

A Vasari Companion



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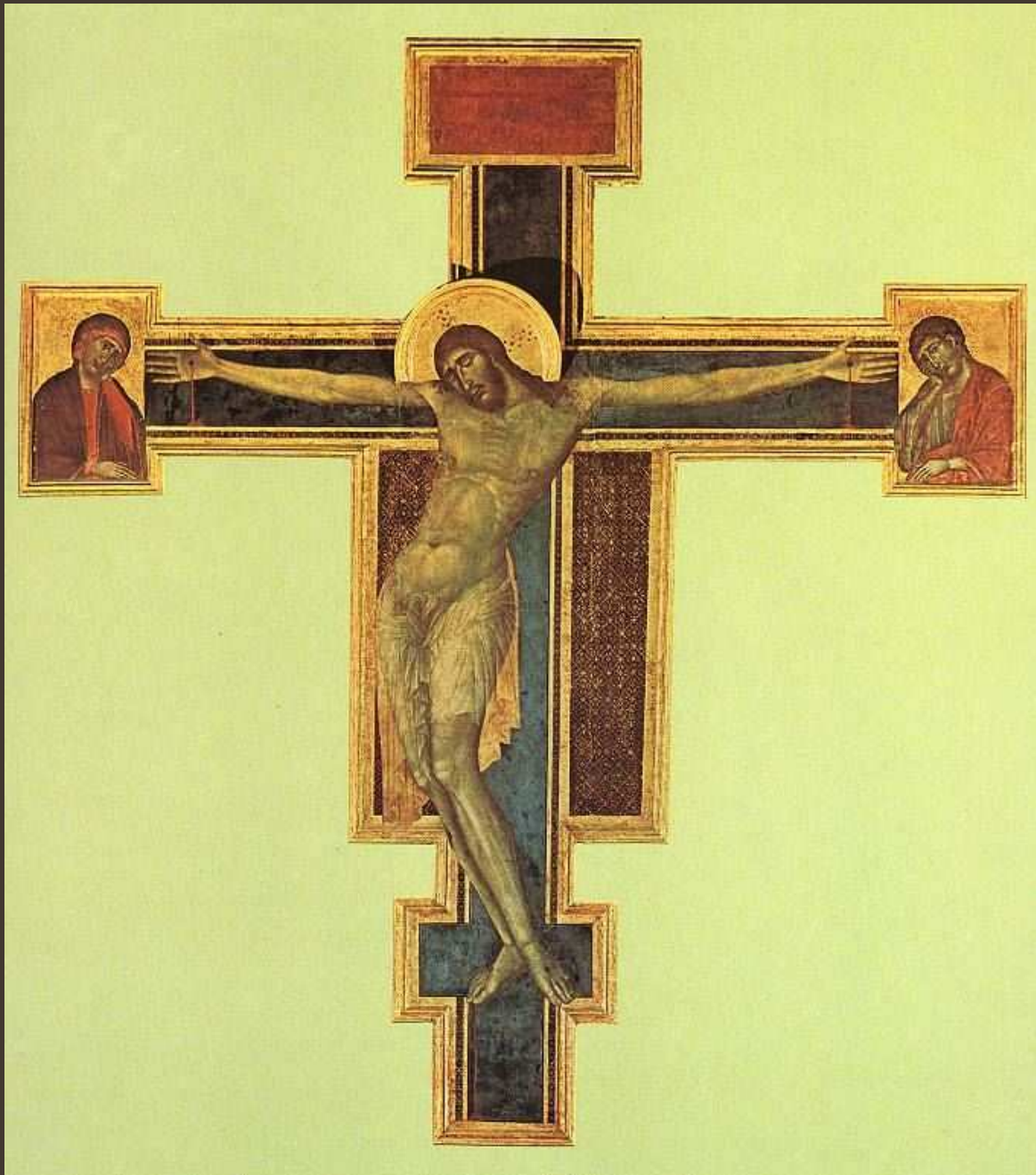
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This large altarpiece showing the madonna, baby Jesus, angels, and saints looking up from below, is thought to have been painted by Cimabue for the Santa Trinità church in Florence.



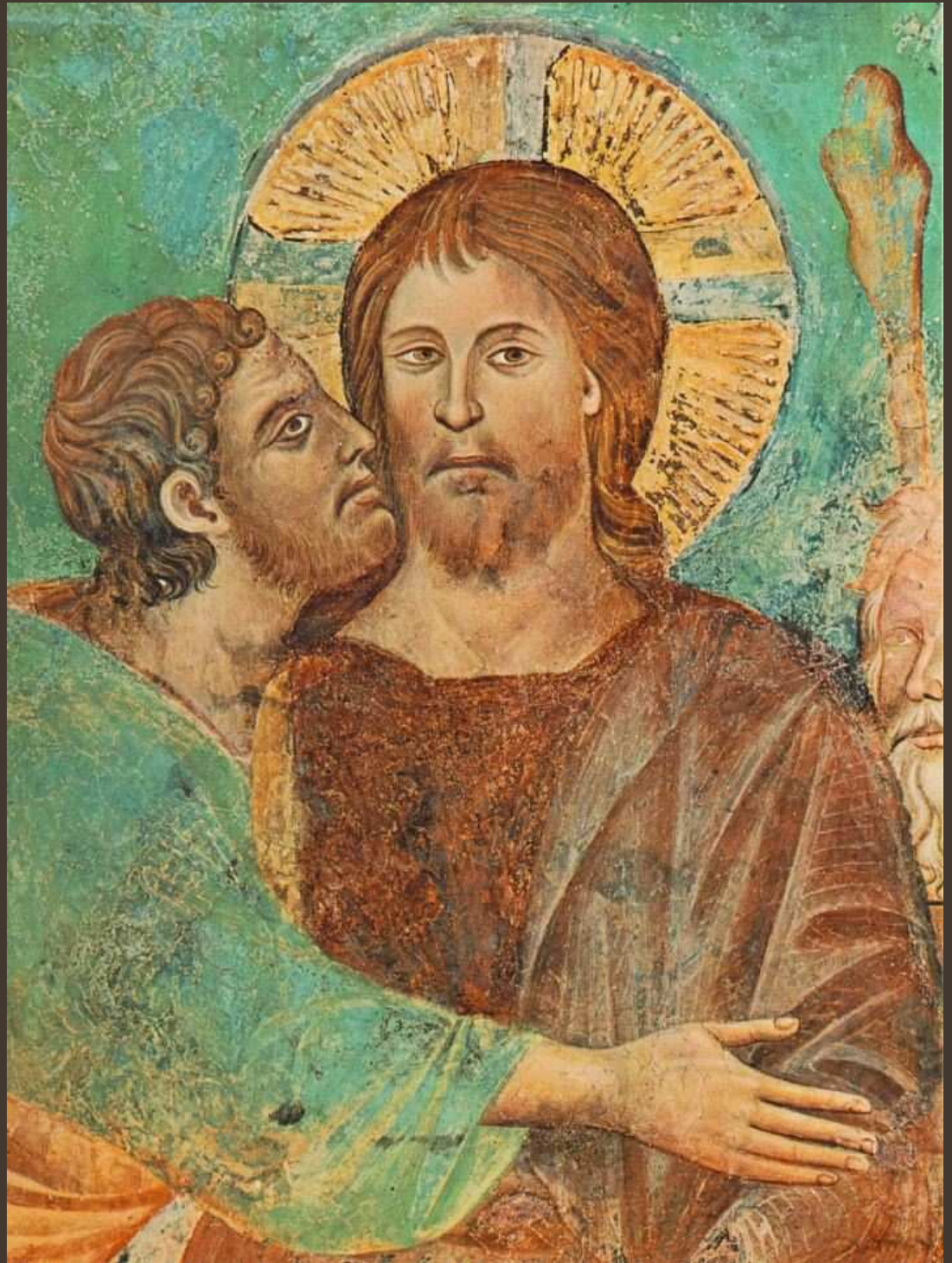


These three paintings of the madonna and child—Cimabue, Duccio, Giotto—hang on adjacent walls in the first large room at the Uffizi Gallery in Florence. Painted only about 25 years apart, they show rapidly evolving painting styles at the beginning of the Renaissance.



In almost all of Cimabue's many crucifixions, Christ is shown in a graceful, sinuous position. He appears to be resting peacefully and in no pain, transcending human frailty.

Many of Cimabue's frescoes in Assisi are in bad condition, but this one is well preserved. It shows Judas embracing Christ and thus identifying and betraying him to his enemies. Following pictorial customs of the time, Cimabue's figures reveal little emotion despite the drama of the episode.



Giotto

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These two paintings of the madonna and child now hang near each other at the National Gallery of Art in Washington. The one on the left is by an anonymous 13th-century Byzantine artist. The one on the right is by Giotto from about 1325. Vasari disparages the Byzantine style as old-fashioned, flat, and artificial. He credits Giotto as introducing into art human figures that appear more lifelike and capable of expressing emotions.



Giotto painted scenes from the life of St. Francis in the Bardi Chapel in Santa Croce church, Florence. Here St. Francis is receiving the stigmata—scars on his hands, feet, and side that match Christ's wounds at the crucifixion.



St. Francis's followers mourn his death. Giotto portrays them not just as passive observers; he shows their grief. A detail appears on the next slide.





Giotto painted another extensive series of scenes from the life of St. Francis in the large Convent of San Francesco in Assisi. Two churches were built into a hillside in his home town, one above the other. The saint is buried in a crypt below the Lower Church. The next slide shows the nave of the Upper Church. Giotto's frescoes decorate its walls.



In this scene, the young Francis, falsely accused by his father of squandering his money, renounces all worldly possessions, even including the clothes on his back. He pledges himself to a simple life of poverty.

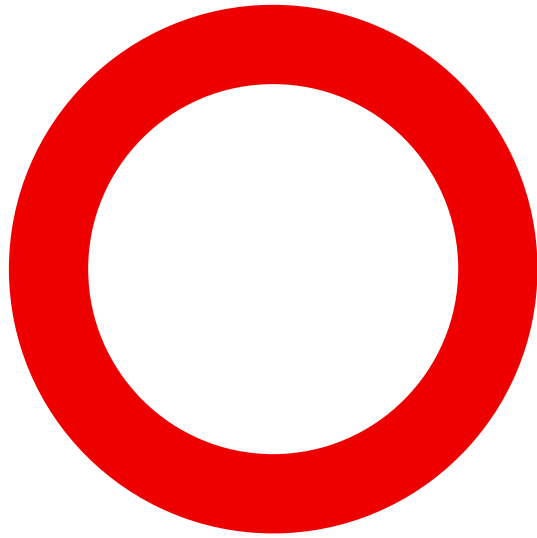




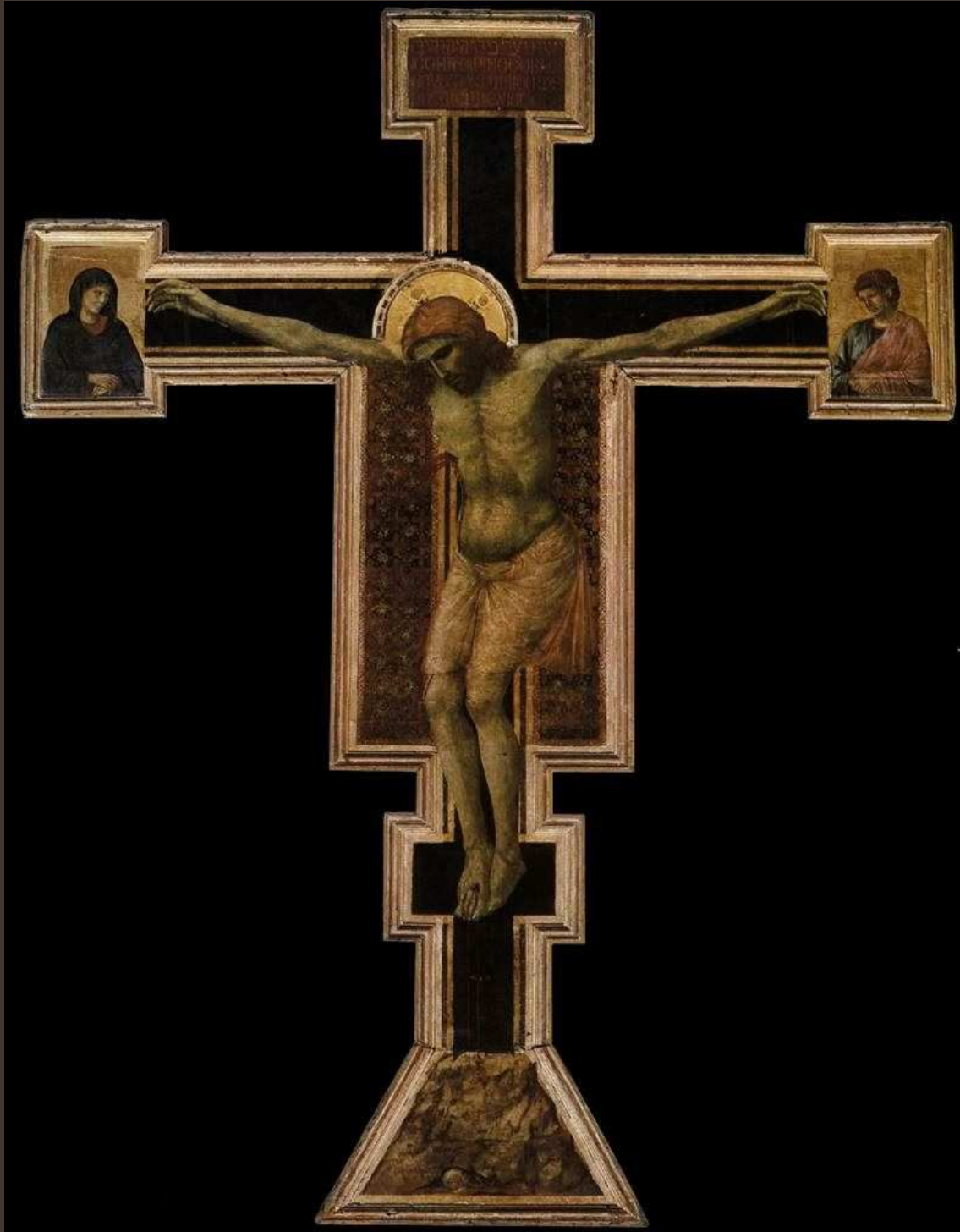
A farmer who loans Francis his mule is overcome by thirst. Through prayer, Francis causes spring water to bubble forth from the rocks. The grateful farmer drinks eagerly.

While walking through the woods, Francis comes across a flock of birds that do not fly away as he approaches. So he preaches a sermon to them and gives them his blessing.





According to Vasari, Giotto was asked by an envoy from Pope Benedict IX for a drawing that would prove his talent. “At this Giotto, who was a very courteous man, took a sheet of paper and a brush dipped in red, closed his arm to his side, so as to make a sort of compass of it, and then with a twist of his hand drew such a perfect circle that it was a marvel to see. Then, with a smile, he said to the courtier: ‘There’s your drawing.’ ”



This crucifix was designed for the Church of Santa Maria Novella in Florence, where it still hangs.

This large altarpiece was painted for the Ognissanti ("all saints") church in Florence. It is among the best of Giotto's many paintings of the madonna and child.

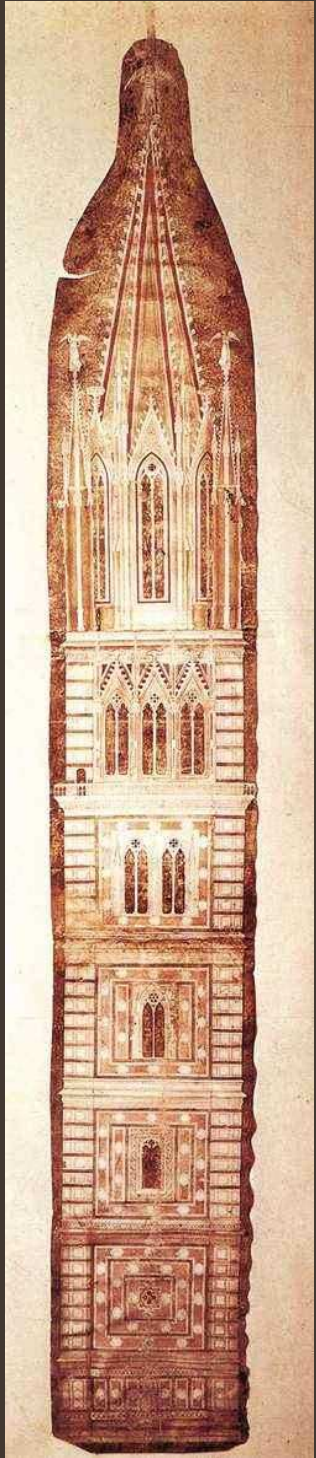


Toward the end of his career,
Giotto was appointed chief
architect for the city of
Florence. He was
commissioned to design the
bell tower (*campanile*) next to
Florence Cathedral, but he
died soon after construction
began.

In March, I climbed up the
stairs inside to see the view
from the top—next slide.







This drawing, now almost 700 years old, is thought to be one of Giotto's original design sketches for the Campanile. Only the first floor was actually built according to his design.

The Arena Chapel in Padua contains the largest and most important collection of Giotto's surviving work. On its walls he painted fresco scenes from the lives of Joachim (the Virgin Mary's father), Mary herself, and Christ. The entrance wall (behind us) shows the Last Judgment.





Joachim and Anne, parents of the Virgin Mary, were childless for many years. Joachim sought to pray at the temple that God would grant them a child, but he was turned away... because he had no children!

An angel announces to Anne that she will become pregnant and bear a child after all. Meanwhile, a servant girl spins wool in the antechamber at the left.





Upon learning that Anne had miraculously conceived and would bear the Virgin Mary, Joachim and Anne embrace and kiss. Such physical intimacy, even between man and wife, was rarely portrayed before Giotto.

A detail is shown on the next slide.





When the baby Jesus is old enough, Mary and Joseph present him to the temple priests for their blessing. Giotto had observed, and showed here, how babies often react to strangers by reaching for the comfort of their mother's arms.

Later, Judas, in yellow, betrays Christ by kissing him in front of Roman soldiers. Once Jesus has been pointed out to them, the soldiers seize and imprison him.

The shafts of several lances have been made to converge at the picture's focal point, Christ's head.





After the crucifixion, Christ is laid in his tomb. His mother Mary, followers, and angels grieve over his death.

This picture appears on the cover of the Penguin edition of Volume I of Vasari's *Lives*. A detail is shown on the next slide.



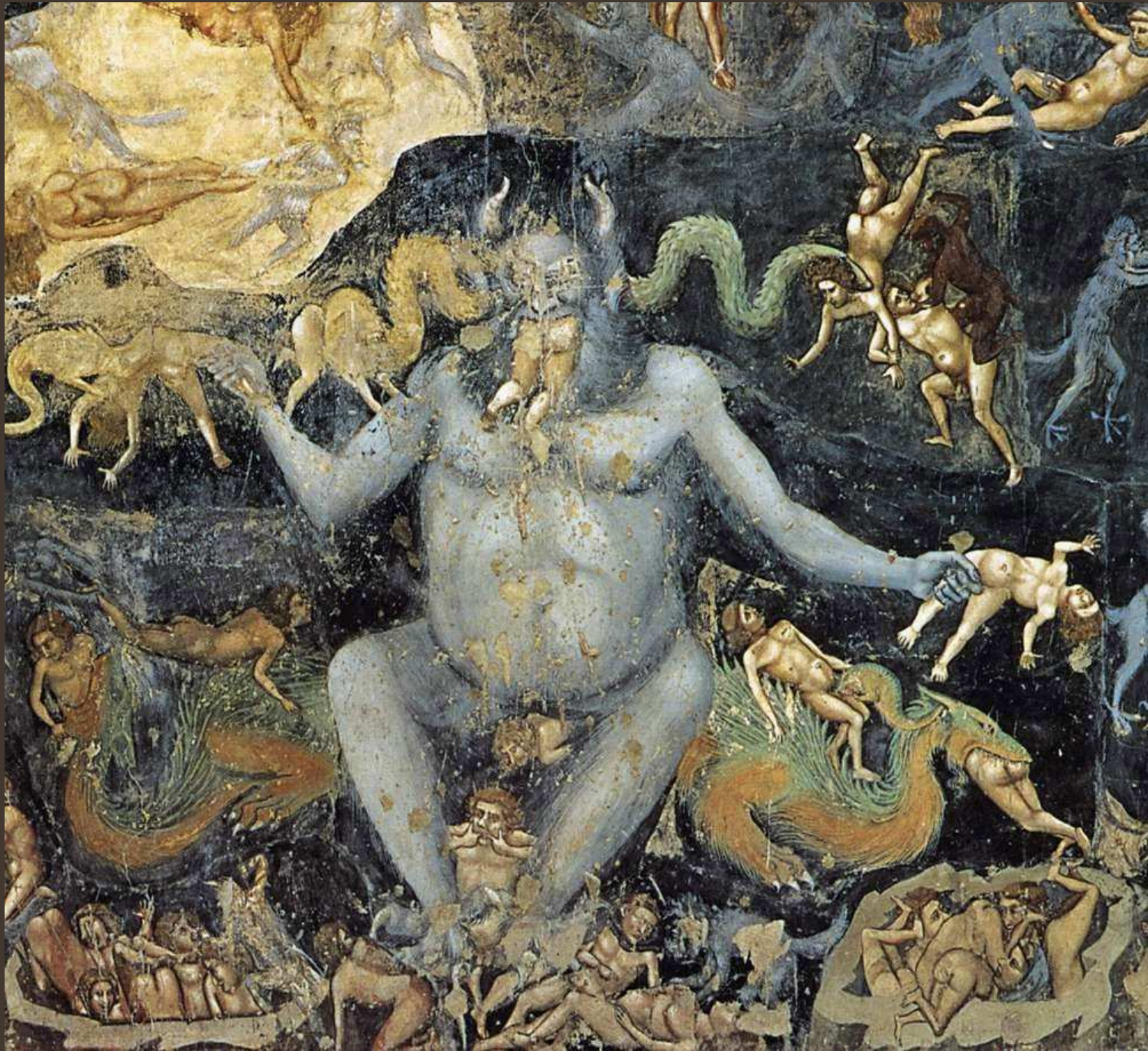


Having risen from the grave, Christ is recognized by Mary Magdalene in a garden nearby. As she approaches in awe, he motions her away, saying “Do not touch me (*noli me tangere*) for I have not yet rejoined my Father.”



The entire entrance wall shows the Last Judgment. Christ is in the center. On his right (our left) are the saved souls bound for heaven. On his left (*sinistra* in Italian) are the damned souls bound for hell. Above are a host of angels.

The detail on the next slide shows a man-eating devil from the sinister side.



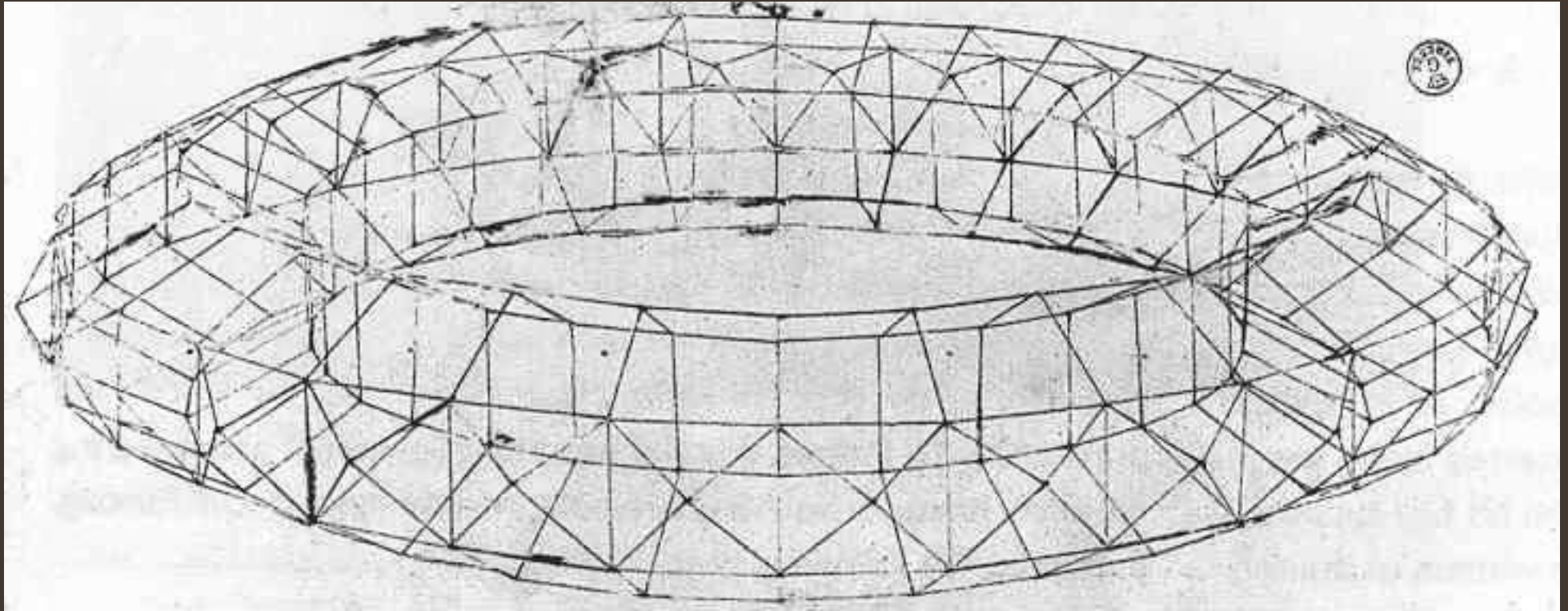
The Arena Chapel was donated by the wealthy Enrico Scrovegni, shown here presenting a model of the chapel to the three Marys. A cleric helps hold it up.

Scrovegni's father had grown rich as a usurer and had been consigned to hell in Dante's *Inferno*. Giotto sought to help redeem the family by putting this scene on Christ's right in the Last Judgment.



Uccello

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100	Drawing of a <i>Mazzocchio</i>
99	Fleeing from the Deluge (Green Cloisters)
101	Clock in Florence Cathedral
101	Sir John Hawkwood (a.k.a. Giovanni Acuto)
101	Sir John Hawkwood (Detail)
103	Five Famous Florentines
103	Portrait of Giotto
—	Battle of San Romano



This is probably one of the perspective drawings that Uccello showed off to Donatello. It shows the frame of a *mazzocchio*, a hat that was popular among well-to-do men in 15th-century Florence.



This fresco of the Great Flood is located outdoors and is badly worn. It shows people and animals being propelled toward us before the raging waters and lightning in the distance. Vasari considered this fresco to be a fine example of Uccello's command of linear perspective.



Uccello painted this 24-hour clock on the entrance wall of Florence Cathedral. The hands run counter-clockwise, and midnight is at the bottom. The corners show four Old Testament prophets.



Sir John Hawkwood (known in Italian as Giovanni Acuto) was an English mercenary who successfully defended Florence against its belligerent neighbors.

Florentine gratitude had its limits, however. The city fathers decided they could not afford a statue of him. Instead, they commissioned a painting from Uccello that looked like a statue, to decorate one wall of Florence Cathedral.

A detail is shown on the next slide.





The five dignitaries in this partly-imaginary group portrait are Giotto, Uccello himself, Donatello, biographer Antonio Manetti, and Brunelleschi. A detail of Giotto's imagined portrait is shown on the next slide.





Uccello painted three battle scenes for the Medici family. Vasari does not mention them and may not have known they existed. The soldiers and horses look almost toy-like. Uccello adjusted the sizes of figures to reflect their distance from the viewer.

Ghiberti

Page	Work mentioned
108	Competition for the Baptistry Doors
109	North Baptistry Doors
110	Annunciation
110	Adoration of the Magi
111	Crucifixion
112	John the Baptist (Orsanmichele)
115	East Baptistry Doors
117	Cain and Abel (Detail)
117	Drunkenness of Noah
118	Jacob and Esau

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118	Story of Joseph
—	Self-Portrait



Ghiberti and Brunelleschi were the two finalists for a commission to make new doors for the Florence Baptistry. Each made a trial bronze casting based on the Old Testament story of Abraham preparing to sacrifice his son Isaac to prove his obedience to God. An angel saves the boy just in time. Ghiberti's piece (left) was chosen. He spent most of the rest of his life working on two sets of Baptistry doors.

The north doors have 28 panels, each with a quatrefoil design, to match doors still in place on another side of the Baptistry. The lowest row shows the four evangelists: Matthew, Mark, Luke, John. The row above it shows four early Christian theologians. The remaining panels show scenes from the life of Christ, from the Annunciation to the Resurrection. These doors occupied Ghiberti and his workshop for 21 years. The next three slides show the Annunciation, Adoration of the Magi, and Crucifixion.











After he finished the north doors, Ghiberti was commissioned by the Merchants Guild to make a large bronze sculpture of John the Baptist, patron saint of Florence. It was the largest single-piece bronze casting since Roman times.

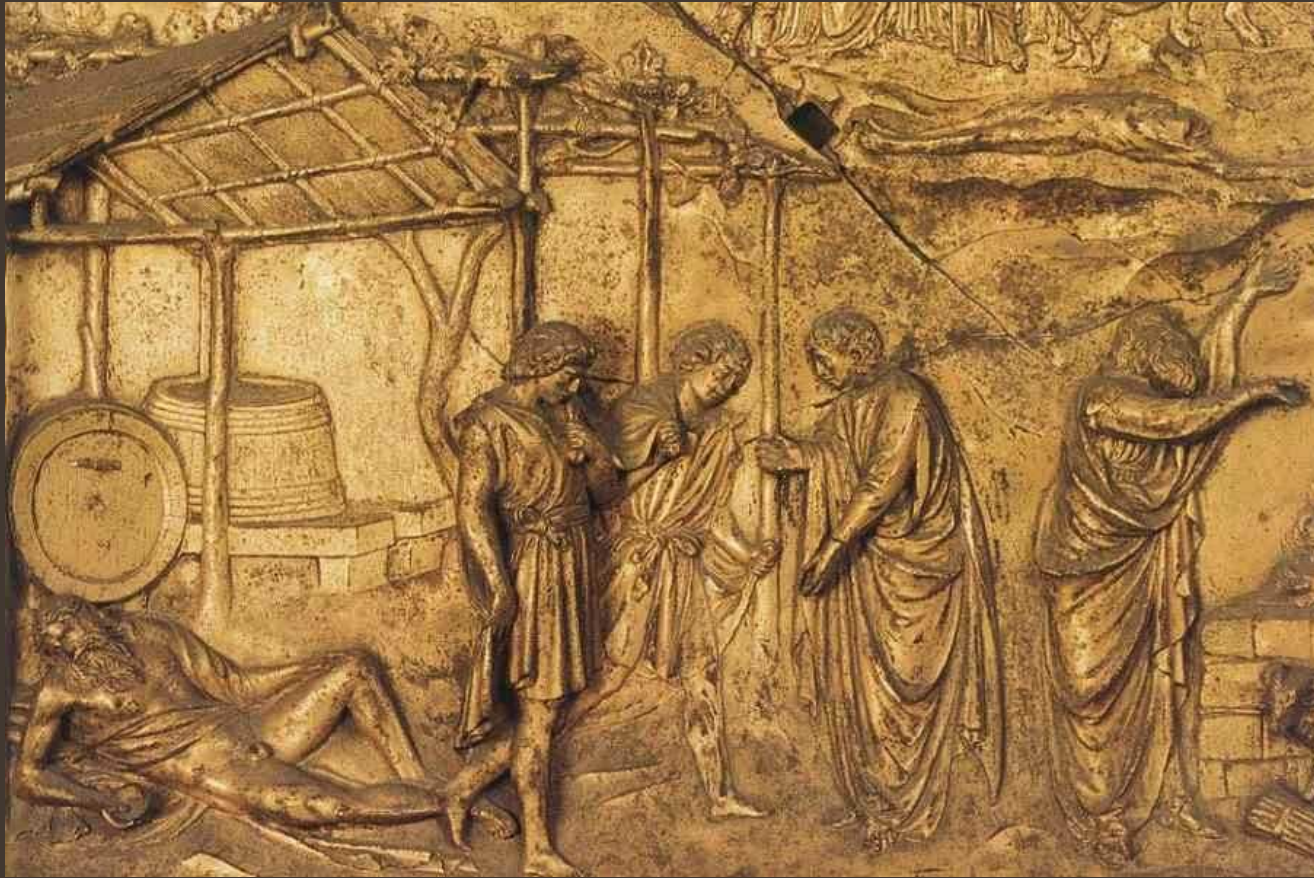
The north doors were so well received that Ghiberti was commissioned to do another set for the east entrance to the Baptistry. The ten panels show scenes from the Old Testament.

According to Vasari, Michelangelo greatly admired these doors, declaring them fit to be the Gates of Paradise.





In this detail, Cain is about to kill his brother, Abel.



After the flood, Noah planted a vineyard. He drank wine from the grapes, became drunk, and lay naked on the floor of his tent. His three sons found him and were ashamed for him. They found a garment to cover him up and walked in backward to cover him up so that they would not see his nakedness.



This detail comes from a larger panel narrating the story of Jacob and Esau, twin boys who grew up to head two warring nations. At the left are attendants to their mother, Rebecca, as she gives birth. A particularly fine passage is the flow of the garment over the slightly turned body of the woman who is seen only from the back.

In one of the most pictorially complex panels, several sons of Jacob go to Egypt to buy grain during a famine and end up buying it from their estranged brother.

Vasari notes that showing a round temple in perspective was a special challenge for Ghiberti.

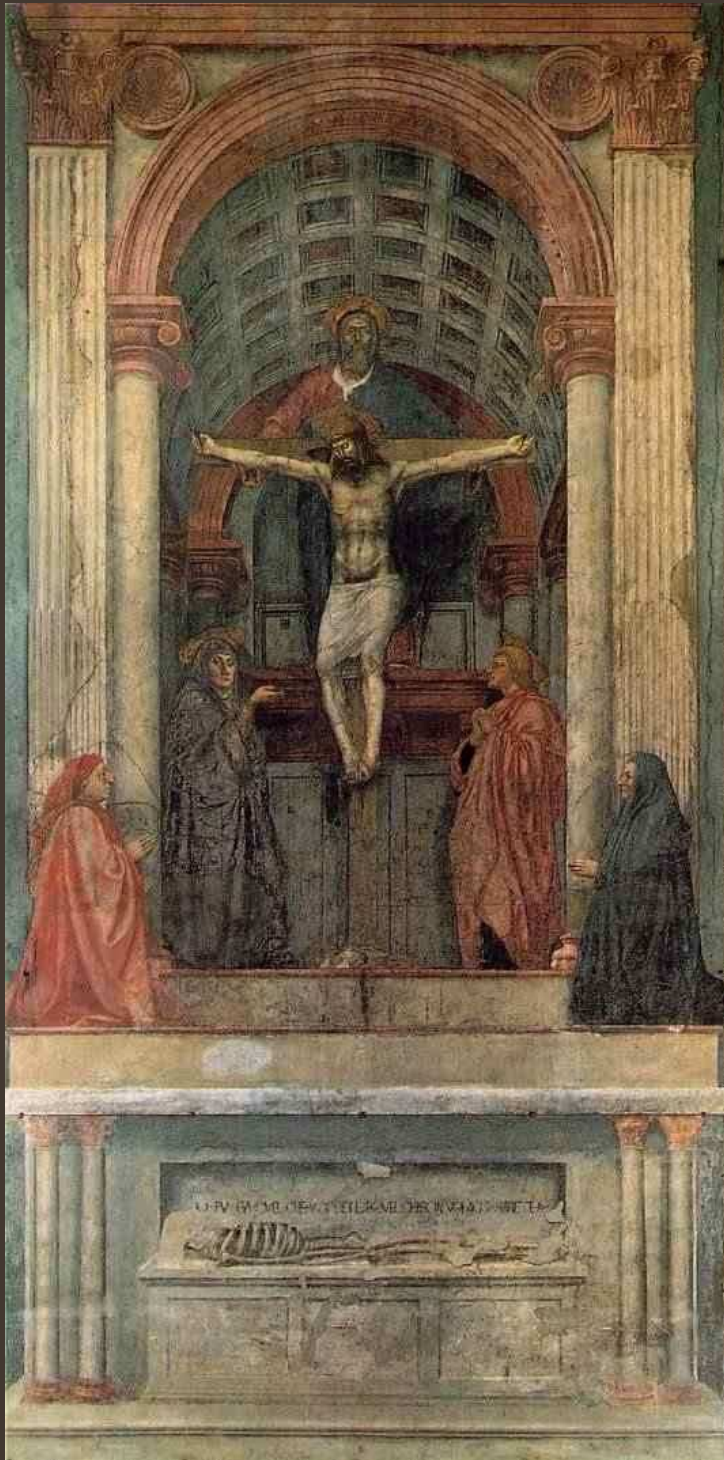


On the frame of the east doors, Ghiberti included a small self-portrait as a kind of signature on his life's work.



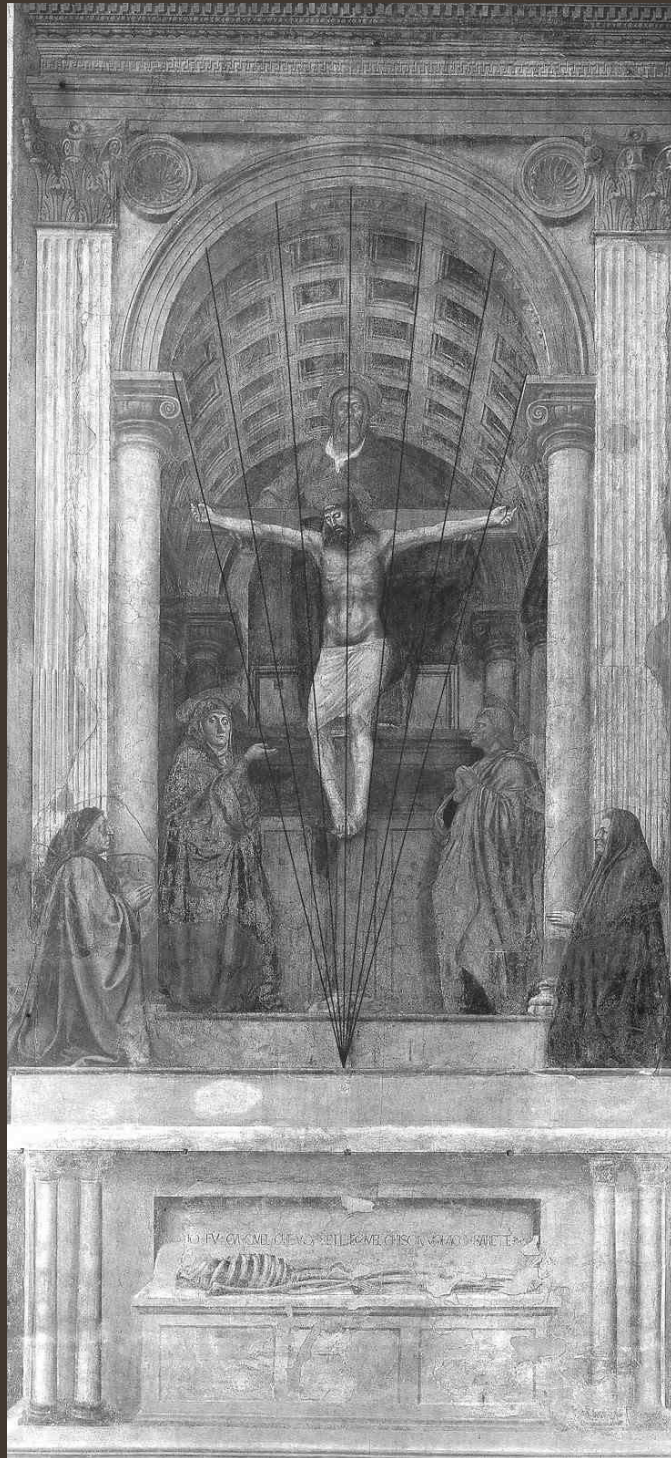
Masaccio

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126	Perspective Diagram of The Trinity
126	Virgin and Child with St. Anne
127	Virgin and Child
128	The Brancacci Chapel
128	Expulsion from the Garden
130	Tribute Money
130	St. Peter Healing with his Shadow
130	St. Peter Distributing Alms to the Poor
130	Baptizing the Neophytes



One of the main innovations in Renaissance art was discovery of how to represent three-dimensional scenes convincingly on a two-dimensional surface. Brunelleschi was a pioneer of single-point perspective, but he left few paintings behind.

