

Visual Id review for final exam

Same numbering on images as on
review sheet

1) Melozzo da Forlì, 1480

*Sixtus IV nominates
Barolomeo Platina as
Vatican Librarian*

- (papal nepotism,
- affirmation of Pope as a
rebuilder of Rome)





Rome, once full of squalor, owes to you, Sixtus, its temples, foundling hospital, street squares, walks, bridges, the restoration of the Trevi fountain, the port for sailors, the fortifications on the Vatican Hill, and now this celebrated library.

2) Perugino, Christ Giving the Keys to Saint Peter, 1481-82

(think of how Renaissance perspective is displayed; papal political message of descent of popes from Peter)





IMENSU SALA MO
TEMLVM TV
HOC QVARTI
SACRASI

IMENSU SALA MO

IMENSU SALA MO



Immensu Salamo Templum tu
hoc quarte sacraſti Sixte opibus
dispar religione prior

You, Sixtus, unequal in riches
but superior in religion to
Solomon, have consecrated this
vast temple.



Matthew 16: “You are Peter (petrus) and on this rock (petram) I will build my Church and the Gates of Hell will not prevail against it. I will give to you the **keys** to the kingdom of heaven; whatever you bind on earth will be bound in heaven, whatever you loose on earth will be loosed in heaven.”

Contemporaries join Peter and apostles in painting



Artist (Perugino)
meets are gaze in
a statement of
the affirmation of
the new status of
the artist



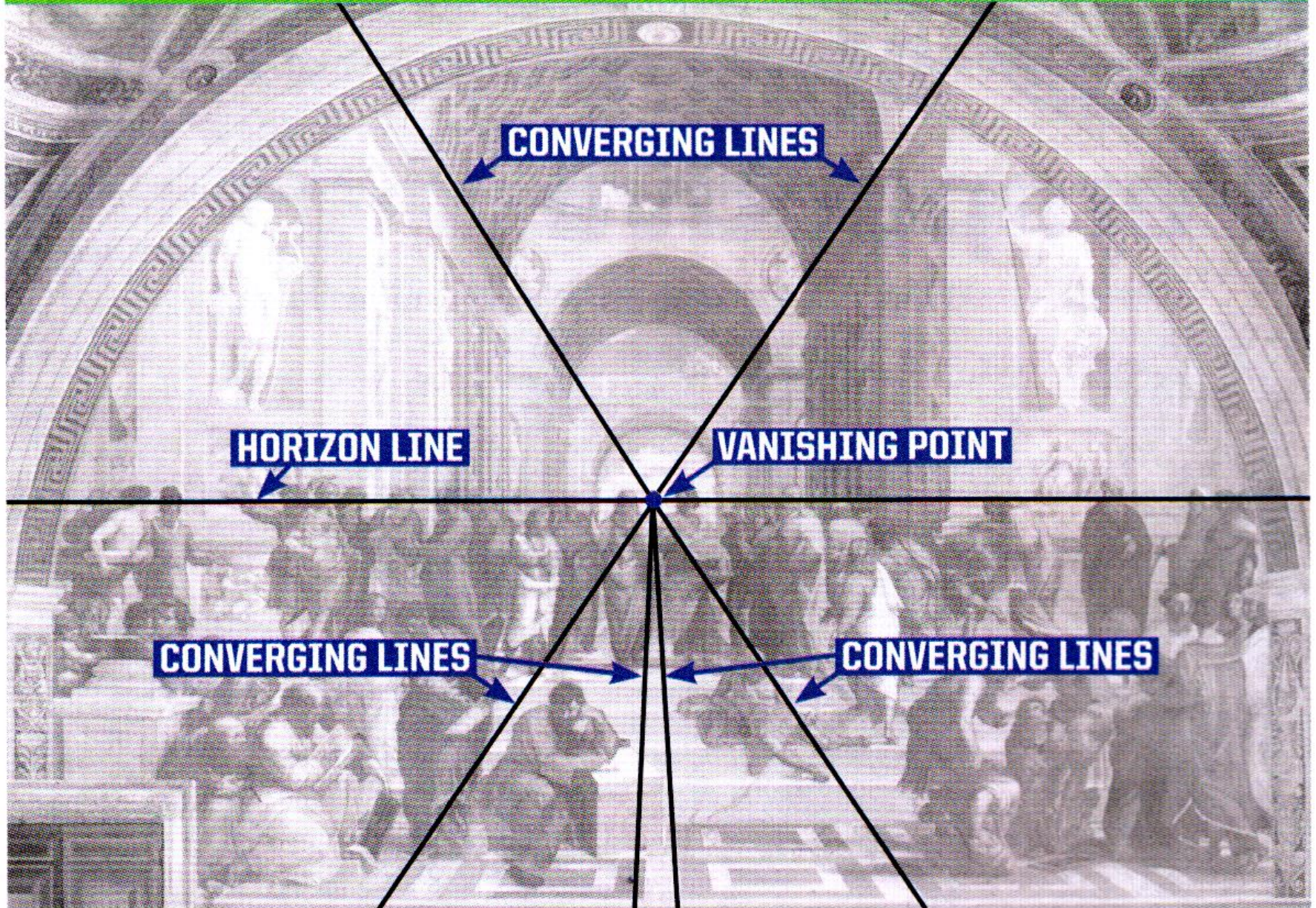
3) Raphael, School of Athens, 1509



In Julius II's papal apartments [Stanza della segnatura]—affirmation of Renaissance humanism

One-point perspective creates a mathematically proportioned picture onto the world; where is vanishing point in this painting?

