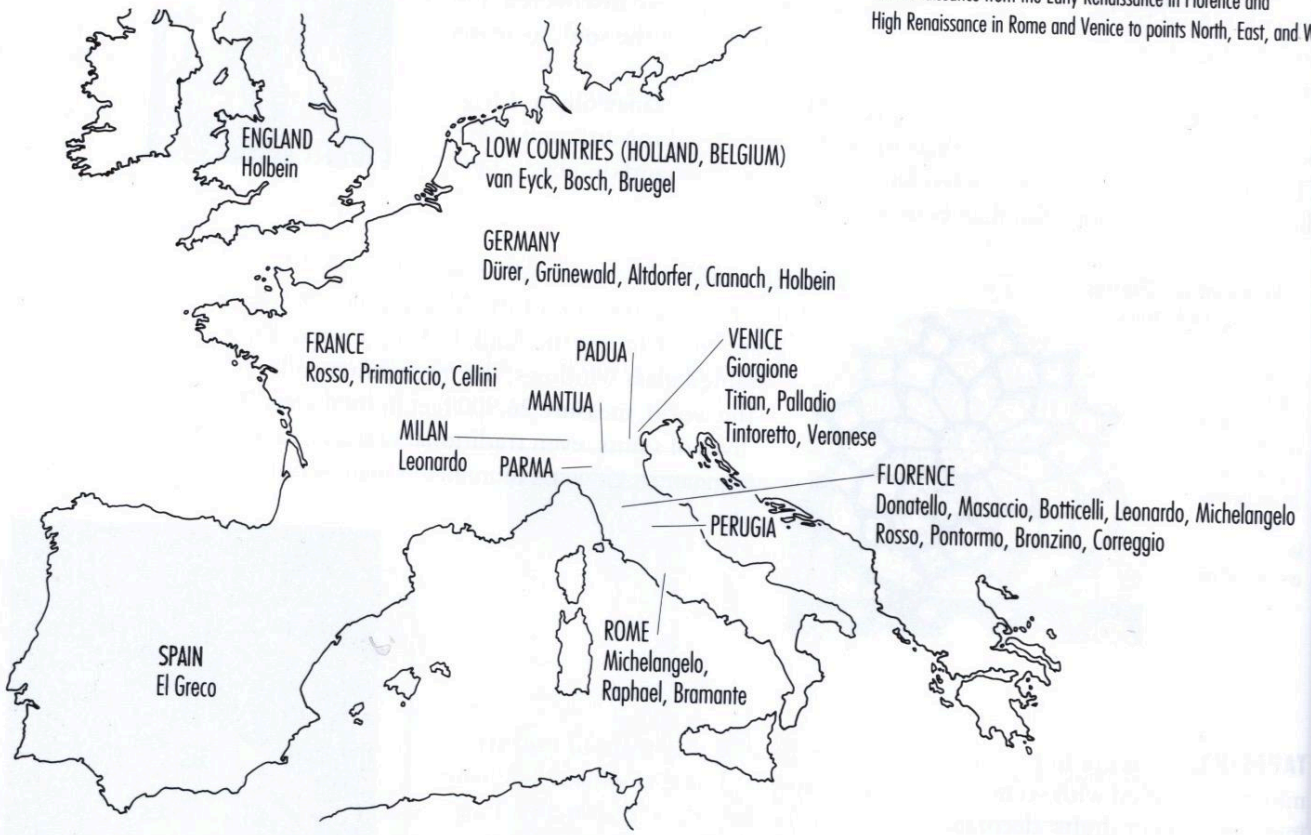
The Rebirth of Art: Renaissance and Baroque

ALL ROADS LEAD FROM FLORENCE

The Renaissance from the Early Renaissance in Florence and High Renaissance in Rome and Venice to points North, East, and West



The Middle Ages are so called because they fall between twin peaks of artistic glory: the Classical period and the Renaissance. While art hardly died in the Middle Ages, what was reborn in the Renaissance — and extended in the Baroque period — was lifelike art. A shift in interest from the supernatural to the natural caused this change. The rediscovery of the Greco-Roman tradition helped artists reproduce visual images accurately. Aided by the expansion of scientific knowledge, such as an understanding of anatomy and perspective, painters of the fifteenth through sixteenth centuries went beyond Greece and Rome in technical proficiency.

In the Baroque period of the seventeenth and eighteenth centuries, reverence for Classicism persisted, but everything revved up into overdrive. Ruled by absolute monarchs, the newly centralized states produced theatrical art and architecture of unprecedented grandeur, designed to overwhelm the senses and emotions.