In *The Trinity*, his protégé Masaccio gave the flat wall of Santa Maria Novella church the appearance of leading into a side chamber containing the Father, Son, and Holy Spirit. Mary and John the Evangelist are inside the chamber at the foot of the cross. Outside at the corners are the picture's donor and his wife. Below is a skeleton in a grave.



Extending the lines in the ceiling coffers shows that they lead to a common vanishing point below Christ's feet. Since the painting is high up on the wall, the vanishing point is about at eye level for the typical viewer, which accentuates the optical illusion.

In Vasari's time, this altarpiece was in the church of Sant' Ambrogio. It shows three generations of the holy family: Jesus in the lap of Mary, who sits at the feet of her own mother, St. Anne. All but one of the angels are now thought to be the work of Masolino, with whom Masaccio often collaborated.



In this center panel of the Pisa Altarpiece, the baby Jesus is eating grapes, alluding to the wine that he will later refer to as his blood at the Last Supper. Masaccio has painted him like a real baby, not like a miniature adult. The throne and seated figures in it appear three-dimensional.





Many of Masaccio's most important surviving works are in the Brancacci Chapel in Florence. Masaccio and Masolino worked together concurrently on the chapel, with much of the left wall and the far wall done by Masaccio. They left much of the right wall unfinished. It was completed many years later by Filippino Lippi.



This scene is from the left wall of the Brancacci Chapel. After tasting the forbidden fruit, Adam and Eve are expelled from the Garden of Eden by a sword-bearing angel. Their shame and anguish are evident.

In the 17th century, vine leaves were painted over strategic parts of Adam's and Eve's bodies. They remained there for centuries until the work was cleaned and restored just a few years ago.



Tribute Money portrays three episodes from one story in the same picture. In the middle, a tax collector (with bare legs) demands that Christ and his disciples pay a fee to enter the town of Capernaum. At the far left, the disciple Peter finds a coin in the mouth of a fish, just as Christ directed. On the right, Peter uses the coin to pay the tax collector.



Most of the Brancacci Chapel frescoes depict scenes from the life of St. Peter, the name saint of Pietro Brancacci, who financed the project. Here, as St. Peter walks by three cripples, his shadow falls on them and miraculously cures their disabilities. The man whom he has already passed is standing, the next one is rising, and the prostrate third one looks up expectantly. Behind Peter is John the Evangelist, one of Peter's fellow apostles.

Here St. Peter puts money raised by the community into the hand of a poor woman who carries her bare-bottomed child on her arm.

Below them lies the rich but stingy Ananias, who was struck dead when he tried to conceal his wealth to keep from having to donate his fair share.

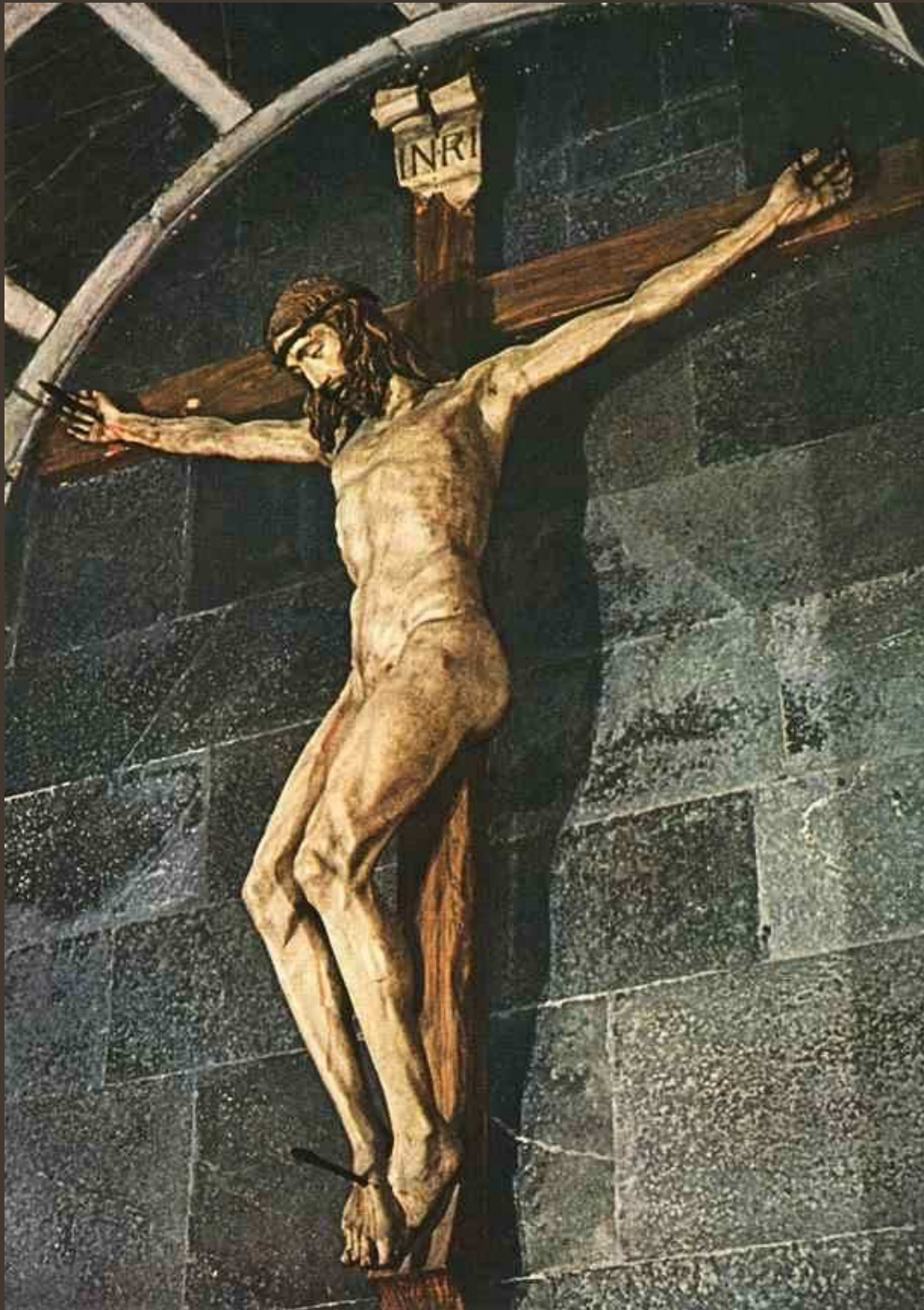




St. Peter baptizes newcomers to the faith. Vasari notes that the picture of the shivering man at the right was especially admired and praised by other artists.

Brunelleschi

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160	Ospedale degli Innocenti Façade
—	Santo Spirito



According to Vasari, when the young Donatello first glimpsed this crucifix by Brunelleschi, he was so transfixed that he dropped a whole apronful of groceries onto the church floor.



The right-hand panel was Brunelleschi's unsuccessful entry in competition with Ghiberti for the Baptistery's north doors. Ghiberti's winning casting is on the left. Contrary to Vasari's rosy account, Brunelleschi took the loss badly. He gave up sculpture and left town, living in Rome for several years before he returned to Florence as an architect.

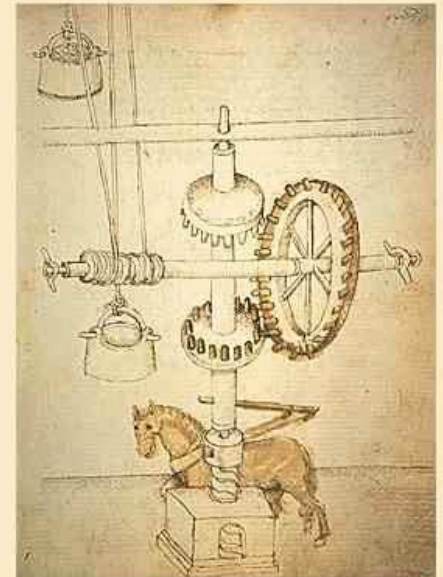
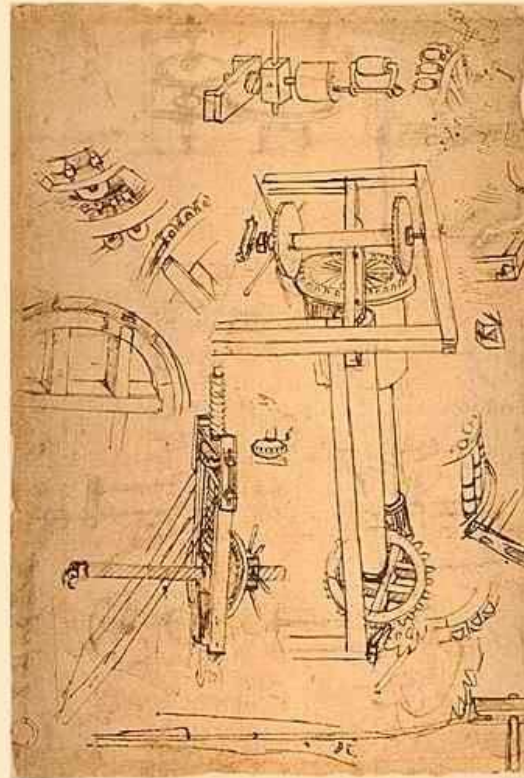


Sculpture's loss was architecture's gain. Brunelleschi went on to design and supervise construction of the great dome on Florence Cathedral. At the time, it was by far the largest area ever spanned without support in the middle. He designed it as two nested, interconnected shells that strengthen each other.



Today one can climb up narrow stairs between the two shells of the dome, all the way to the *lantern* at the top.

Vasari describes how Brunelleschi had to invent new machines to raise very heavy construction materials to great heights. They were powered by horses and oxen, walking in a circle.





Brunelleschi also designed the Ospedale degli Innocenti (Foundling Hospital), whose main façade is shown here. The roundels at the top of each column show terra cotta medallions of babies. Today one of them is used as the emblem of the American Academy of Pediatrics.

The Church of the Holy Spirit (Santo Spirito) is one of several Florentine churches that Brunelleschi designed.



Donatello

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179	Judith and Holofernes (Detail)
179	David with the Head of Goliath
179	David (Detail)
181	Gattamelata
181	Gattamelata (Detail)
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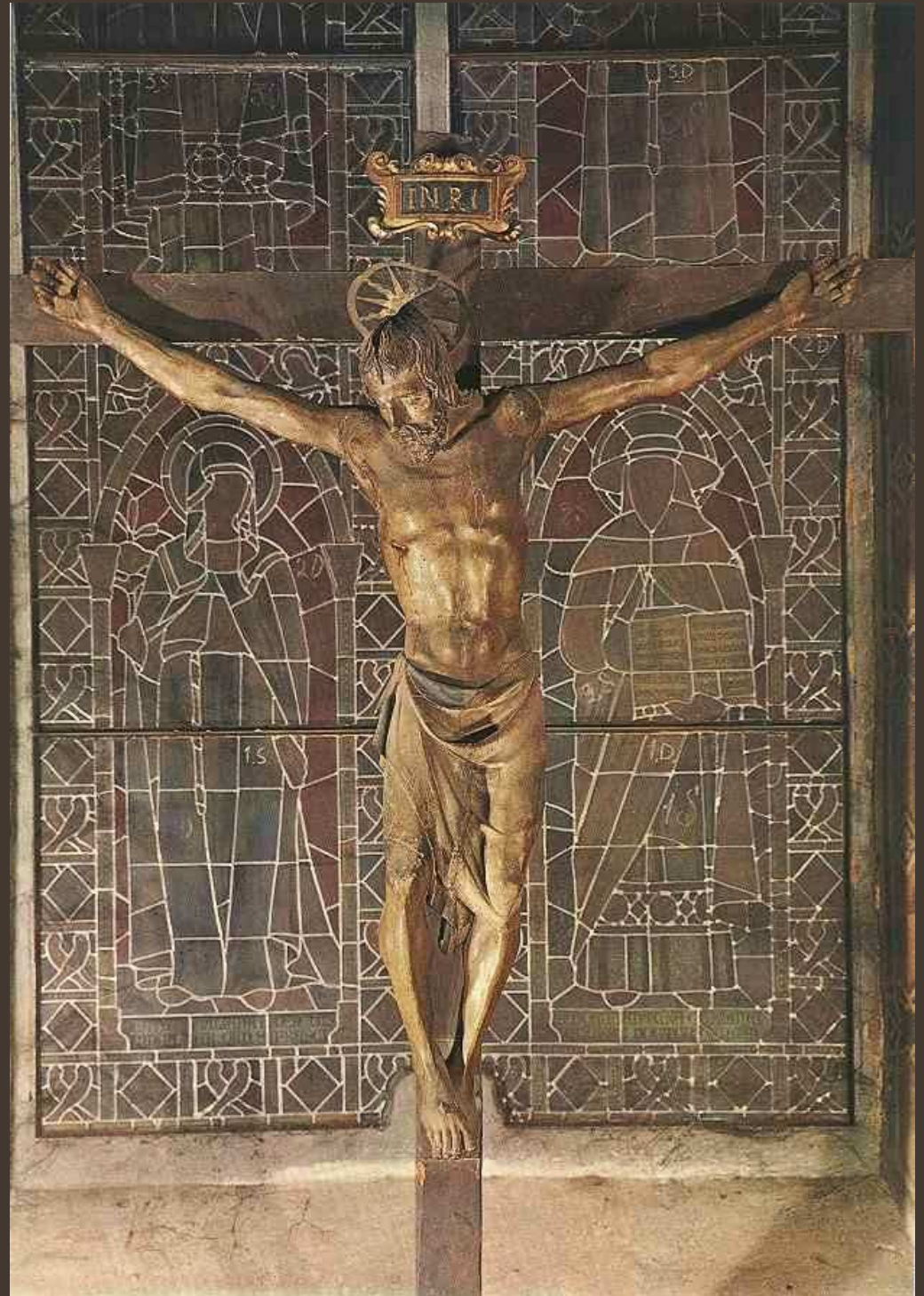
Donatello (continued)

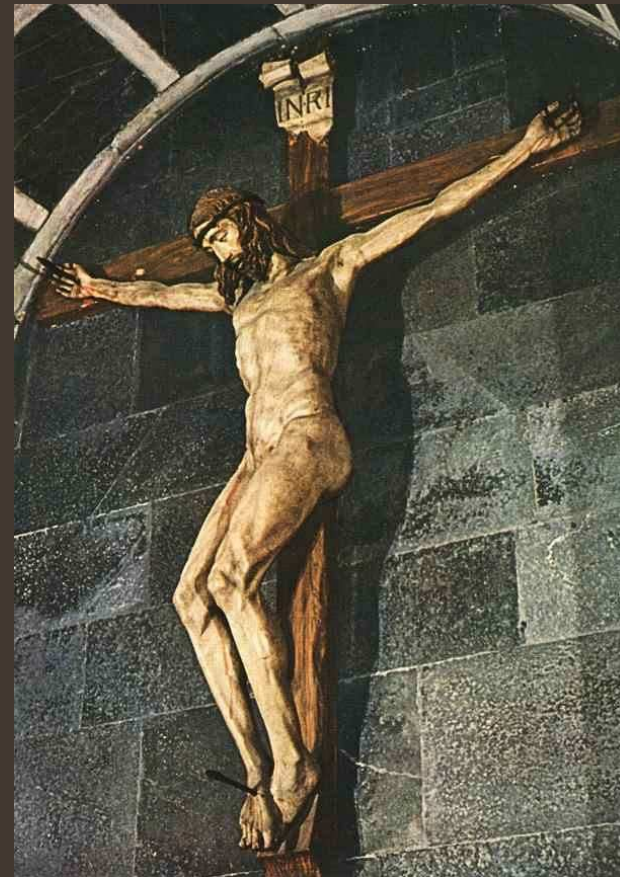
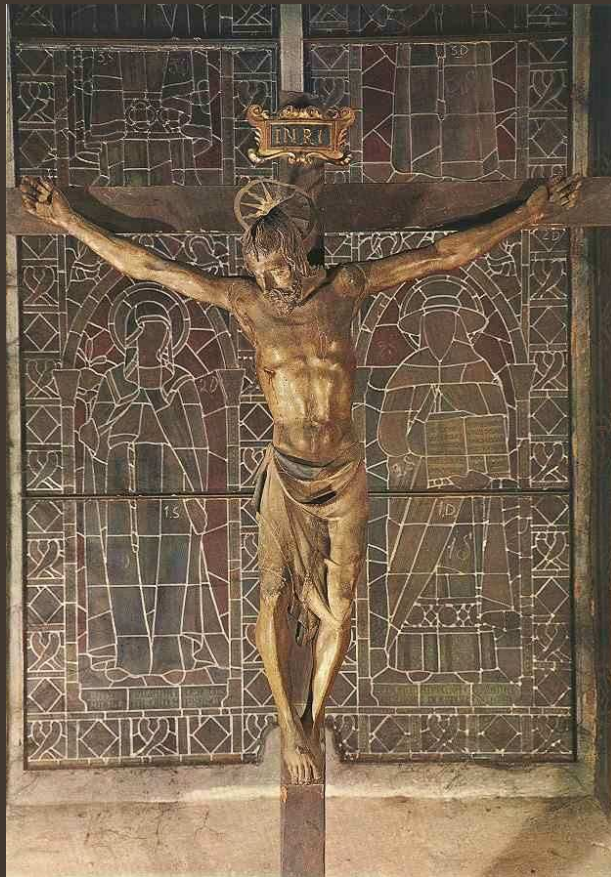
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184	Saints Cosmas and Damian
113	Feast of Herod



Vasari calls this Annunciation the first work to earn significant fame for Donatello. Set inside a classical frame, the scene shows Mary both recoiling in fear from the angel's message and putting her hand on her heart to show her acceptance.

According to Vasari, Donatello asked the older Filippo Brunelleschi for his evaluation of this crucifix. Brunelleschi is said to have replied, “You have put a peasant on the cross, not Jesus Christ.” Donatello then challenged Brunelleschi to go get some wood and try to make one himself. Which he did.





Brunelleschi set to work on the wooden crucifix on the right, which remains in the church of Santa Maria Novella. Vasari recounts that when Donatello saw it, he was awed and told Brunelleschi, “Your job is making Christs, and mine is making peasants.”

Legend has it that Mary Magdalene was a reformed prostitute who became a follower of Christ. After the crucifixion and resurrection, she moved to southern France and lived a solitary life in the wilderness, atoning for her past sins and clothed only in her own hair.

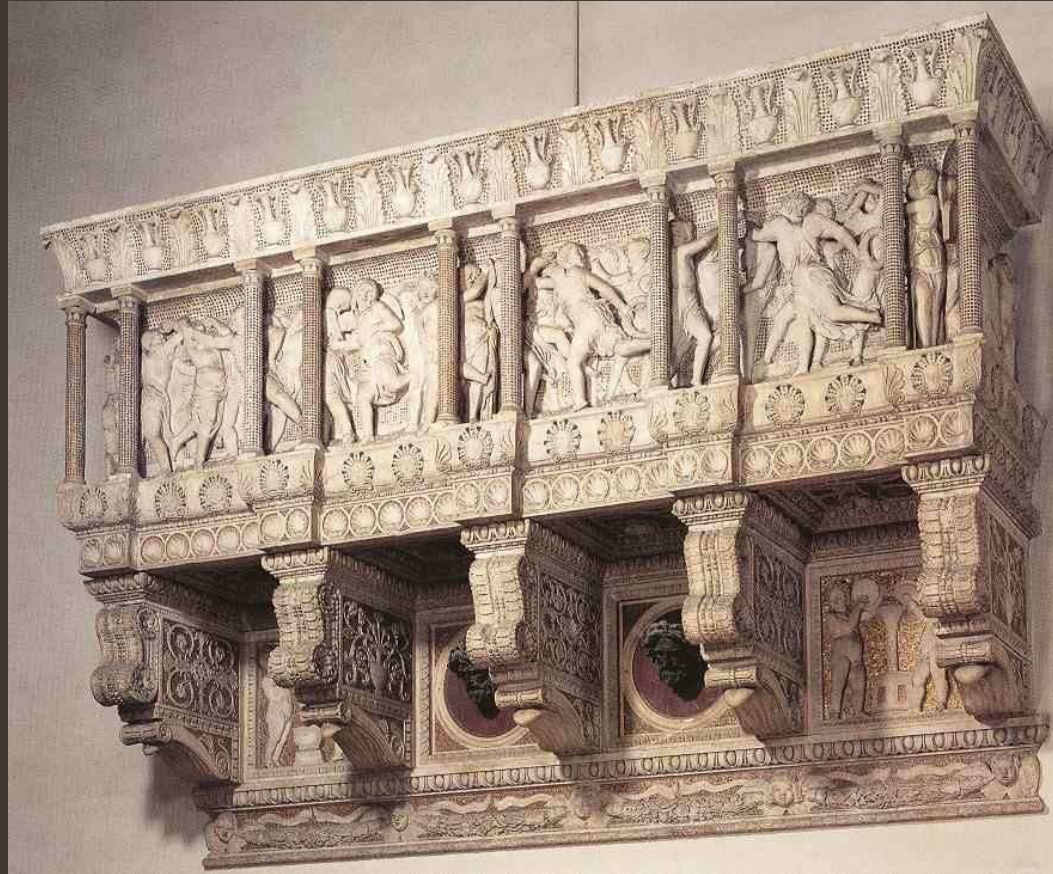
Although Vasari mentions this wooden statue early in his biography of Donatello, it is actually one of the sculptor's late works. A detail is shown on the next slide.



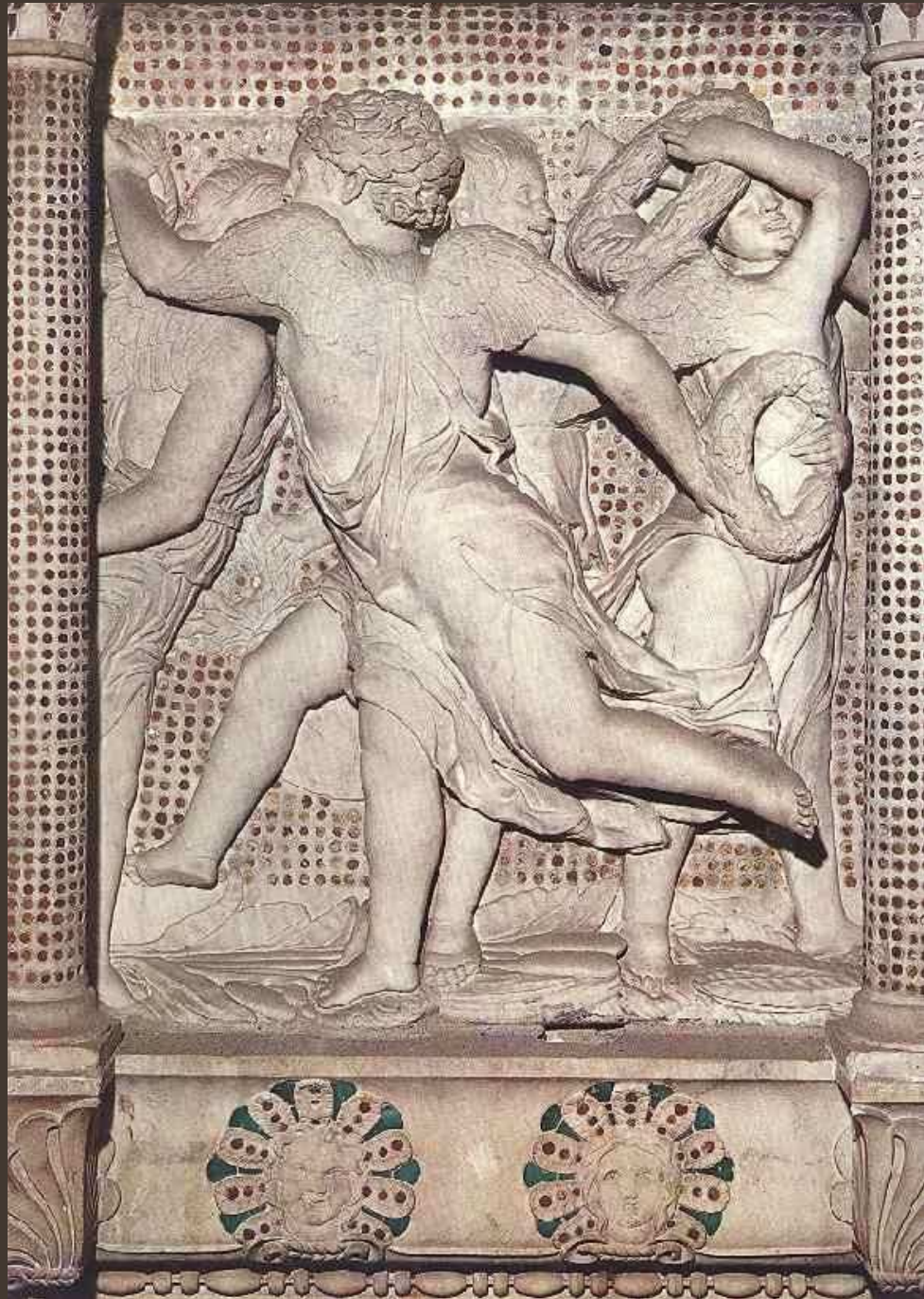


John the Evangelist, along with Matthew, Mark, and Luke, was one of the four authors of New Testament gospels of the life of Christ. He is often shown holding the book he wrote.



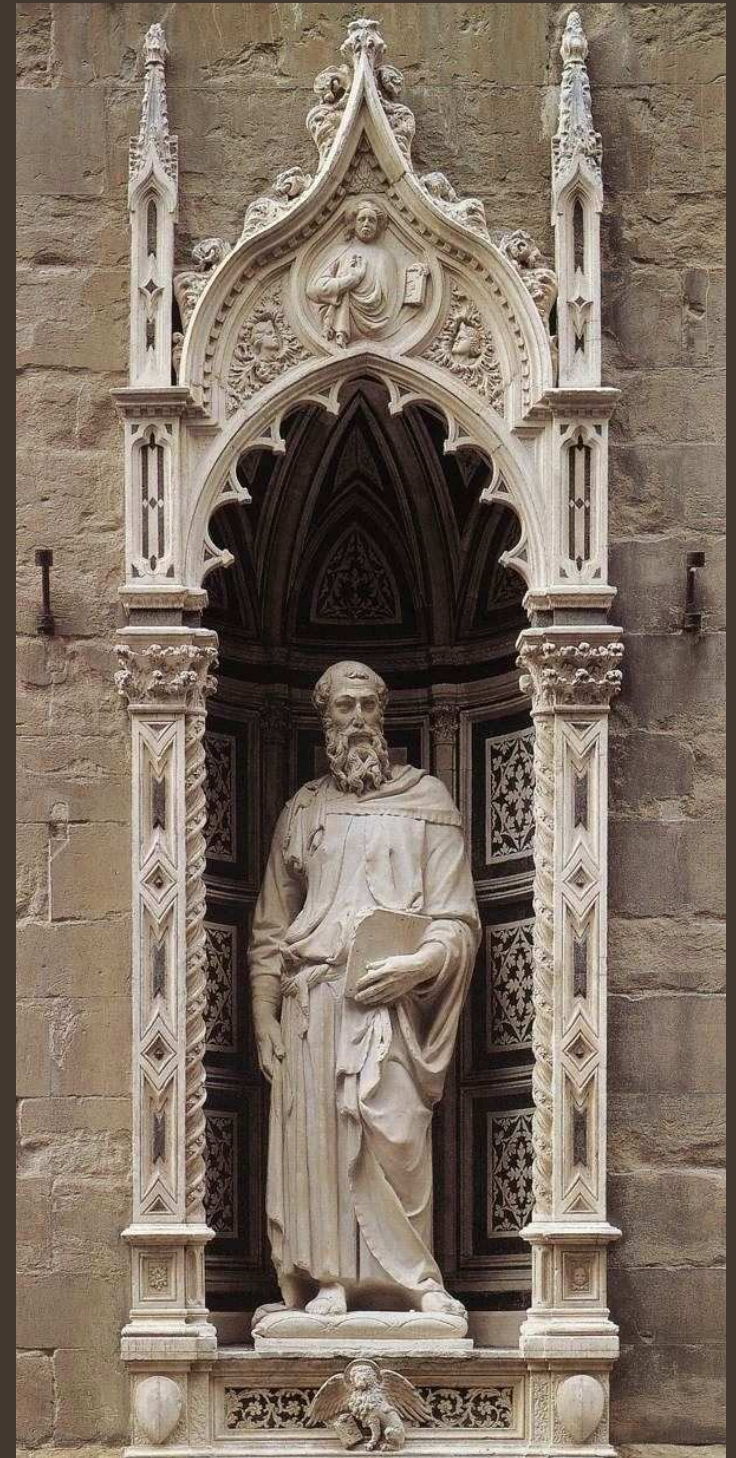


This large *Cantoria*, decorated with friezes of singing angels and young boys, hung over the organ in Florence Cathedral. The next slide shows a detail.



A large public building in the middle of Florence called *Orsanmichele* (short for *Orto di San Michele*—Orchard of St. Michael) was used as a granary, a grain market, and a shrine to the Virgin. On its outer walls were 14 niches, each assigned to a different craft guild. The Cloth Guild commissioned Donatello to carve this statue of St. Mark, the guild's patron saint. The statue was much admired for the saint's relaxed, *contrapposto* stance, with his torso slightly twisted and body weight borne on one leg. The next slide gives a closer view.

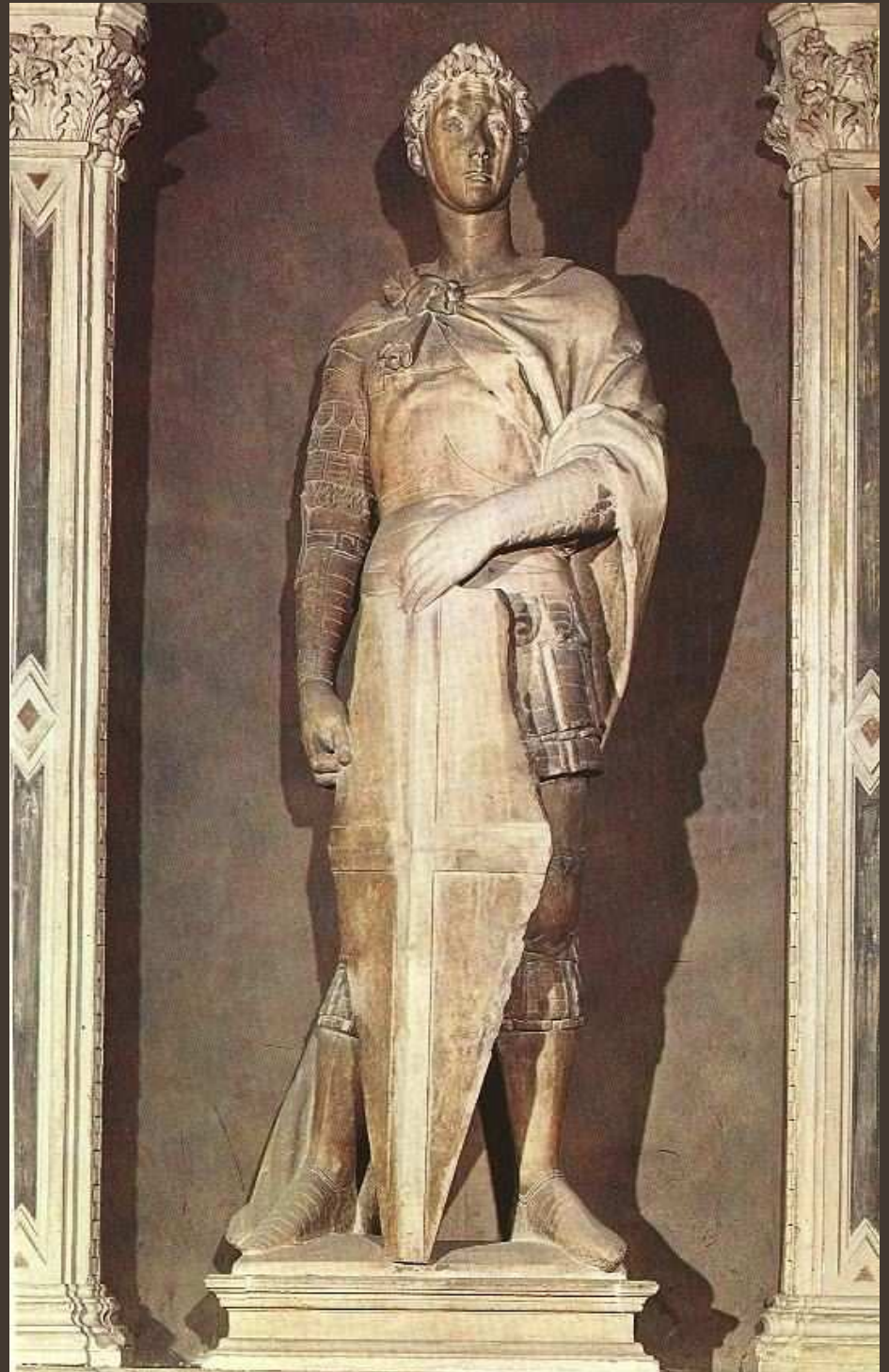
Over the years, Ghiberti and Donatello made several more statues for the niches of Orsanmichele, each sculptor trying to outdo the most recent work of the other.





This statue of St. George, the dragon-slayer, was commissioned by the Armorers Guild.

The next slide gives a closer look.





Donatello



This statue, done for Florence Cathedral, represents the Old Testament prophet Habbakuk. It came to be known as // *Zuccone* meaning, roughly, “Old Squash Head.” While working on the statue, Donatello is said to have muttered, “Speak, damn you, speak!”

A detail is shown on the next slide.



Donatello

Judith was an Old Testament heroine. Her village was under siege by an army headed by Holofernes. She made her way into his camp, got him drunk, seduced him, and then decapitated him while he slept. The next morning, when his army discovered what had happened to their leader, they abandoned the siege and fled.

Often threatened by the armies of other powerful city-states, Florentines were fond of this parable of the victory of bravery and guile over brute force.

A detail is shown on the next slide.





Donatello



Of three statues that Donatello carved of the young David, this is the most famous. It was the first free-standing nude to be sculpted since classical Roman times. David, shown as a boy of 12 or 13, wears a shepherd's hat and has Goliath's head under one foot.

The next slide gives a closer look.



The man on horseback is Erasmo da Narni, known as *Gattamelata*—“Honey Cat.” He was a *condottiere* who fought for Venice in the 1430s.

Illustrating the renewed interest in the art of classical antiquity, Donatello's design of this equestrian monument follows that of a famous Roman statue of Marcus Aurelius on horseback.

The next slide gives a closer look into the eyes of Honey Cat.





John the Baptist, a distant cousin of Christ, left home as a young man and lived in the wilderness, clothed in animal skins. He later baptized Christ in the River Jordan.

A later work by Donatello shows the gruesome fate that befell John the Baptist.





Saints Cosmas and Damian were twin brothers who became Christian physicians and healed the sick, taking no fees for their service. They are patron saints of medicine and surgery.

Cosmas and Damian became martyrs, brought down not by bad financial management but by a Roman emperor who persecuted Christians.



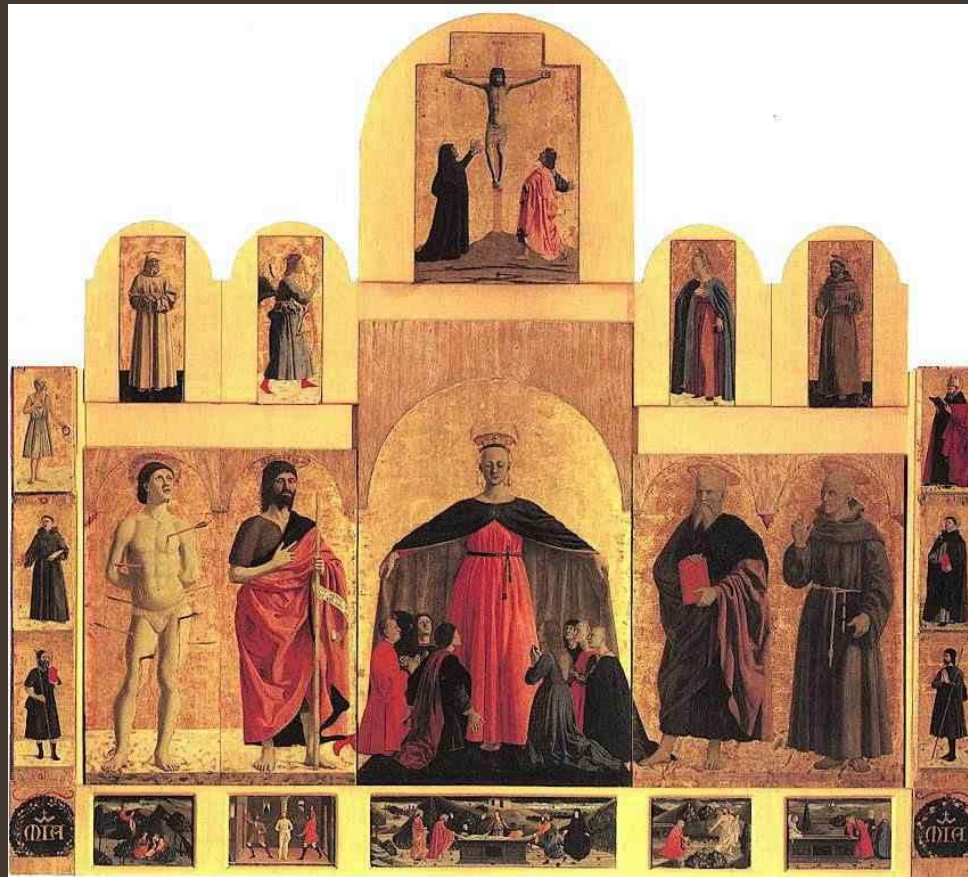
At the Feast of Herod, Salome danced her provocative dance for the king and his guests. All were so enchanted that King Herod granted her any wish. At the behest of her evil mother, the queen, Salome requested the head of John the Baptist. It was brought to her on a plate, to the horror of the dinner guests.

Piero della Francesca

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193	Madonna of Mercy (Detail)
193	Madonna of Mercy (Finer Detail)
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194	Death of Adam
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194	King Solomon and Queen of Sheba
194	Annunciation
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195	Constantine Vanquishes Maxentius
195	Constantine Vanquishes Maxentius (Detail)
—	Proof of the True Cross
—	Proof of the True Cross (Detail)
—	Battle Trumpeter
—	Duke of Urbino and his Wife
—	Sacra Conversazione



The *Madonna of Mercy* was painted for a *confraternity*— volunteers who transported the sick for care and the dead to burial sites.

Confraternities still exist in Italy.

The Virgin, spreading her protective cloak, is flanked by saints.

They can usually be identified by their attributes. Left to right, the four beside Mary are probably Sebastian, John the Baptist, John the Evangelist, and Bernardino of Siena. A detail is shown on the next slide.



This early work follows an old tradition in religious art in which a figure's size reflects his or her importance. The Madonna is far larger than the people sheltered by her cloak.