One-Point Perspective



Plato [face of Aristotle] and Aristotle; two forms of ancient Greek knowledge



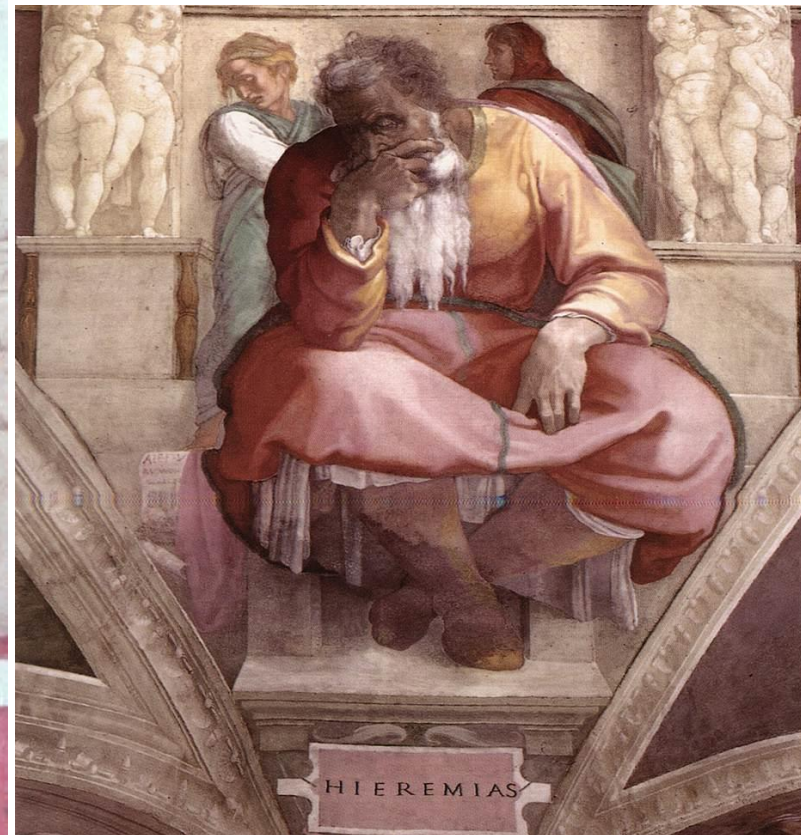
Bramante as Euclid; Perugino and Raphael



Raphael catches our gaze



Raphael's tribute to Michelangelo after he saw paintings on Sistine Ceiling



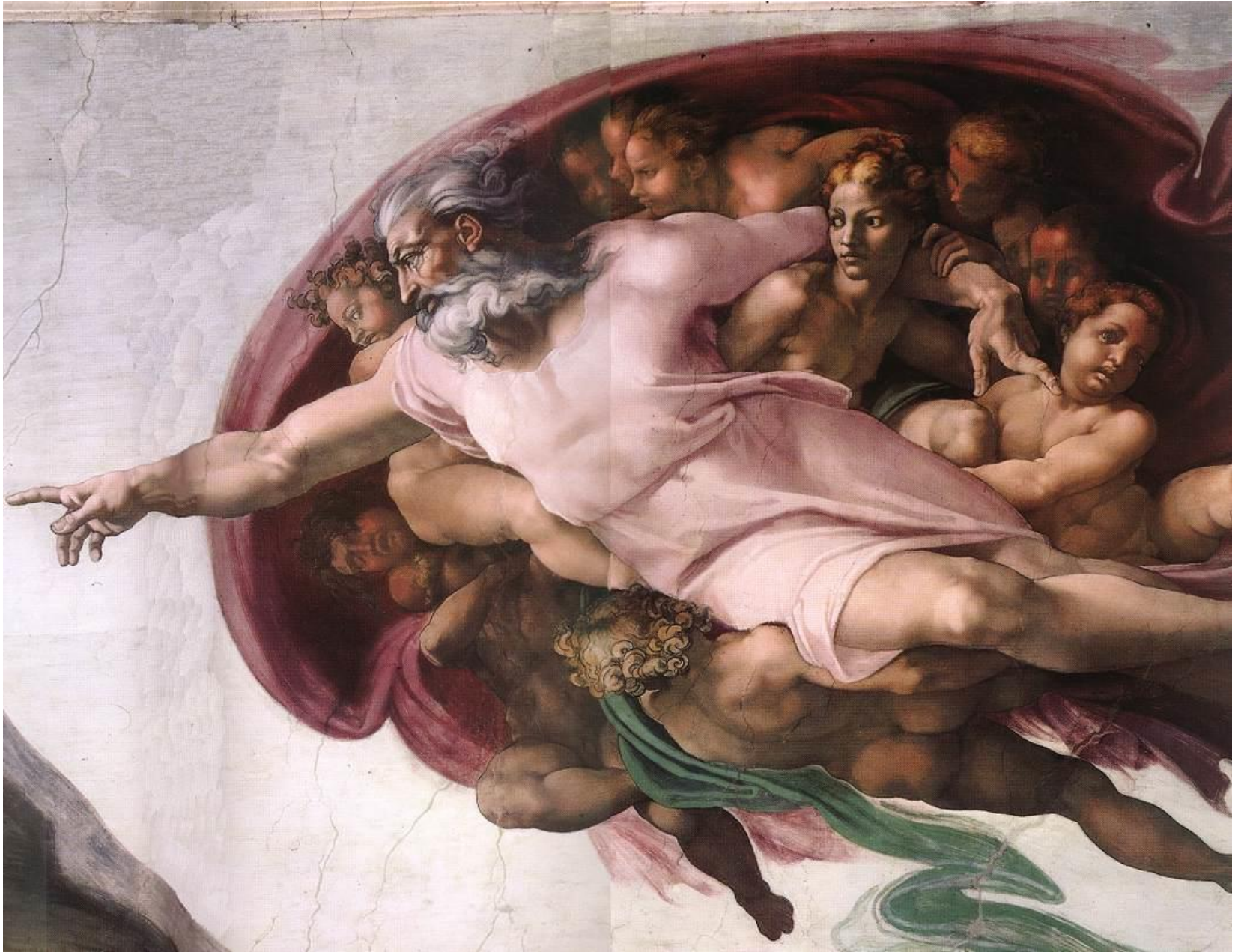
4) Raphael, Sistine Madonna, 1513
Pyramidal perspective; Renaissance
beauty; political message of Pope
(Julius II) as intercessor