WORLD HISTORY		ART HISTORY
	1400–1500	Early Renaissance
	1420s	Perspective discovered
Gutenberg invents printing with movable type	1446–50	
Medicis deposed in Florence, art center shifts to Rome	1492	
	1500–20	High Renaissance
Renaissance spreads to Northern Europe	1500–1600	
	1503–6	Leonardo paints "Mona Lisa"
	1508–12	Michelangelo frescoes Sistine Chapel ceiling
	1509–11	Raphael creates Vatican frescoes
	1510	Giorgione paints first reclining nude
Balboa sights Pacific Ocean	1513	Titian active in Venice
Luther posts 95 Theses, Reformation begins	1517	
Magellan circumnavigates globe	1520	Dürer excels at printmaking
	1520–1600	Mannerism
Rome sacked by Germans and Spanish	1527	
	1530s	Holbein paints British royalty
Henry VIII of England founds Anglican Church	1534	
	1534–41	Michelangelo works on "Last Judgment"
Copernicus announces planets revolve around sun	1543	Cellini creates gold salt-cellar
Elizabeth I reigns in England	1558–1603	
	1577	El Greco goes to Spain
England defeats Spanish Armada	1588	Tintoretto paints dramatic scenes from life of Christ
Edict of Nantes establishes religious tolerance	1598	
	1601	Caravaggio paints "Conversion of St. Paul," Baroque begins
Galileo invents telescope	1609	Rubens paints royal and mythological figures
King James Bible published	1611	
Harvey discovers circulation of blood	1619	Hals produces smiling portraits
Pilgrims land at Plymouth	1620	
	1630s	Van Dyck paints aristocracy
	1642	Rembrandt creates "Nightwatch"
	1645	Bernini designs Cornaro Chapel
	1648	Poussin establishes Classical taste, Royal French Academy of Painting and Sculpture founded
Charles I of England beheaded	1649	
	1656	Velázquez paints "Las Meninas"
	1668	Louis XIV orders Versailles enlarged
	1675	Wren designs St. Paul's Cathedral
Newton devises theory of gravity	1687	
Fahrenheit invents mercury thermometer	1714	
	1715	Louis XIV dies, French Rococo begins
Bach completes first Brandenburg Concerto	1720	
	1738	Pompeii and Herculaneum discovered
Catherine the Great rules Russia	1762	
James Watt invents steam engine	1765	
	1768	Reynolds heads Royal Academy
Priestley discovers oxygen	1774	
American colonies declare independence	1776	
	1784–85	David launches Neoclassicism
Mozart becomes court musician to Emperor Joseph II	1787	
French Revolution breaks out	1789	

THE RENAISSANCE: THE BEGINNING OF MODERN PAINTING

In the early 1400s, the world woke up. From its beginnings in Florence, Italy, this renaissance, or rebirth, of culture spread to Rome and Venice, then, in 1500, to the rest of Europe (known as the Northern Renaissance): the Netherlands, Germany, France, Spain, and England.

Common elements were the rediscovery of the art and literature of Greece and Rome, the scientific study of the body and the natural world, and the intent to reproduce the forms of nature realistically.

Aided by new technical knowledge like the study of anatomy, artists achieved new heights in portraiture, landscape, and mythological and religious paintings. As skills increased, the prestige of the artist soared, reaching its peak during the High Renaissance (1500–1520) with megastars like Leonardo, Michelangelo, and Raphael.

During the Renaissance, such things as the exploration of new continents and scientific research boosted man's belief in himself, while, at the same time, the Protestant Reformation decreased the sway of the church. As a result, the study of God the Supreme Being was replaced by the study of the human being. From the minutely detailed, realistic portraits of Jan van Eyck, to the emotional intensity of Dürer's woodcuts and engravings, to the contorted bodies and surreal lighting of El Greco, art was the means to explore all facets of life on earth.

Hans Holbein the Younger, "The French Ambassadors," 1533, NG, London. *This portrait of two "universal men" expressed the versatility of the age. Objects like globes, compasses, sundials, lute, and hymnbook show wide-ranging interests from mathematics to music. Holbein fully exploited all the technical discoveries of the Renaissance: the lessons of composition, anatomy, realistic depiction of the human form through light and dark, lustrous color, and flawless perspective.*

Masaccio, "The Tribute Money," c. 1427, Santa Maria del Carmine, Florence. *Masaccio revolutionized painting through his use of perspective, a consistent source of light, and three-dimensional portrayal of the human figure.*

THE TOP FOUR BREAKTHROUGHS

During the Renaissance, technical innovations and creative discoveries made possible new styles of representing reality. The major breakthroughs were the change from tempera paint on wood panels and fresco on plaster walls to oil on stretched canvas and the use of perspective, giving weight and depth to form; the use of light and shadow, as opposed to simply drawing lines; and pyramidal composition in paintings.