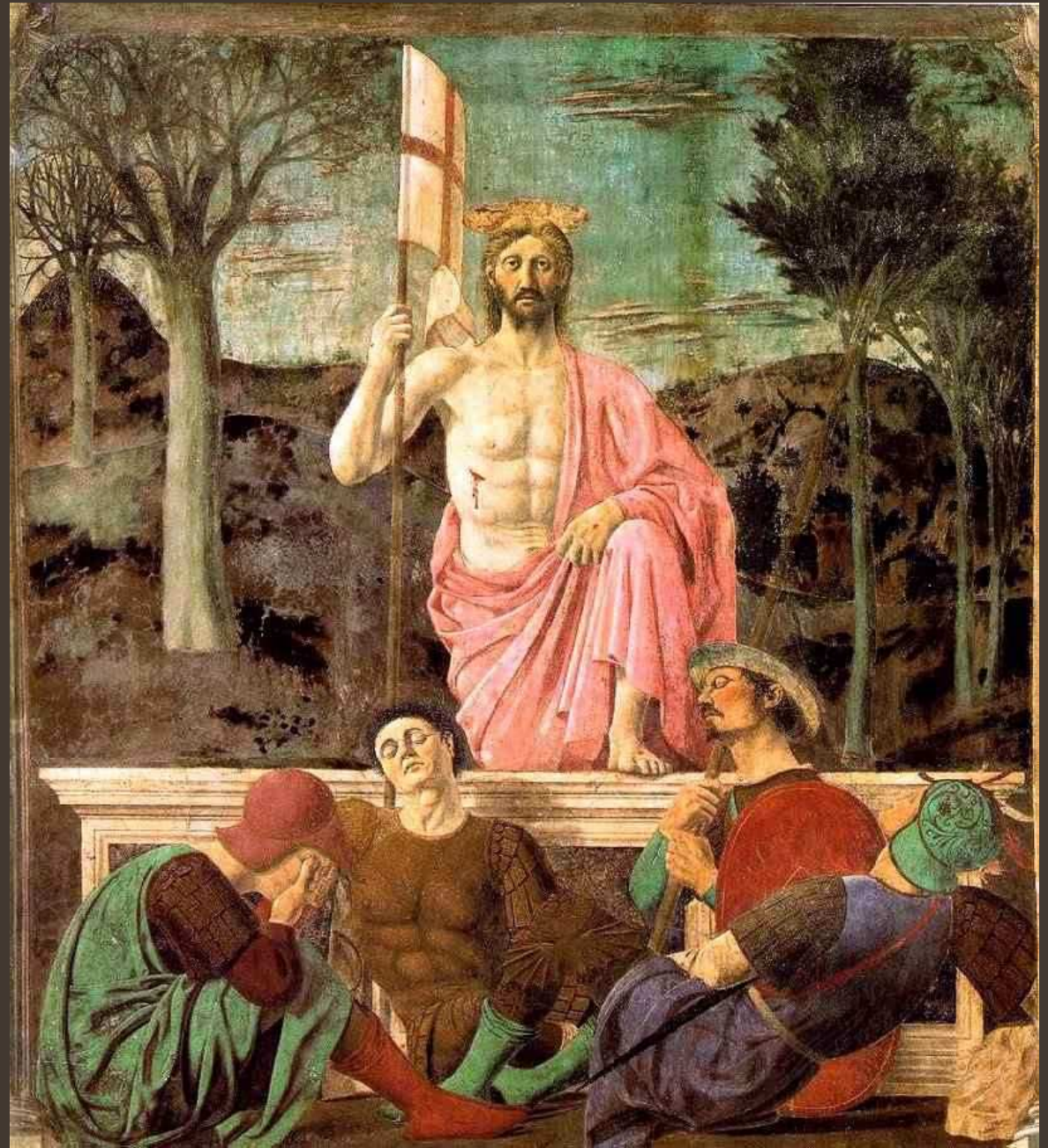
Most of the people at Mary's feet are probably members of the confraternity. The second from the left is wearing a black hood. Members often wore them when providing service to the community, which was done anonymously. The third figure is thought to be a self-portrait of Piero.

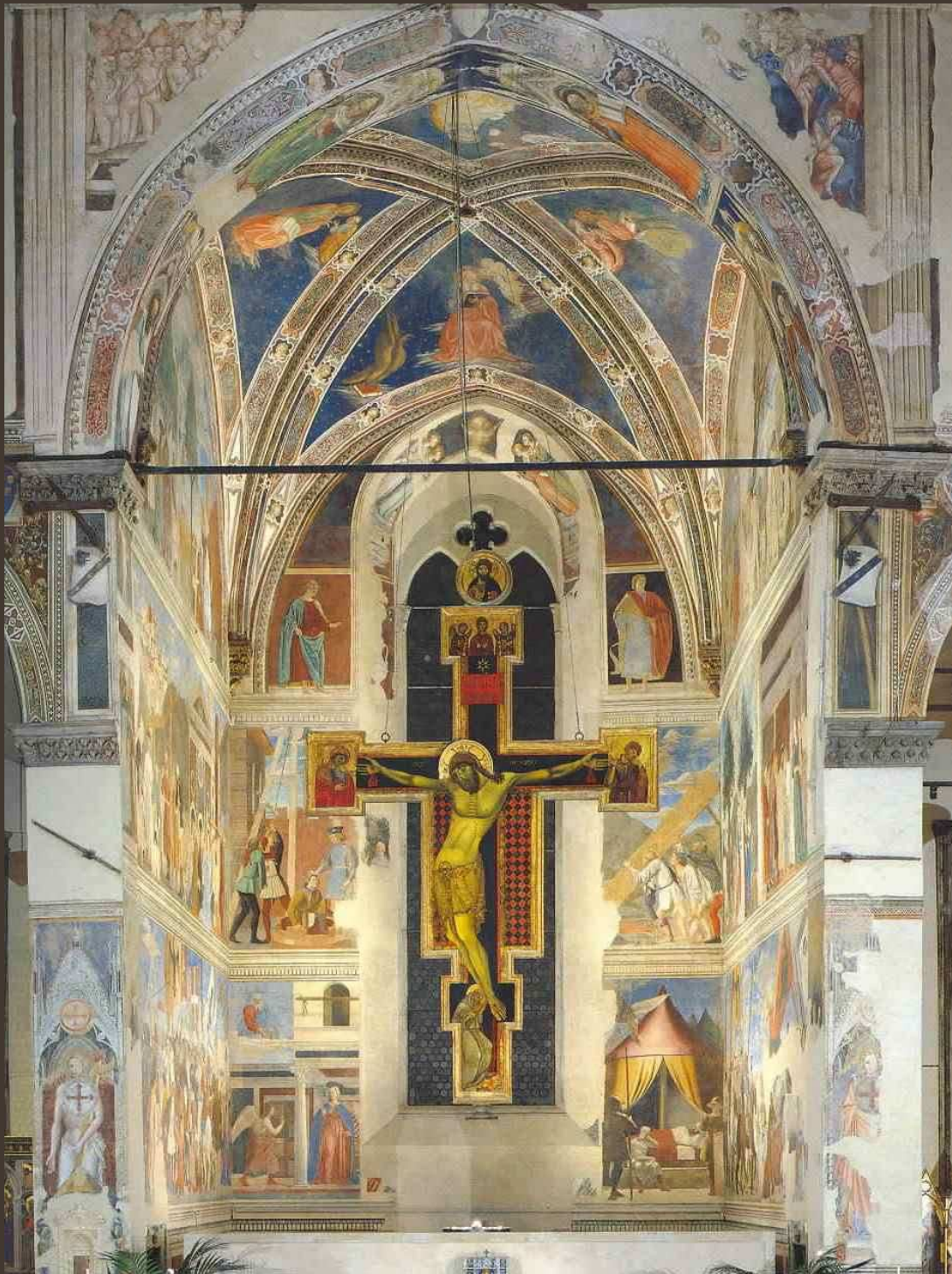
A finer detail is shown on the next slide.



Piero della Francesca

Christ rises from his tomb while the sleepy soldiers guarding the site take no notice. The flag, bearing a red-on-white cross, is a banner of triumph.



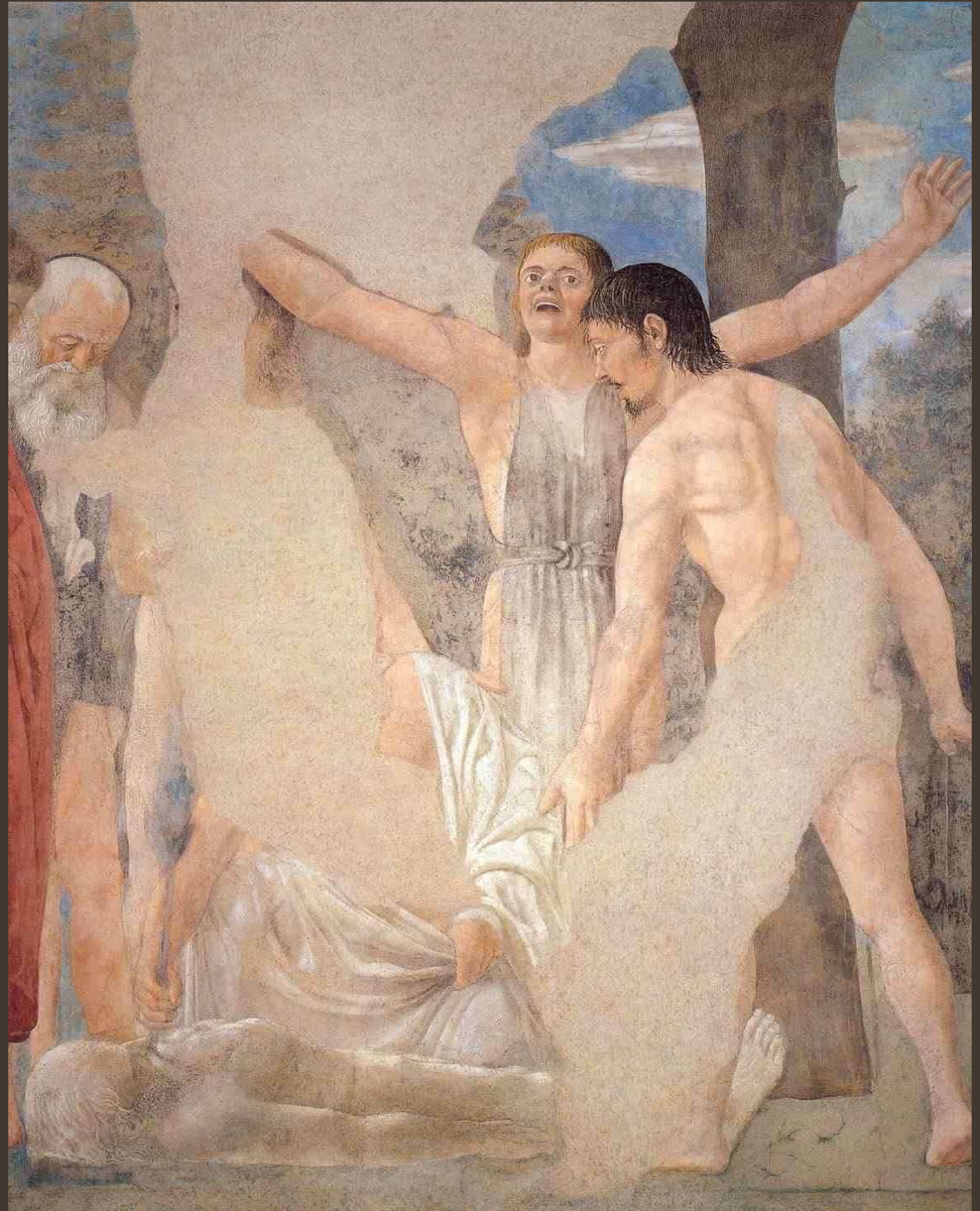


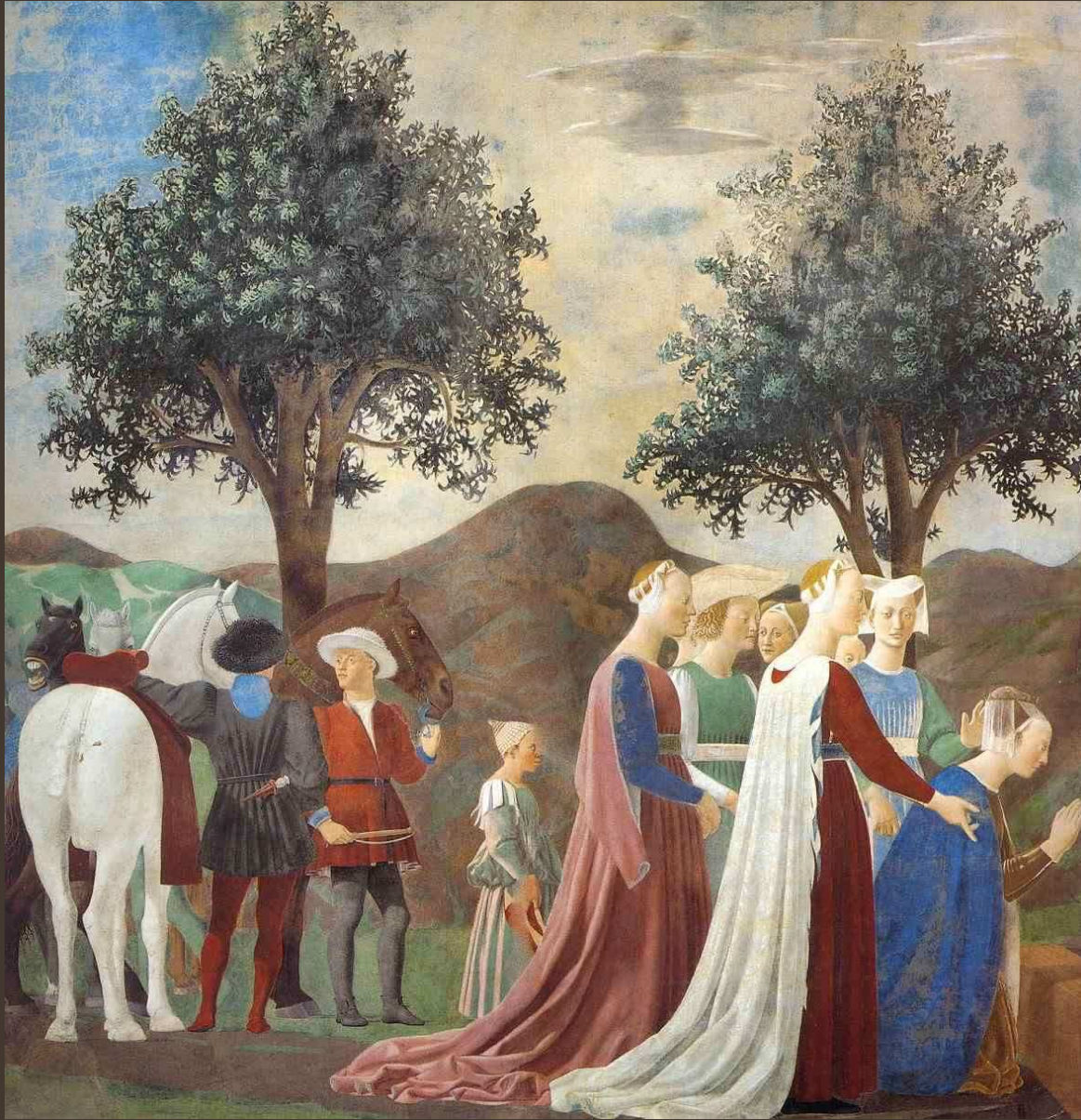
Vasari describes at length Piero's fresco cycle in the church of San Francesco in Arezzo. Its theme is the Legend of the True Cross, tracing the wood of the cross from Adam's burial site through Christ's crucifixion to later miraculous events.

The frescoes, recently restored, are the largest collection of Piero's work anywhere.

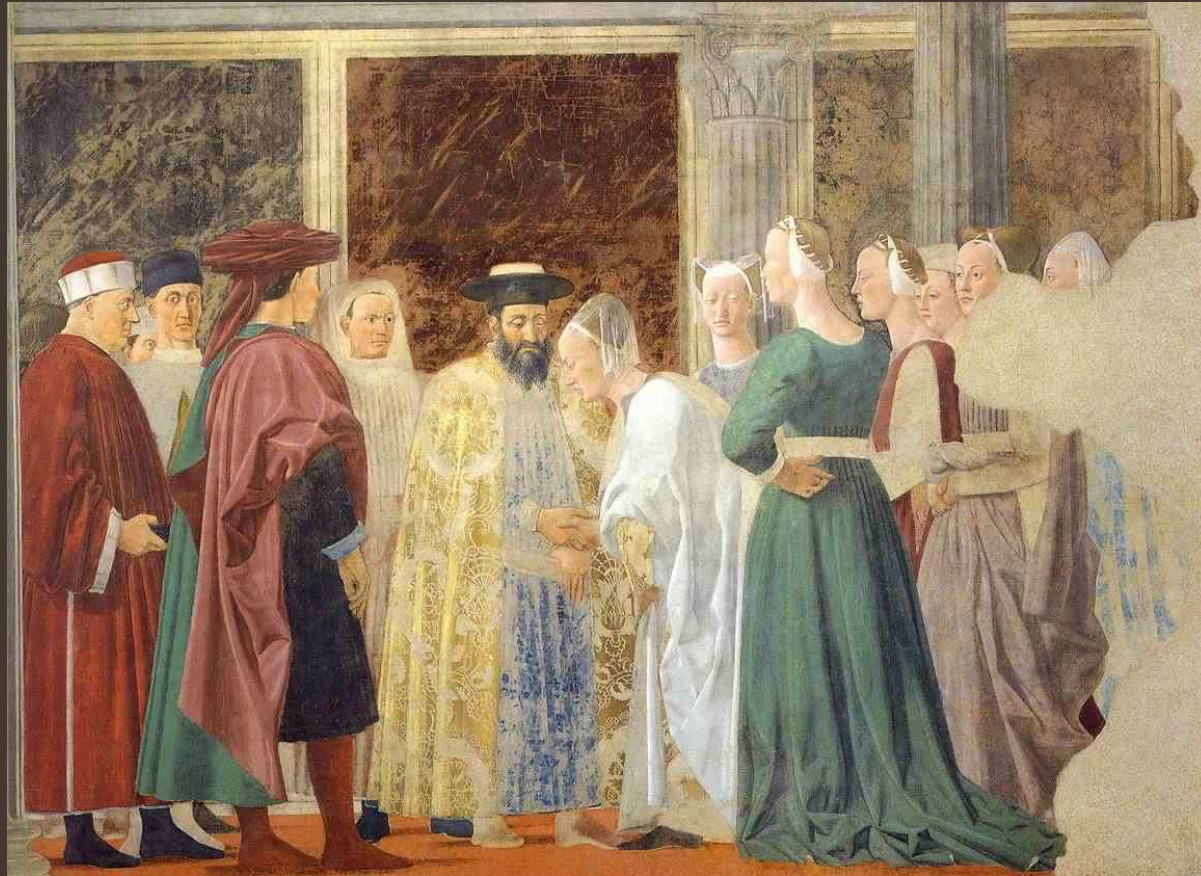
As Adam lay dying, an angel said that he could be cured only by a branch from the Tree of Knowledge of Good and Evil, from which Eve took the fateful apple.

Adam died before the branch arrived, but it was planted on his grave. His shrouded head is at the lower left corner. The branch grew into a large tree.





King Solomon made a bridge from the tree after finding it too large to be used for construction of his own palace. Here, the clairvoyant Queen of Sheba is en route to visit Solomon and senses that the bridge she is about to cross is special.



The Queen of Sheba arrives and prophesies that the wood of the bridge will be used to crucify the greatest of kings. Solomon thinks it is he, so he buries the wood. Of course, it is dug up in later scenes from the cycle.

A few scenes from the life of Christ are on the center wall, including this Annunciation.

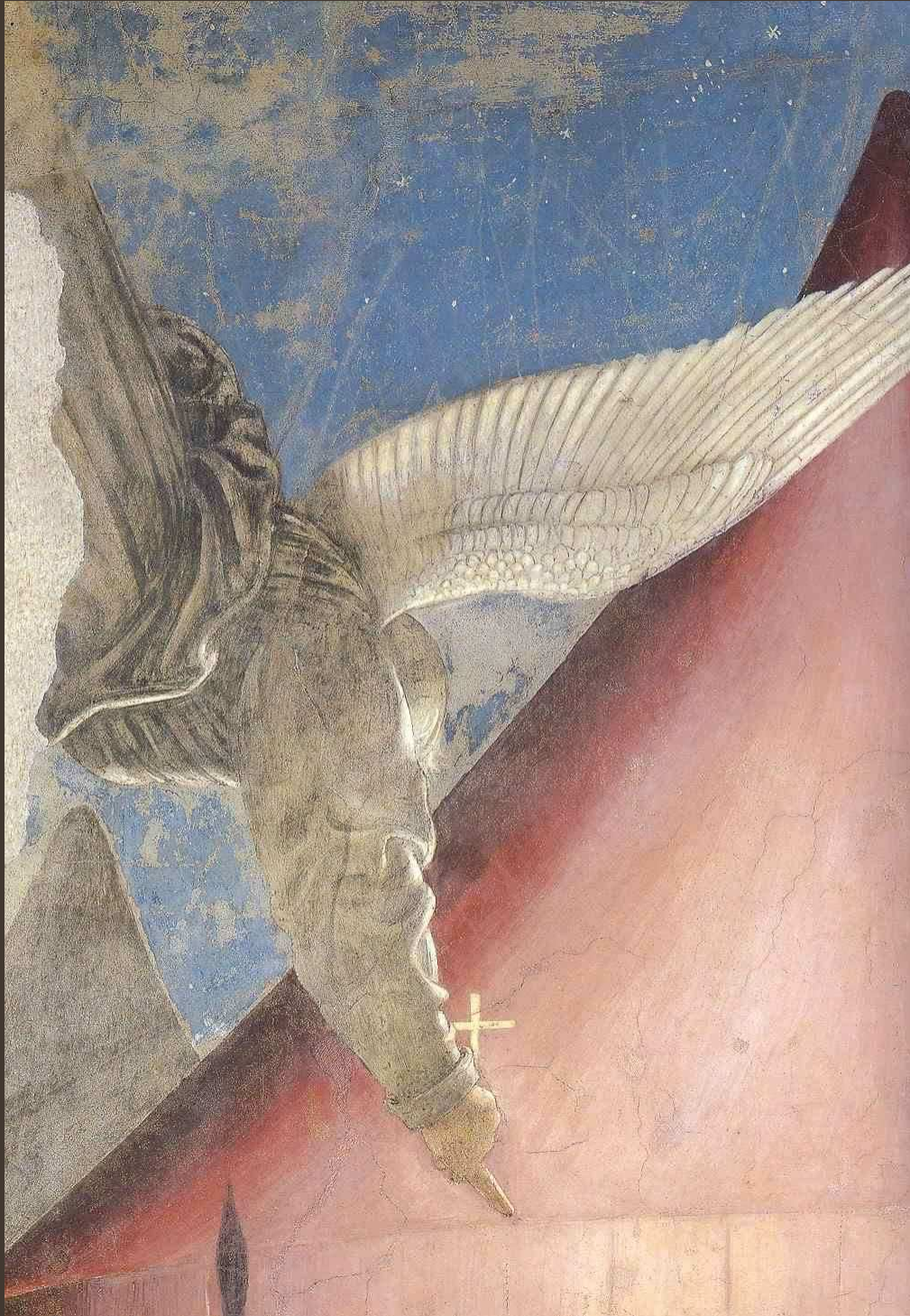
In spite of its central importance to the fresco cycle, the cross itself is not explicitly represented anywhere in this picture. But it is implicit in the composition itself, which Piero organized as four quadrants.





Centuries pass. On the eve of a battle with Maxentius, the Roman emperor Constantine has a dream. An angel arrives carrying a small cross and announcing *In hoc signo vinces*—"Under this sign, you shall prevail."

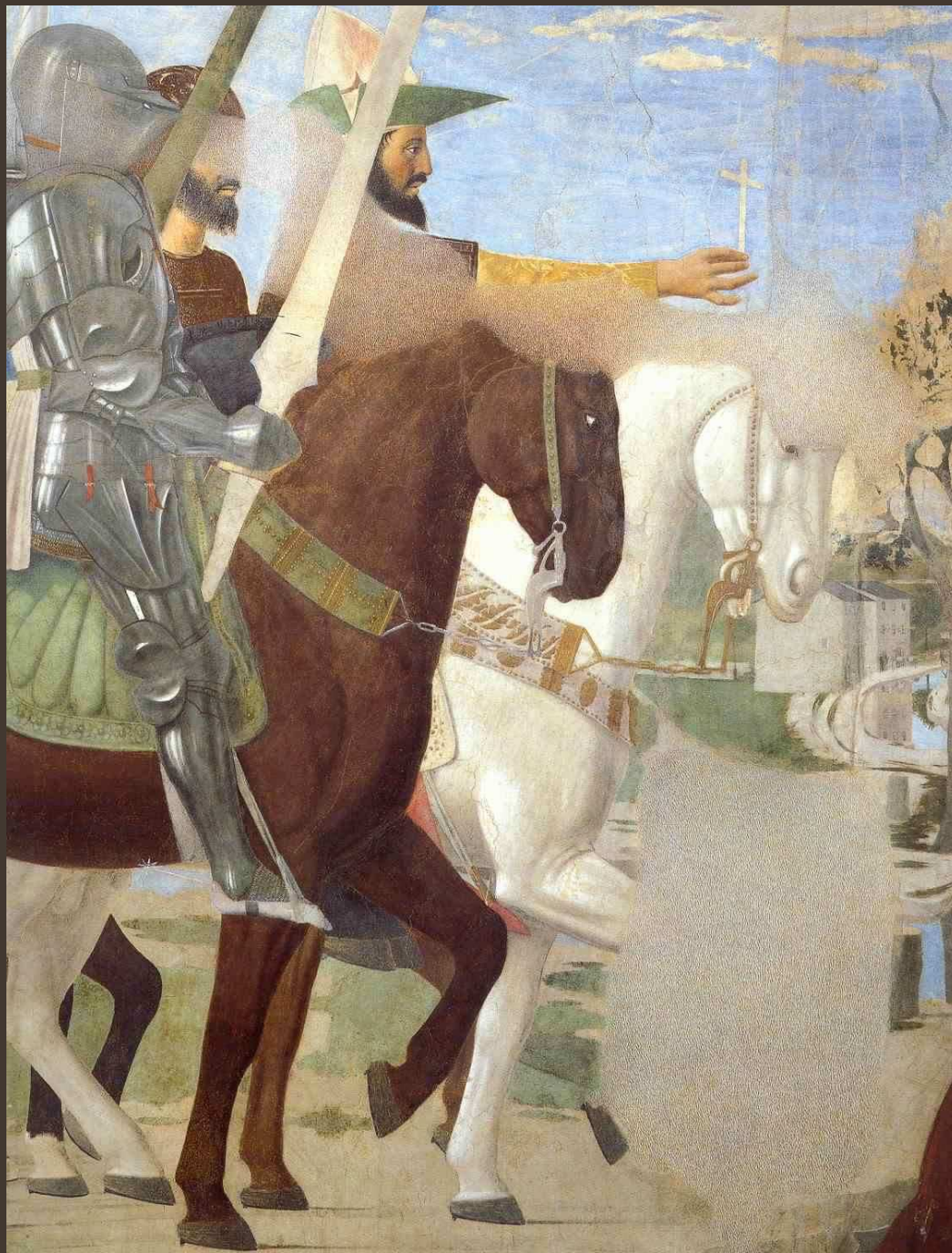
This panel is famous for Piero's handling of light, which radiates from the angel and cross to illuminate the nighttime scene. A detail is on the next slide.



Piero della Francesca



The next day, Constantine rides into battle holding a small cross before him. The right side of the fresco is damaged, but Maxentius and his army can be seen turning away to flee. A detail of Constantine is shown on the next slide.



Piero della Francesca



Constantine's mother, St. Helena, mounts a quest to locate the true cross. After a long search, she finds out where it has been buried and has it dug up. Its powers are proven when touching it to a boy who has just died brings him back to life. A detail is shown on the next slide.



Piero della Francesca



This detail comes from a large battle scene in which two armies fight over who will own the cross and have access to its miraculous powers.



Vasari notes that Piero worked for the Duke of Urbino, Federico da Montefeltro, for many years. However, he does not specifically mention these now-famous portraits of the duke and his wife, Battista.

In his youth, the duke had his nose broken during a jousting match.

Piero della Francesca



Also not mentioned by Vasari, this great altarpiece was done for his patron, the Duke of Urbino, who is shown kneeling in the foreground. Opposite him is an empty space that disturbs the picture's otherwise near-perfect symmetry. That empty space almost certainly refers to the Duke's recently-deceased wife, shown on the previous slide. Just before dying in her mid-20s, she had borne him a son... after 8 daughters in a row.

Piero della Francesca

Fra Angelico

Page	Work mentioned
199	Illustrated Manuscript
200	San Marco Monastery
201	Crucifixion with Saints
201	Monk's Quarters at San Marco
201	Presentation at the Temple
201	Noli Me Tangere
201	Mocking of Christ
201	Resurrection
201	Annunciation (San Marco)
201	San Marco Altarpiece

Next ↓

Fra Angelico (continued)

Page	Work mentioned
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↑ Previous	
201	Martyrdom of Saints Cosmas and Damian
201	Annunciation (San Domenico)
201	Coronation of the Virgin
202	Communion with the Apostles
202	Santa Trinità Altarpiece
202	Annunciation (Cortona—Detail)
203	Virgin with Saints
203	St. Lawrence Distributing Alms to the Poor

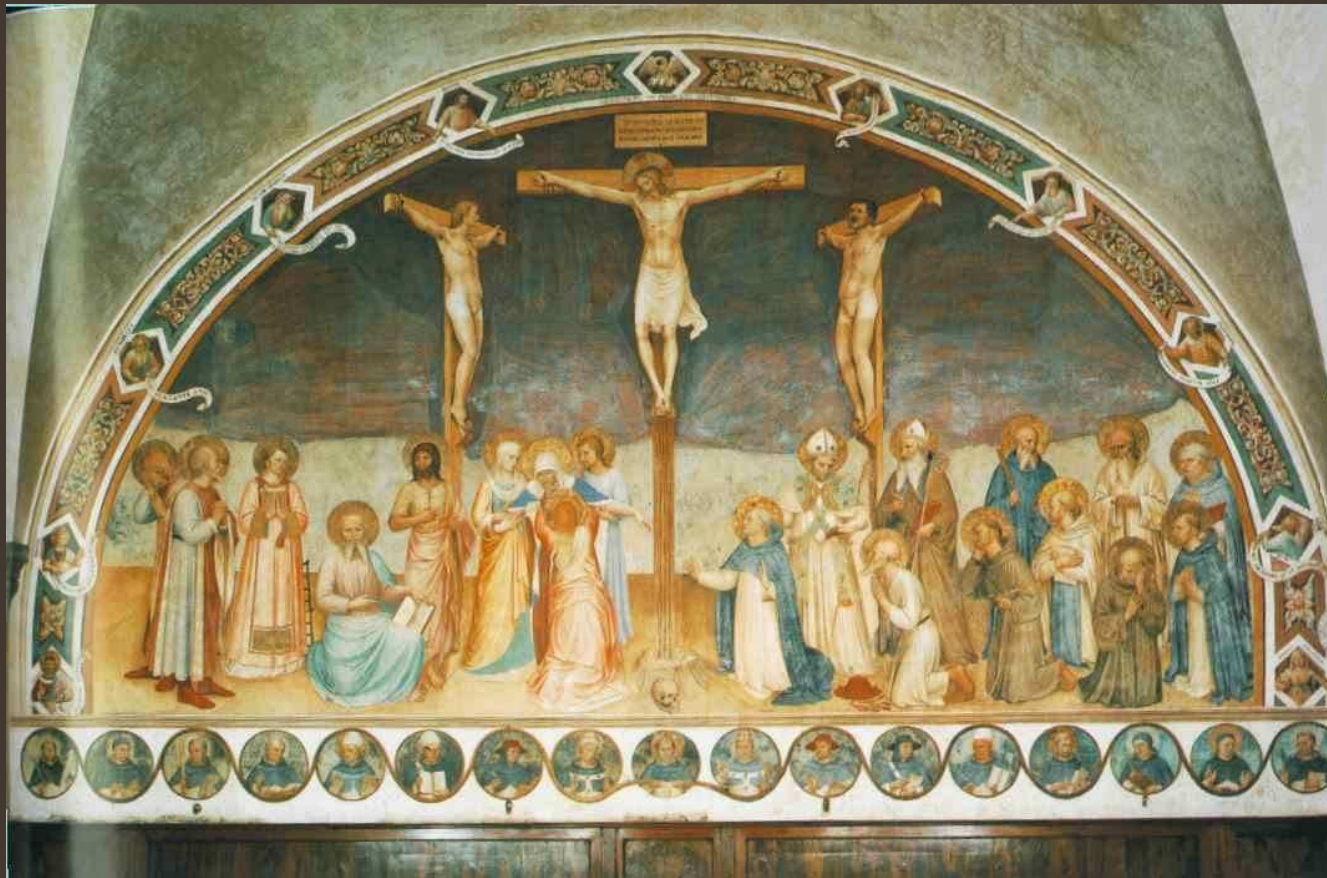
Before becoming a Dominican monk and painter, Fra Angelico, then known as Guido di Pietro, was trained as a manuscript illustrator. His attention to fine detail carried over into his paintings.

This page is from a book named *The Triumph of St. Dominic*, recounting the life of the founder of the Dominican monastic order.





The largest concentration of surviving works by Fra Angelico is at the Monastery of San Marco in Florence. It is now a museum, but most of the building and grounds have been preserved as they were when monks lived there.

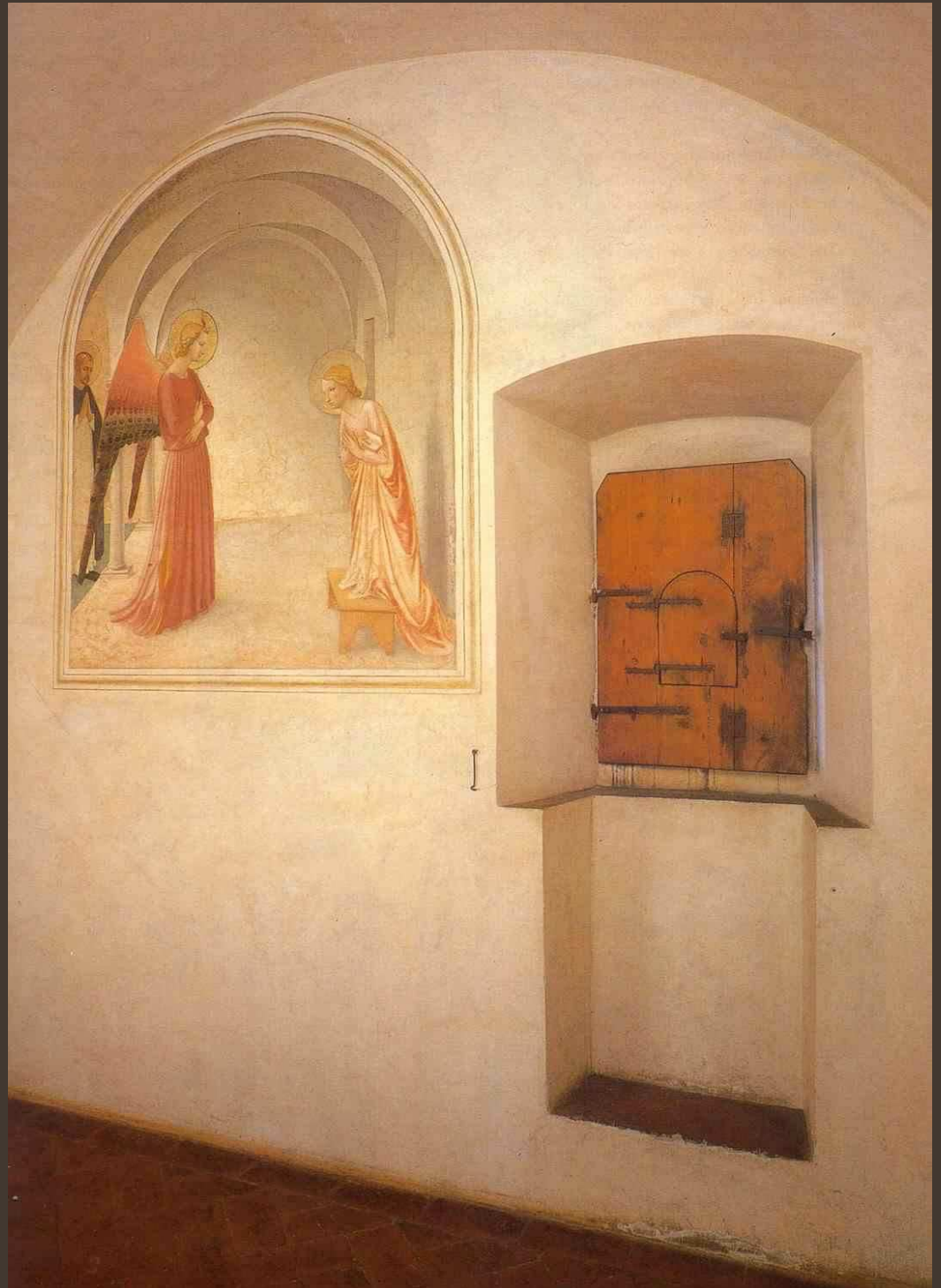


St. Dominic kneels at the foot of the cross in this crucifixion scene from a *lunette* (a half-moon-shaped space) at San Marco.

The upper floor of the San Marco monastery contains 44 “cells”—small, simple rooms for each monk. Fra Angelico painted a New Testament scene in every cell, each one unique.

Cosimo de' Medici, patriarch of the powerful Medici family, had his own room at San Marco. It was his private retreat for rest, reflection, and prayer.

The next four slides show a few wall frescoes in the monks' cells.



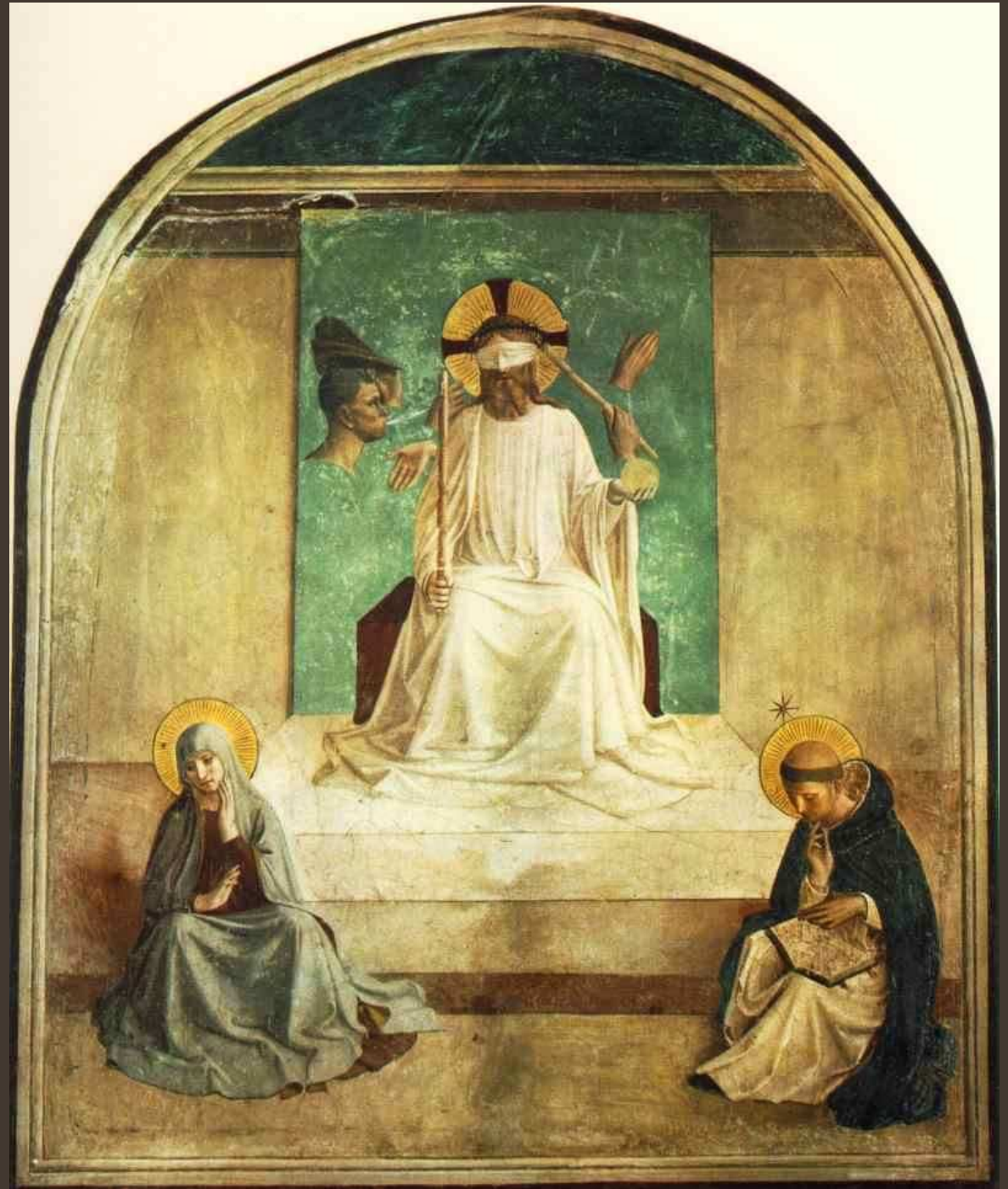


Presentation of the infant
Christ at the temple.