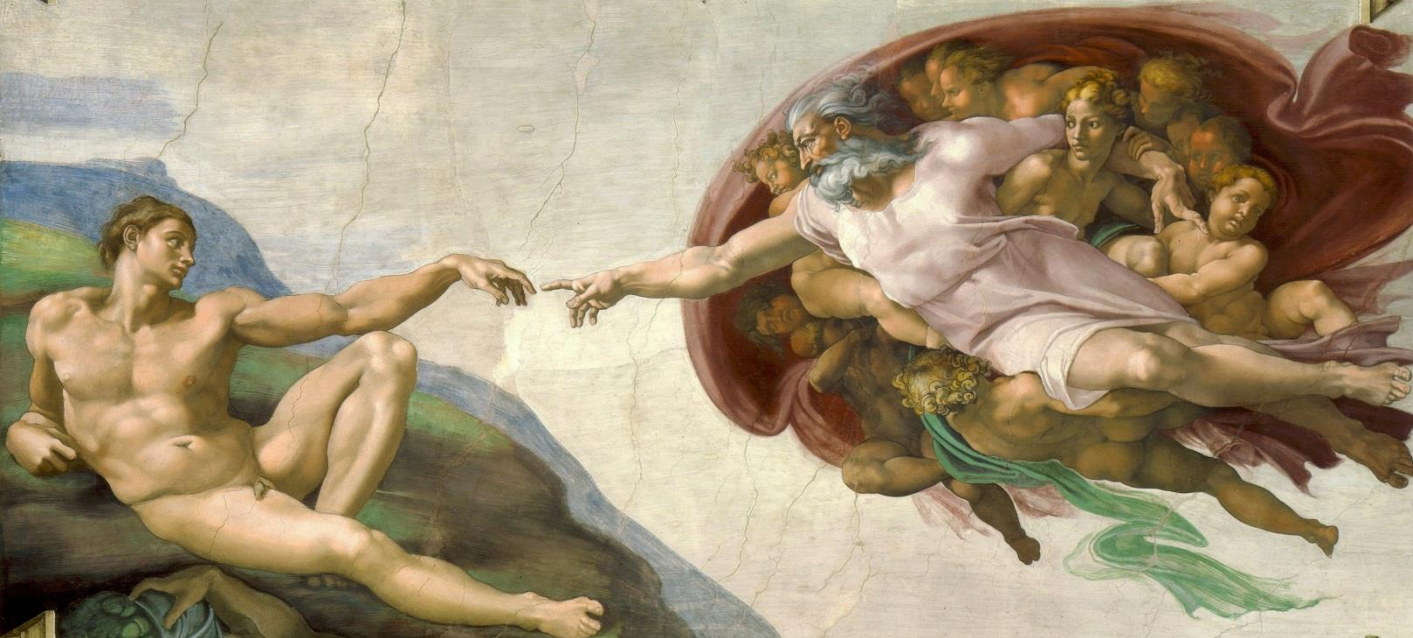


5) Michelangelo, *God creates Adam*, Sistine Ceiling, c. 1510

God as artist creating the most beautiful man; contains Christian history from creation of man to sacrifice of Christ for man's redemption—how?

