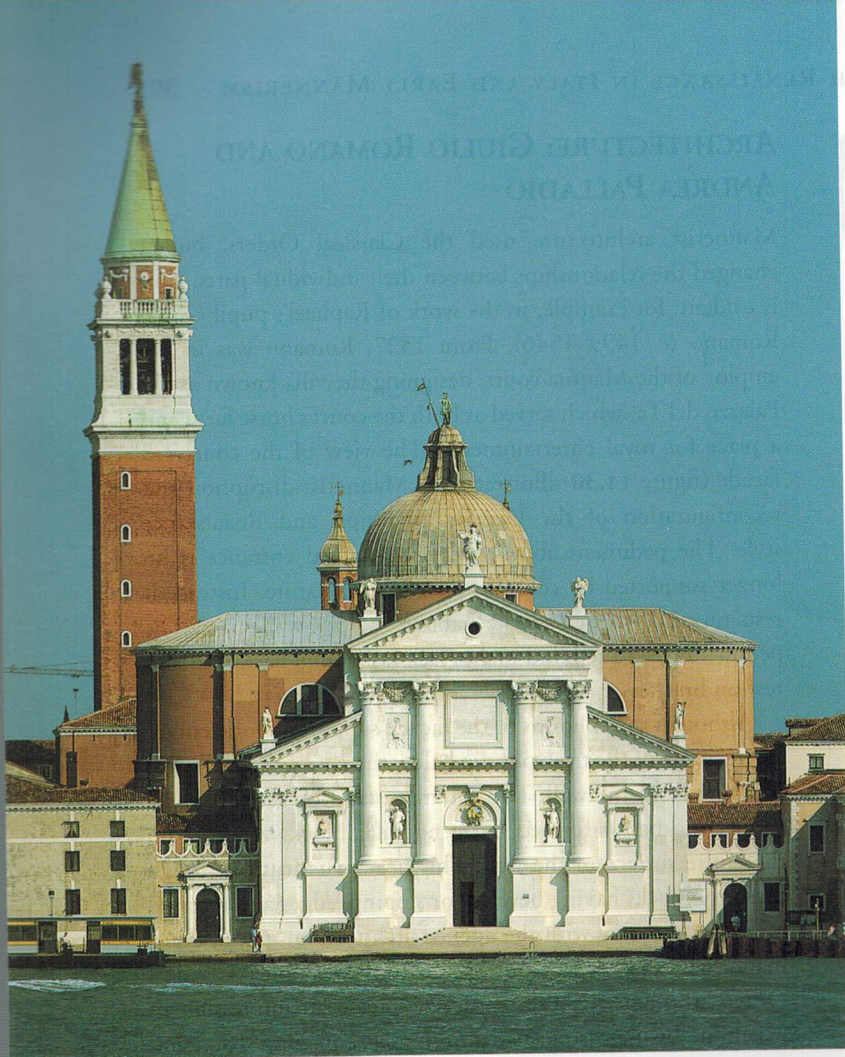
14.31 Andrea Palladio, San Giorgio Maggiore, Venice, begun 1565.

portico, consisting of four Corinthian columns on podia supporting an entablature and a pediment, corresponds to the nave. The wider portico behind it is framed by pilasters, and the wall surface is animated by pediments and round-arched niches containing statues. As in Romano's Palazzo del Tè courtyard, Palladio has used elements of the Classical Orders but juxtaposed them in new ways.

Palladio was the author of an important architectural treatise, the *Quattro libri dell' archittetura* (*The Four Books of Architecture*), which would influence architects in eighteenth-century Britain and the United States. In particular, the buildings designed by Thomas Jefferson (see Chapter 17), who was himself a student of Classical architecture, show evidence of Palladio's style.

As the High Renaissance and then Mannerism were developing in Italy, cultural changes were unfolding elsewhere in Europe. The Renaissance arrived north of the Alps, where it took on a different shape than in Italy. In northern Europe, where Christian humanism dominated progressive thinking, one of the most significant events in the history of the West came as a protest to corruption in the Roman Church. In the next chapter we focus on northern Europe and consider the northern Renaissance and the movements known as the Protestant Reformation and the Catholic Counter-Reformation.

KEY TERMS

consort a set of musical instruments of the same family for playing music composed before about 1700.

glaze a translucent paint layer that enriches colors.

madrigal a secular contrapuntal song for several voices, from the Renaissance.

rusticate to give a rustic appearance to masonry blocks by roughening their surface and beveling their edges.

split choir a choir in which groups of singers sing against, or in response to, each other.

triadic based on the three notes of the "common" chord in Western music, using notes 1, 3, and 5 of the scale.

word painting in a vocal work, the musical illustration of the meaning of a word.

KEY QUESTIONS

1. What was the result of the exploration and colonization of the New World for those living in the conquered lands?

2. Portraits were a popular subject in an age of patronage and a source of commissions for artists. Name three other genres or subjects found in the High Renaissance period and explain their particular relevance in this era.

3. Why is the *School of Athens* called "a summation of High Renaissance humanism"? Explain how Raphael creates the illusion of a real space containing historically significant figures—what techniques were used?

4. In what ways did music and literature "extend the vernacular" and include humanist interests? Does *The Courtier* illustrate these concerns? What two other works show extensions of the vernacular and humanism?

5. What are the characteristics of Mannerism? What stylistic features would a person who had never seen a Mannerist work look for?

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1969 *The Royal Hunt of the Sun*, dir. Irving Lerner

1990 *Cabeza de Vaca*, dir. Nicolás Echevarria