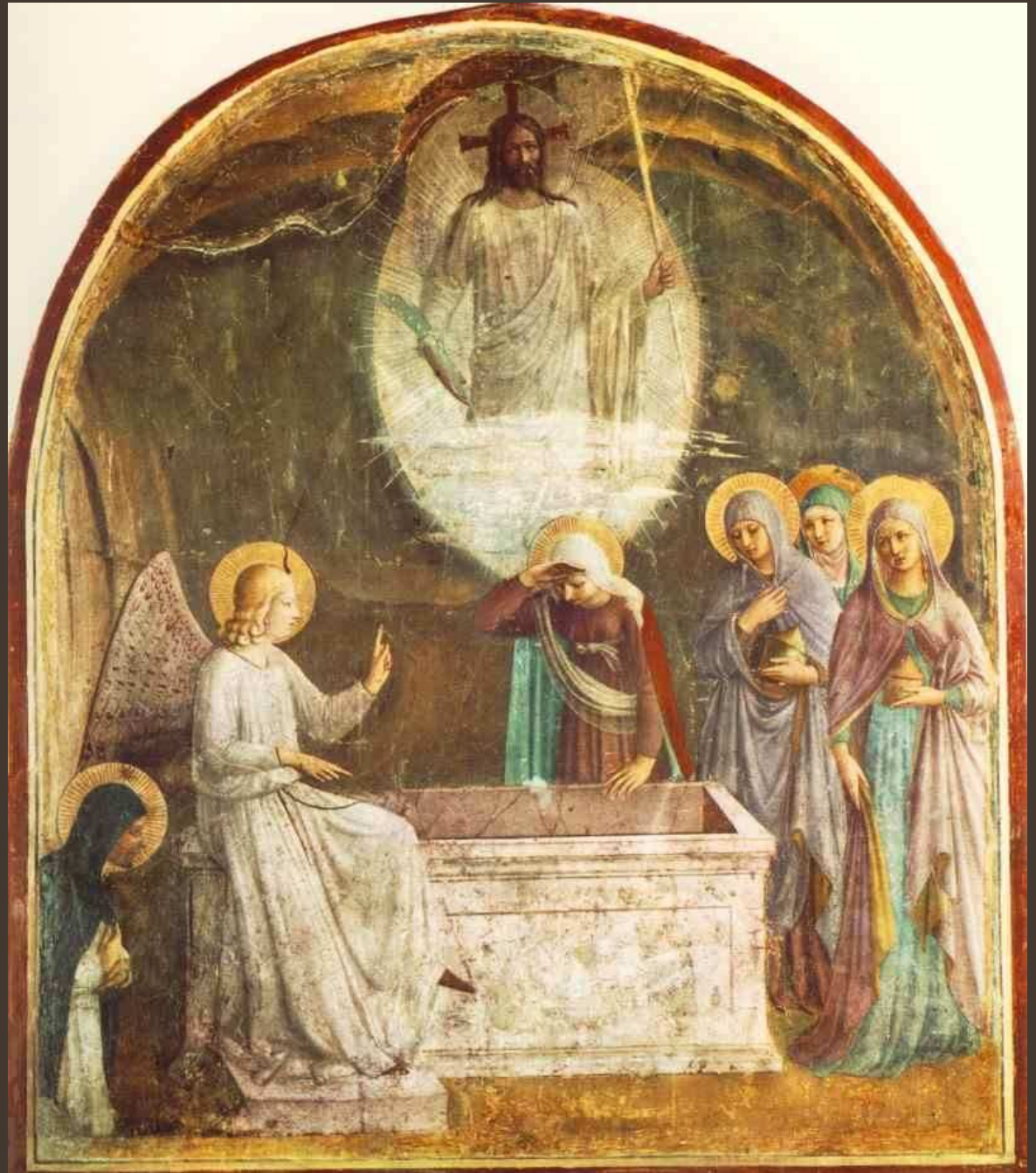


“Noli me tangere.” After he has risen from the tomb, Christ cautions Mary Magdalene not to touch him.

Mocking of Christ. During his imprisonment before the crucifixion, Christ is jeered and humiliated. Here the strange, disembodied hands slap his blindfolded face, while the head in profile spits at him.



The Resurrection, showing women who were followers of Christ peering with wonder into his empty tomb. An angel signals that he has risen.





This famous Annunciation is on the wall of the stairway that leads up to the monks' quarters at San Marco, so that they would pass it several times a day.



This painting for the high altar of the chapel at San Marco shows Fra Angelico's quite advanced technique in handling perspective.



The predella at the bottom of the San Marco altarpiece shows scenes from the lives of Saints Cosmas and Damian. Here an attempt to burn them at the stake goes awry when the flames turn on the saints' torturers instead.



Vasari describes several paintings that Fra Angelico made for the church and monastery of San Domenico in Fiesole, in the hills north of Florence, where he lived. This Annunciation also shows Adam and Eve leaving the garden at left.

This *Coronation of the Virgin* is also from the church of San Domenico in Fiesole. After her death, the Virgin Mary rises into heaven as the twelve apostles, magically transported to her bedside from all over the world, watch in awe. She is crowned by Christ as the Queen of Heaven.





Piero de' Medici had a chapel in the church of the Annunziata in Florence. This picture, *Communion with the Apostles*, is from the door of a cupboard where silver was kept.

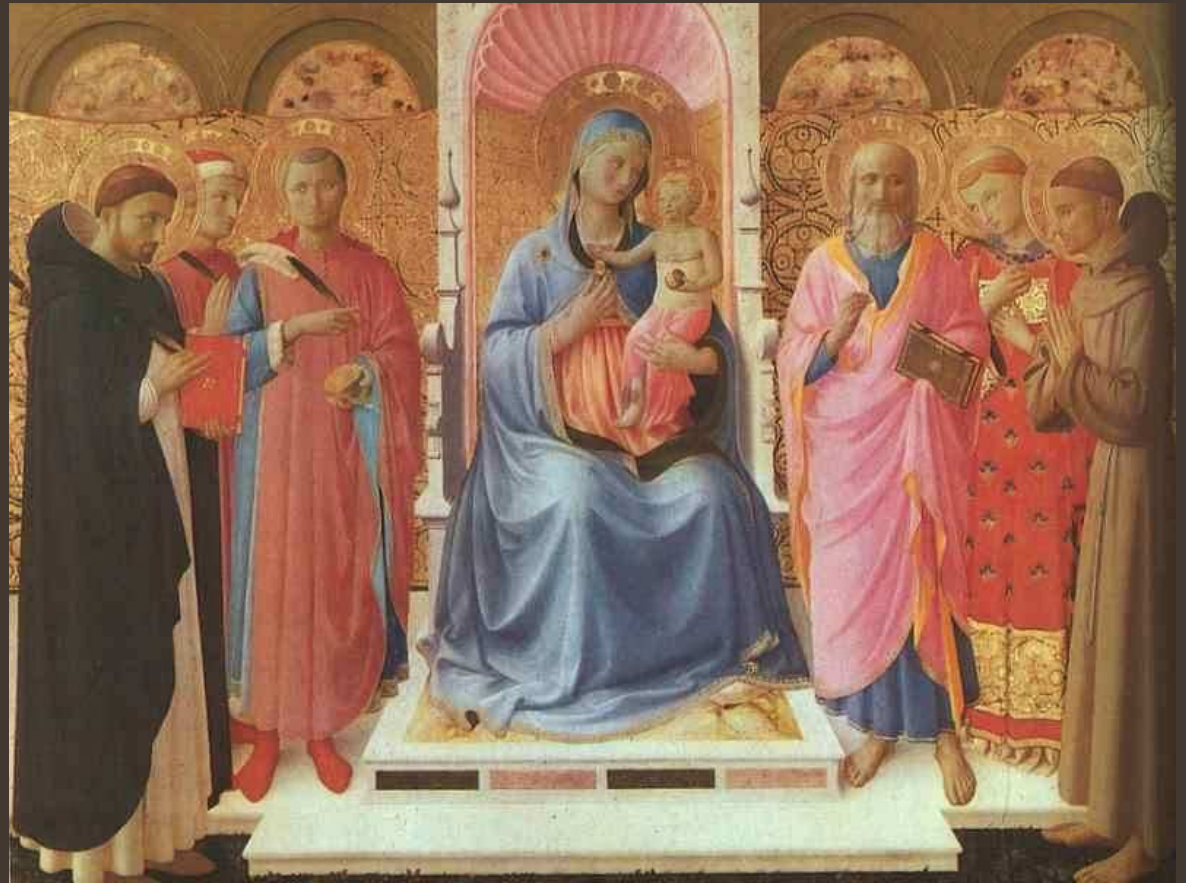
This altarpiece was painted for the sacristy (where items used in Communion ceremonies were kept) of Santa Trinità church in Florence.





This detail of the angel Gabriel is from an Annunciation in the town of Cortona.

This painting of the Virgin with saints was painted for nuns of the St. Peter Martyr convent.





Fra Angelico painted scenes from the lives of Saints Lawrence and Stephen in the private chapel of Pope Nicholas V in the Vatican. Here St. Lawrence is giving alms to the poor.

Alberti

Page	Work mentioned
210	Malatesta Temple (Rimini)
210	Façade of Santa Maria Novella
211	Rucellai Palace
211	Tomb in San Pancrazio Chapel
212	Sant' Andrea Church (Mantua)
212	Sant' Andrea Church Interior



Alberti was commissioned by Rimini's despotic ruler, Sigismondo Malatesta, to convert the San Francesco church into a temple glorifying Malatesta himself. The front revives a classical Roman triumphal-arch design, with a central arch flanked by two secondary arches. The upper story remains unfinished.



The venerable 13th-century church of Santa Maria Novella in Florence received a major facelift when Alberti designed this new façade, completed in the 1470s. The upper and lower stories are separated by a mezzanine and are tied together with volutes on each side. The façade is made of green and white marble.

Alberti's main client in Florence was Cosimo Rucellai, a wealthy merchant, dyemaker, and patron of the arts. The rich and famous of Florence lived in fortress-like palaces like this one, often with large open courtyards inside.



Vasari mentions this elongated tomb in an Alberti-designed chapel in San Pancrazio church. It was thought to resemble the sepulcher in which Christ was buried.





The Gonzaga family in Mantua commissioned the church of Sant' Andrea. A large central Romanesque arch predominates. Alberti wrote, "One thing above all which a temple should have. . . is that all its visible qualities should be of such a kind that it is difficult to judge whether. . . they contribute more to its grace and aptness or to its stability."

The dome at the top, added in the 18th century, was not part of Alberti's original design.



Inside Sant' Andrea church is a large barrel-vaulted nave with no interior columns to interrupt one's view of the altar. This feature was later adopted in church designs all over Europe.

Fra Filippo Lippi

Page	Work mentioned
214	Rule of the Carmelites
215	Coronation of the Virgin
215	Virgin and Child with Two Angels
216	Madonna of the Forest
216	Madonna of the Forest (Detail)
216	Annunciation
216	Annunciation (Detail)
219	Feast of Herod
219	Feast of Herod (Salome's Dance)
219	Feast of Herod (Executioner)
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Fra Filippo Lippi (continued)

Page	Work mentioned
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219	Feast of Herod (Herodias)
220	Pitti Tondo



Lippi grew up in a Carmelite convent near the Brancacci Chapel where, as a boy, he watched Masaccio at work. This early Lippi fresco, hidden for centuries under whitewash, is only a few yards away from that chapel. It is also close in style to Masaccio. It commemorates papal recognition of the Carmelite Order.



Lippi painted this densely populated altarpiece showing the Coronation of the Virgin for Sant' Ambrogio church in Florence. St. Ambrogio is at the far left; St. John the Baptist, patron saint of Florence, is at the far right. Other characters include saints, angels, and, of course, the donor.



One of Lippi's best-known works, this may be the picture that Vasari mentions in the chapter-house at Santa Croce. The Christ child, reaching for his mother, is supported by angels front and back.

Lippi trained Botticelli, whose beautiful women's faces resemble this madonna. Botticelli, in turn, trained *Filippino* Lippi, who completed the Brancacci Chapel frescoes that his father had watched being painted as a boy.

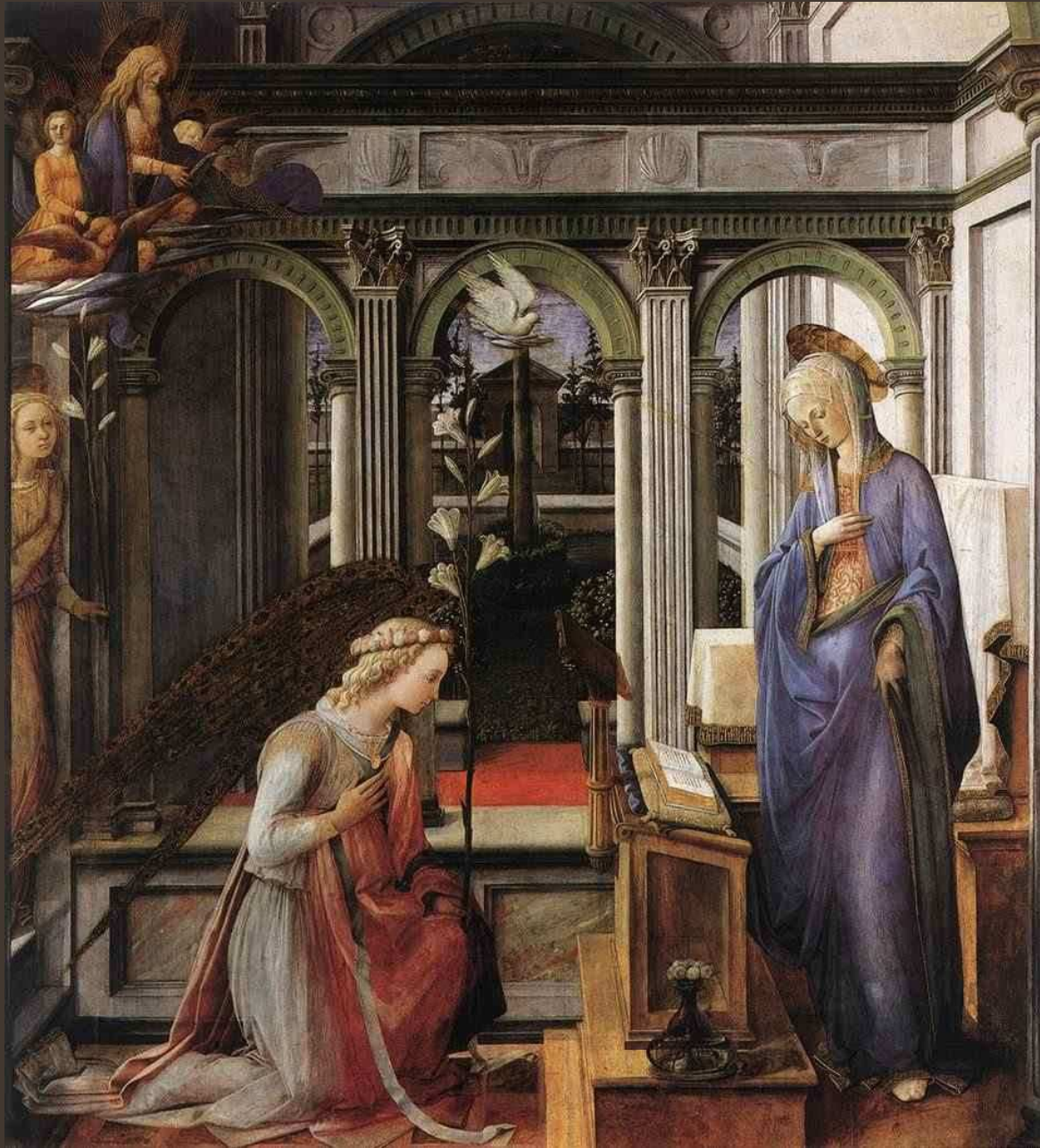
This nocturnal scene of the Nativity was made for a chapel in the Medici Palace. Three adjacent walls showed a long procession led by the three kings coming to worship the newborn Christ. The procession ended at this painting. God the Father and the Holy Spirit are also shown above Christ.

A detail is shown on the next slide.





Fra Filippo Lippi



This Annunciation was painted for a church in Fiesole, in the hills overlooking Florence. Vasari says, "... the angel is so beautiful that one can hardly doubt it has come from heaven."

The next slide gives a closer look at the angel Gabriel.



Fra Filippo Lippi



The Feast of Herod climaxes Lippi's fresco cycle in Prato about the life of John the Baptist. Like Masaccio's *Tribute Money*, it is an example of continuous narrative, showing three episodes of the story in the same picture. The next three slides show details.



When King Herod married his cousin Herodias, John the Baptist publicly denounced their marriage as sinful. So Herod had him arrested. Here, their lovely daughter Salome dances to entertain the royal couple and their dinner guests. Delighted by Salome's dance, her father promises to grant her one wish...



... whereupon the vengeful Herodias prevails on Salome to ask for the head of John the Baptist.

Here, reaching around the corner from the adjacent wall to the left, the executioner places the severed head on a plate that Salome holds. She cannot look.



Salome presents the head to Herodias, the only person who looks directly at it. Some horrified guests turn their heads away, but their eyes betray them.

Vasari says that Lippi was sensitive to criticism that he could not paint hands well and hence kept them hidden in his work. But in this late painting, he used hands expressively to show reactions and emotions.



This unusual circular painting or *tondo* shows Mary and Jesus in front of scenes from the life of Mary's mother, St. Anne. The birth of Mary is shown at left.

The tondo format derives in part from a Florentine tradition of presenting brides and new mothers with a painted round wooden tray as a gift.

Botticelli

Page	Work mentioned
224	Fortitude
225	St. Augustine
225	Coronation of the Virgin
225	Pallas and the Centaur
225	Birth of Venus
225	Birth of Venus (Zephyr)
225	Birth of Venus (Venus)
225	Birth of Venus (Attendant)
225	Primavera
225	Primavera (Left detail)

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Botticelli (continued)

Page	Work mentioned
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225	Primavera (Center detail)
225	Primavera (Right detail)
226	Cestello Annunciation
226	Adoration of the Magi
226	Adoration of the Magi (Cosimo)
226	Adoration of the Magi (Giuliano)
226	Adoration of the Magi (Sandro)
227	Temptation of Christ
227	Temptation of Christ (Detail)
227	Illustration for Dante's <i>Inferno</i>
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Botticelli (continued)

Page	Work mentioned
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↑ Previous	
228	Virgin and Child with Angels
230	Simonetta Vespucci
230	Giuliano de' Medici



This allegorical portrayal of Fortitude, one of the seven cardinal virtues, was painted for a courtroom where cases involving monetary crimes were tried.

This painting was commissioned by the Vespucci family for their chapel at Ognissanti church in Florence. St.

Augustine, an early Christian theologian, is interrupted in his studies by a vision of the death of St. Jerome. The latter saint was painted on the other side of the chapel by Domenico Ghirlandaio. Vasari notes that, as he painted, Botticelli was competing with his more senior and established colleague.



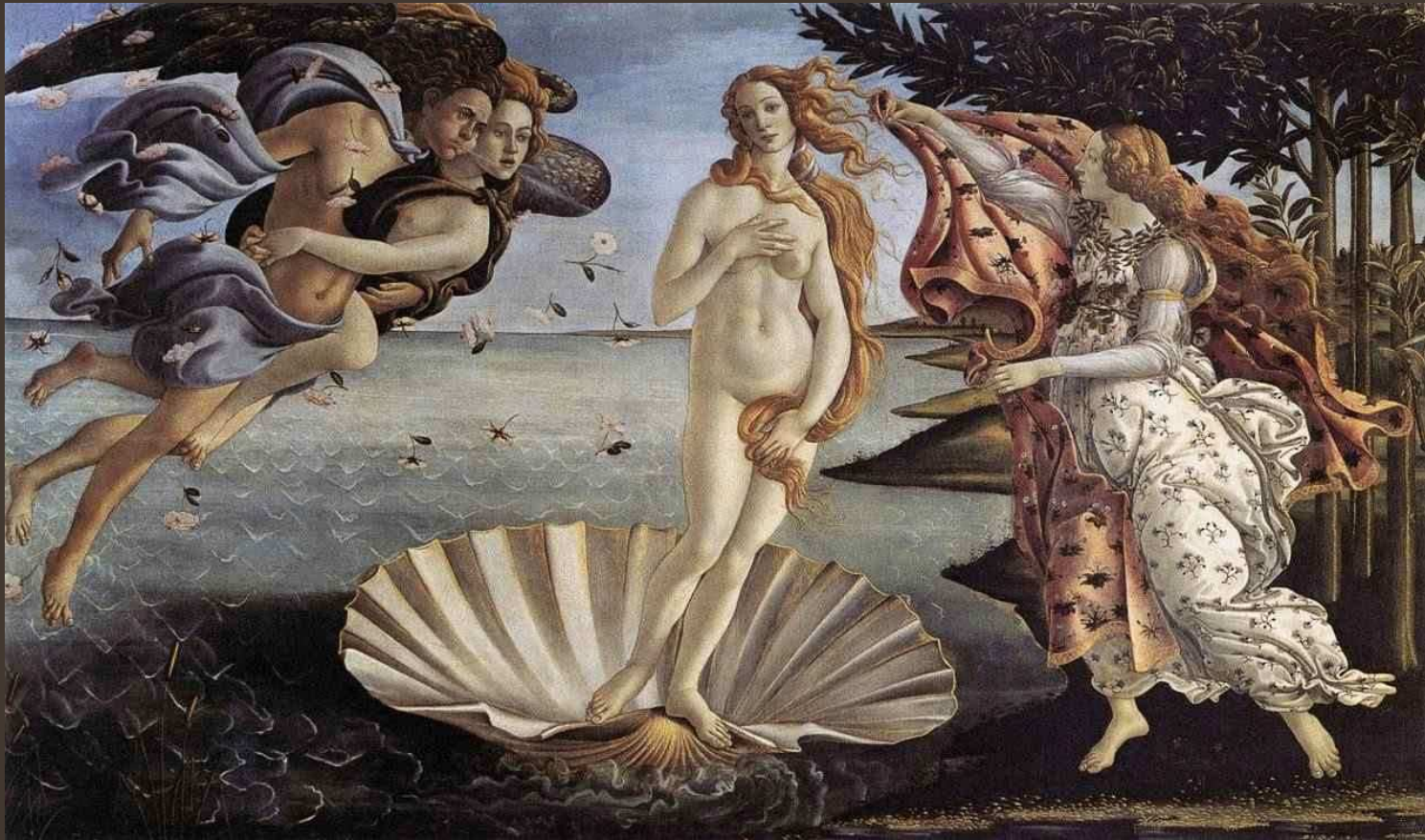


This early *Coronation of the Virgin* was done for the church of San Marco. The heavenly world is set off against a rich gold background. Below are four saints: John the Evangelist, Augustine, Jerome, and Eligius.

Here the Centaur, a mythical half-horse and half-man, has strayed into forbidden territory.

The goddess Pallas Athena grabs his hair to bring him under control. The painting was done for Lorenzo “the Magnificent” de’ Medici and conveyed a moral about the victory of virtue over unbridled sensuality.





The Birth of Venus is actually a misnomer for this famous painting. It was inspired by an Italian poem based on Greek mythology. Venus, already full-grown, is using a seashell as a sailboat and being wafted by the winds from her birthplace on Cyprus to the mainland. A female spirit of spring prepares to cover her nudity. The next three slides show details.









Venus, goddess of love, greets us from the center under Cupid. At the left are Mercury and the three graces, representing three forms of love. On the right is Flora, a personification of spring, flanked by Chloris and Zephyr, two other amorous Greek gods. The next three slides show details.







The *Cestello Annunciation* shows Botticelli experimenting with the pose of Mary when she reacts to the news that she will bear the son of God.





Ostensibly about the three kings worshipping the newborn Christ child, *The Adoration of the Magi* is also a glorification of the ruling Medici family. The next three slides identify three men whose portraits were incorporated into the picture.

The head of the oldest king, kneeling, is that of Cosimo de' Medici, patriarch of the powerful Medici family and the *de facto* ruler of Florence. He almost touches the flesh of the Christ Child—which would have been scandalous—but is separated from the divine being by a thin layer of fabric.





This younger king is actually Giuliano de' Medici, grandson of Cosimo. He was handsome, rich, an accomplished athlete, and soon to become Florence's most eligible bachelor.

This figure on the far right edge of the painting is almost certainly a self-portrait of Sandro Botticelli. In many Renaissance paintings, a peripheral figure who looks straight at the viewer is often the artist himself, returning the viewer's gaze at his work.





As Vasari recounts, Botticelli was commissioned to paint three large scenes from the life of Christ on the walls of the Sistine Chapel in the Vatican. This one, in continuous narrative, shows several related episodes in which Christ resists temptations offered by the devil. A detail is shown on the next slide.



Above, the devil, disguised as a hermit, tries to goad Christ into turning the rocks at their feet into bread.

Below, Christ is thought to be explaining the ritual of the Eucharist (shown elsewhere) to several angels.

Botticelli made a set of illustrations for Dante's *Divine Comedy*. (Vasari considered the project a waste of his talents.) In this scene, Dante and Virgil have made it to the eighth circle of hell, where those guilty of fraud are thrown into deep chasms.





In this tondo, Mary breastfeeds her child while eight angels serenade them. The lilies in the background are traditional symbols of the Virgin's purity.



Simonetta Vespucci was Giuliano de' Medici's beloved. She was legendary in her time as one of the most beautiful women in Florence. She died at age 23.



On Sunday morning, April 26, 1478, the main cathedral in Florence was packed with churchgoers. Just as the wine chalice was raised to celebrate Communion, agents of the Pazzi family leaped from their chairs and attacked Lorenzo de' Medici and his brother Giuliano with knives. Giuliano, shown here, was stabbed multiple times and died on cathedral floor. Lorenzo escaped with flesh wounds. The Pazzi conspirators were hunted down and lynched.

Verrocchio

Page	Work mentioned
233	Death of Giovanna Tornabuoni
233	David
233	Two Rival Davids
234	Doubting Thomas
234	Doubting Thomas (Detail)
236	Baptism of Christ
236	Baptism of Christ (Detail)
237	Bartolommeo Colleone
237	Bartolommeo Colleone (Detail)



This relief sculpture was done for the sarcophagus of Francesco Tornabuoni's wife, who died in childbirth—a not uncommon event in the 15th century. The lifeless mother is rising up from her deathbed on the way to heaven, while attendants grieve. The baby is tucked away safely in the lower right corner.



After Verrocchio finished this statue of David with Goliath's severed head, it was placed prominently in the Palazzo della Signoria—Florence's equivalent of city hall. The story of David and Goliath was popular in Florence because it celebrated the victory of an underdog. Florence hoped it would fare so well in its frequent battles with Milan and other rival city-states.



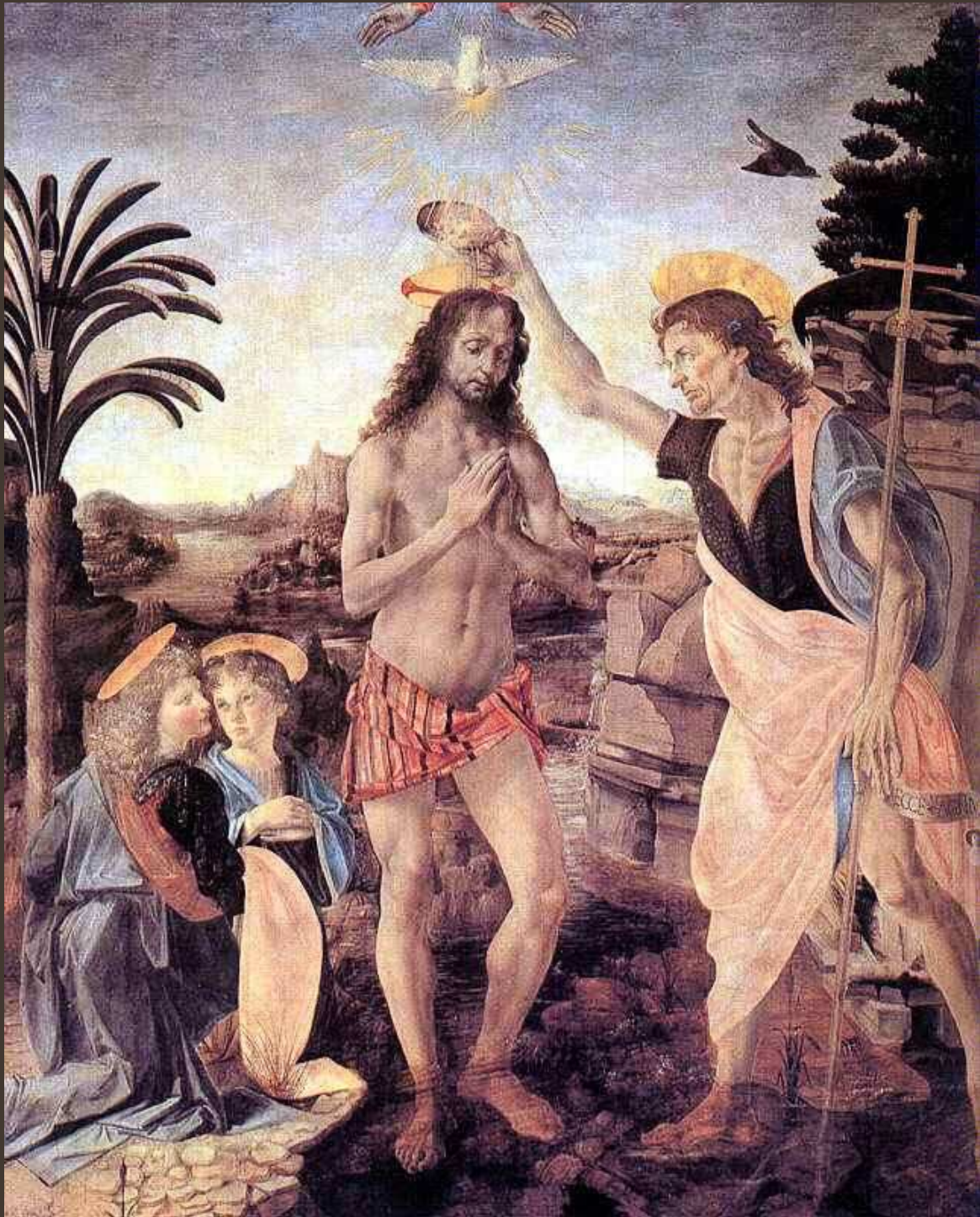
Creating art was keenly competitive. When sculpting his own David, Verrocchio knew it would inevitably be compared with Donatello's famous statue of David, shown on the right.

Vasari recounts how Verrocchio won out over Donatello and Ghiberti for the commission to do a statue of the apostle Thomas for a niche at Orsanmichele by the simple expedient of outliving them. After Christ rises from the tomb, Doubting Thomas wants proof that he is really Jesus. Christ shows him the wound he received on the cross from a Roman soldier's sword.

A detail is shown on the next slide.







Vasari tells how Verrocchio took up painting late in his career and gave it up early. One of his apprentices was Leonardo da Vinci, who painted one of the two angels in the lower left corner. After seeing it, Verrocchio is said to have given up his brushes for good, acknowledging his student's superior talent.

The next slide shows a detail of the two angels. Guess which one is Leonardo's.



Verrocchio's last major work was a large statue of Bartolommeo Colleone, a *condottiere* who fought Venice's battles. Colleone was well paid for his success. He bequeathed a generous amount of money to the city, provided that it erected a statue of him in "San Marco" after his death.

A detail is shown on the next slide.



The city fathers of Venice happily accepted Colleone's money. But they tricked him posthumously by putting his statue in front of the *Scuola di*

San Marco, a much less prominent location than the busy and famous *Piazza di San Marco* that he had in mind.

Technically, this fulfilled the terms of the gift but snubbed the donor.

Verrocchio seems to have anticipated Colleone's reaction.



Mantegna

Page	Work mentioned
242	St. James being Led to his Execution
244	San Zeno Altarpiece
244	San Zeno Altarpiece (Predella)
244	Madonna and Cherubim
244	Camera degli Sposi
244	Suite of Francesco
244	Camera degli Sposi (Oculus Detail)
244	Triumph of Caesar (Canvas IV)
246	Madonna of the Quarry
246	Judith and Holofernes

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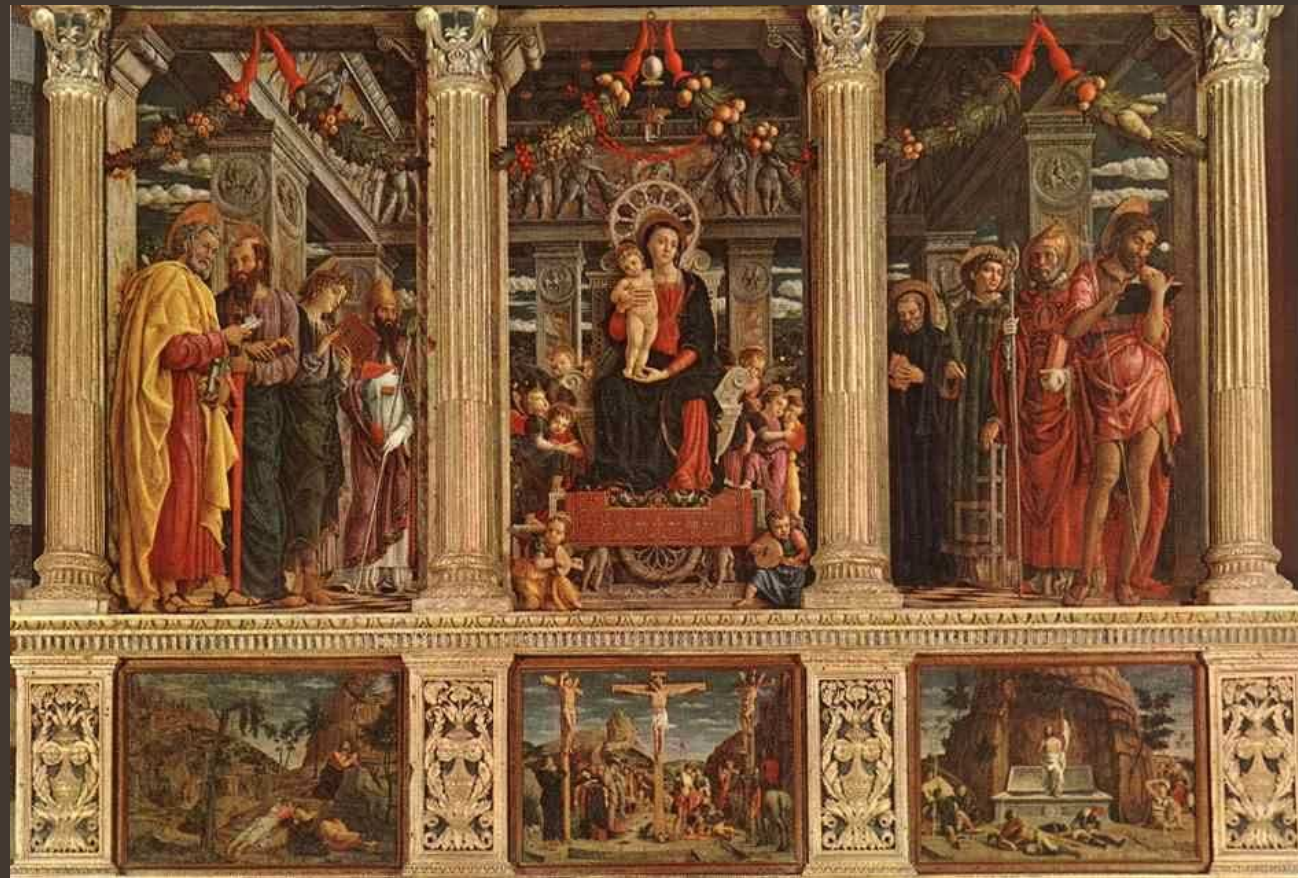
Mantegna (continued)

Page	Work mentioned
↑ Previous	
—	Dead Christ

A precocious student, Mantegna began work on a major fresco cycle in Padua on the life of St. James when he was only 18. This scene shows his fondness for classical architecture and mastery of perspective.

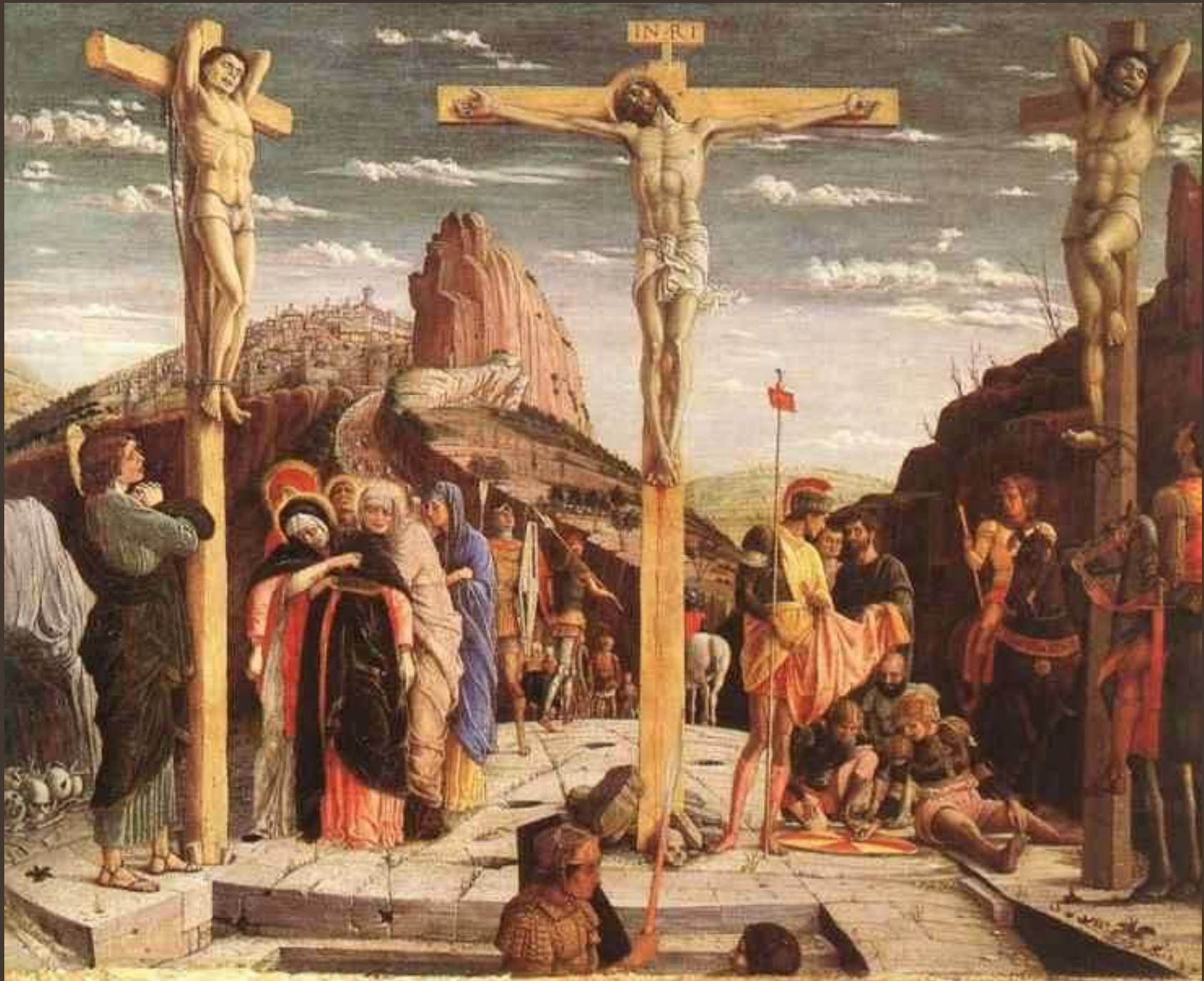
The frescoes were destroyed in 1944 when an allied bomb, intended for a railway yard, went astray. This pre-war photograph shows how it once looked.