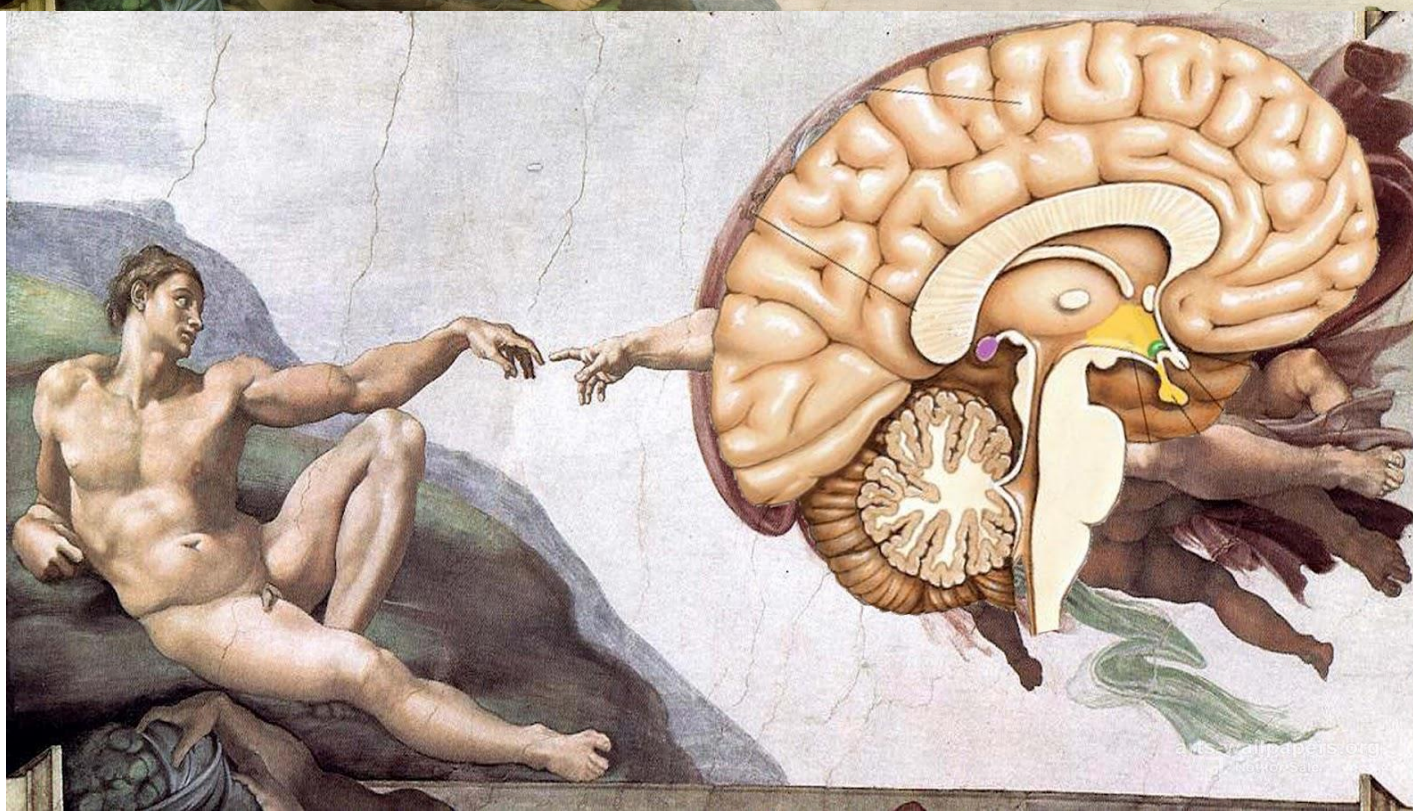






“La man che ubbisce
all’intelletto”

“The hand that
obeys the intellect”



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6), Michelangelo, Last Judgment 1534-1541