1. OIL ON STRETCHED CANVAS. Oil on canvas became the medium of choice during the Renaissance. With this method, a mineral like lapis lazuli was ground fine, then mixed with turpentine and oil to be applied as oil paint. A greater range of rich colors with smooth gradations of tone permitted painters to represent textures and simulate three-dimensional form.

2. PERSPECTIVE. One of the most significant discoveries in the history of art was the method for creating the illusion of depth on a flat surface called "perspective," which became a foundation of European painting for the next 500 years. Linear perspective created the optical effect of objects receding in the distance through lines that appear to converge at a single point in the picture known as the vanishing point. (In Masaccio's "The Tribute Money," lines converge behind the head of Christ.) Painters also reduced the size of objects and muted colors or blurred detail as objects got farther away.

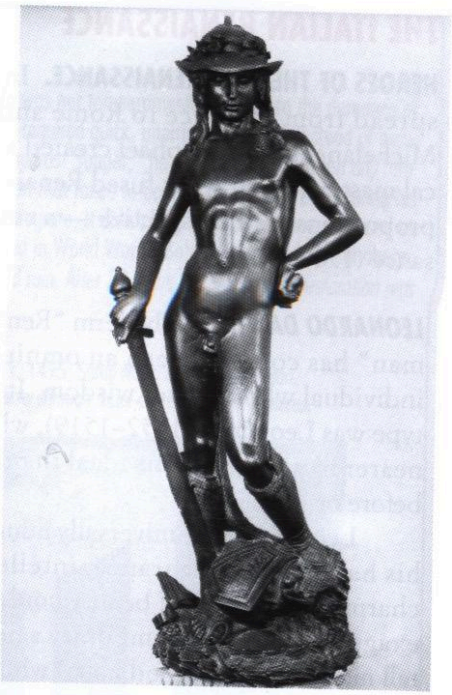
3. THE USE OF LIGHT AND SHADOW. Chiaroscuro (pronounced key arrow SKEWR o), which means "light/dark" in Italian, referred to the new technique for modeling forms in painting by which lighter parts seemed to emerge from darker areas, producing the illusion of rounded, sculptural relief on a flat surface.

4. PYRAMID CONFIGURATION. Rigid profile portraits and grouping of figures on a horizontal grid in the picture's foreground gave way to a more three-dimensional "pyramid configuration." This symmetrical composition builds to a climax at the center, as in Leonardo's "Mona Lisa," where the focal point is the figure's head.

THE EARLY RENAISSANCE: THE FIRST THREE HALL-OF-FAMERS

The Renaissance was born in Florence. The triumvirate of quattrocento (15th-century) geniuses who invented this new style included the painter Masaccio and sculptor Donatello, who reintroduced naturalism to art, and the painter Botticelli, whose elegant linear figures reached a height of refinement.

MASACCIO. The founder of Early Renaissance painting, which became the cornerstone of European painting for more than six centuries, was Masaccio (pronounced ma SAHT chee oh; 1401–28). Nicknamed "Sloppy Tom" because he neglected his appearance in his pursuit of art, Masaccio was the first since Giotto to paint the human figure not as a linear column, in the Gothic style, but as a real human being. As a Renaissance painter, Vasari said, "Masaccio made his figures stand upon their feet." Other Masaccio innovations were a mastery of perspective and his use of a single, constant source of light casting accurate shadows.



Donatello, "David," c. 1430–32, Museo Nazionale, Florence. *Donatello pioneered the Renaissance style of sculpture with rounded body masses.*

DONATELLO. What Masaccio did for painting, Donatello (1386–1466) did for sculpture. His work recaptured the central discovery of Classical sculpture: contrapposto, or weight concentrated on one leg with the rest of the body relaxed, often turned. Donatello carved figures and draped them realistically with a sense of their underlying skeletal structure.

His "David" was the first life-size, freestanding nude sculpture since the Classical period. The brutal naturalism of "Mary Magdalen" was even more probing, harshly accurate, and "real" than ancient Roman portraits. He carved the aged Magdalen as a gaunt, shriveled hag, with stringy hair and hollowed eyes. Donatello's sculpture was so lifelike, the artist was said to have shouted at it, "Speak, speak, or the plague take you!"

BOTTICELLI. While Donatello and Masaccio laid the groundwork for three-dimensional realism, Botticelli (pronounced bought tee CHEL lee; 1444–1510) was moving in the opposite direction. His decorative linear style and tiptoeing, golden-haired maidens were more a throwback to Byzantine art. Yet his nudes epitomized the Renaissance. "Birth of Venus" marks the rebirth of Classical mythology.