The elaborate San Zeno altarpiece in Verona was Mantegna's major early work. His keen interest in classical architecture remains evident in both the picture and the frame. Decoration with an abundance of fruits and garlands was common in the northeast outside Florence.

The three small oblong scenes at the bottom form the *predella*. The next slide shows a detail of its middle scene.



Mantegna



During breaks from work on the San Zeno altarpiece, Mantegna painted this smaller, more intimate painting of the madonna, child, and singing angels. Its small size suggests that it was probably made for the home of a private client.



Mantegna spent 40 years as court artist for the wealthy Gonzaga family of Mantua. His biggest project was the *camera degli sposi* (bridal chamber) in their palace. Its walls became a kind of family picture album.



In this panel, Cardinal Francesco Gonzaga arrives to take charge of the Sant' Andrea church in Mantua.

In the ceiling of the bridal chamber is this *oculus*, which gives the illusion of being an opening to blue sky above. Vasari notes that Mantegna was especially good at painting figures as seen from below, such as the *putti*, courtiers, and peacock peering down through the oculus—perhaps to spy on the amorous activities of the bride and groom in the bed below.





The *Triumph of Caesar*, a late work, actually portrayed events in the Gonzaga family history. The events and players were cast as though part of an ancient Roman triumphal procession.

Vasari admired this unusual painting of the madonna and child. The background is a mountain with a stone quarry, complete with laborers at work the at lower left.





This may have been the painting to which Vasari refers showing Judith and her maid putting the severed head of Holofernes into a cloth sack. It is done in *grisaille*, a style in which figures are painted to look like marble statues.



Dead Christ is an arresting picture of Christ laid out on a slab, stone dead. He is shown extremely foreshortened. Mantegna took liberties with perspective, however: from this viewpoint, the feet should be larger and the head smaller, but Christ probably would have looked ridiculous with such large feet.

This painting was found in Mantegna's studio at his death.

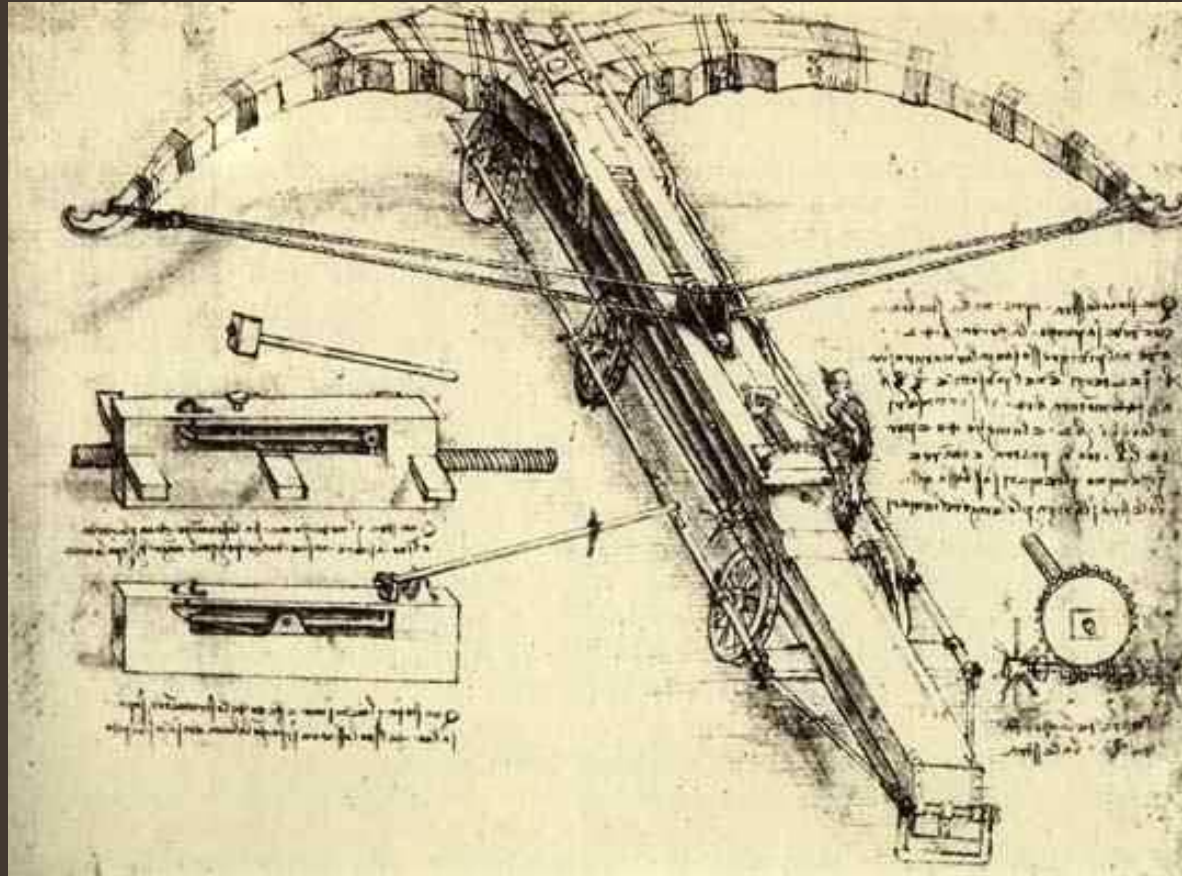
Leonardo da Vinci

Page	Work mentioned
256	Giant Crossbow
258	Botanical Studies
258	Angels from Verrocchio's <i>Baptism of Christ</i>
260	Madonna of the Carnation
261	Head of an Old Man
262	Refectory at Santa Maria delle Grazie
262	Last Supper
262	Last Supper (Center)
262	Last Supper (Left)
265	Vitruvian Man

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Leonardo da Vinci (continued)

Page	Work mentioned
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265	Dissected Torso
265	Hands
265	Virgin and Child with St. Anne
266	Ginevra de' Benci
266	Ginevra de' Benci (Back)
266	Mona Lisa
267	Study for <i>Battle of Anghiari</i>
—	Self-Portrait



This is one of Leonardo's many drawings of imaginary inventions. In a famous letter to the Duke of Milan, Leonardo, seeking employment, presented himself as a military engineer, architect, and sculptor, among other things—and, he noted incidentally, he was also a painter.

This page from one of Leonardo's sketchbooks shows drawings of several kinds of plants. Its centerpiece is an elegantly stylized Star of Bethlehem flower.





In his chapter about Leonardo, Vasari re-tells the story about how Verrochio gave up painting after seeing the angel painted by his pupil, Leonardo, in the master's *Baptism of Christ*. Leonardo's angel is the one on the left.

This is thought to be the painting of the madonna and child that Vasari says was owned by Pope Clement VII.

He used a mountainous landscape as the background for several later pictures, including *Mona Lisa*.



Leonardo da Vinci

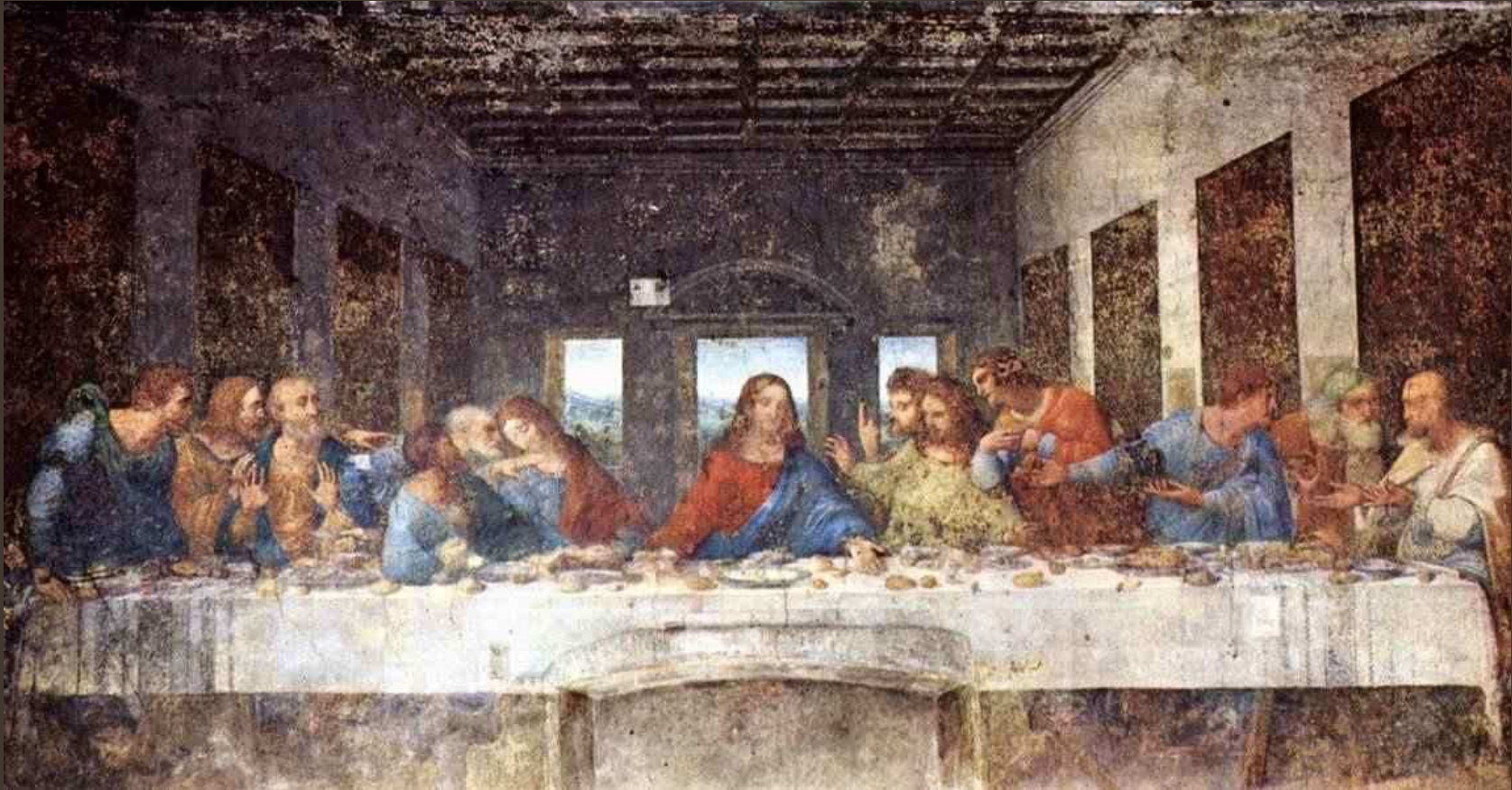
Vasari reports that Leonardo liked to follow and draw people with heads and faces that he found interesting.



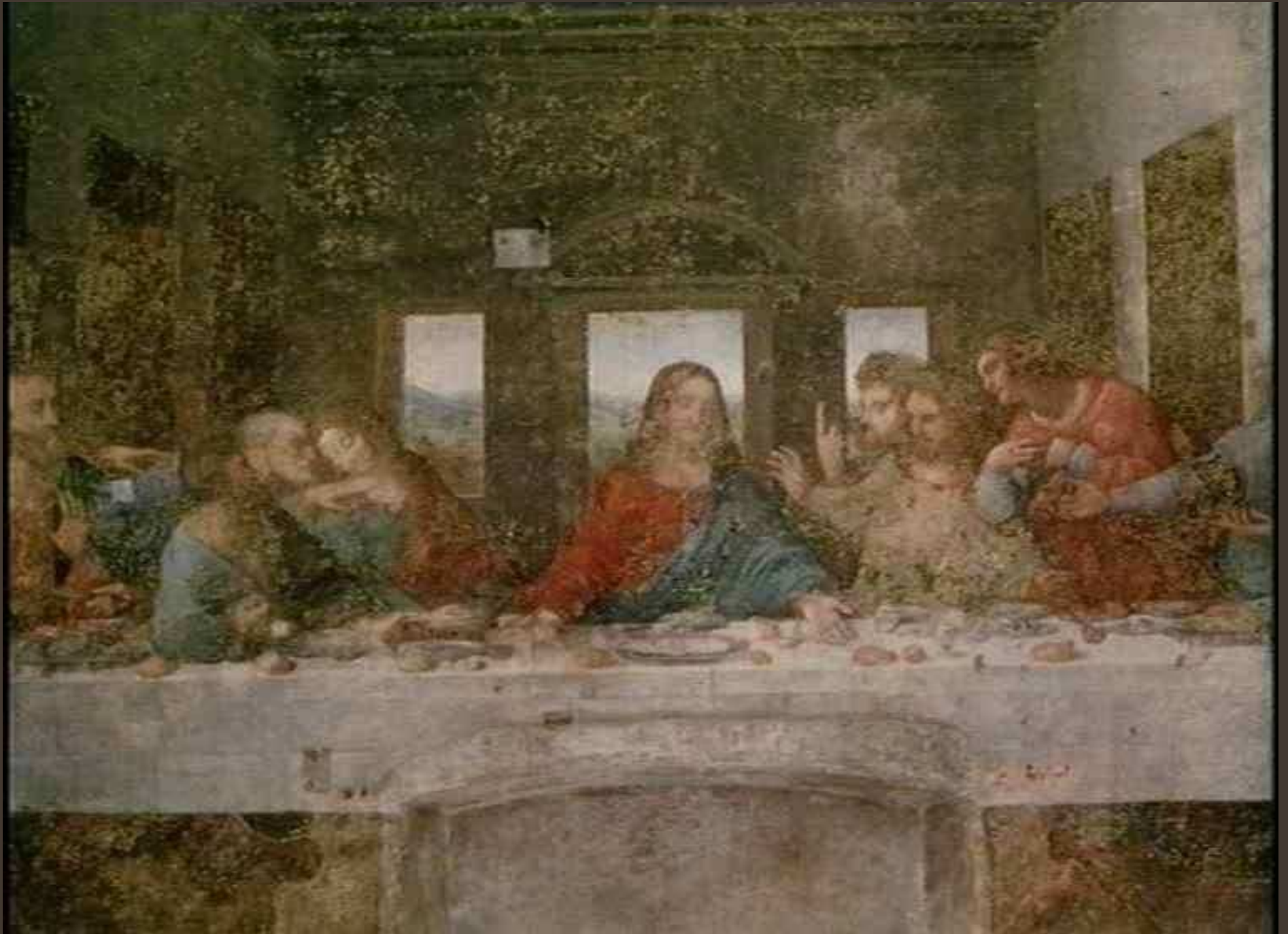
Leonardo da Vinci



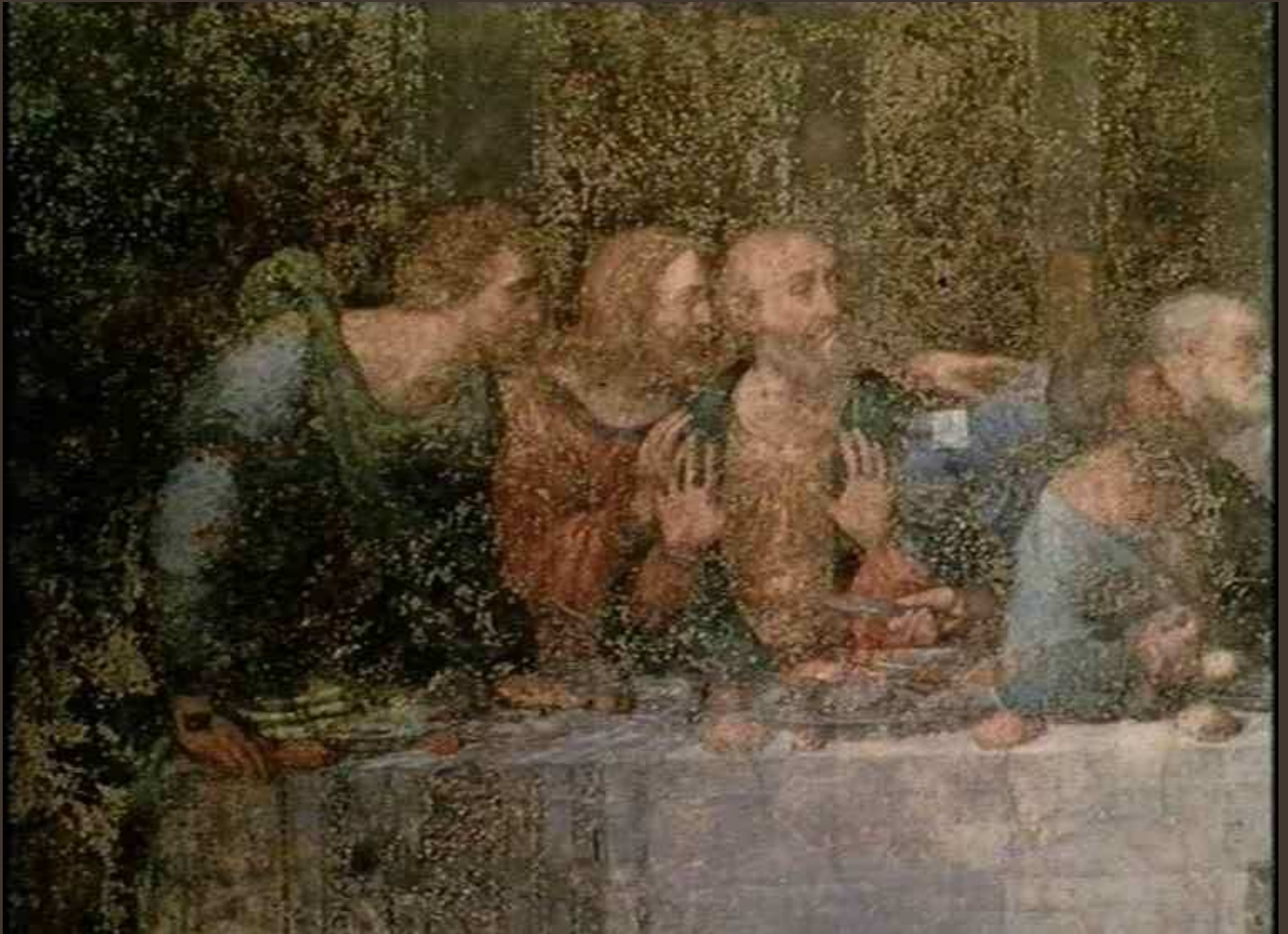
The Last Supper was painted for the refectory (dining hall) of the monastery at Santa Maria delle Grazie church in Milan. Here is how it looks today. Centuries ago, the monks felt they needed a door in the middle of that wall, so part of the picture that included Christ's feet was cut away.



This is how the painting looks after its recent restoration. The twelve apostles are organized in four groups of three. All twelve can be identified by their attributes or actions. The first one to Christ's right (our left) has traditionally been taken to be John the Evangelist. The *Da Vinci Code* posits that it is really Mary Magdalene. The next two slides show details.

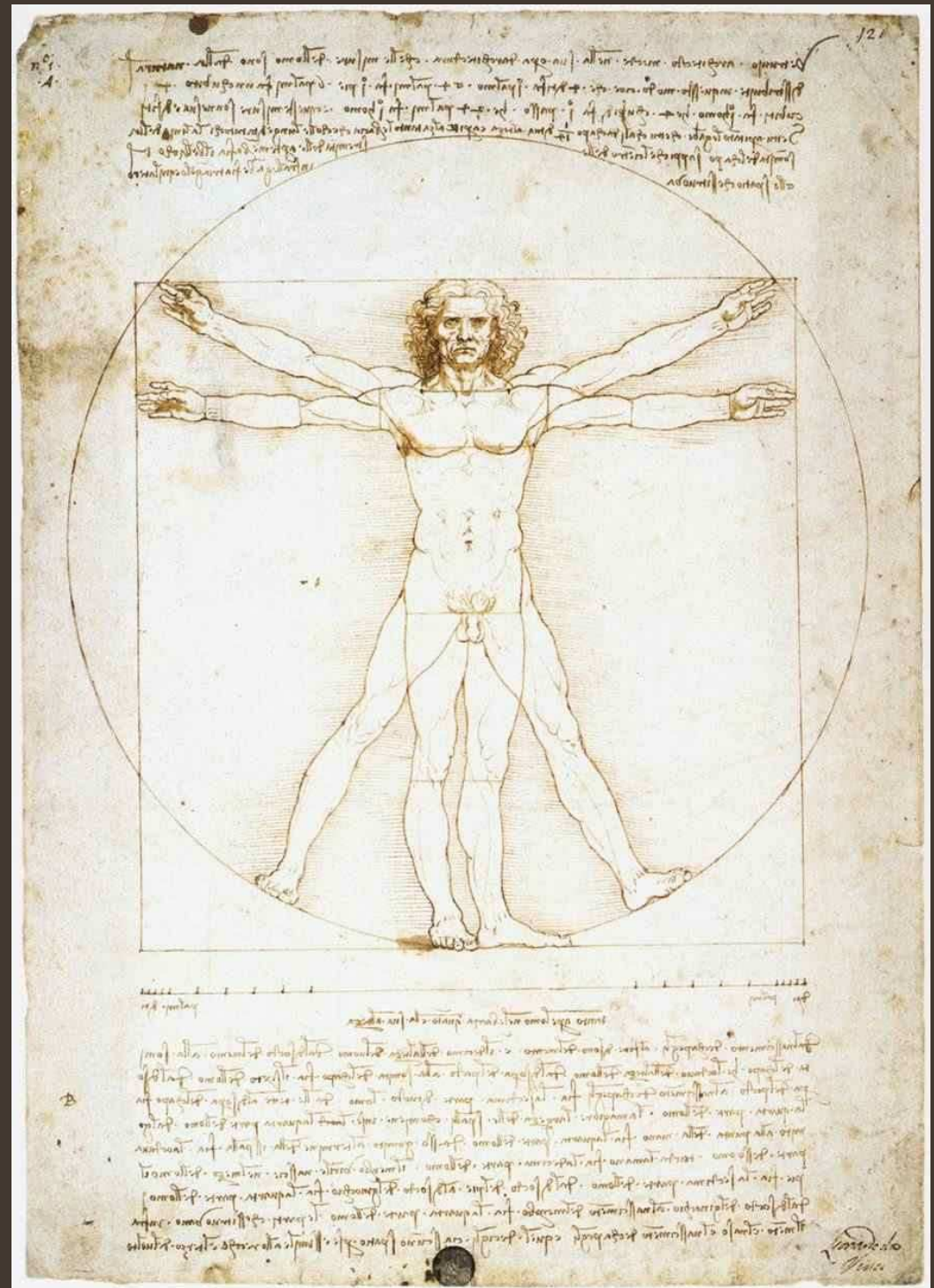


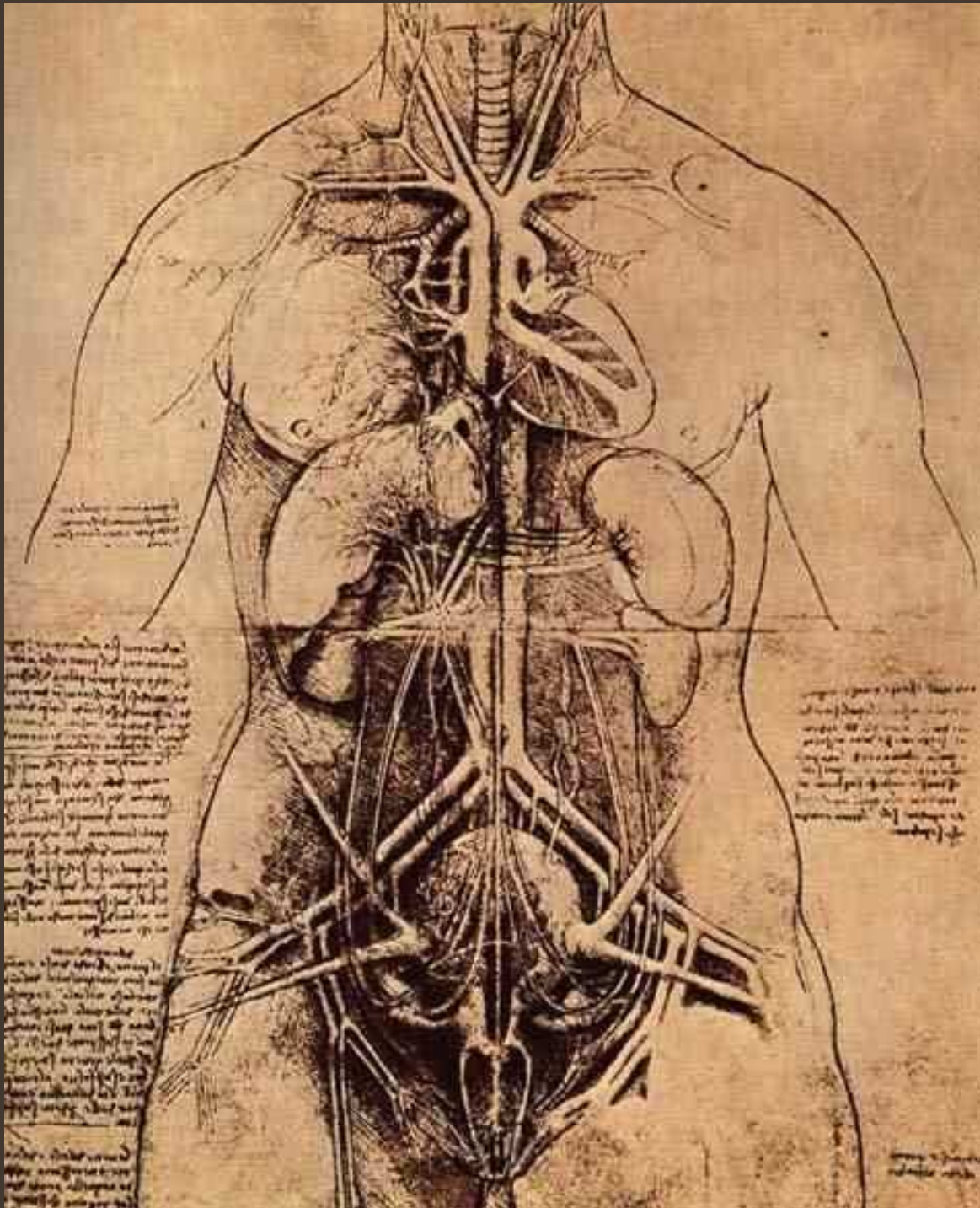
Leonardo da Vinci



Leonardo da Vinci

This is one of Leonardo's most famous anatomical drawings, *Vitruvian Man*. It was his attempt to apply and extend the theories of Vitruvius, an ancient Roman scholar, about the ideal proportions of the human body.





Like Michelangelo, Leonardo learned about human anatomy through dissection of corpses.

This drawing may be a preparatory sketch for the pose of Ginevra de' Benci's hands in her portrait, shown two slides forward. The drawing is now owned by the Queen of England.





Three generations are shown: Christ, Mary, and her mother, St. Anne. The figures are arranged in a stable, pyramidal composition later adopted by other artists, especially Raphael. It was left unfinished. The people and landscape are by Leonardo; a later artist filled in the lamb.



Ginevra de' Benci was 16 at the time of this portrait, probably made to honor her marriage to a wealthy Florentine twice her age. She was revered for her beauty and intelligence and is known to have written poetry.

The painting was damaged and cut off at the bottom by an earlier owner. Originally, Ginevra's arms were probably included, as in the *Mona Lisa*.

This painting is on the back of Ginevra's portrait. The foliage includes juniper, which both symbolizes purity and is a pun on her name—juniper is *ginepro* in Italian.

The banner translates as “Beauty Adorns Virtue.”



Mona Lisa is also known in Italian as *La Gioconda*, which refers both to its subject's last name—Giocondo—and means “the laughing one.” Leonardo transformed this 24-year-old mother and wife of a minor civic official into a timeless icon. And Vasari solves at last the mystery of why Mona Lisa is smiling.





Michelangelo and Leonardo, the two most eminent Florentine artists of their time, were commissioned to fill two facing walls in a large council chamber in Florence with scenes of the city's military victories. Neither painting was ever finished, but many of Leonardo's preparatory sketches have survived.



For the last several years of his life, Leonardo was the house guest of King François I of France in a chateau in the Loire Valley. According to Vasari, he died in the arms of the king.

Leonardo da Vinci

Giorgione

Page	Work mentioned
273	Adoration of the Shepherds
273	Adoration of the Shepherds (Detail)
275	Judith
275	Castelfranco Altarpiece
275	Portrait of a Youth
275	Portrait of an Old Woman
—	Sleeping Venus
—	The Tempest
—	The Tempest (Lightning Detail)
—	The Tempest (Mother/Child Detail)



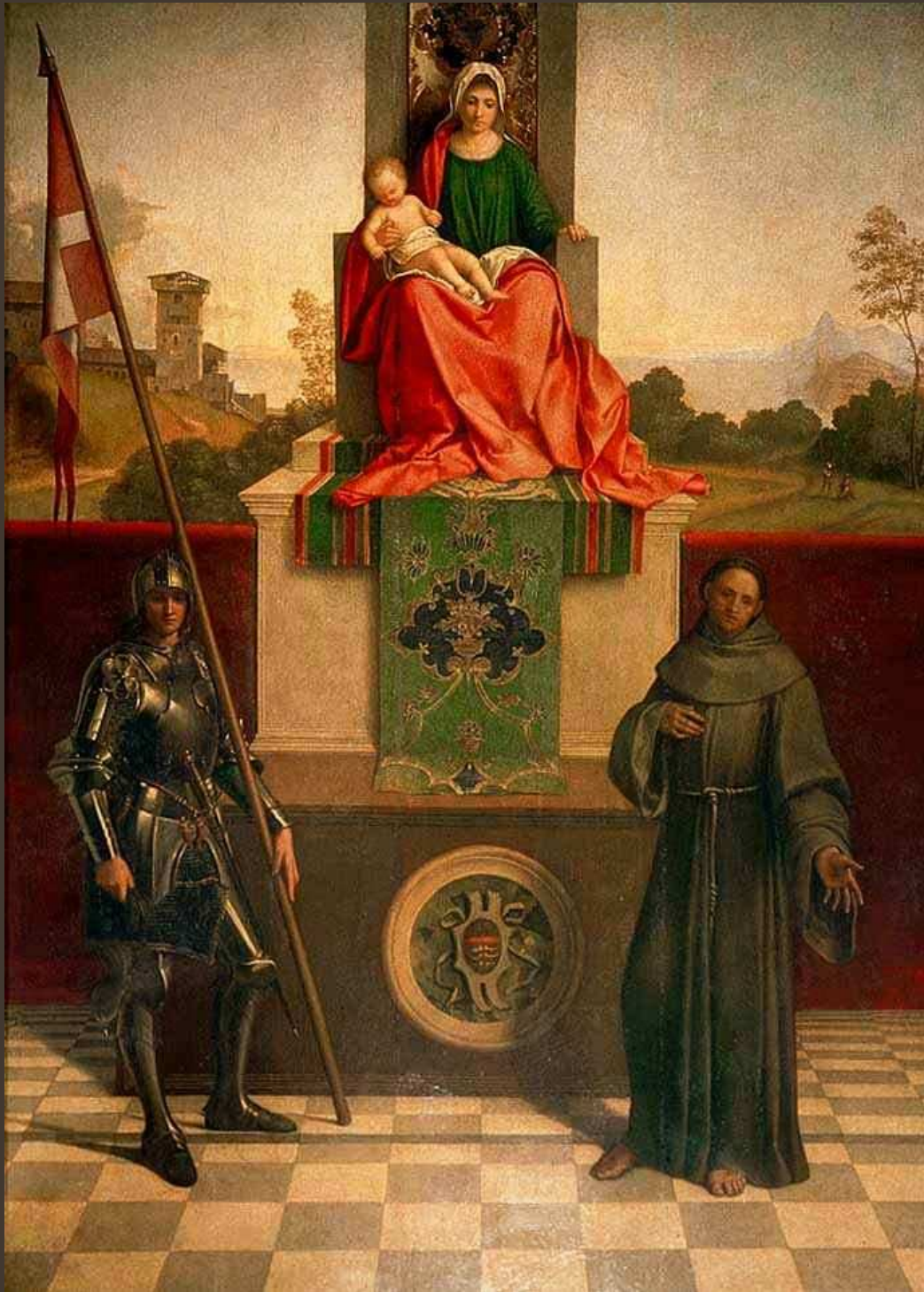
Vasari was not well-informed about the work of Giorgione, much of which was in private collections. He notes that the artist painted several madonnas, including this scene of shepherds paying their respects to the newborn Christ. It is a study of contrasts: light and dark backgrounds, old Joseph and young Mary, tattered clothes on the shepherds and finery on Mary and Joseph. A detail is shown on the next slide.



Giorgione

The frescoes that puzzled Vasari on the Fondaco dei Tedeschi (a German trade building) were destroyed in a fire centuries ago. This panel painting by Giorgione is thought to resemble the lost figure of Judith, which Vasari conjectured might represent Germania.





Vasari reports that Giorgione worked in the town of Castelfranco, his birthplace. This altarpiece, one of his major works, is still in the cathedral there. St. Liberalis, for whom the church was named, is on the left, and St. Francis on the right. The Virgin Mary sits before a cloth of honor, a common motif in paintings by Giorgione's teacher, Giovanni Bellini.

Vasari notes that Giorgione painted many portraits in Venice. His few descriptions do not match well with surviving works known to be by the artist, and he does not mention some paintings now considered to be major works.

In any case, this slide and the next one show two of Giorgione's portraits. In this dreamy painting, emblems on the parapet have provided clues that the young man may be the Venetian poet Antonio Broccardo.



A wrinkled, somewhat disheveled older woman holds a paper with the words *col tempo*—"with time"—perhaps alluding to her awareness of what the passage of time has done to her appearance.





Sleeping Venus may have been commissioned to mark the wedding of a wealthy Venetian gentleman. The landscape resembles the mainland near Venice, which it then controlled. The painting may be a visual play on words, linking Venus and Venice.

Giorgione's *Sleeping Venus* was the model for Titian's *Venus of Urbino*, which was the model for Manet's *Olympia*.

The Tempest is an enigma.

No convincing interpretation has been advanced to explain what appear to be symbolic references throughout it—the lightning storm, the broken columns, a partly nude woman breastfeeding her child, and a man with a lance. Perhaps the painting was meant just to evoke a feeling of mystery and foreboding.

The next two slides show details.





Giorgione



Correggio

Page	Work mentioned
279	Deposition of Christ
279	Assumption of the Virgin
279	Assumption of the Virgin (Detail)
280	Madonna and Child with Mary Magdalene and St. Jerome
280	Leda and the Swan
280	Jupiter and Io
281	Noli Me Tangere
281	Holy Night
281	Agony in the Garden



Much of Correggio's work, including this *Deposition of Christ*, remains in the northern Italian town of Parma where it was created.



The cupola of Parma Cathedral contains a large fresco of the *Assumption of the Virgin*: Mary rising to become the Queen of Heaven after her death. Probably influenced by Mantegna, Correggio became skillful at painting figures seen *di sotto in su*—“from below to above.”

The next slide shows a detail of the apostles watching Mary ascend through the roof.



Correggio

Vasari describes this painting of Mary, Jesus, Mary Magdalene on the right, St. Jerome on the left (hence the lion, from whose paw Jerome had removed a thorn), and angels. Vasari particularly admired the smiling angel between Mary and Jerome, holding a book.





For the Duke of Mantua, Correggio painted several scenes from Roman mythology about the female conquests of Jupiter, with whom the duke identified. Here Jupiter, in the form of a swan, seduces Leda. The painting's eroticism so shocked a French nobleman that he cut out Leda's head with a knife. Her current head is a replacement by a later artist.

Here Jupiter, in the form of a dark cloud, embraces Io, the beautiful daughter of the King of Argos. As his cloud-paw embraces her, Jupiter's face emerges to kiss her lips. Her pose is more than suggestive of erotic ecstasy—a daring break from the earlier, more prudish religious art of the *quattrocento*.





Vasari describes this painting of Christ in the garden with Mary Magdalene.

The baby Jesus is the main source of light in this nocturnal nativity scene, illuminating the faces of Mary, the shepherds, and angels hovering above. It foreshadowed painters' interest in dramatic light effects later in the 16th century and the Baroque era that followed.





Correggio himself developed the theme of Christ as a radiant source of light in this scene of the agony in the garden. As dawn breaks on Good Friday, Christ has foreknowledge of his suffering to come.