commissioned by Clement VII as penance for sack of Rome, 1533

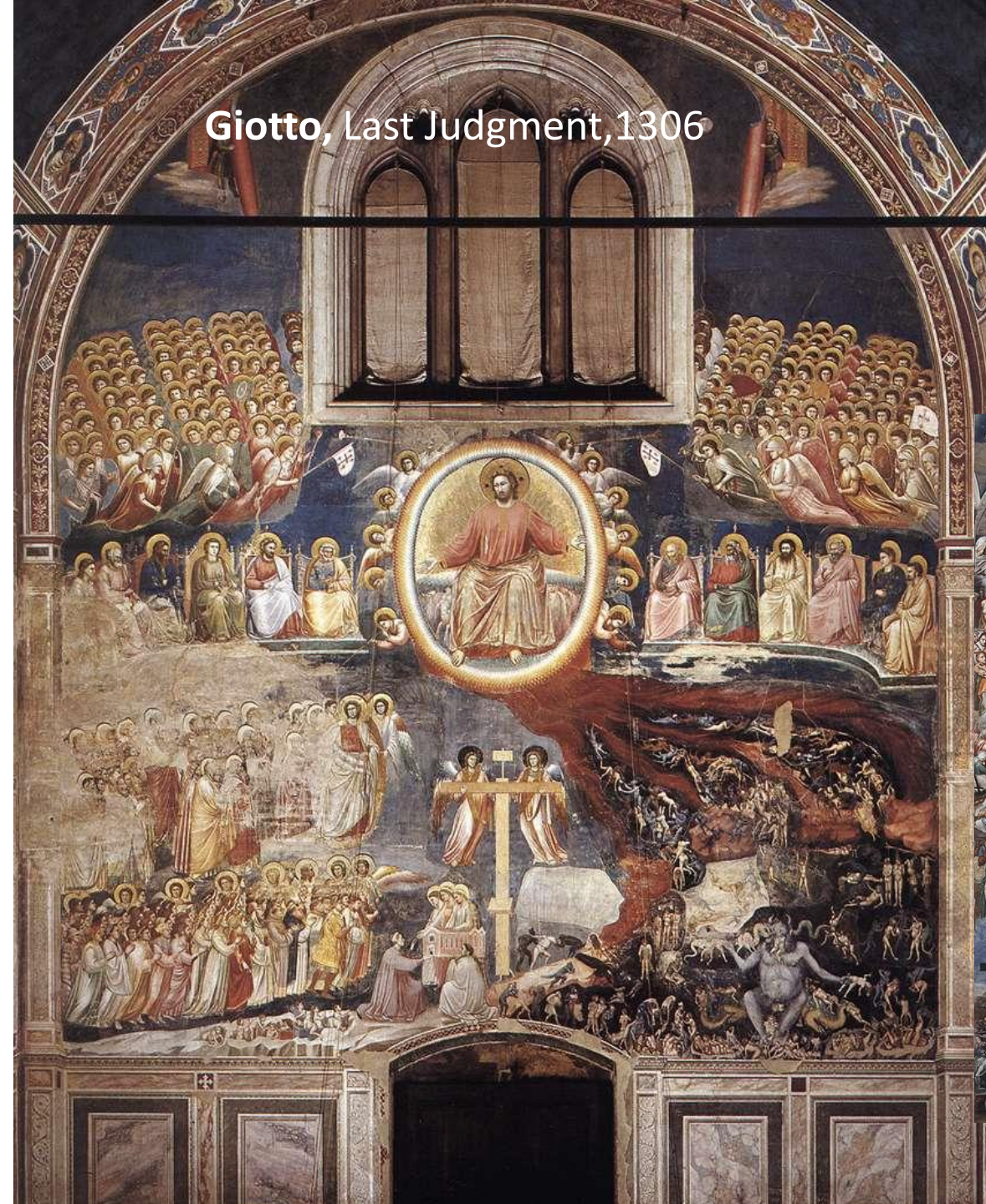


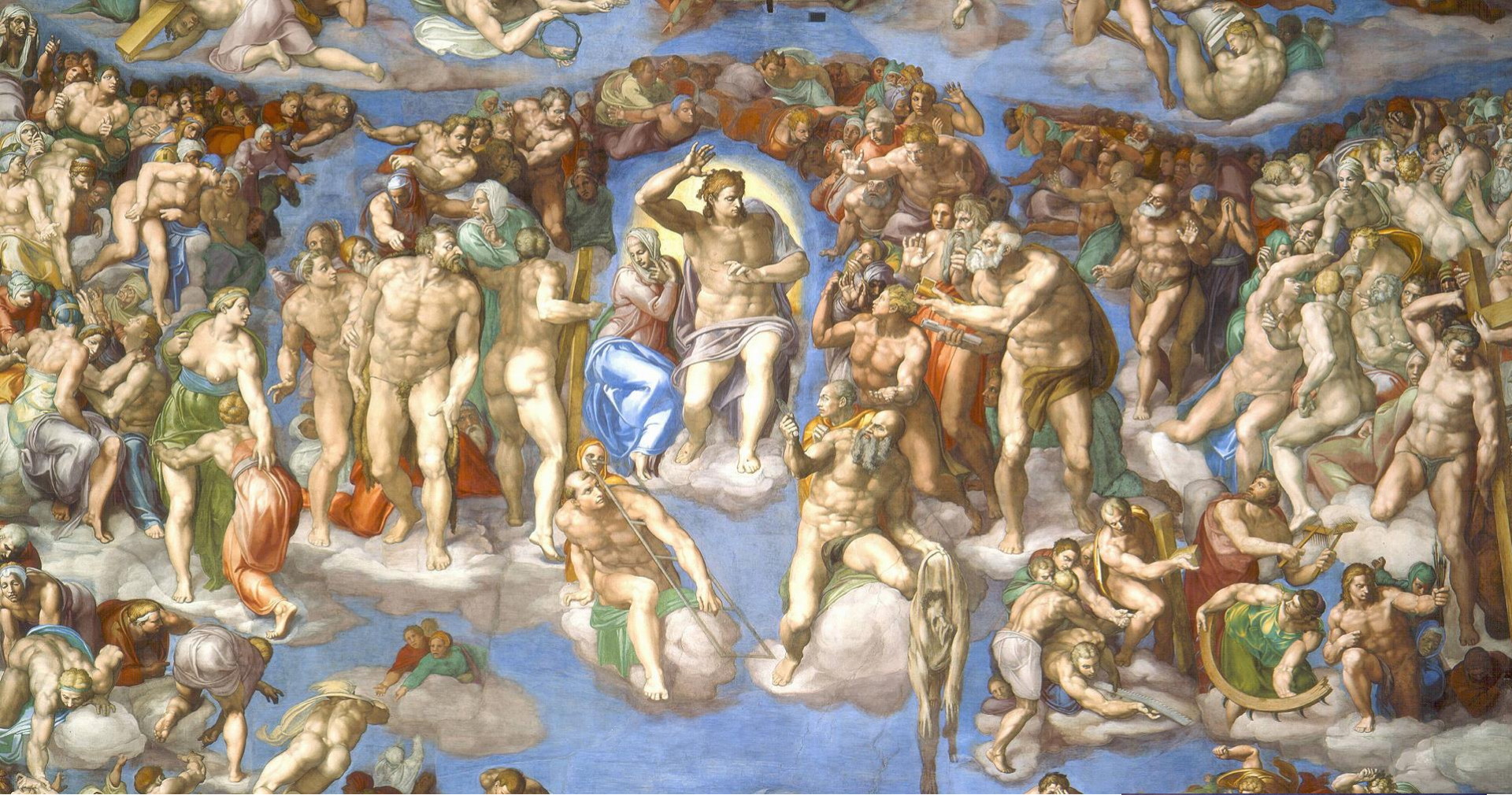


**Last Judgment
1534-1541**

Giotto, Last Judgment, 1306

- Compare how Michelangelo depicts it to what Giotto does 200 years previous





- For instance, how does Michelangelo depict the saved in heaven?