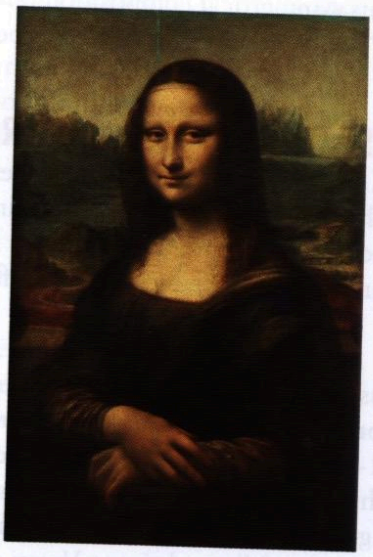
Botticelli, "Birth of Venus," 1482 , Uffizi, Florence. *Botticelli drew undulating lines and figures with long necks, sloping shoulders, and pale, soft bodies.*

THE ITALIAN RENAISSANCE

HEROES OF THE HIGH RENAISSANCE. In the sixteenth century, artistic leadership spread from Florence to Rome and Venice, where giants like Leonardo, Michelangelo, and Raphael created sculpture and paintings with total technical mastery. Their work fused Renaissance discoveries like composition, ideal proportions, and perspective — a culmination referred to as the High Renaissance (1500–1520).

LEONARDO DA VINCI. The term "Renaissance man" has come to mean an omnitalented individual who radiates wisdom. Its prototype was Leonardo (1452–1519), who came nearer to achieving this ideal than anyone before or since.

Leonardo was universally admired for his handsome appearance, intellect, and charm. His "personal beauty could not be exaggerated," a contemporary said of this tall man with long blond hair, "whose every movement was grace itself, and whose abilities were so extraordinary that he could readily solve every difficulty." As if this were not enough, Leonardo could sing "divinely" and "his charming conversation won all hearts."



Leonardo, "Mona Lisa," or "La Gioconda," 1503–6, Louvre, Paris. *The world's most famous portrait embodied all the Renaissance discoveries of perspective, anatomy, and composition.*

An avid mountain climber who delighted in scaling great heights, Leonardo was also fascinated with flight. Whenever he saw caged birds, he paid the owner to set them free. He frequently sketched fluttering wings in his notebooks, where he constantly designed flying contraptions that he eventually built and strapped on himself in hopes of soaring. He once wrote, "I wish to work miracles," an ambition evident in his inventions: a machine to move mountains, a parachute, a helicopter, an armored tank, and a diving bell.

Leonardo did more to create the concept of the artist-genius than anyone else. When he began his campaign, the artist was considered a menial craftsman. By constantly stressing the intellectual aspects of art and creativity, Leonardo transformed the artist's public status into, as he put it, a "Lord and God."

His brilliance had one flaw. The contemporary painter Vasari called Leonardo "capricious and fickle." His curiosity was so omnivorous that distractions constantly lured him from one incomplete project to another. When commissioned to paint an altarpiece, he first had to study tidal movements in the Adriatic, then invent systems to prevent landslides. A priest said Leonardo was so obsessed with his mathematical experiments "that he cannot stand his brushes."

Less than 20 completed works by Leonardo survive. He died at age 67 in France, where he had been summoned by Francis I for the sole duty of conversing with the king. On his deathbed, said Vasari, Leonardo admitted "he had offended God and mankind by not working at his art as he should have."

MONA LISA

It hung in Napoleon's bedroom until moving to the Louvre in 1804. It caused traffic jams in New York when 1.6 million people jostled to see it in seven weeks. In Tokyo viewers were allowed ten seconds. The object of all this attention was the world's most famous portrait, "Mona Lisa."

Historically, she was nobody special, probably the young wife of a Florentine merchant named Giocondo (the prefix "Mona" was an abbreviation of Madonna, or Mrs.). The portrait set the standard for High Renaissance paintings in many important ways. The use of perspective, with all lines converging on a single vanishing point behind Mona Lisa's head, and triangular composition established the importance of geometry in painting. It diverged from the stiff, profile portraits that had been the norm by displaying the subject in a relaxed, natural, three-quarter pose. For his exact knowledge of anatomy so evident in the Mona Lisa's hands, Leonardo had lived in a hospital, studying skeletons and dissecting more than thirty cadavers.

One of the first easel paintings intended to be framed and hung on a wall, the "Mona Lisa" fully realized the potential of the new oil medium. Instead of proceeding from outlined figures, as painters did before, Leonardo used chiaroscuro to model features through light and shadow. Starting with dark undertones, he built the illusion of three-dimensional features through layers and layers of thin, semi-transparent glazes (Even the Mona Lisa's pupils were composed of successive gauzy washes of pigment). This "sfumato" technique rendered the whole, as Leonardo said, "without lines or borders, in the manner of smoke." His colors ranged from light to dark in a continuous gradation of subtle tones, without crisp separating edges. The forms seemed to emerge from, and melt into, shadows.