Raphael

Page	Work mentioned
286	Oddi Altarpiece
286	Città di Castello Altarpiece
286	Perugino and Raphael
287	Madonna of the Goldfinch
288	Madonna and Child, Saints, and Angels (Padua)
289	Agnolo and Maddalena Doni
289	Canigiano Madonna
290	Entombment of Christ
291	School of Athens
292	School of Athens (Detail: Plato and Aristotle)

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Raphael (continued)

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292	School of Athens (Detail: Heraclitus/Michelangelo)
292	School of Athens (Detail: Euclid/Bramante)
292	School of Athens (Detail: St. Matthew)
292	School of Athens (Detail: Raphael Self-Portrait)
293	Stanza della Segnatura Ceiling
294	Parnassus
294	Parnassus (Detail: Homer, Dante, Virgil)
294	Parnassus (Detail: Apollo and Muses)
295	Disputà
295	Disputà (Detail: Four Apostles)
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Raphael (continued)

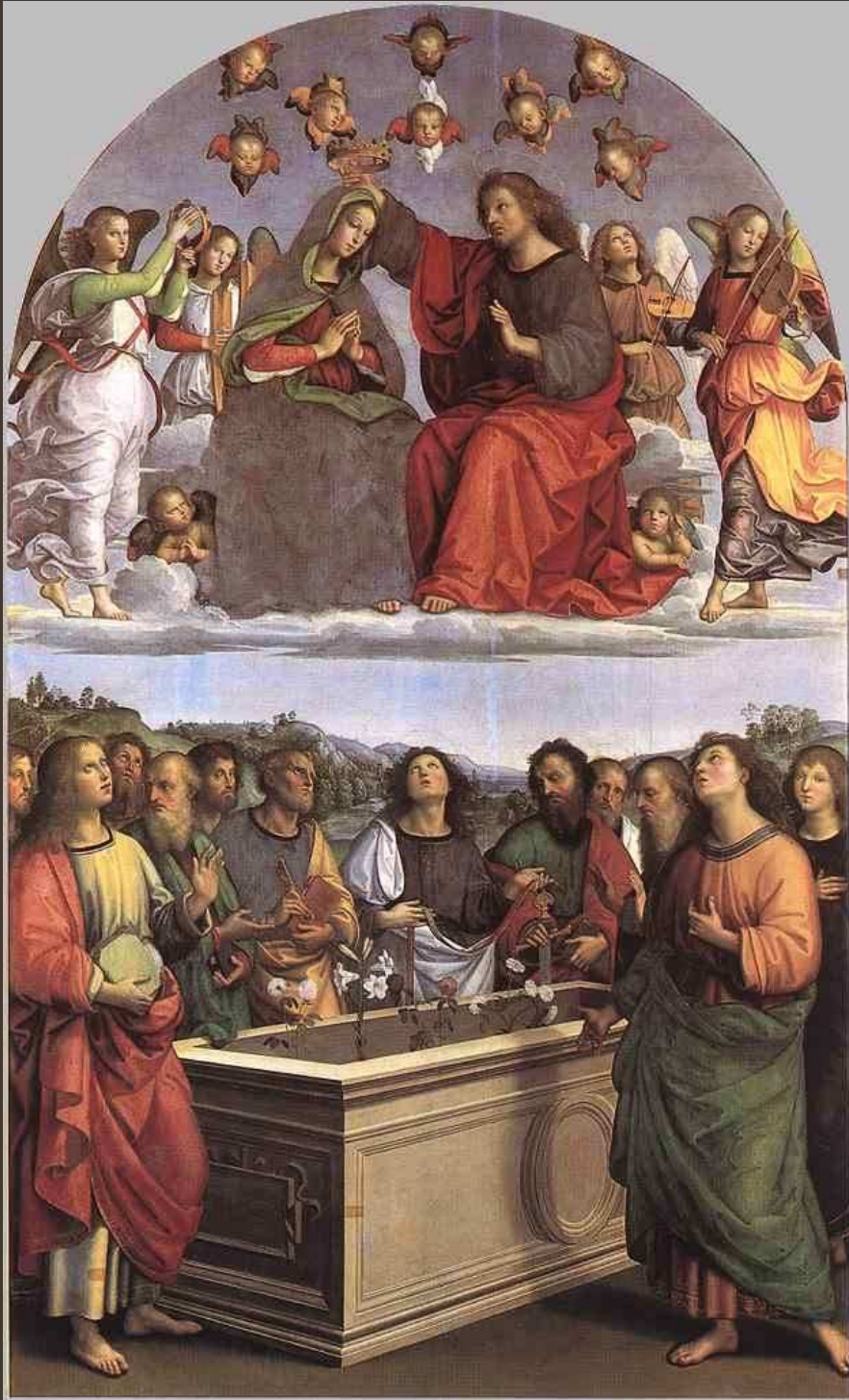
Page	Work mentioned
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295	Disputà (Detail: Mary and Jesus)
296	Pope Gregory Approving the Discretals
296	Julius II
297	Prophet Isaiah
298	Triumph of Galatea
298	Madonna of Foligno
300	Liberation of St. Peter
301	Expulsion of Heliodorus
302	Heliodorus Ceiling
303	Heliodorus (Detail: Leo X)
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Raphael (continued)

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304	St. Cecilia
305	Bindo Altoviti
305	Madonna of Impannata
305	Pope Leo X and Cardinals
307	Christ Carrying the Cross
308	Fire in the Borgo
309	Battle of Ostia
310	Coronation of Francis I
312	Sistine Madonna
312	Sistine Madonna (Detail: Angels)
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Raphael (continued)

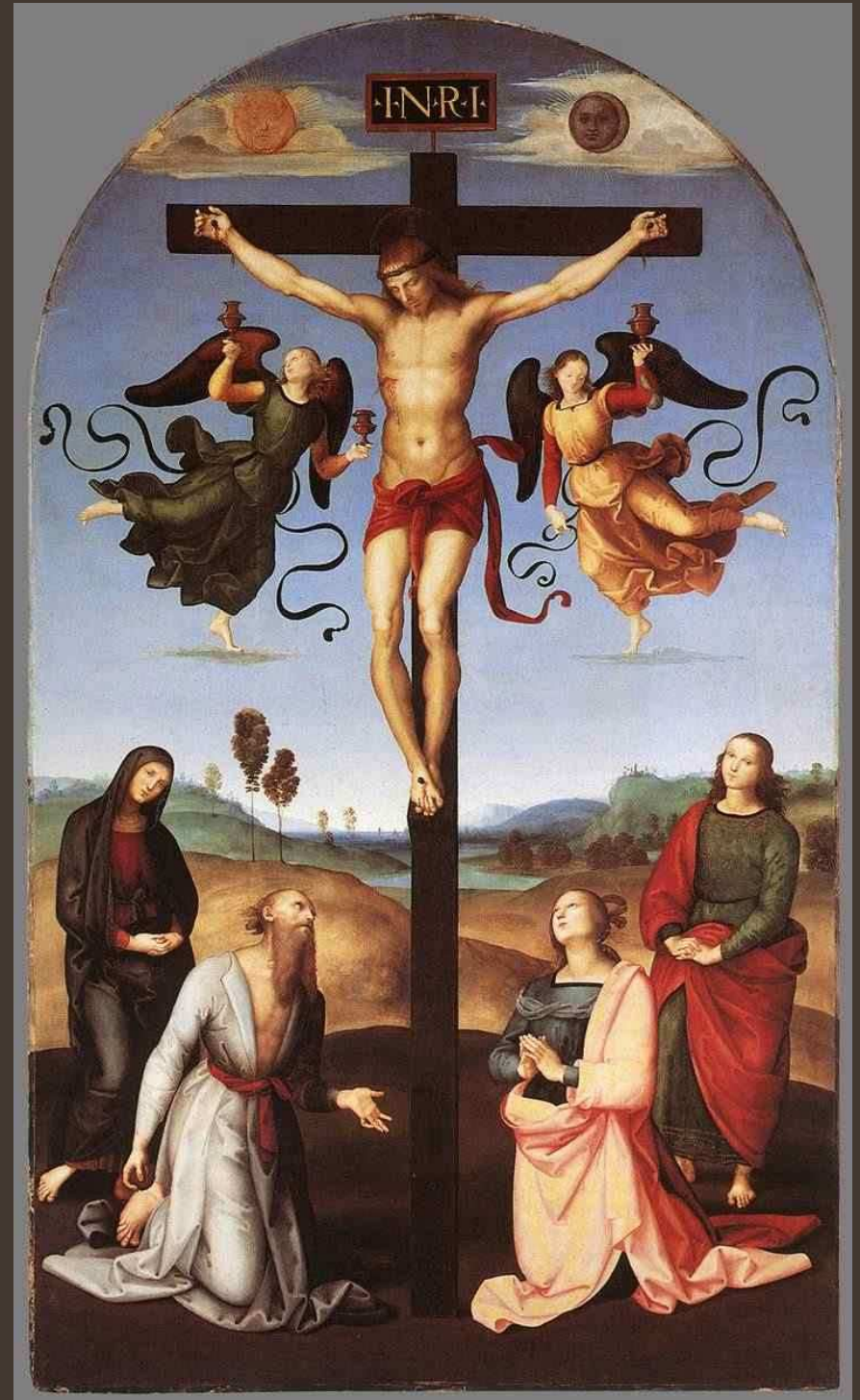
Page	Work mentioned
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312	Sistine Madonna (Detail: Fallen Angels)
312	La Fornarina
312	La Fornarina (Detail)
314	Transfiguration of Christ
314	Transfiguration of Christ (Detail)



Following her death (“dormition”), the Virgin Mary has risen from her sarcophagus and is being crowned the Queen of Heaven by Christ.

Pietro Perugino originally received the commission for this altarpiece and entrusted it to his talented student, Raphael.

In this crucifixion, the sweet appearance of the figures and the composition remain very close to those of Perugino. It was the first work that Raphael signed, suggesting that he felt he had come of age as a painter.





The painting on the left is *Christ Giving the Keys to St. Peter*, by Perugino, on the wall of the Sistine Chapel. On the right is *Marriage of the Virgin*, by Raphael. Despite the difference in subject matter, the composition and style of Raphael's painting clearly follow the lead set by his master.



The infant John the Baptist, on the left, hands Christ a goldfinch—a bird that feeds among thorns. Its presence alludes to the crown of thorns that Christ would later wear before his crucifixion.

Like many of Raphael's paintings of the madonna and child, this one uses a stable, pyramidal composition that he adopted from Leonardo.

This painting was done for a sponsor in Padua, near Venice. It adopts a locally popular style in which the madonna and child are seated on an elevated throne in front of a cloth of honor, with landscape behind them.





Agnolo Doni's marriage to Maddalena Strozzi three years earlier represented the union of two wealthy and powerful Florentine families.

While in Florence, Raphael studied the work of Leonardo. The poses here resemble that in the *Mona Lisa*.

Mary is shown with her much older husband, Joseph, and with her cousin Elizabeth, mother of John the Baptist.

Here Raphael borrows not only Leonardo's pyramidal composition but also his device of linking the figures together through looks and gestures.





By the time he painted this scene of Christ being carried to his tomb after the crucifixion, Raphael was starting to absorb techniques from yet another source, Michelangelo. The men's bare arms and legs resemble those of Michelangelo, who was the acknowledged expert at portraying male nudes.



The *School of Athens* was Raphael's first great fresco in the Vatican. It fills a whole wall in the *Stanza della Segnatura*, a private library for the pope. It is about philosophy, one of four great humanist disciplines (with theology, poetry, and jurisprudence). Several figures represent ancient Greek philosophers but are also portraits of Raphael's friends and colleagues. The next five slides show details.

In the center of the full painting, Plato points upward toward the celestial ideal. Aristotle, walking beside him, gestures at the visible world, signifying his preference for grounding of thought in empirical observations. Plato's figure is thought to be a portrait of Leonardo.





This figure in the foreground is Heraclitus, occupied with both thinking and writing. It is a portrait of Michelangelo, a notorious loner, for whom Raphael had great respect. He is wearing a stonecutter's boots, alluding to Michelangelo's primary profession as a sculptor.

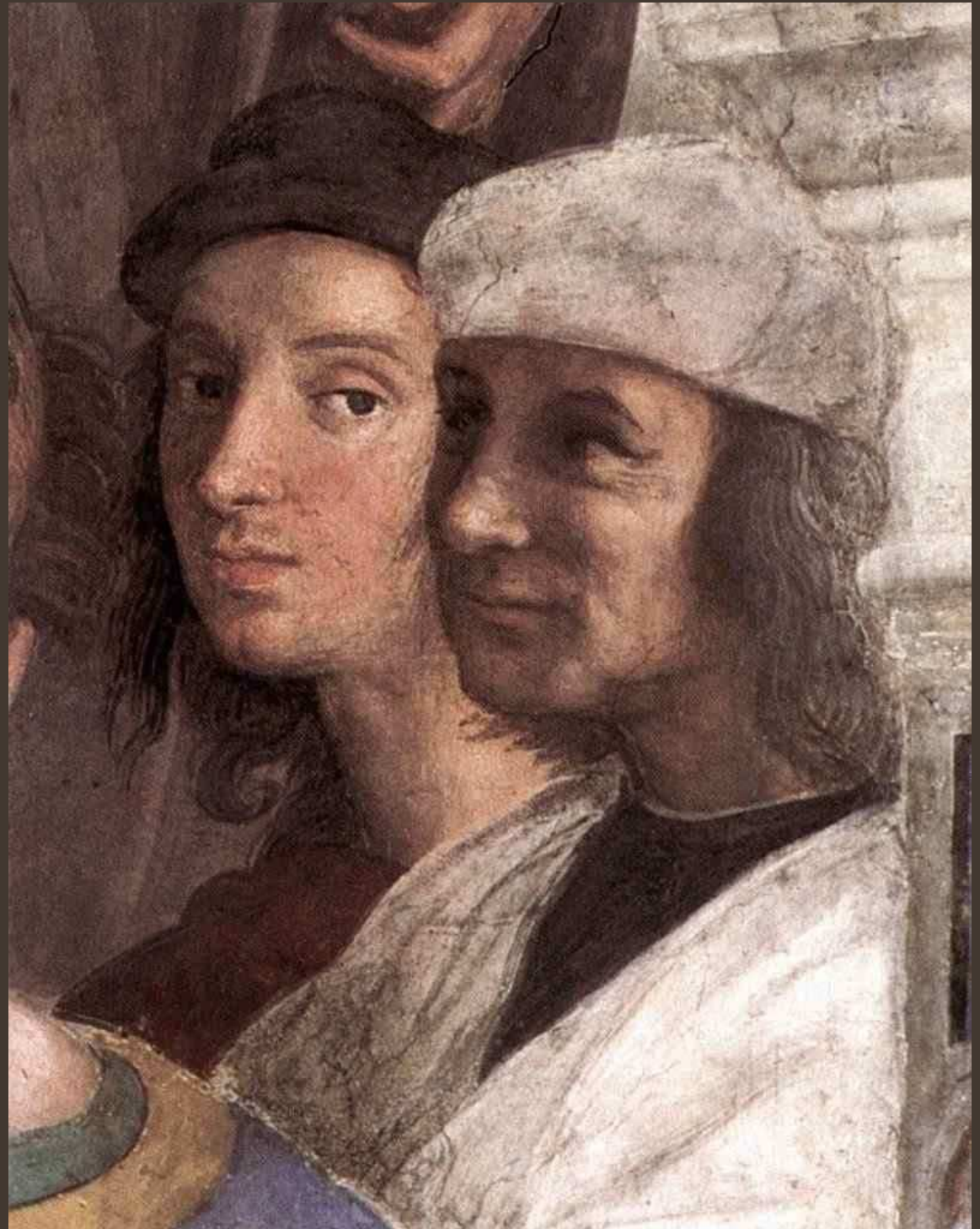
The bald man in the right foreground who is drawing on a small blackboard with a compass represents Euclid, founder of geometry. It is also a portrait of the architect Bramante, a close friend and ally of Raphael and a fellow native of Urbino.





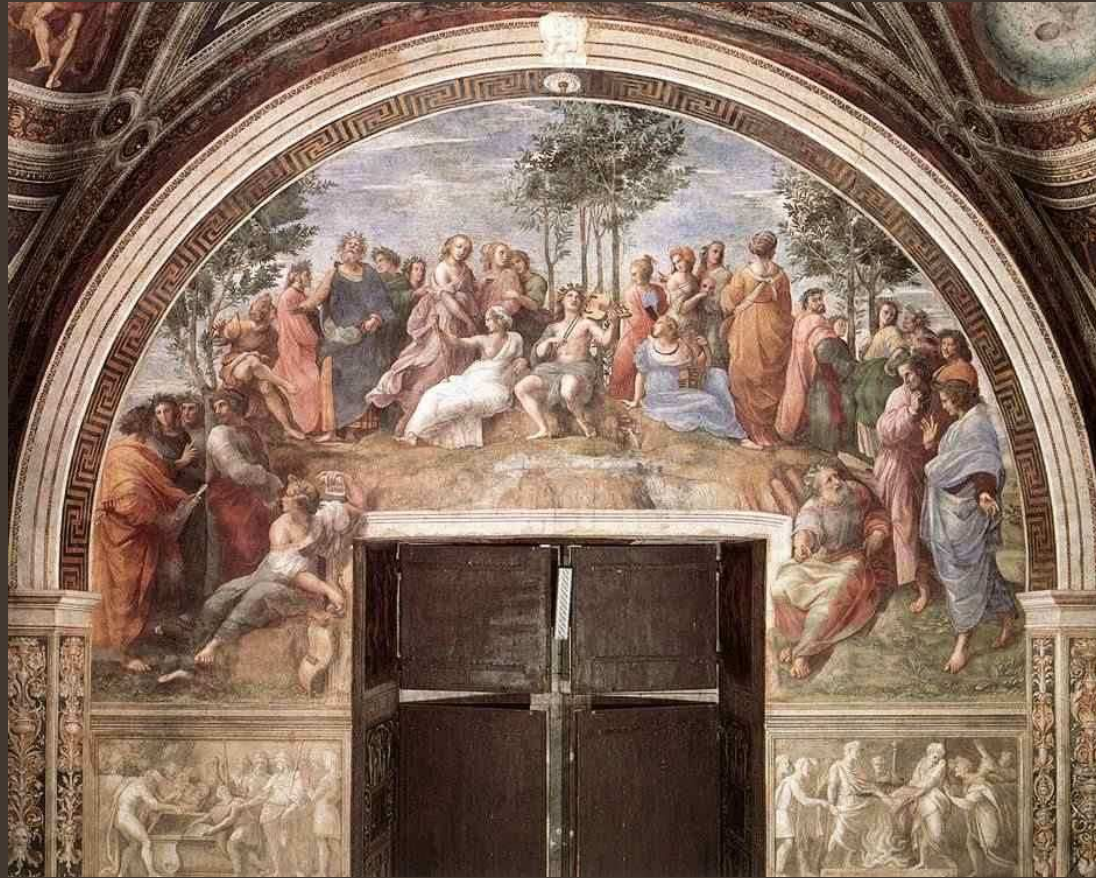
Vasari mistakenly identified this figure as St. Matthew, an apostle, apparently missing the point of the fresco. Despite its location in the Vatican, it is wholly concerned with Greek philosophy, not Roman Catholicism. The figure is Pythagoras, demonstrating his system of proportions. A student behind him peeks over his shoulder to copy the lesson into his own notebook.

The peripheral figure looking
straight at the viewer is
Raphael himself.





The ceiling consists of allegorical figures representing the same four themes—philosophy, theology, poetry, jurisprudence—as well as two Old Testament and two mythological scenes at the corners.



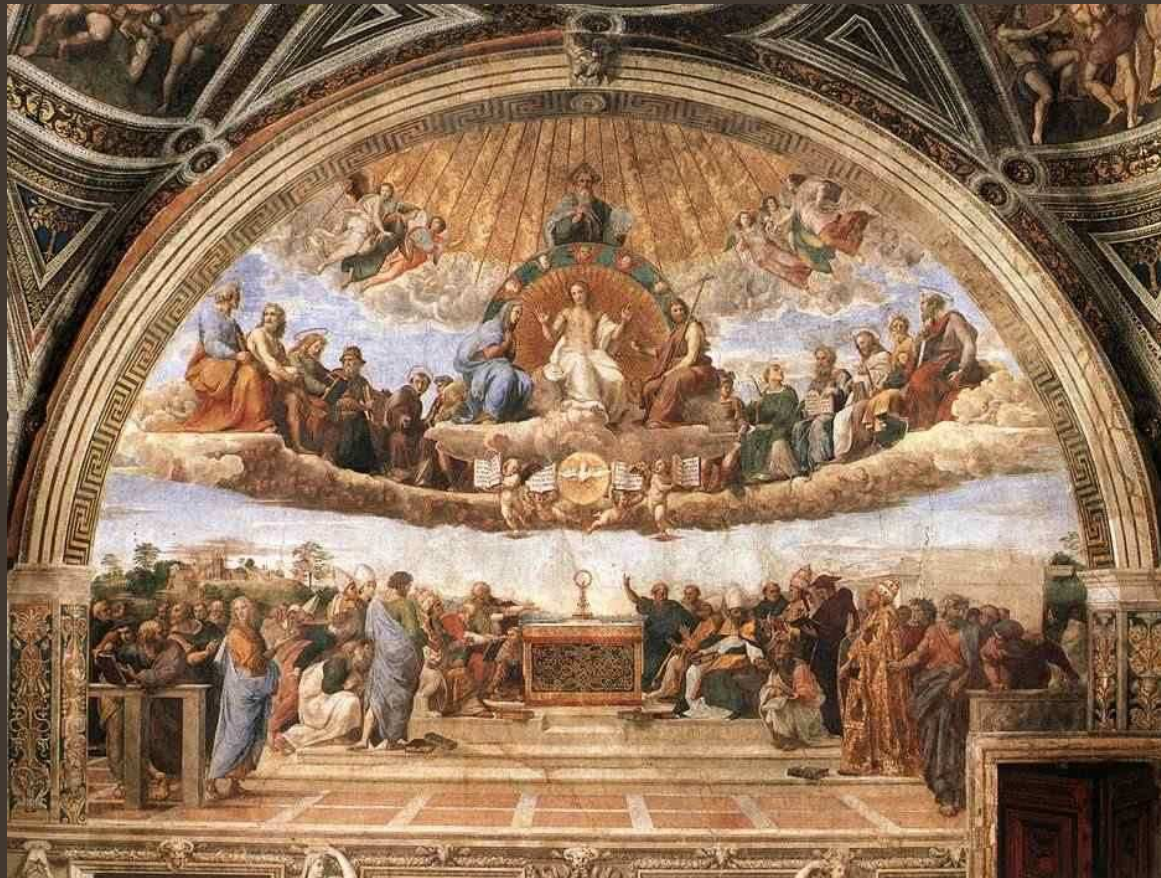
On another wall, over a door, is a lunette fresco of Parnassus, the mountain home of Apollo. Classical poets and Apollo himself populate the scene. The next two slides show details.



Here is the blind Homer, flanked on the left by Dante and on the right by Virgil.

Here is Apollo, surrounded
by muses who represent
different forms of fine art.



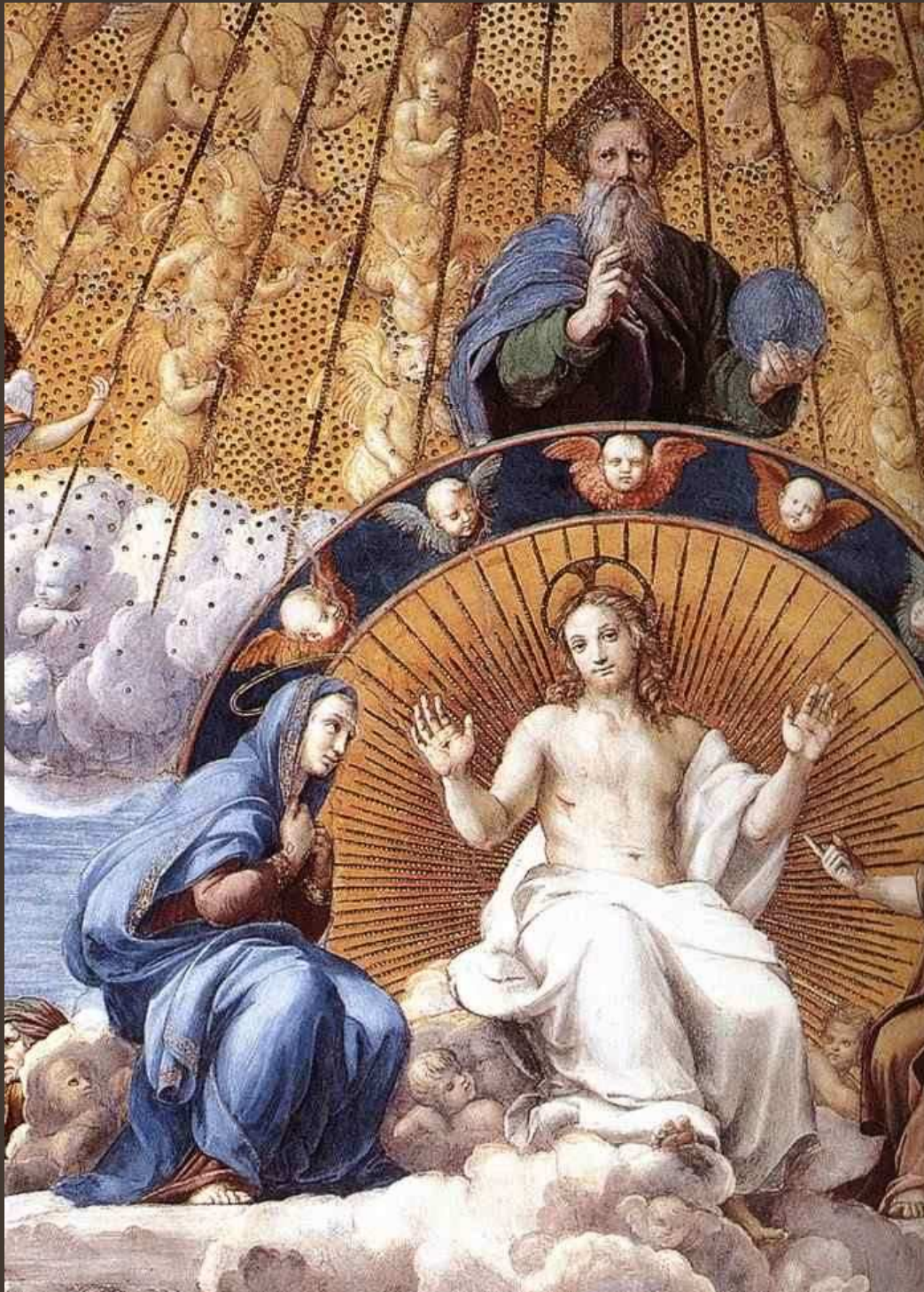


The Disputà, concerned with theology, is on another wall. The heavenly plane is above, the earthly realm below. Around the altar, theologians debate the doctrine of transubstantiation: whether the wine and wafer of communion are literally the blood and body of Christ.

The next two slides show details.

The four evangelists (Matthew, Mark, Luke, John) are seated toward the right in the heavenly realm, each carrying the New Testament book he wrote.





Mary, Jesus, and God the Father are the central figures. Of this painting, Vasari says “... Our Lady... , with her hands on her breast, contemplates her son and clearly cannot refuse any favour asked of her.”

The fourth wall contains several scenes on the theme of jurisprudence, including this portrayal of Pope Gregory IX handing down papal laws.



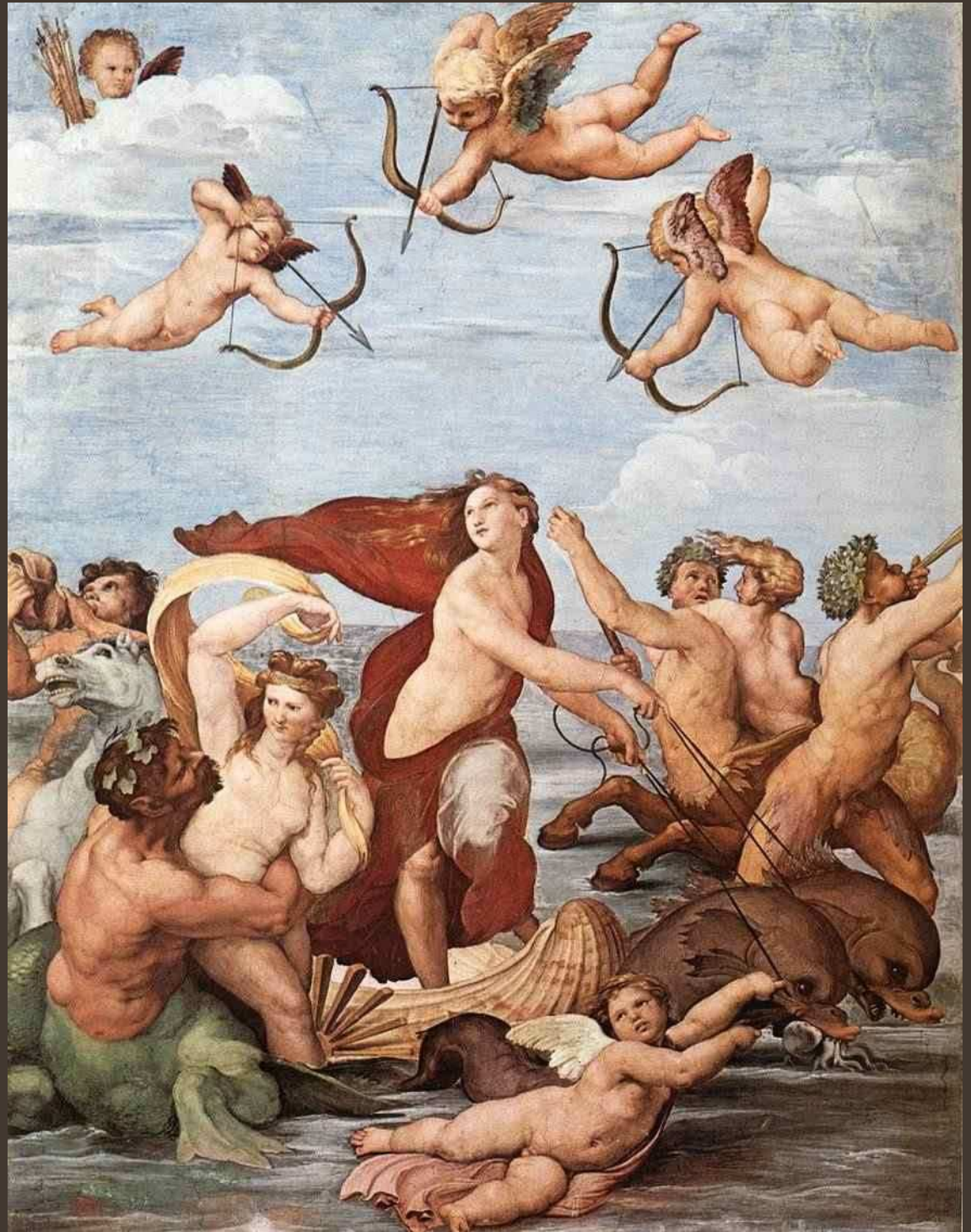


The driving force behind the work of Raphael and Michelangelo in Rome was Pope Julius II, shown in this portrait by Raphael. His ambitious plans to expand and rebuild the Vatican were funded in part by “indulgences”—paid-for forgiveness of sins—at which the Protestant Reformation took aim.

With help from his friend Bramante, Raphael got a sneak peek at Michelangelo's ceiling for the Sistine Chapel before it was finished. Vasari says that the experience revised his style of painting the male body, as reflected in this painting of the prophet Isaiah.



While in Rome, Raphael also worked for private clients, including a wealthy Sienese banker, Agostino Chigi. In this mythological scene, Galatea is fleeing an unwelcome suitor, the Cyclops, and is being pulled on a seashell chariot by two dolphins. Throughout the composition, one figure is balanced by another on the opposite side of Galatea.

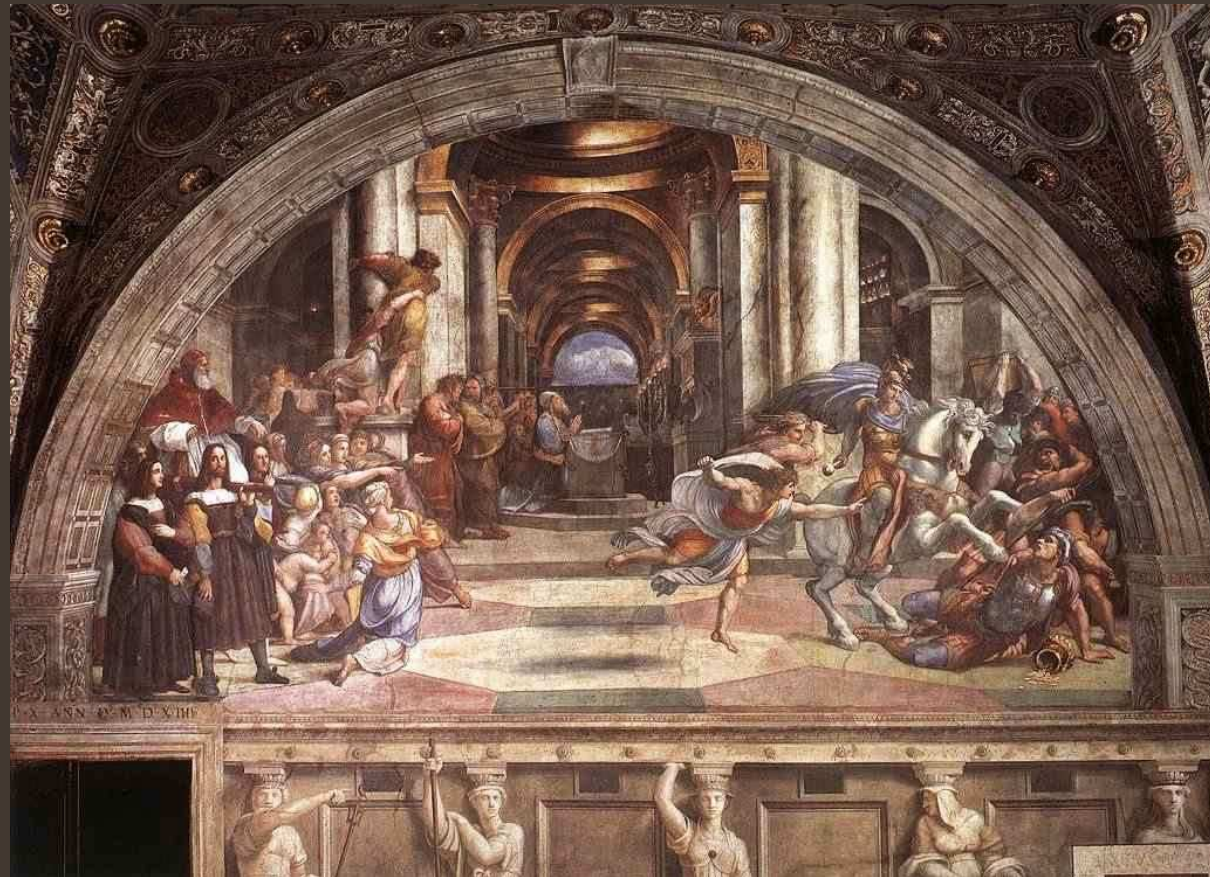




Raphael painted this madonna, child, and saints for a wealthy client in the town of Foligno, east of Rome. Set against a stormy sky, it commemorates an episode in which the sponsor's house was hit by lightning but not damaged.

Back at the Vatican, Raphael's work in the *Stanza della Segnatura* won the Pope's enthusiastic approval and another commission to paint scenes in adjacent rooms. In this picture, St. Peter is being freed from prison by an angel. Peter later became the first pope.





This lunette shows an Old Testament scene in which Heliodorus, who desecrated the temple in Jerusalem, is expelled from the city by an angry mob and horsemen.

The ceiling of the same chamber shows four other Old Testament scenes: Moses and the burning bush, Abraham's sacrifice of Isaac, Noah's dream, and Jacob's ladder.





In this colorful scene, the unarmed Pope Leo I drives Atilla the Hun from the city of Ravenna with the help of divine intervention from Saints Peter and Paul.

St. Cecilia, patron saint of music, stands amid musical instruments, but her attention is on the music of singing angels above. Four other saints surround her.





Bindo Altoviti, painted here in his youth, was a rich banker and patron of the arts. He later gave several generous commissions to Vasari.

This painting includes Saints Catherine and Elizabeth as well as Mary, Jesus, and John the Baptist. Once again the figures are linked to each other by glances and gestures. The linen cloth over a window at the right is an *impannata*, from which the painting gets its current name. It was looted by Napoleon's armies and remained in France for a generation before being returned to Italy.



Like Julius II, his successor Pope Leo X was a generous patron of the arts. Here he sits before an illuminated prayer book, accompanied by two cardinals.

In contrast to his madonna pictures, Raphael did not idealize individual faces in this group portrait.





This scene of Christ being forced to carry his own cross was supposedly lost at sea when being transported to Sicily. It survived in its crate and was washed ashore, which was considered a miracle.



The final room that Raphael decorated in the Vatican glorified miracles by various popes who took the name Leo (commissioned, of course, by Leo X). In this scene, a fire in a neighborhood near the Vatican was miraculously extinguished by a gesture from Leo IV. The painting is now considered to be mostly the work of Raphael's assistants.



Elsewhere in the same room, a shipload of attacking Saracens are lost at sea due to the intercession of Leo IV.



Here, Charlemagne is being crowned by Pope Leo III on Christmas Day, 799.

This famous painting was probably done for the funeral of Pope Julius II, sponsor of Raphael and Michelangelo.

St. Sixtus on the left was patron saint of Julius's family, and he gives the painting its name. On the right is St. Barbara. All are in a dreamy celestial space, standing on clouds, yet the madonna seems to be striding forward.

The next two slides show details of the cute *putti* at the bottom.







Recent cleaning of the painting revealed some surprising details that raise many questions...

As Vasari notes, Raphael never married but was quite fond of women. Supposedly one of his most intense affairs was with a baker's daughter, *la fornarina*.

A detail on the next slide shows how Raphael signed the painting.





Raphael



This was Raphael's last great work. The lower part depicts an episode in which Christ has miraculously cured a possessed boy. The upper part takes place on Mount Tabor, where Christ rose into the air in an illuminated aura, accompanied by Moses and Elijah.

The *Transfiguration* was shown at Raphael's funeral after he died at age 37. His tomb is in the Pantheon in Rome.

The next slide shows a detail of Christ.



Michelangelo

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331	Battle of Hercules and the Centaurs
333	Santo Spirito Crucifix
333	Angel Holding a Candelabrum
333	St. Petronius
335	Bacchus
335	Pietà
335	Pietà (Detail)
338	David
340	Bruges Madonna
340	Bruges Madonna (Detail)
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Michelangelo (continued)

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340	Doni Tondo
341	Drawing for <i>Battle of Cascina</i>
343	Tomb of Pope Julius II
344	Dying Slave
344	Awakening Slave
345	Moses
349	Sistine Chapel Panorama
354	Sistine Chapel Ceiling
—	Design Scheme for Ceiling
355	Separation of Light from Darkness
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Michelangelo (continued)

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355	Creation of the Sun, Moon, and Plants
355	Separation of Earth and Waters
355	Creation of Adam
356	Creation of Eve
356	Fall and Expulsion from the Garden of Eden
356	Sacrifice of Noah
356	Deluge
357	Drunkenness of Noah
358	Prophet Joel
358	Delphic Sibyl
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Michelangelo (continued)

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358	Prophet Isaiah
358	Cumaeen Sibyl
358	Libyan Sibyl
360	Prophet Jonah
—	An Ignudo
366	Laurentian Library (San Lorenzo)
367	Christ (Santa Maria Sopra Minerva)
368	Medici Tombs
368	Night and Day
368	Twilight and Dawn
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Michelangelo (continued)

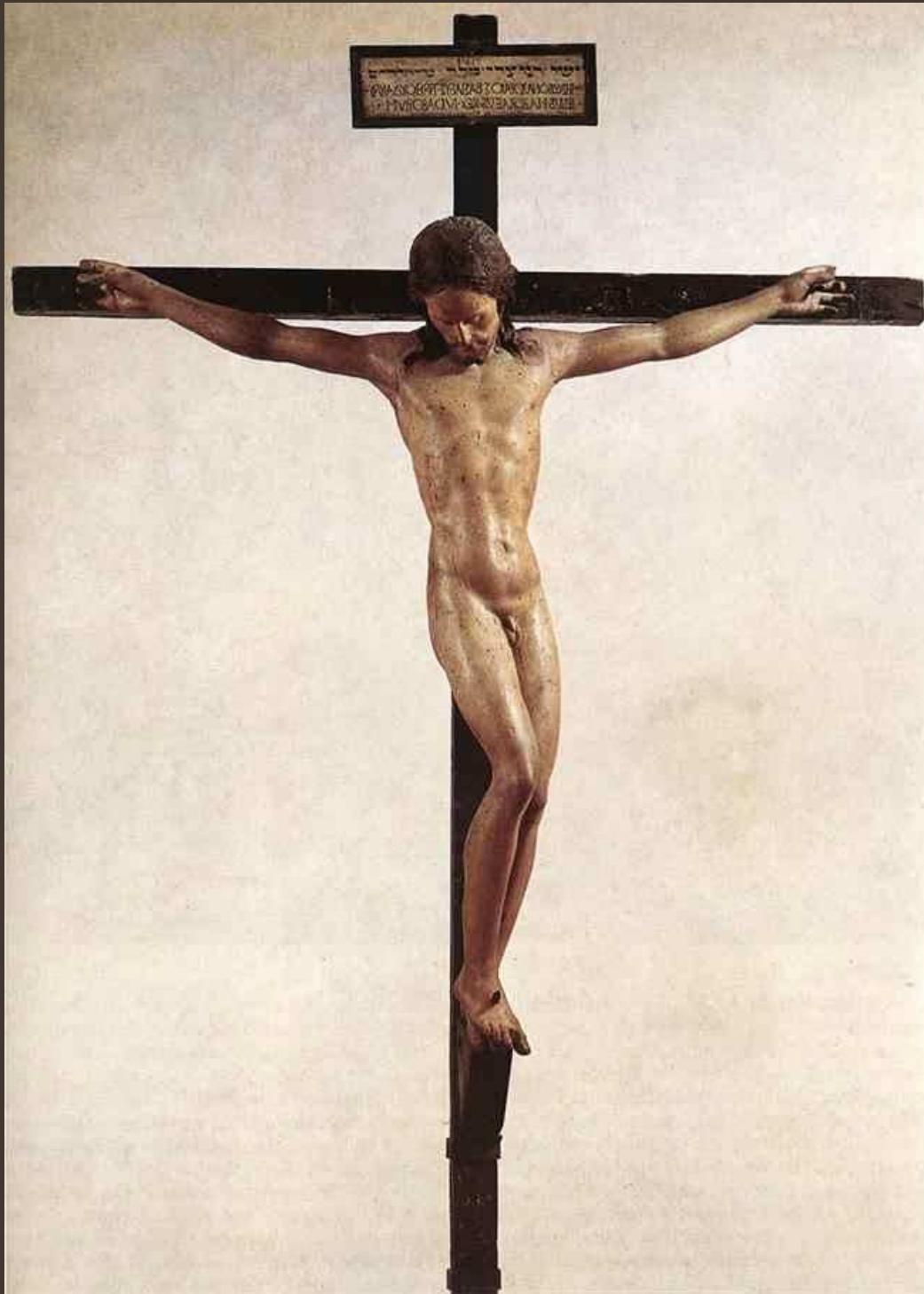
Page	Work mentioned
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374	Sistine Chapel: Last Judgment
380	Christ the Judge
380	Sinner
380	St. Bartholomew
380	St. Catherine of Alexandria
381	Hell
381	Charon
385	Pietà
387	Model of Dome of St. Peter Cathedral
388	Interior of Dome of St. Peter Cathedral
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Michelangelo (continued)

Page	Work mentioned
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388	Dome of St. Peter Cathedral

Michelangelo carved this early bas-relief of a mythological scene for Lorenzo de' Medici while living in his house as a student. It was one of his first finished pieces in Carrara marble, which would become his favored material for stone sculpture.