Classical influences:
Belvedere Apollo provides
the face for Christ

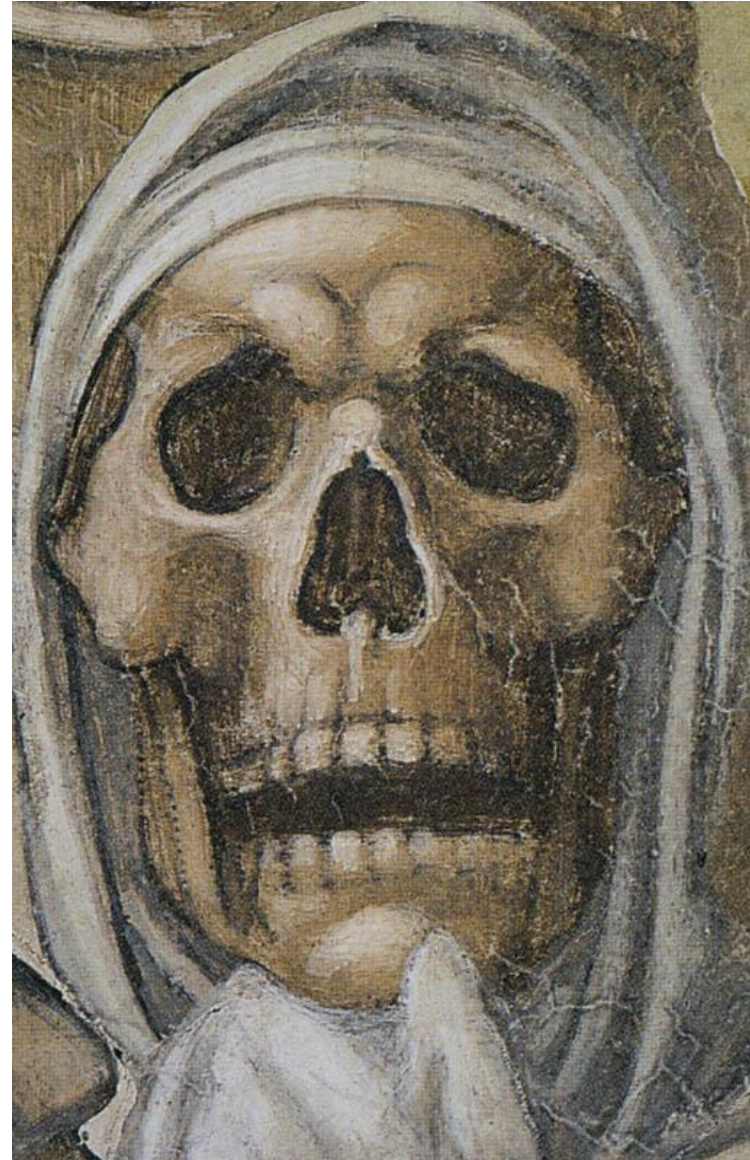


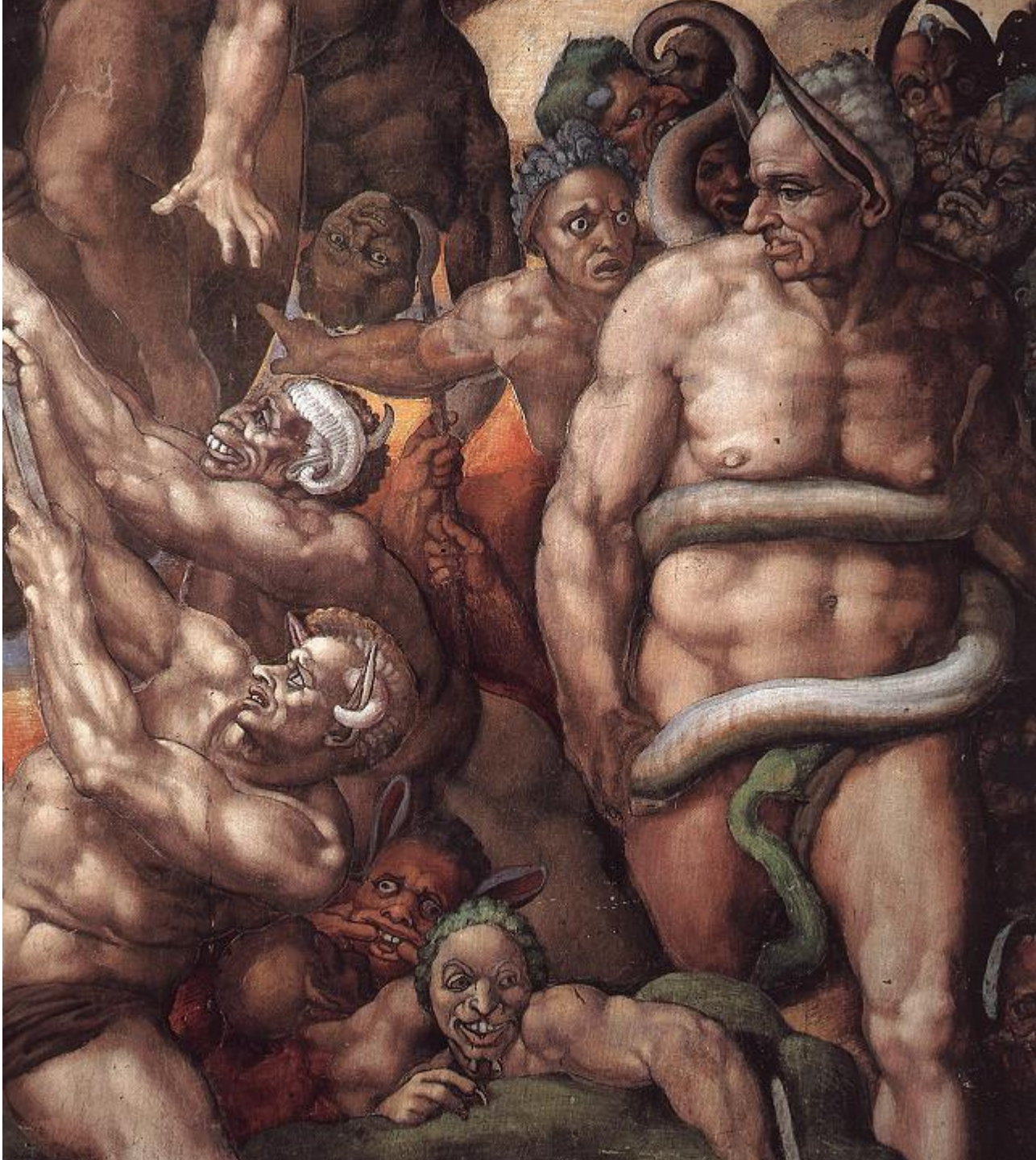
“Angels” blowing horns of judgment, and
the books of saved and damned