And then there's that famous smile. To avoid the solemnity of most formal portraits, Leonardo engaged musicians and jesters to amuse his subject. Although he frequently left his works incomplete because of frustration when his hand could not match his imagination, this work was instantly hailed as a masterpiece, influencing generations of artists. In 1911 an Italian worker, outraged that the supreme achievement of Italian art resided in France, stole the painting from the Louvre to return it to its native soil. "Mona Lisa" was recovered from the patriotic thief's dingy room two years later in Florence.

By 1952 more than 61 versions of the Mona Lisa had been created. From Marcel Duchamp's goateed portrait in 1919 to Andy Warhol's silkscreen series and Jasper Johns's image in 1983, the Mona Lisa is not only the most admired, but also the most reproduced, image in all art.

THE LAST SUPPER

If "Mona Lisa" is Leonardo's most famous portrait, his fresco painting, "The Last Supper," has for five centuries been the world's most revered religious painting. Leonardo declared the artist has two aims: to paint the "man and the intention of his soul." Here he revolutionized art by capturing both, particularly what was going through each figure's mind.

Leonardo immortalized the dramatic moment after Christ announced one of his disciples would betray him, with each reacting emotionally and asking, "Lord, is it I?" Through a range of gesture and expression, Leonardo revealed for the first time in art the fundamental character and psychological state of each apostle. His use of perspective, with all diagonal lines converging on Christ's head, fixed Christ as the apex of the pyramidal composition.

Unfortunately, Leonardo was not temperamentally suited to the demands of traditional fresco painting, which required quick, unerring brushwork instead of accumulated blurred shadings. In "The Last Supper," he experimented with an oil/tempera emulsion of his own invention that failed to bond to the plaster. Even during his lifetime, the mural began to disintegrate. It didn't help that the building was used as a stable and then partly destroyed in World War II. Behind a barricade of sandbags, mildew reduced the fresco to a sad ruin. After 20 years, an inch-by-inch restoration was completed in 1999.

Leonardo, "The Last Supper," c. 1495, Santa Maria delle Grazie, Milan.
Leonardo revealed the disciples' character through facial expressions and gestures.

Leonardo, "In the Womb," c. 1510, Royal Collection, Windsor Castle.

The Notebooks

Evidence of Leonardo's fertile imagination lies in the thousands of pages of sketches and ideas in his notebooks. His interests and expertise encompassed anatomy, engineering, astronomy, mathematics, natural history, music, sculpture, architecture, and painting, making him one of the most versatile geniuses ever. Although the notes were unknown to later scientists, Leonardo anticipated many of the major discoveries and inventions of succeeding centuries. He built canals, installed central heating, drained marshes, studied air currents, and invented a printing press, telescope, and portable bombs. From his study of blood vessels, he developed the theory of circulation 100 years before Harvey. He was the first to design a flying machine and first to illustrate the interior workings of the human body. His sketches of the growth of the fetus in the womb were so accurate they could teach embryology to medical students today.

***MICHELANGELO:* THE DIVINE M.** As an infant, Michelangelo (1475–1564) was cared for by a wet nurse whose husband was a stonecutter. The boy grew up absorbed with carving, drawing, and art, even though his family beat him severely to force him into a "respectable" profession. But the Medici prince Lorenzo the Magnificent recognized the boy's talent and, at the age of 15, took Michelangelo to his Florentine court, where the budding artist lived like a son.

Michelangelo did more than anyone to elevate the status of the artist. Believing that creativity was divinely inspired, he broke all rules. Admirers addressed him as the "divine Michelangelo," but the price for his gift was solitude. Michelangelo once asked his rival, the gregarious Raphael, who was always surrounded by courtiers, "Where are you going in such company, as happy as a Monsignor?" Raphael shot back, "Where are you going, all alone like a hangman?"

Michelangelo refused to train apprentices or allow anyone to watch him work. When someone said it was too bad he never married and had heirs, Michelangelo responded, "I've always had only too harassing a wife in this demanding art of mine, and the works I leave behind will be my sons." He was emotional, rough and uncouth, happy only when working or hewing rock at the marble quarry. His wit could be cruel, as when he was asked why the ox in another artist's painting was so much more convincing than other elements. "Every painter," Michelangelo said, "does a good self-portrait."