This early crucifix, described by Vasari, was thought for centuries to be lost. It was rediscovered in 1963 in the sacristy of the Church of Santo Spirito, for which it was first created.

This angel and the statue of St. Petronius on the next slide were done to complete a larger assemblage of figures at a shrine to St. Dominic. Michelangelo needed to mimic the style of an earlier sculptor, Jacopo della Quercia, so that the pieces would fit in.





Michelangelo

This marble carving of Bacchus, the Greek god of wine, was made as garden statuary for a Roman banker. In his right hand, a tipsy Bacchus holds a goblet of wine. In his left hand he holds a bunch of grapes being nibbled by a faun, and a lion skin—traditionally a symbol of death. The work may thus be an allusion to the transience of sensual pleasures.

Michelangelo





In the famous *Pietà*, Mary cradles the lifeless body of Christ in her lap. Michelangelo sculpted it from Carrara marble at age 23.

The statue was damaged in 1972 when a crazed man claiming to be Jesus himself attacked it with a hammer. After painstaking restoration, it can now be viewed only behind bulletproof glass.

A detail is shown on the next slide.

Vasari says, "...there are some critics, more or less fools, who say that he made Our Lady look too young. They fail to see that those who keep their virginity unspotted stay for a long time fresh and youthful..."



Michelangelo



Unlike earlier statues based on the same biblical story, Michelangelo's David is shown at the moment of decision before he flings the fatal stone, rather than at the moment of victory with the severed head of Goliath.

The *David* originally stood in front of the Palazzo Vecchio in the main square of Florence as a symbol of Florentine pluck.

The *Bruges Madonna* was finished at about the same time as the *Pietà* as a commission from a merchant in Bruges, Flanders, where it remains.

A detail is shown on the next slide.





Michelangelo

Agnolo and Maddalena Doni, whose portraits had been painted by Raphael, commissioned this work upon the birth of their first child. Mary reaches over her shoulder to accept the infant Christ from Joseph.

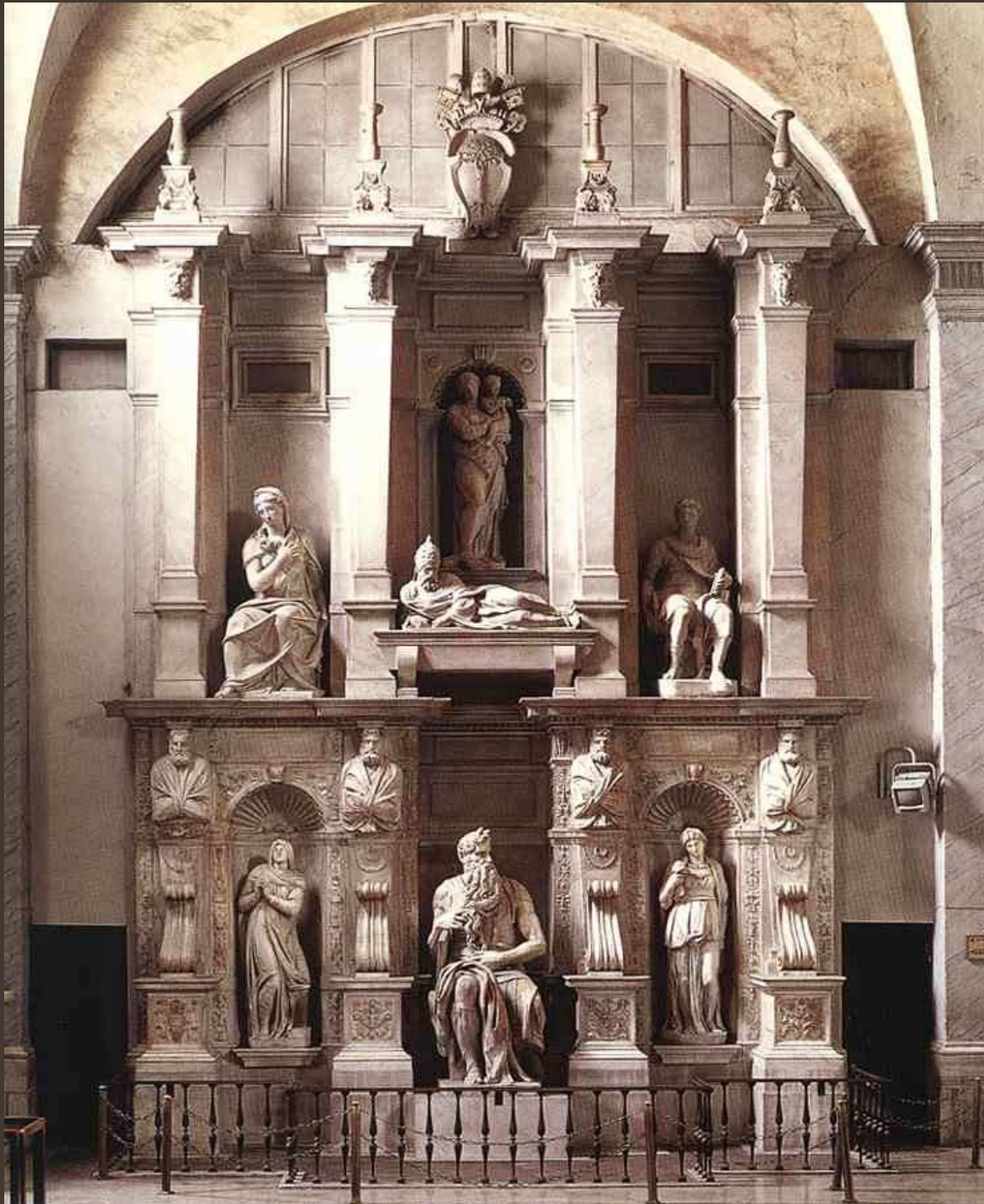
Anticipating the style of the Sistine ceiling, it features vibrant colors, complex poses, and the male nude form.





Leonardo and Michelangelo were commissioned to paint grand battle scenes commemorating Florence's victories for a large meeting room. Neither painting advanced much beyond preparatory drawings. Few of Michelangelo's sketches survive, but this engraving was made from one of them by another artist.

Michelangelo



Michelangelo worked on and off for years on the tomb of Julius II, who had commissioned the Sistine ceiling and Raphael's frescoes in the Vatican. The original plans were scaled back several times, and the tomb was ultimately relocated to the pope's former church, San Pietro in Vincoli, near the Roman Forum. Here is how it finally came out.

Michelangelo

For earlier versions of Julius II's tomb, Michelangelo planned several figures of "slaves," which may represent the neo-Platonic concept of the human soul imprisoned within its mortal body.

The slaves were omitted from the final design and were left in various stages of completion. The *Dying Slave* shown here was nearly finished.





The *Awakening Slave* seen here was abandoned at a much earlier stage of work. It provides a rare look at the sculptor's process of creation.



The figure of Moses was intended as just one of six large figures on the second tier of Julius II's colossal tomb. It was the only one completed. One writer described Moses as "trembling with indignation, having mastered the explosion of his wrath."

Michelangelo and Julius II had a stormy relationship, which may have been on the sculptor's mind as he conceived *Moses*.

The Sistine Chapel was named for Pope Sixtus IV, who commissioned the paintings on its walls. To this day, it is where cardinals meet to elect a new pope. It is about the same length and perhaps half the width of a high school gymnasium.

Paintings on the walls are by Perugino, Botticelli, and others. Michelangelo worked on the ceiling from 1508–12.

The far wall is his *Last Judgment* from about 30 years later.

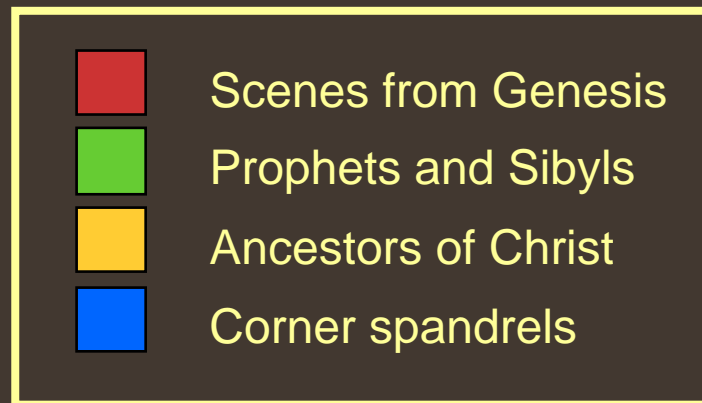
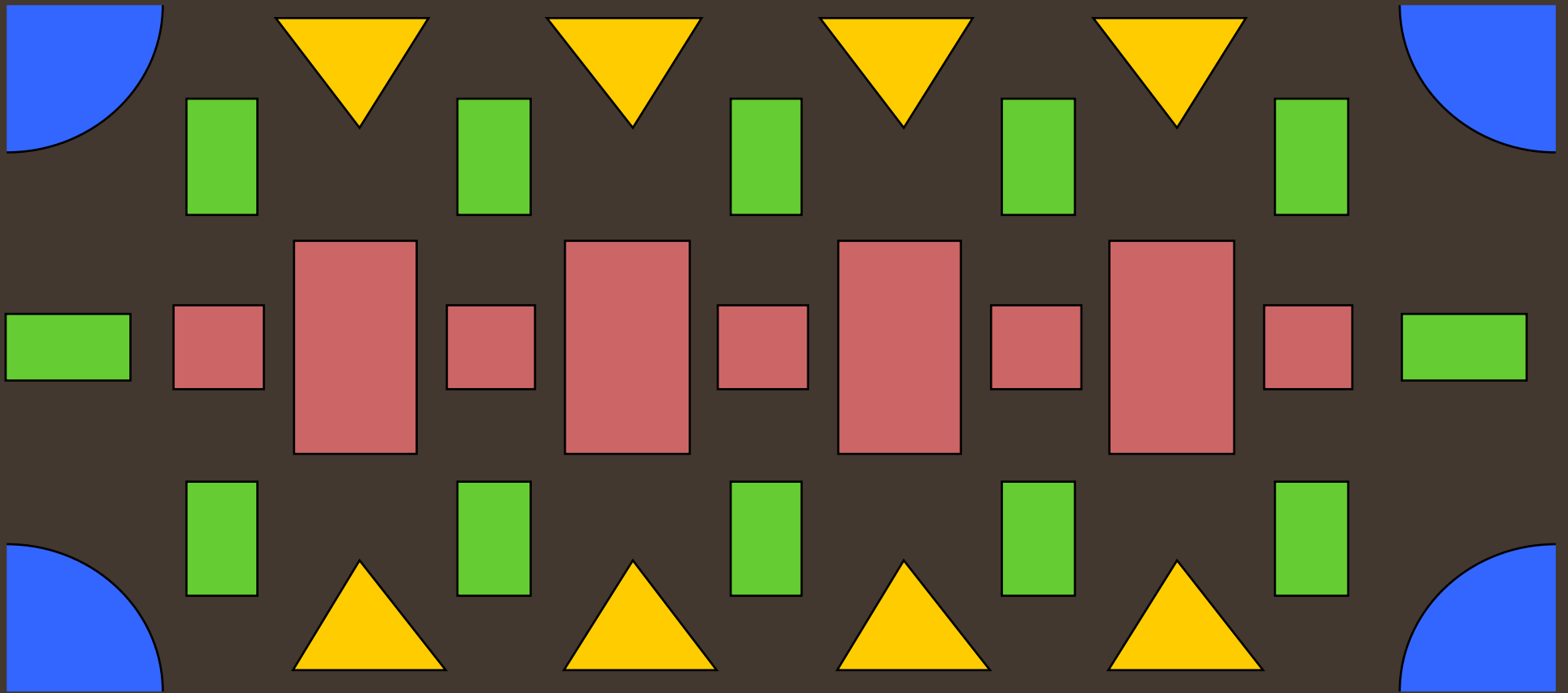
Michelangelo





This is a panorama of the entire ceiling, showing the enormous scale and complexity of the project. The next slide shows the design scheme for the ceiling.

Contrary to legend, Michelangelo did most of his work on the Sistine ceiling standing up, not lying on his back. Still, his letters complain about how physically taxing and uncomfortable the job was.





Genesis scene 1: Light swirls from one hand of God as he pushes aside darkness with the other.



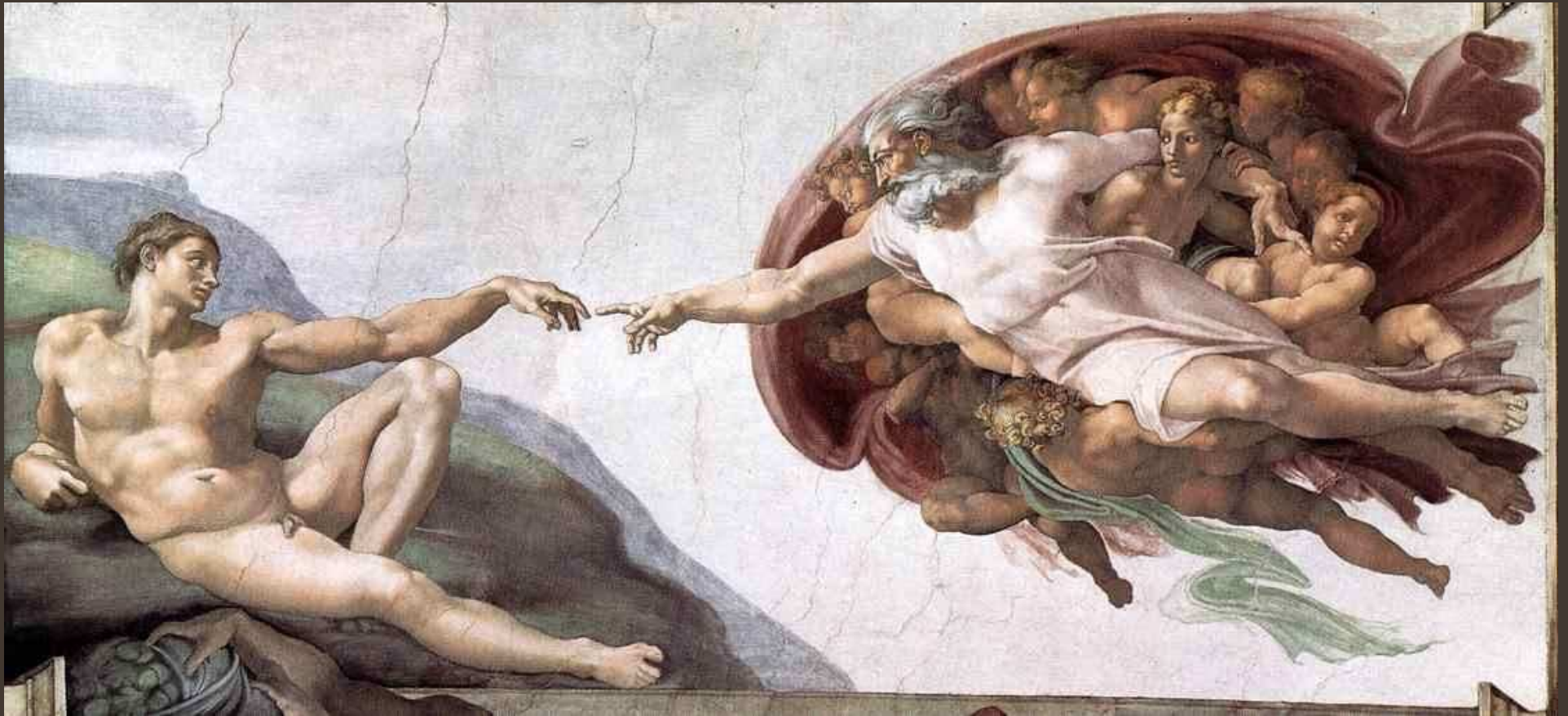
Genesis scene 2: God appears twice. On the right, he gives form to the sun with his right hand and to the moon with his left. On the left, God heads away toward the earth to make trees and greenery spring forth from bare ground. Michelangelo gives us a rare artist's conception of the—ahem—derrière of God.

Michelangelo



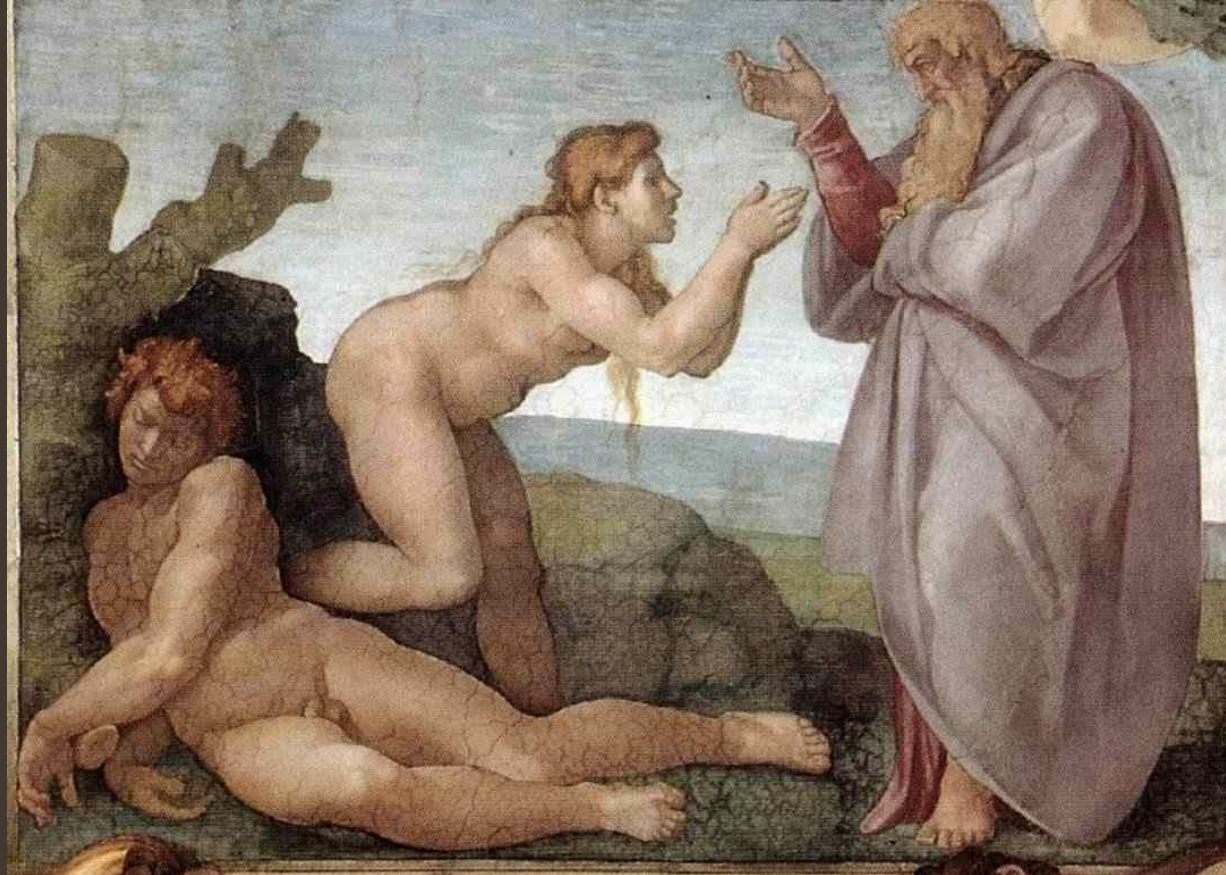
Genesis scene 3: God soars toward us over gray-blue water, moving earth and water apart below us with bold gestures. By Genesis chronology, this panel should be before Scene 2, but Michelangelo apparently felt that Scene 2 needed its larger space.

Michelangelo

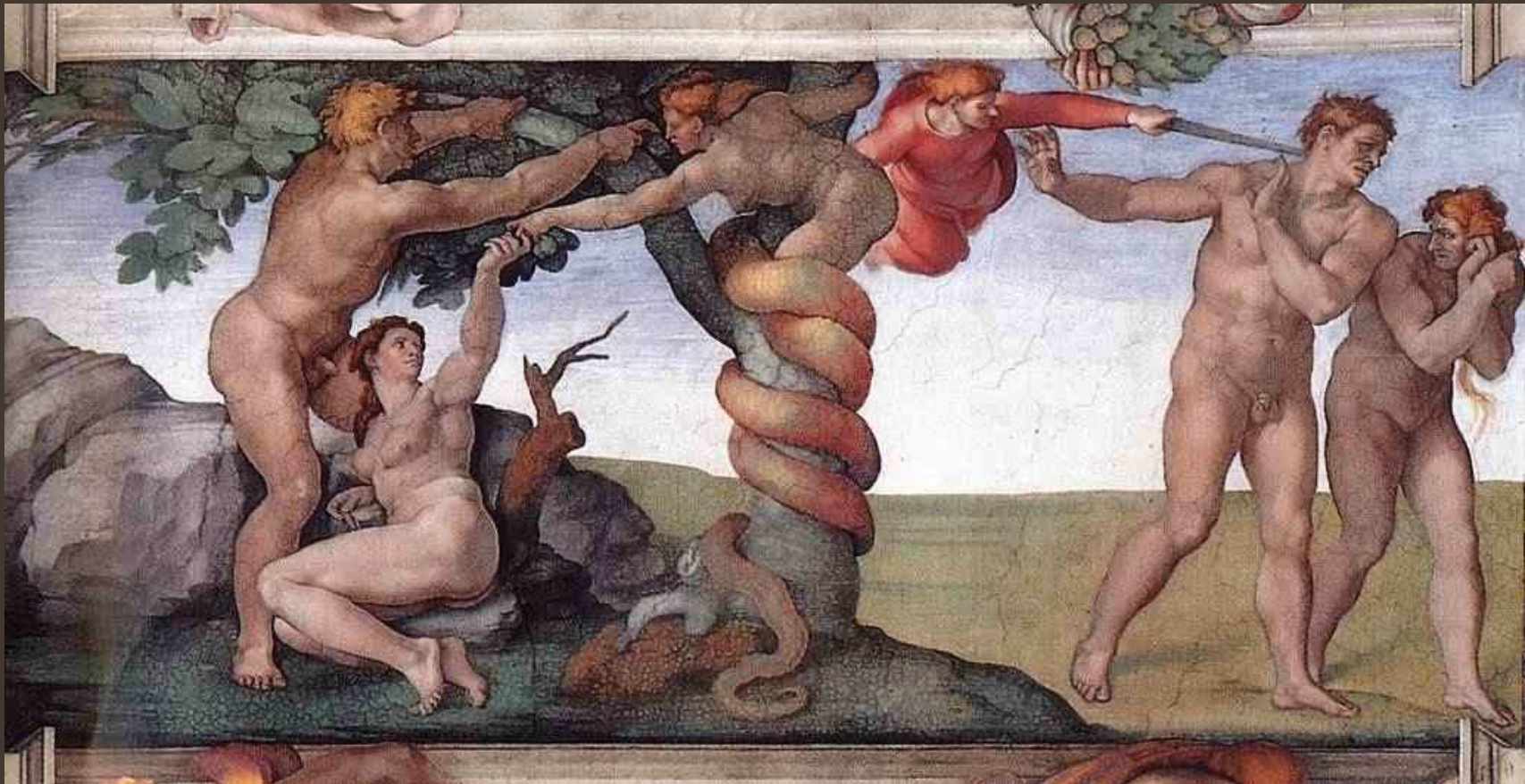


Genesis scene 4: In one of the best-known scenes in Western art, Adam extends his limp hand toward his creator to receive the spark of life.

Michelangelo

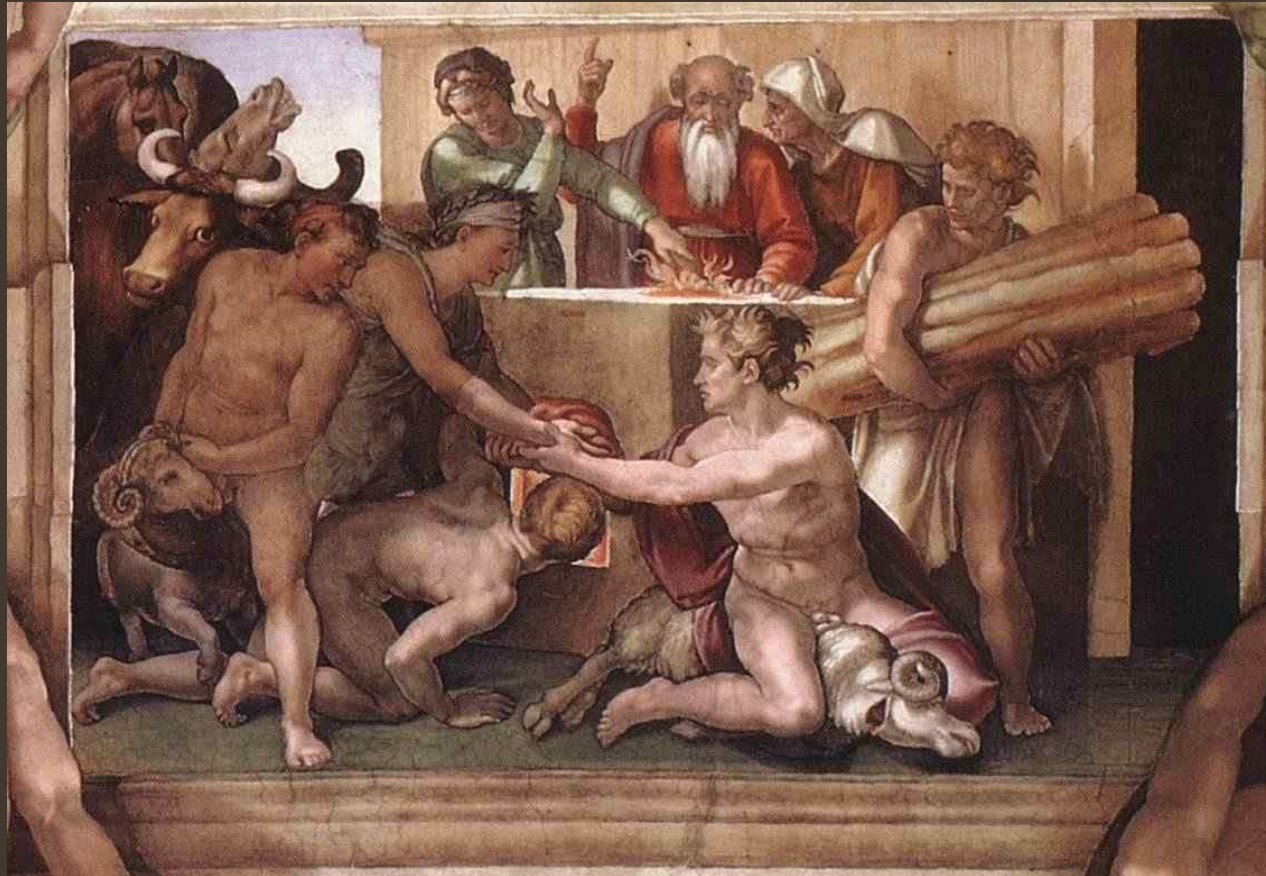


Genesis scene 5: Eve springs forth from the rib of Adam.

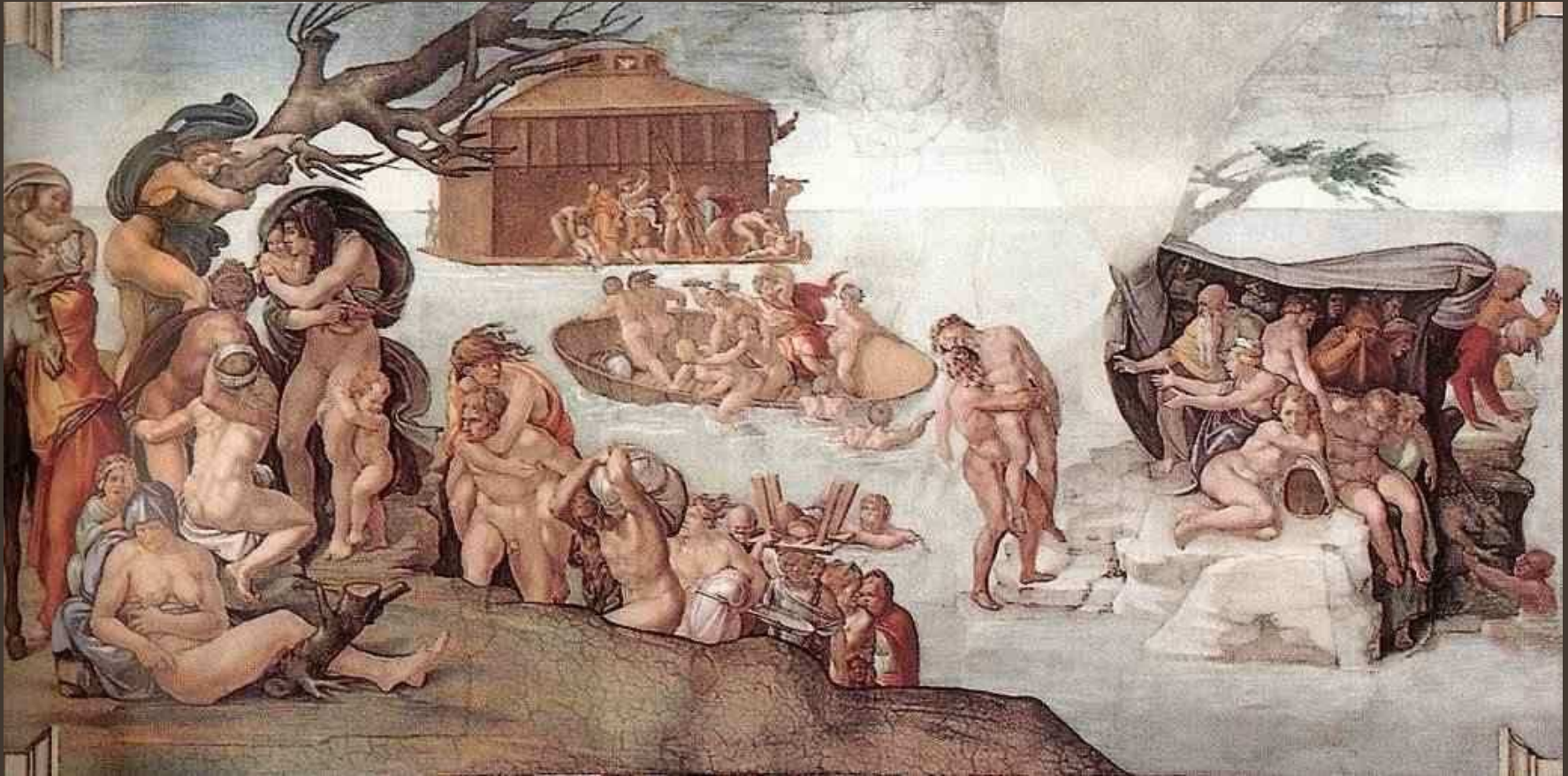


Genesis scene 6: The scene is divided in two by the Tree of Knowledge of Good and Evil in the center. On the left, Eve accepts the apple offered by a female temptress. On the right, Adam and Eve are expelled from Eden into a barren landscape.

Michelangelo

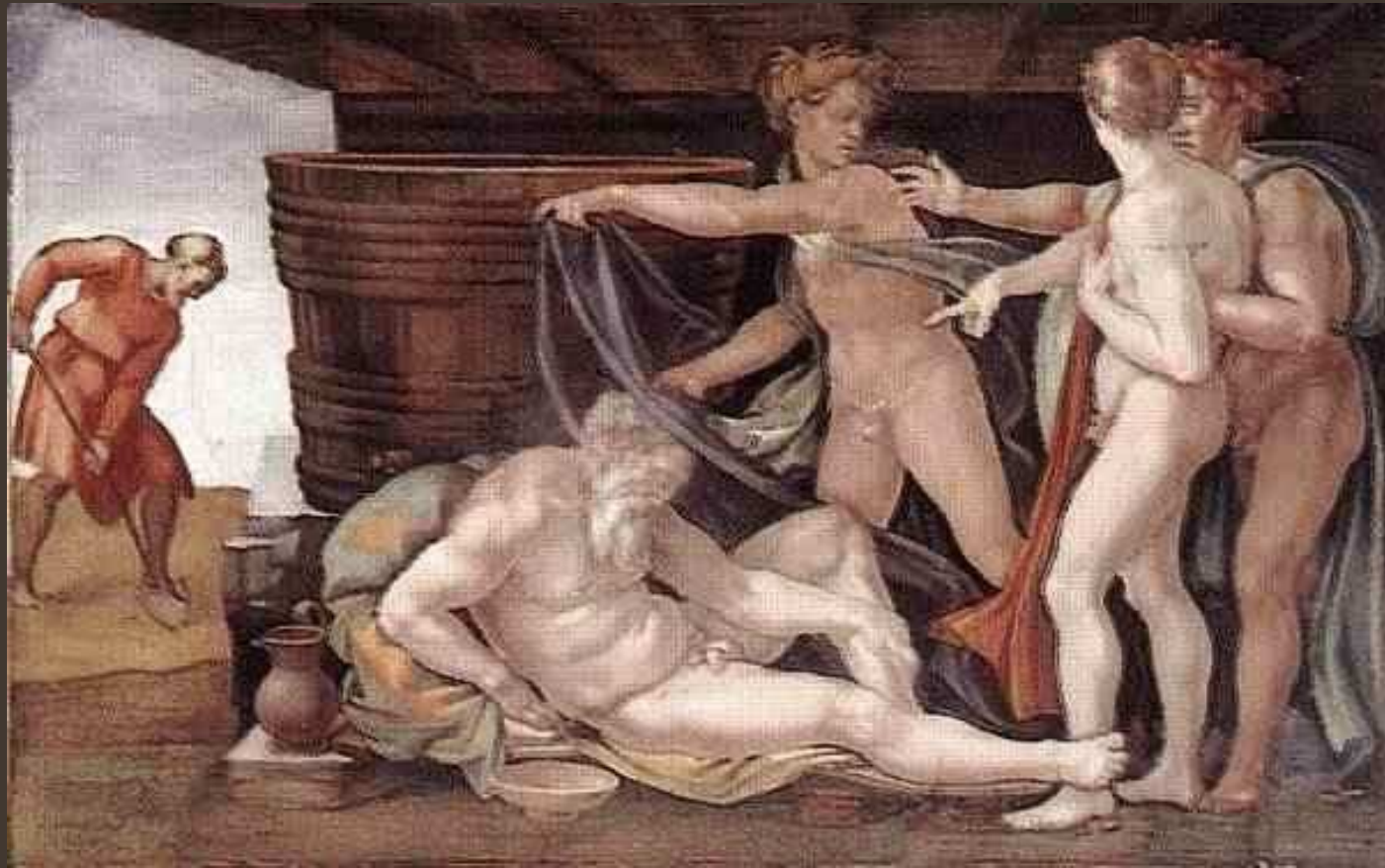


Genesis scene 7: After the flood, Noah makes an altar to the Lord and sacrifices burnt offerings on it. Moved by the gesture, God vows never again to destroy all life on earth. Below, other animals are being readied for sacrifice.



Genesis scene 8: Desperate souls flee toward high ground to escape the rising waters, carrying their worldly goods, the weak, and the already dead.

By biblical chronology, this scene should come before Scene 7.



Genesis scene 9: Once the vineyards have grown back again, Noah drinks too much wine and lies naked on the floor. His sons try to cover him.



The Sistine ceiling includes seven Old Testament prophets and five *sibyls*—female counterparts to the prophets—who foretold the coming of Christ. Three prophets and three sibyls are shown on the next six slides, each shown with a book of his or her writings. This one is the prophet Joel.

This is the Delphic Sibyl.



This is the prophet Isaiah.



This is the Cumaean Sibyl.
By legend, Apollo granted
her as many years of life as
she had grains of sand in
her hand. But he did not
grant her eternal youth.



This is the Libyan Sibyl.





The prophet Jonah is placed prominently over the altar of the chapel. He is the prophet most closely associated with Christ. His three days inside the whale correspond to Christ's three days inside the tomb before both were saved.



The four corners of each smaller panel in the scenes from Genesis are decorated by four male nudes—the *Ignudi*. Here is a typical one.



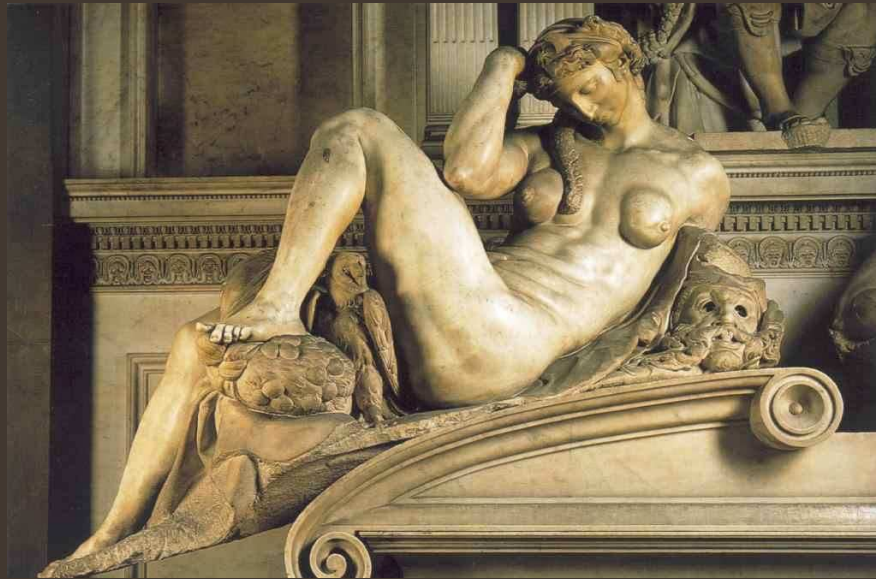
After completing the Sistine ceiling, Michelangelo returned to Florence. One of his commissions there was for the Laurentian Library at San Lorenzo, home church of the Medici family.

This standing figure of Christ had been started in Rome and was finished later by an assistant for the church of Santa Maria Sopra Minerva in Rome. The gold codpiece was added by church authorities later.