The dead regain their bodies,
the amazement of death itself





The damned in hell and Midas as Biagio da Cesena, critic of nudity in the work





Saint Bartholomew with
the signs of his martyrdom
(knife and flayed skin)

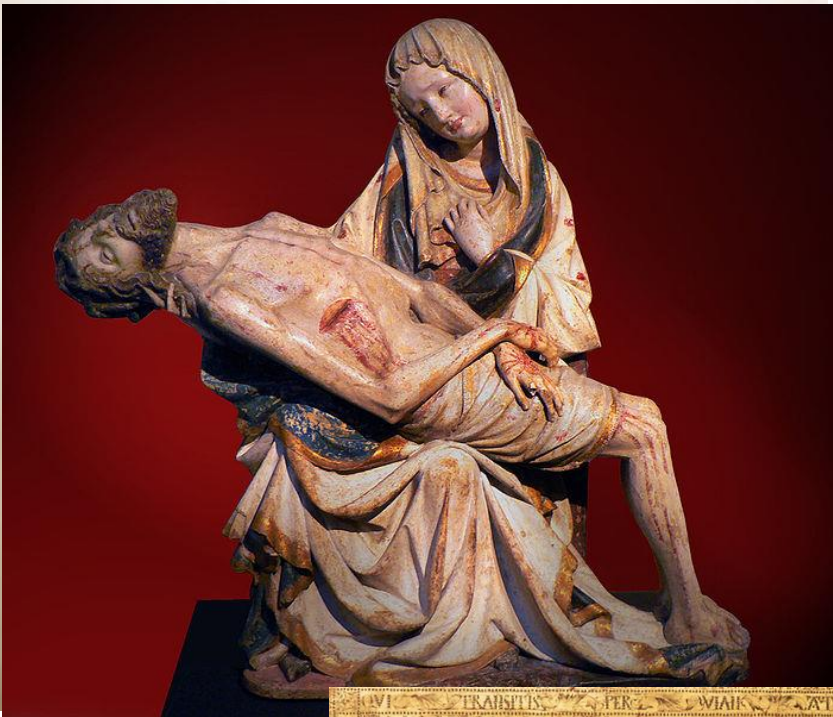
Bartholomew modeled on Belvedere Torso, Michelangelo's self-portrait in flayed skin