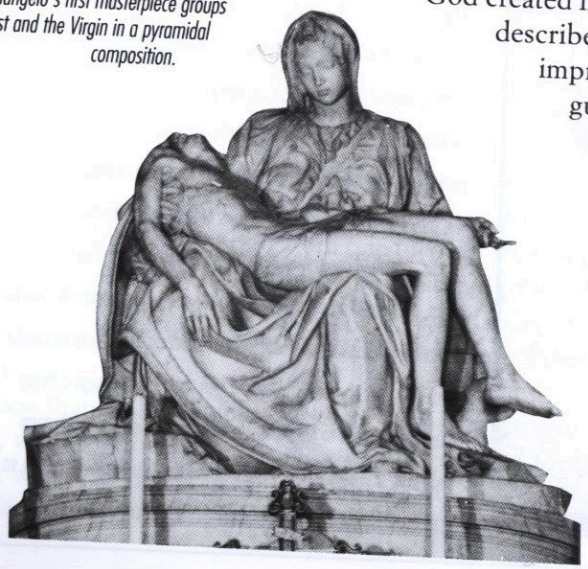
An architect, sculptor, painter, poet, and engineer, Michelangelo acknowledged no limitations. He once wanted to carve an entire mountain into a colossus. Michelangelo lived until nearly 90, carving until he died. His deathbed words: "I regret that I am dying just as I am beginning to learn the alphabet of my profession."

WHO PAID THE BILLS?

Before there were art galleries and museums, artists depended on the patronage system not only to support themselves but to provide expensive materials for their work. Under the inspired taste of Lorenzo the Magnificent, this resulted in an entire city — Florence — becoming a work of art, as wealthy rulers commissioned lavish buildings and art. Yet, significantly, the word for "patron" is the same in both French and Italian as the word for "boss." With irascible artists like Michelangelo, the tension between being a creator and being told what to create erupted in ugliness. The best example of the strengths and weaknesses of the system was Michelangelo's testy relation to his Medici patrons.

Michelangelo owed his training to Lorenzo de'Medici, but Lorenzo's insensitive son ordered the maestro to sculpt a statue out of snow in the palazzo courtyard. Years later, Medici popes Leo X and Clement VII (the sculptor worked for seven of the thirteen popes who reigned during his lifetime) hired Michelangelo to drop other work and sculpt tomb statues for their relatives. When the stone faces of the deceased bore no resemblance to actual appearance, Michelangelo would brook no interference with his ideal concept, saying that, in 100 years, no one would care what his actual subjects looked like. Unfortunately, the works remain unfinished, for his fickle patrons constantly changed their minds, abruptly cancelling, without explanation and often without pay, projects Michelangelo worked on for years.

Michelangelo's worst taskmaster was Pope Julius II, the "warrior-pope" who was bent on restoring the temporal power of the papacy. Julius had grandiose designs for his own tomb, which he envisioned as the centerpiece of a rebuilt St. Peter's Cathedral. He first commissioned Michelangelo to create forty life-size marble statues to decorate a mammoth two-story structure. The project tormented Michelangelo for forty years as Julius and his relatives gradually whittled down the design and interrupted his progress with distracting assignments. When referring to the commission, Michelangelo darkly called it the "Tragedy of the Tomb."



Michelangelo, "Pietà," 1498/99–1500, St. Peter's, Rome. *Michelangelo's first masterpiece groups Christ and the Virgin in a pyramidal composition.*

THE SCULPTOR. Of all artists, Michelangelo felt the sculptor was most godlike. God created life from clay, and the sculptor unlocked beauty from stone. He described his technique as "liberating the figure from the marble that imprisons it." While other sculptors added pieces of marble to disguise their mistakes, Michelangelo always carved his sculptures from one block. "You could roll them down a mountain and no piece would come off," said a fellow sculptor.

The first work to earn him renown, carved when Michelangelo was 23, was the "Pietà," which means "pity." The pyramidal arrangement derived from Leonardo, with the classic composure of the Virgin's face reflecting the calm, idealized expressions of Greek sculpture. The accurate anatomy of Christ's body is due to Michelangelo's dissection of corpses. When first unveiled, a viewer attributed the work to a more experienced sculptor, unable to believe a young unknown could accomplish such a triumph. When Michelangelo heard, he carved his name on a ribbon across the Virgin's breast, the only work he ever signed.