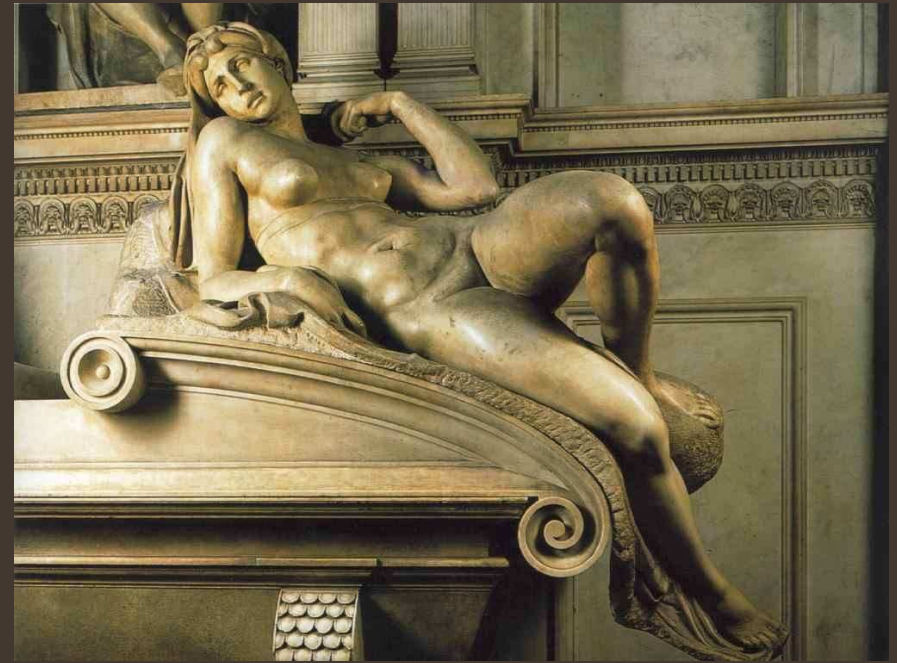
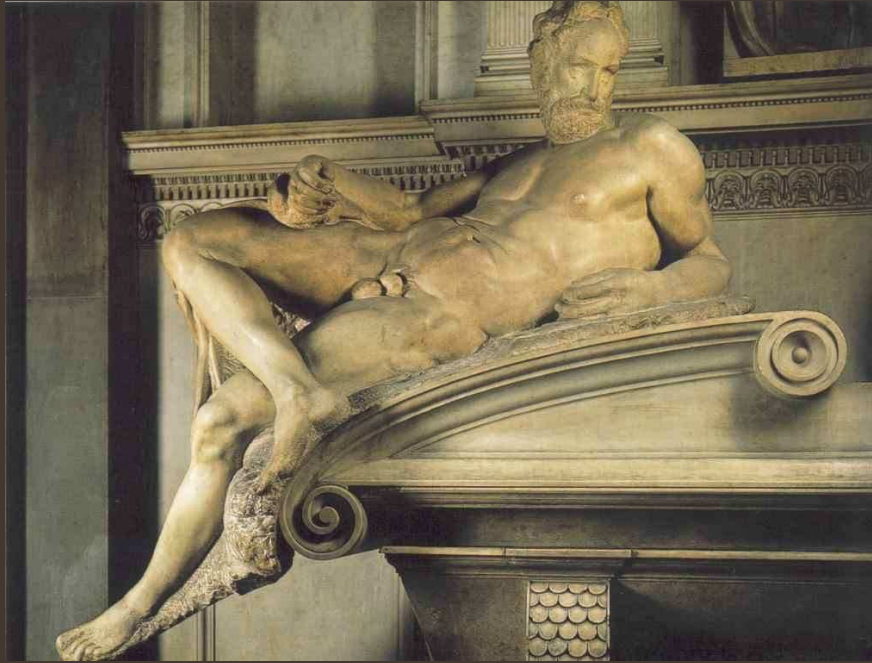




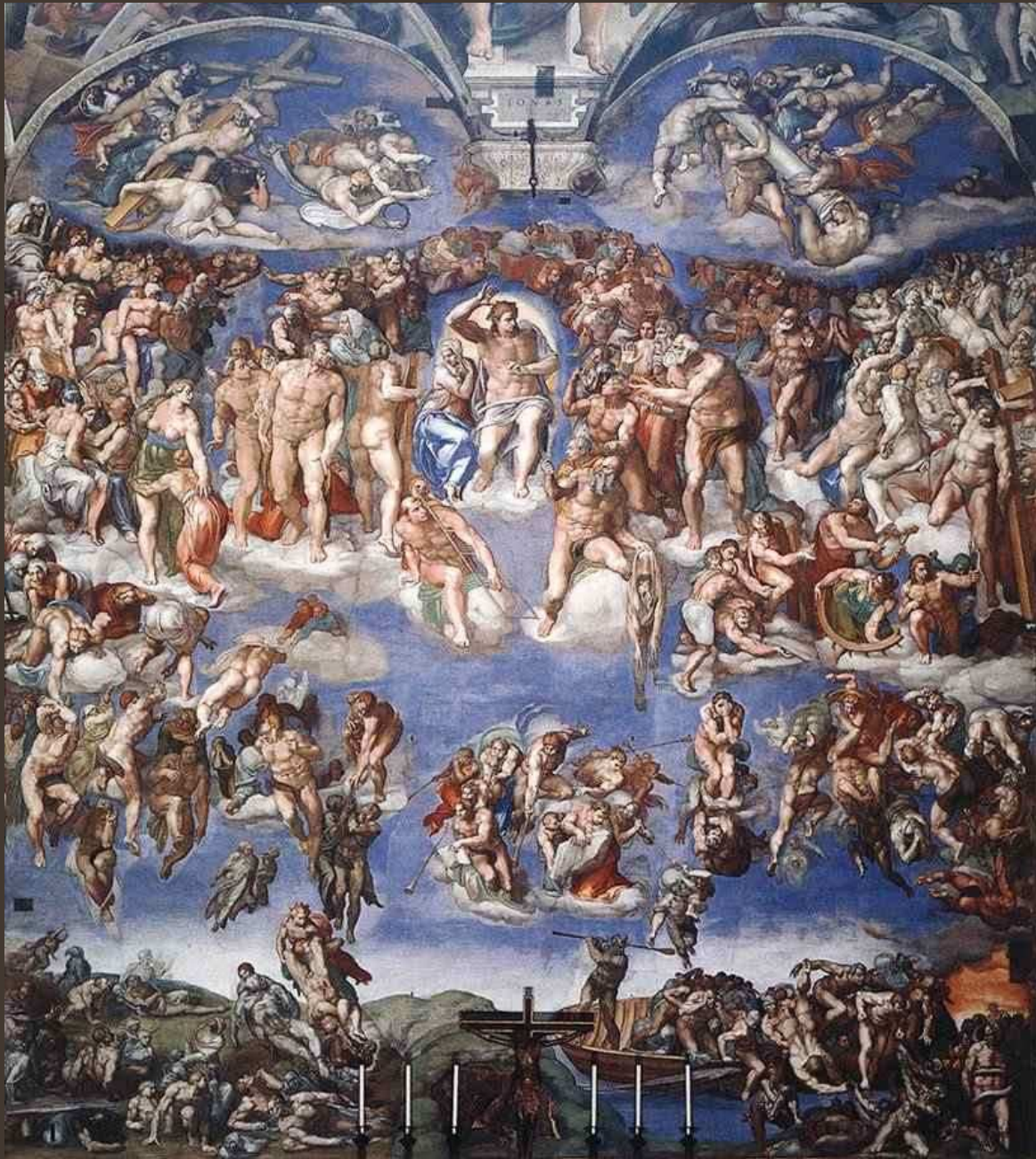
Michelangelo carved two elaborate tombs for Lorenzo de' Medici ("Lorenzo the Magnificent"), who had been Michelangelo's patron in his youth, and for Lorenzo's brother Giuliano, who was killed in the Pazzi Conspiracy.



These allegorical figures of Day and Night perch atop Giuliano's sarcophagus.



Twilight and Dusk recline on top of Lorenzo's sarcophagus. The somewhat exaggerated muscularity and contorted poses signalled shifts in Michelangelo's style toward what became known as Mannerism.



The *Last Judgment* fills an entire wall of the Sistine Chapel. It was painted a generation after the ceiling, and under duress. Michelangelo was commanded by the pope to complete the project, although he preferred to stay in Florence. Vasari describes how his frustration sometimes surfaced in the work itself.

The next six slides show details of this massive fresco.

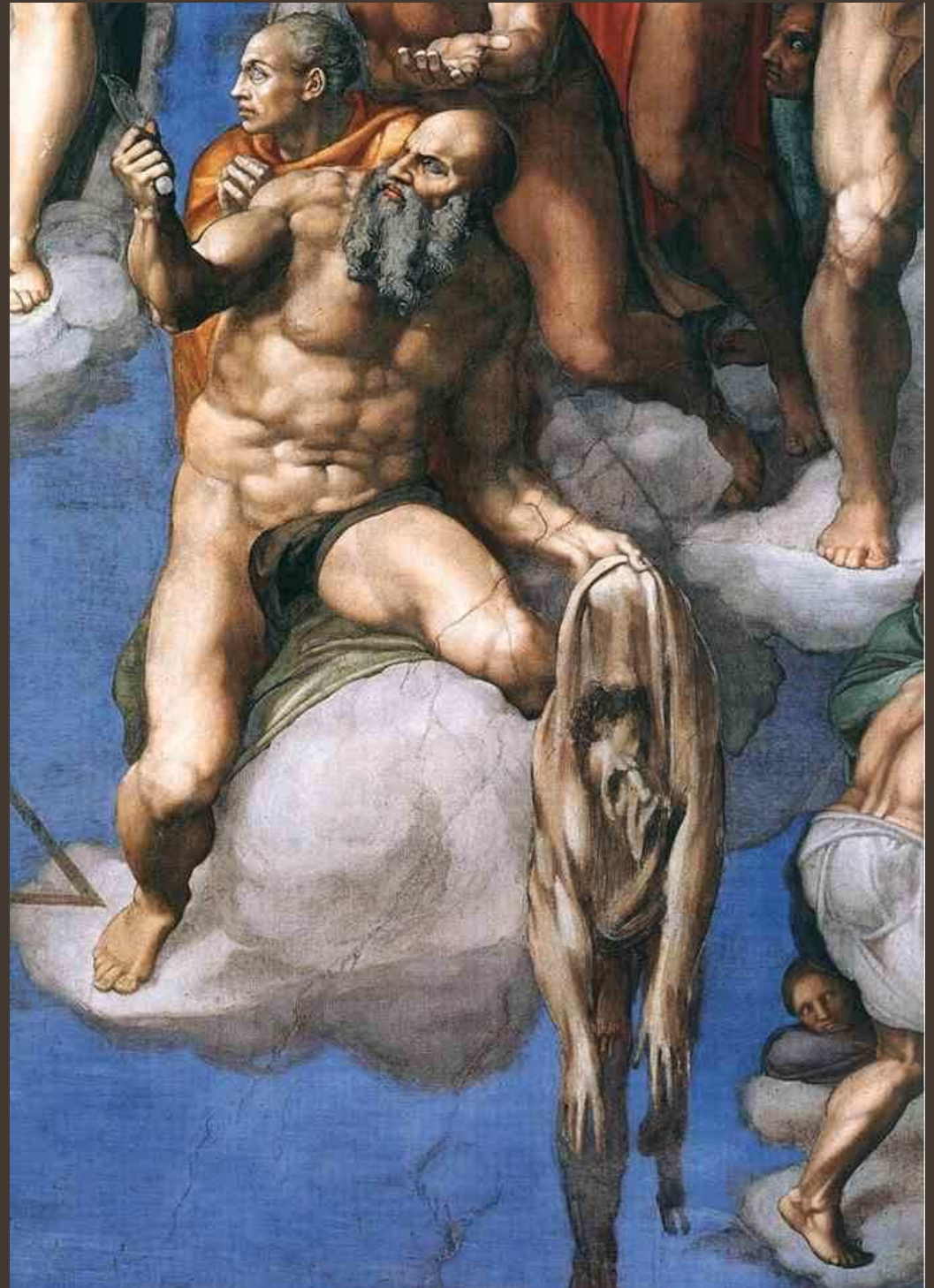
At the center is Christ the Judge,
with Mary by his side. In the full
painting, to his left are sinners
consigned to hell, and to his right
are redeemed souls bound
for heaven.





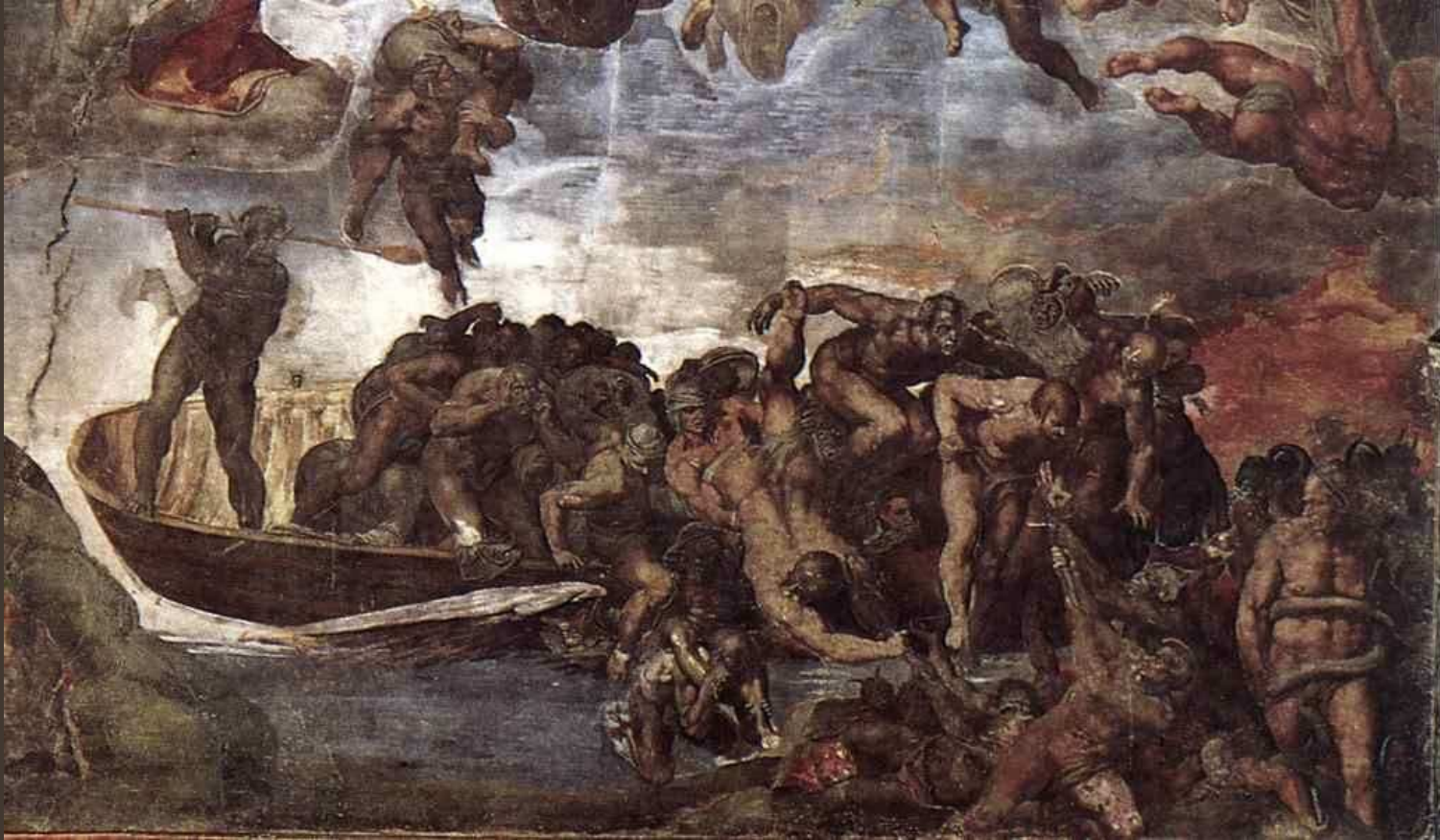
A condemned sinner
bemoans his fate.

St. Bartholomew was martyred
by being skinned alive.
Michelangelo painted his own
self-portrait onto the saint's
flayed skin.



St. Catherine of Alexandria was tortured by being tied to a cart wheel, which miraculously broke and freed her. Supposedly a beautiful young maiden, she appears here to be a female bodybuilder. Michelangelo's nude models were nearly always men, even if the subject of the painting was female.





The damned arrive in hell.

Michelangelo



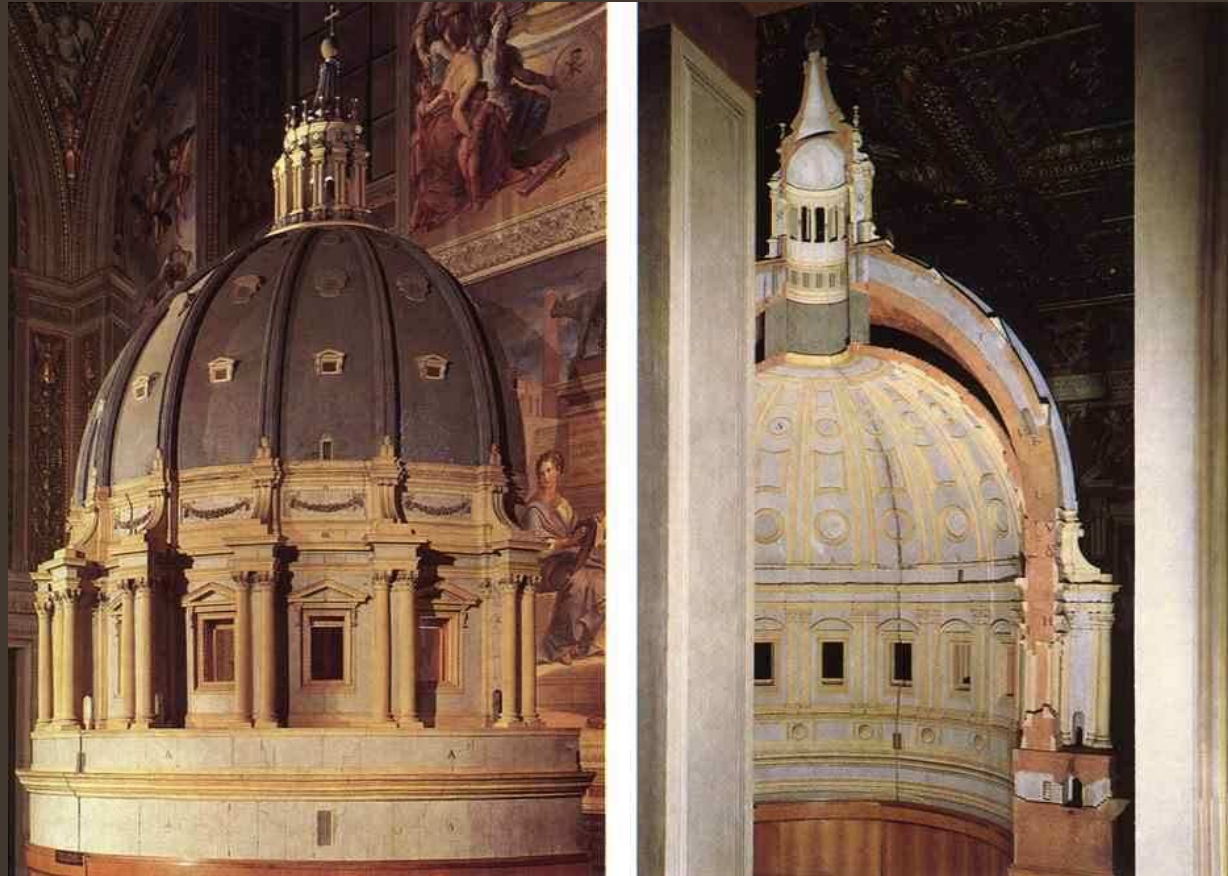
Dante wrote:

Charon the demon, with eyes of glowing coal
Beckoning them, collects them all,
Smites with his oar whoever lingers.

Toward the end of his life, Michelangelo worked on this *Pietà*. Christ's lifeless body is supported by Nicodemus, who was present at the crucifixion and helped prepare Christ's body for burial, and by Mary and Mary Magdalene.

Michelangelo planned this statue for his own tomb. The head of Nicodemus is supposedly a self-portrait. But a leg broke off before the piece was finished, and he abandoned it. An assistant repaired it to its present state.





As Vasari recounts, Michelangelo's greatest architectural project was the dome of St. Peter's Cathedral in the Vatican. The wooden model that he constructed has survived and is shown here. It is in the Vatican Museum.

This is the view upward into the interior of the dome.

The next slide shows how the dome's exterior looks now, as viewed from nearby on one of the seven hills of Rome.





Michelangelo

Titian

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446	St. Mark and Other Saints
447	Feast of the Gods (Giovanni Bellini)
447	Feast of the Gods (Detail)
448	Bacchus and Ariadne
448	Duke Alfonso with a Cannon
449	Assumption of the Virgin
449	Pesaro Altarpiece

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451	Presentation of the Virgin to the Temple
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461	Madonna and Child
461	Self-Portrait at About Age 80



The sitter is believed to be a member of the Barbarigo family, early patrons of Titian. The picture is often thought to be as much about the painstakingly painted blue sleeve as it is about the man inside it.



The captured Christ is put on display and publicly ridiculed before the crucifixion. At the upper left, the agent of Pontius Pilate beside him says *Ecce homo*—"This is the man."

In Padua, Titian painted a fresco cycle on the good deeds of St. Anthony. At the bottom lies a son who kicked his mother in a fit of rage, then in remorse cut off the offending foot. In response to the pleading mother beside him, St. Anthony miraculously restores the severed foot.





This work was commissioned to celebrate the end of a plague epidemic on the Venetian island of Isola. The four saints down below are Cosmas, Damian, Roch, and Sebastian, who were traditionally invoked for protection in times of plague. St. Mark the Evangelist, in the center, is the patron saint of Venice.



Originally begun by Giovanni Bellini, much of the background of *Feast of the Gods* was completed by his pupil Titian after Bellini's death. It is a scene of revelry among the gods from Ovid's *Metamorphosis*. A detail is shown on the next slide.



This now-famous painting is mentioned by Vasari only as one of "... the other pictures in that room..."—i.e., the study of Alfonso d'Este. Bacchus leaps from his chariot to rescue Ariadne, who had been abandoned on the island of Naxos, as his attendants hold a rowdy feast.



Duke Alfonso d'Este of Ferrara, was an early patron of Titian. He commissioned Bellini's *Feast of the Gods* and Titian's *Bacchus and Ariadne*, among other works, for his private study.





Rather like Mary in the painting, Titian ascended to pre-eminence among Venetian painters with this huge altarpiece for the church of Santa Maria Gloriosa dei Frari. Mary, with draperies swirling around her, gazes upward toward God the Father as she rises into the golden celestial sphere. Amazed apostles witness the Assumption from the earth below.

With this altarpiece, Titian broke new ground in composition. Previously, Mary had almost always been in the middle of the picture, with saints, angels, and perhaps donors on either side. Here she is positioned off-center, flanked by two saints (Peter and Francis). The donor, Jacopo Pesaro, is an active participant, kneeling at the lower left and acknowledged by St. Peter. The next slide shows a detail.



Other members of the Pesaro family are gathered at the lower right.





John the Baptist, appearing quite fit and well-fed despite the hardships of living in the wilderness, strikes an almost jaunty pose.

A prolific and long-lived painter, Titian left behind dozens of portraits, especially of rich and powerful Venetians. Here is the elected ruler (*doge*) of Venice, Andrea Gritti, whose leadership style is strongly suggested by Titian's portrayal.

A detail is shown on the next slide.





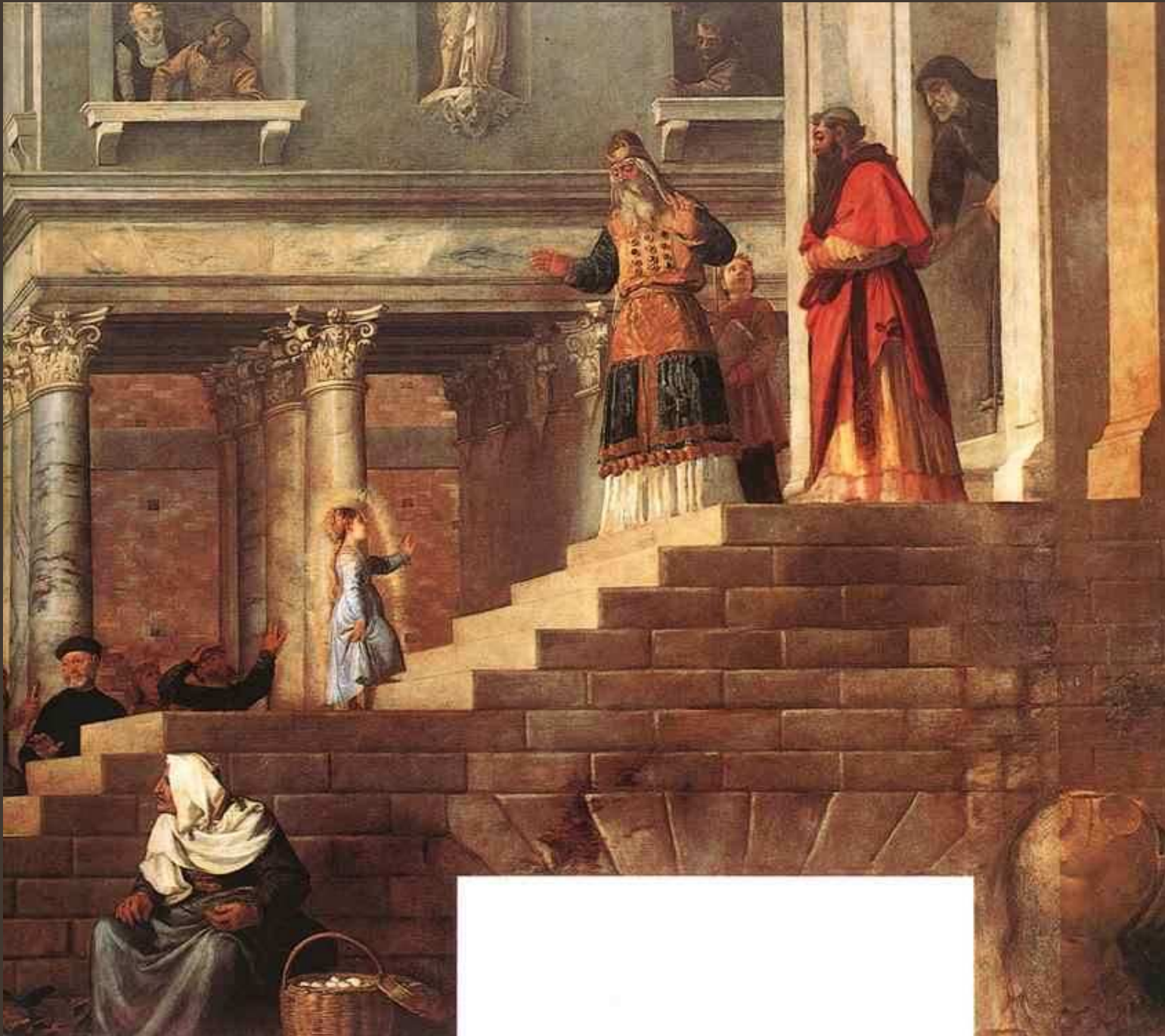
Titian



St. Peter Martyr was attacked while travelling and was killed by a sword blow to the head. Titian captured the dramatic action and graphic violence of the scene in a large canvas, now destroyed. This is a copy by another artist.



This very large painting occupies a wall with two doors in it where the white rectangles are. The 3-year-old Mary pauses on the temple steps as she ascends to be received by the grand high priest. A detail is shown on the next slide.

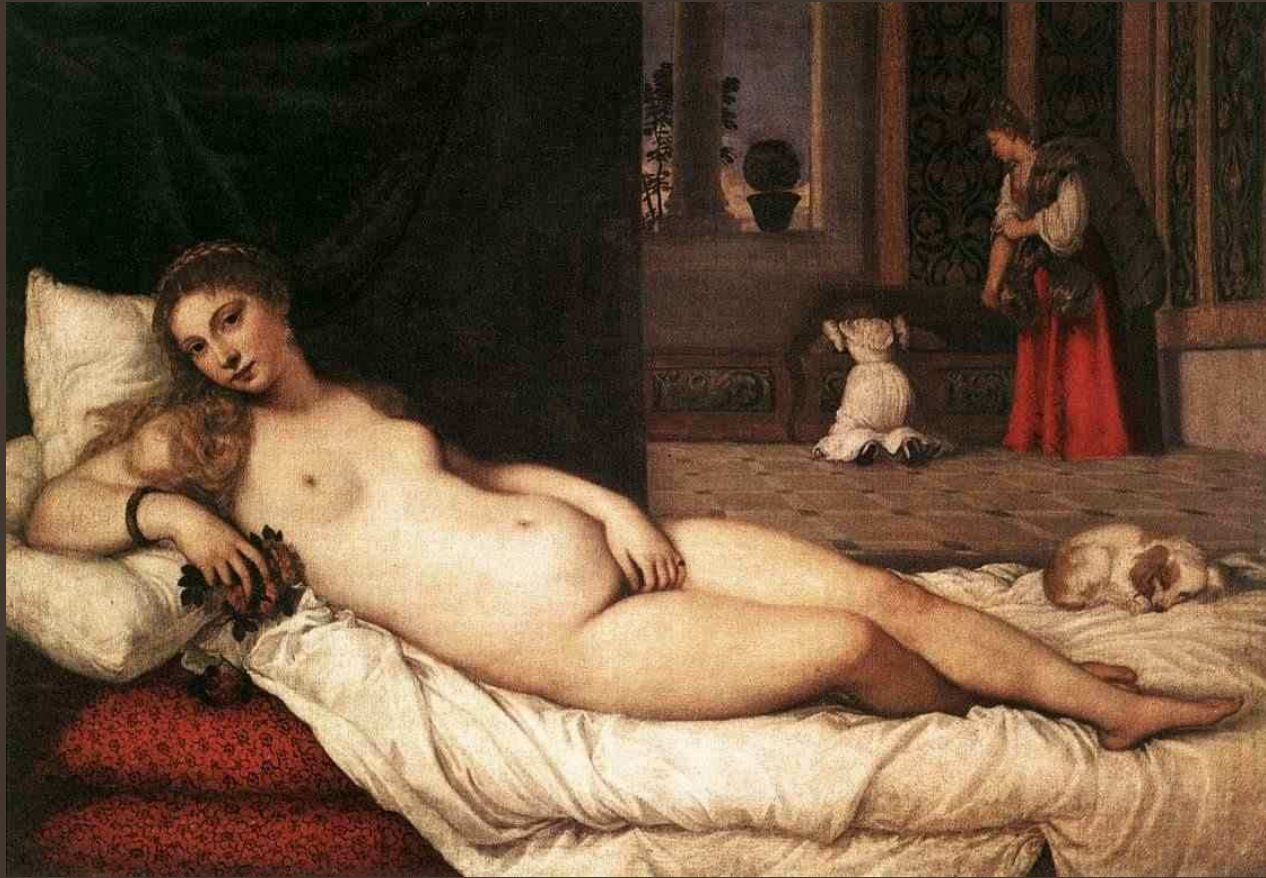




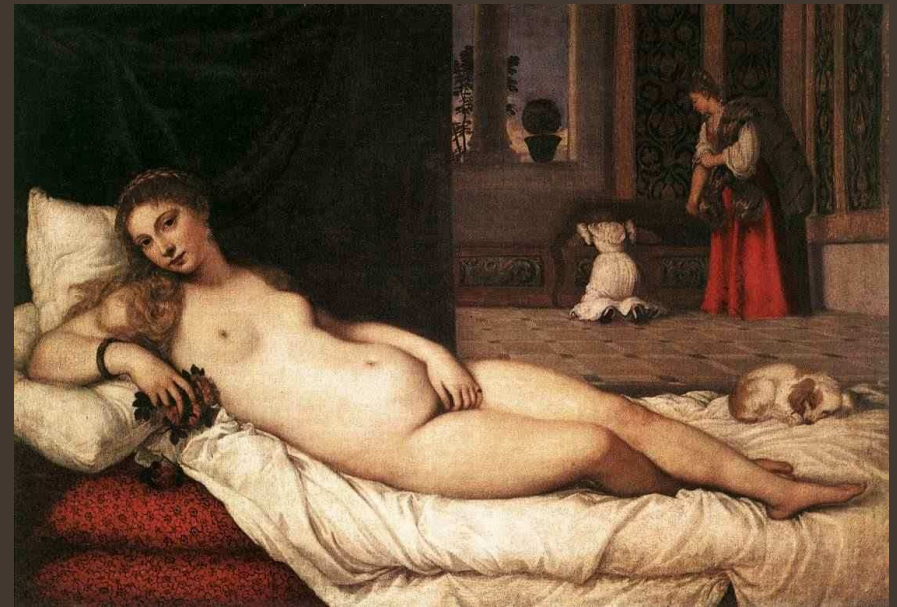
This is one of Titian's portraits of Pietro Aretino, a famous poet from Arezzo—Vasari's own home town.



Pope Paul III was depicted as a powerful, incisive presence—keeping his right hand firmly on his purse.



The *Venus of Urbino*, made for Duke Guidobaldo of Urbino, may indeed show a reclining Venus. Or it may show a contemporary Venetian woman waiting for her husband while attendants retrieve garments for her from a marriage chest (*cassone*). Or it may show a woman in the business of love.



Titian's debt to Giorgione's earlier *Sleeping Venus* (left) is apparent.

Vasari mentions this painting of the Pentecost, in which the Holy Spirit descends on Christ's disciples. The subject fits the setting for the painting: the high altar of the Church of Santo Spirito in Venice.





In this painting for the ceiling of Santo Spirito, an angel stays the hand of Abraham just before he sacrifices his son Isaac to prove his allegiance to God.

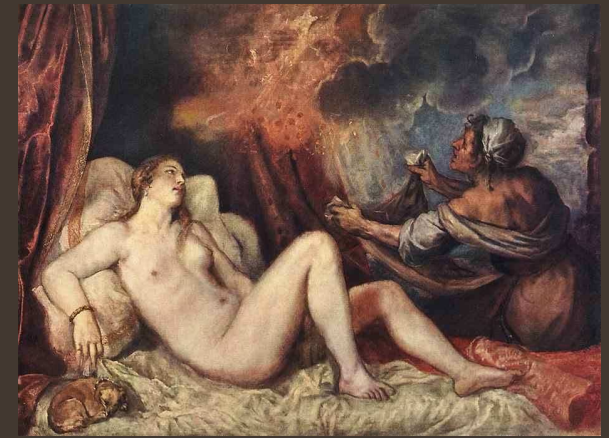
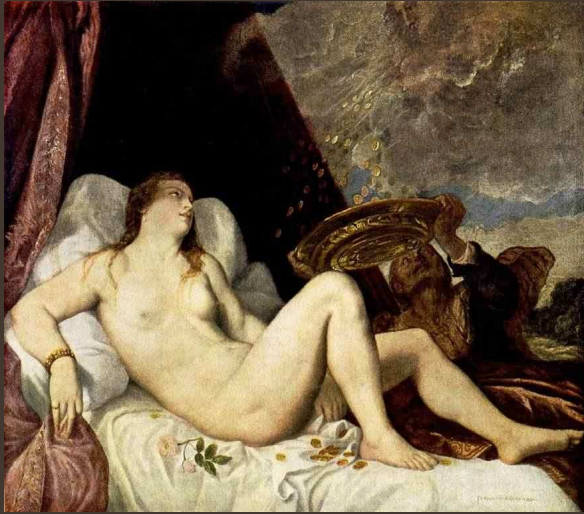
Vasari himself had the original commission for the ceiling but “left Venice,” leaving the job to Titian.



Vasari mentions this self-portrait from about 1546, when Titian would have been about 58.

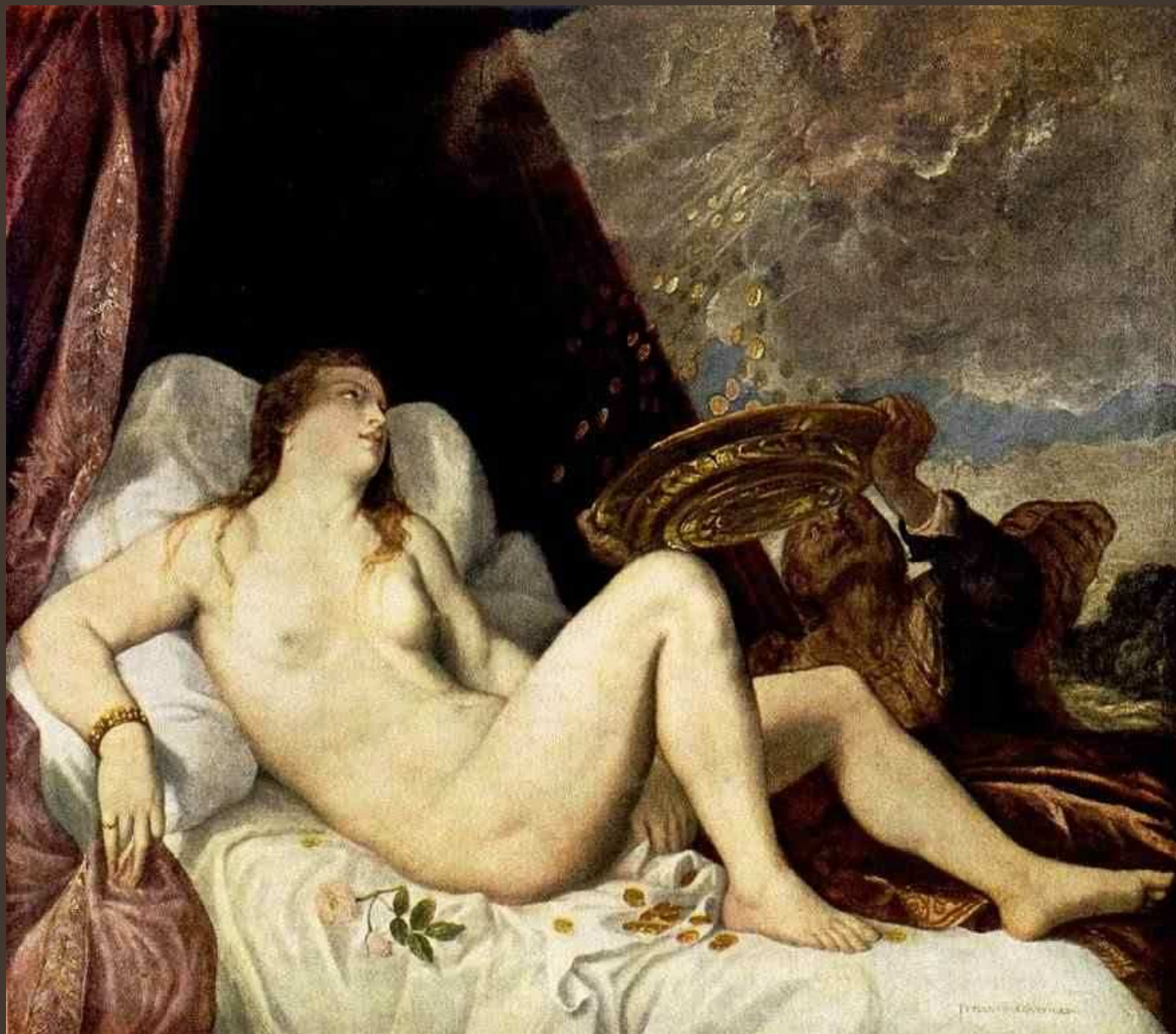


Pope Paul III is shown toward the end of his life with his two nephews. The one on the right probably commissioned the work to show his own deference, and connection, to his uncle.



Titian painted three versions of the legend of Danae, told by Ovid. Her father locked her in a tower to avoid a prophecy that he would be killed by his grandson. Old Zeus disguised himself as a shower of gold and impregnated Danae. Her son Perseus accidentally killed his grandfather with a discus throw.

The *Danae* now in Vienna is shown on the next slide.



This *Annunciation* was painted for the Church of San Salvatore in Venice.





Here Charles V, head of the Holy Roman Empire, is shown on horseback after a victory over Protestant forces. He was the father of...

... Philip II of Spain, whose portrait Titian also painted and from whom he received several commissions. These works helped form the nucleus of the Spanish royal art collection, now in the Prado.





Venus fell in love with the handsome but mortal Adonis. Here Titian shows her trying to dissuade him from going off to the hunt, where he would later be killed.



In this mythological scene painted for Philip II, the nymph Europa is abducted and carried off by Jupiter, this time disguised as a white bull. The dramatic action and diagonal thrust of Titian's composition heralded the Baroque era to come.

Vasari describes at length this painting of the martyrdom of St. Lawrence, who was roasted on a gridiron.





When well into his 70s, Titian made for Philip II a now-lost painting of Mary Magdalene repenting for her past sins. This is a smaller version.



This picture of the entombment of Christ was in Titian's studio when Vasari visited him. Titian painted his own image in the lower right as St. Jerome, holding the left hand of the dead Christ. Titian intended the painting for his own tomb but did not live to finish it.

Vasari also reports seeing this late picture of the Madonna and Child in Titian's house. It exemplifies Titian's remarkably loose brushwork toward the end of his life and could almost be mistaken for a Renoir.



Titian was probably in his 80s when Vasari visited him and saw this self-portrait, one of his last works.