7)
Michelangelo,
Pieta'
1497-1500

idealized beauty





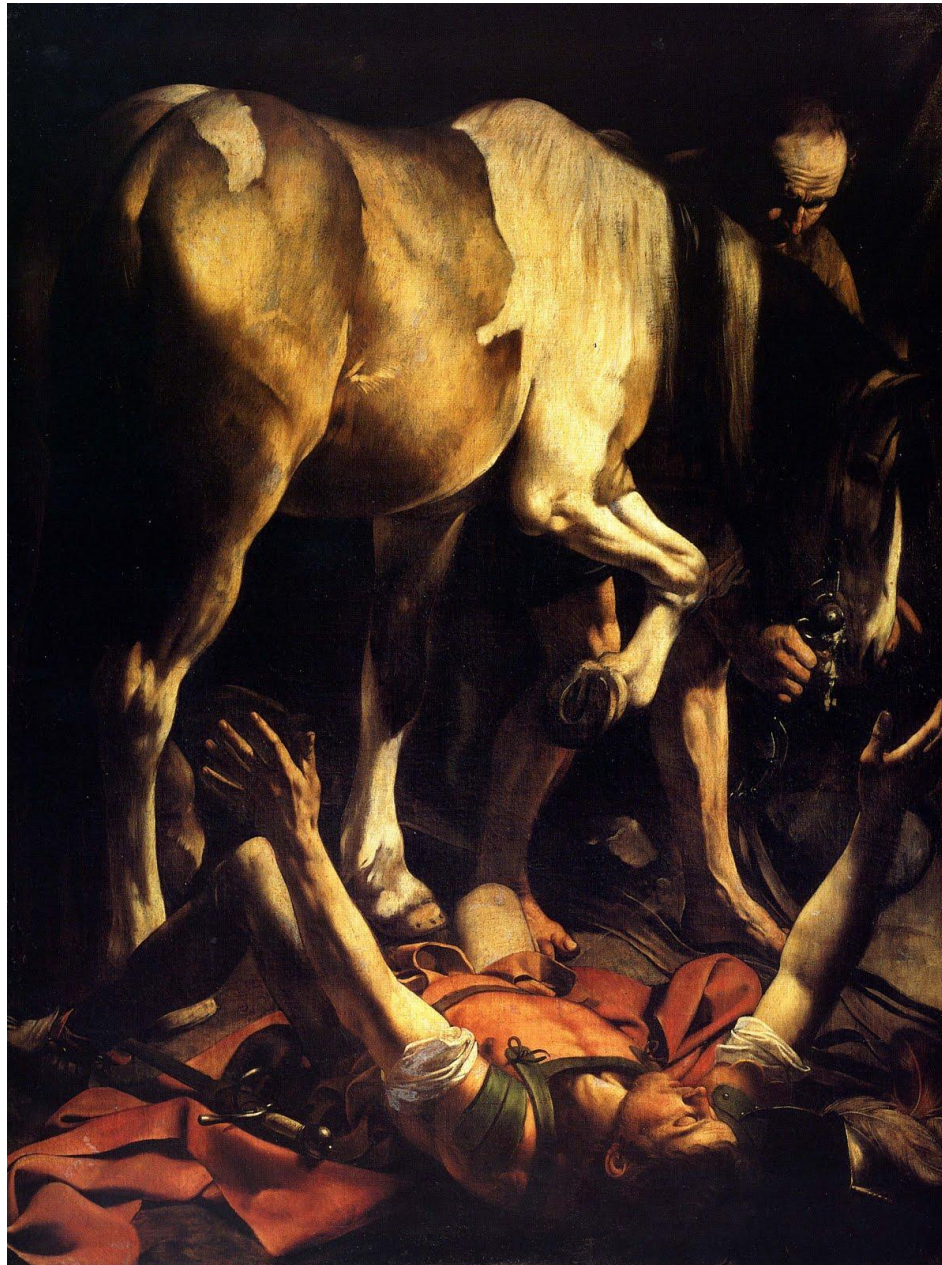


9) Caravaggio,
**Calling of St.
Matthew**
1600-01

Contarini Chapel,
San Luigi dei
Francesi

Gritty
naturalism,
chiaroscuro

10) Caravaggio, Conversion of St. Paul (1601)



11) Bernini, *David* (1623-24) compared to...

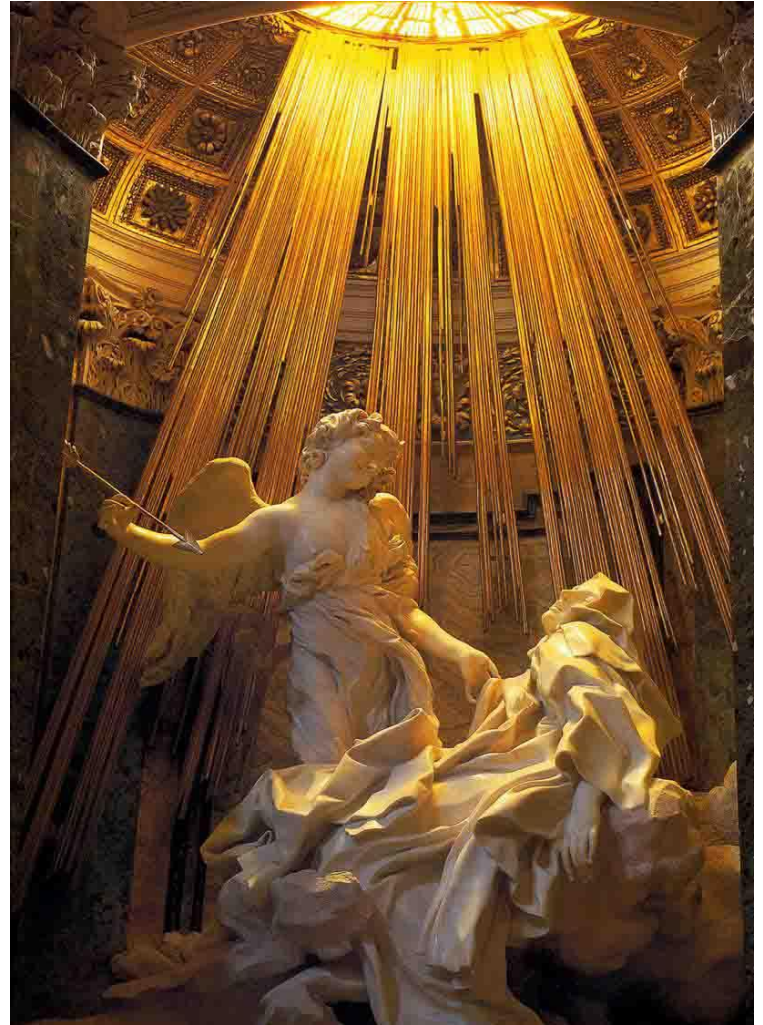
Michelangelo, *David* (1501-03)







12) Bernini, Cornaro Chapel,
Ecstasy of St. Theresa of Avila
Santa Maria della Vittoria,
1647-52 (*theatricality*)







St. Theresa: “Beside me appeared a beautiful angel in bodily form...In his hands a great golden spear, and at the iron tip there appeared to be a point of fire. This he plunged into my heart several times so that it penetrated to my entrails. When he pulled it out I felt that he took them with it, and left me utterly consumed by the great love of God...So real was the pain that I was forced to moan aloud several times, yet it was so surprisingly sweet that no delight of life can give more content.”





**13) Bernini, Cathedra Petri
(Chair of Peter), 1656-65**





14) Monument to Victor Emmanuel II (1885-1935), Giuseppe Sacconi





15) Palazzo della civiltà italiana (1938-40) “Italian Rationalism”



EUR—Esposizione Universale Romana (target date 1942)
Fascist “rationalist” architecture