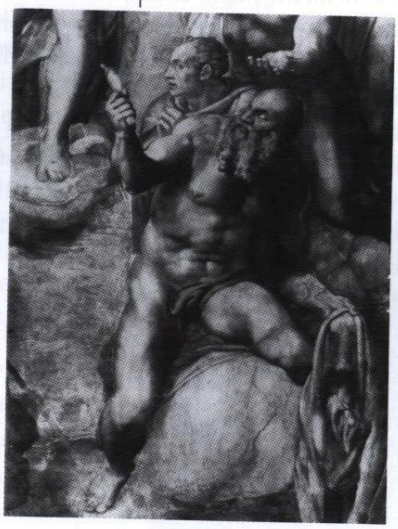
THE PAINTER: THE SISTINE CHAPEL. A few vines on a blue background — that's all Pope Julius II asked for, to spruce up the barnlike ceiling of the Sistine Chapel. What the artist gave him was more than 340 human figures (10' to 18' tall) representing the origin and fall of man — the most ambitious artistic undertaking of the whole Renaissance. The fact that Michelangelo accomplished such a feat in less than four years, virtually without assistance, was a testimonial to his single-mindedness.

Physical conditions alone presented a formidable challenge. Nearly one-half the length of a football field, the ceiling presented 10,000 square feet to be designed, sketched, plastered, and painted. The roof leaked, which made the plaster too damp. The curved shape of the barrel vault divided by cross vaults made Michelangelo's job doubly hard. In addition, he had to work on a seven-story-high scaffold in a cramped and uncomfortable position.

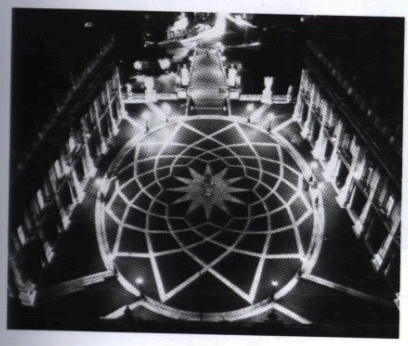
Michelangelo, "The Creation of Adam," detail, 1508–12, Sistine Chapel, Vatican, Rome. *A Zeus-like God transmits the spark of life to Adam. Michelangelo used the male nude to express every human aspiration and emotion.*

Despite his disdain for painting, which he considered an inferior art, Michelangelo's fresco was a culmination of figure painting, with the figures drawn not from the real world but from a world of his own creation. The nudes, which had never been painted on such a colossal scale, are simply presented, without background or ornament. As in his sculpture, the torsos are more expressive than the faces. His twisted nude forms have a relieflike quality, as if they were carved in colored stone.

Encompassing an entire wall of the Sistine Chapel is the "Last Judgment" fresco Michelangelo finished twenty-nine years after the ceiling. Its mood is strikingly gloomy. Michelangelo depicted Christ not as a merciful Redeemer but as an avenging Judge with such terrifying effect that Pope Paul III fell to his knees when he saw the fresco. "Lord, hold not my sins against me!" the pope cried. Here, too, Michelangelo showed his supreme ability to present human forms in motion, as nearly 400 contorted figures struggled, fought, and tumbled into hell.



Michelangelo, "The Last Judgment," detail, 1541, Sistine Chapel, Rome. *St. Bartholomew, a martyr who was flayed alive, holds up his skin with a grotesque self-portrait of Michelangelo.*



Michelangelo, Campidoglio, 1538–64, Rome. *Michelangelo broke Renaissance rules by designing this piazza with interlocking ovals and variations from right angles.*

THE ARCHITECT. In his later years, Michelangelo devoted himself to architecture, supervising the reconstruction of Rome's St. Peter's Cathedral. Given his lifelong infatuation with the body, it's no wonder Michelangelo believed "the limbs of architecture are derived from the limbs of man." Just as arms and legs flank the trunk of the human form, architectural units, he believed, should be symmetrical, surrounding a central, vertical axis.

The best example of his innovative style was the Capitoline Hill in Rome, the first great Renaissance civic center. The hill had been the symbolic heart of ancient Rome, and the pope wanted to restore it to its ancient grandeur. Two existing buildings already abutted each other at an awkward 80° angle. Michelangelo made an asset of this liability by adding another building at the same angle to flank the central Palace of Senators. He then redesigned the facade of the lateral buildings so they would be identical and left the fourth side open, with a panoramic view toward the Vatican.

Unifying the whole was a statue of Emperor Marcus Aurelius (see p. 17) on a patterned oval pavement. Renaissance architects considered the oval "unstable" and avoided it, but for Michelangelo, measure and proportion were not determined by mathematical formulae but "kept in the eyes."

RAPHAEL. Of the three major figures of the High Renaissance school (Leonardo, Michelangelo, and Raphael), Raphael (pronounced rah fa yell; 1483–1520) would be voted Most Popular. While the other two were revered and their work admired, Raphael was adored. A contemporary of the three men, Vasari, who wrote the first art history, said Raphael was "so gentle and so charitable that even animals loved him."

Raphael's father, a mediocre painter, taught his precocious son the rudiments of painting. By the age of 17, Raphael was rated an independent master. Called to Rome by the pope at age 26 to decorate the Vatican rooms, Raphael completed the frescoes, aided by an army of fifty students, the same year Michelangelo finished the Sistine ceiling. "All he knows," said Michelangelo, "he learned from me."

Raphael, "School of Athens," 1510–11, Vatican, Rome. *Raphael's masterpiece embodies the High Renaissance in its balance, sculptural quality, architectural perspective, and fusion of pagan and Christian elements.*

The rich, handsome, wildly successful Raphael went from triumph to triumph, a star of the brilliant papal court. He was a devoted lady's man, "very amorous," said Vasari, with "secret pleasures beyond all measure." When he caught a fever after a midnight assignation and died on his thirty-seventh birthday, the entire court "plunged into grief."

Raphael's art most completely expressed all the qualities of the High Renaissance. From Leonardo he borrowed pyramidal composition and learned to model faces with light and shadow (chiaroscuro). From Michelangelo, Raphael adapted full-bodied, dynamic figures and the contrapposto pose.

***TITIAN:* THE FATHER OF MODERN PAINTING.** Like his fellow Venetian painters, Titian (pronounced TISH un; 1490?–1576), who dominated the art world in the city for sixty years, used strong colors as his main expressive device. First he covered the surface of the canvas with red for warmth, then he painted both background and figures in vivid hues and toned them down with thirty or forty layers of glazes. Through this painstaking method, he was able to portray any texture completely convincingly, whether polished metal, shiny silk, red-gold hair, or warm flesh. One of the first to abandon wood panels, Titian established oil on canvas as the typical medium.

After his wife died in 1530, Titian's paintings became more muted, almost monochromatic. Extremely prolific until his late 80s, as his sight failed Titian loosened his brushstrokes. At the end they were broad, thickly loaded with paint, and slashing. A pupil reported that Titian "painted more with his fingers than with his brushes."

Titian, "Bacchanal of the Adrians," 1518, Prado, Madrid. *This pagan wine party contains the major ingredients of Titian's early style: dazzling contrasting colors, ample female forms, and asymmetric compositions.*

THE VENETIAN SCHOOL

While artists working in Florence and Rome concentrated on sculptural forms and epic themes, Venetian painters were fascinated with color, texture, and mood. Giovanni Bellini (1430–1516) was the first Italian master of the new oil painting technique. Titian's mentor, Bellini was also the first to integrate figure and landscape. Giorgione (1476–1510) aroused emotion through light and color. In his "Tempest," a menacing storm cloud created a sense of gloom and mystery. After Titian — the most famous of Venetian artists — Tintoretto and Veronese continued the large-scale, majestic style of deep coloring and theatricality. In the eighteenth century, the Rococo painter Tiepolo carried on the Venetian tradition, as did Guardi and Canaletto in their atmospheric cityscapes.

ARCHITECTURE IN THE ITALIAN RENAISSANCE. Informed by the same principles of harmonious geometry that underlay painting and sculpture, architecture recovered the magnificence of ancient Rome. The most noted Renaissance architects were Alberti, Brunelleschi, Bramante, and Palladio.

A writer, painter, sculptor, and architect, Alberti (pronounced al BEAR tee; 1404–72) was the Renaissance's major theorist who wrote treatises on painting, sculpture, and architecture. He downplayed art's religious purpose and urged artists to study "sciences" like history, poetry, and mathematics as building blocks. Alberti wrote the first systematic guide to perspective and provided sculptors with rules for ideal human proportions.

Another multifaceted Renaissance man, Brunelleschi (pronounced brew nell LESS kee; 1377–1446) was skilled as a goldsmith, sculptor, mathematician, clock builder, and architect. But he is best known as the father of modern engineering. Not only did he discover mathematical perspective, he also championed the central-plan church design that replaced the medieval basilica. He alone was capable of constructing a dome for the Florence Cathedral, called the Eighth Wonder of the World. His inspiration was to build two shells, each supporting the other, crowned by a lantern stabilizing the whole. In designing the Pazzi Chapel, Brunelleschi used Classical motifs as surface decoration. His design illustrates the revival of Roman forms and Renaissance emphasis on symmetry and regularity.

In 1502, Bramante (pronounced brah MAHN tee; 1444–1514) built the Tempietto ("Little Temple") in Rome on the site where St. Peter was crucified. Although tiny, it was the perfect prototype of the domed central plan church. It expressed the Renaissance ideals of order, simplicity, and harmonious proportions.

Known for his villas and palaces, Palladio (pronounced pah LAH dee oh; 1508–90) was enormously influential in later centuries through his treatise, *Four Books on Architecture*. Neoclassical revivalists like Thomas Jefferson and Christopher Wren, architect of St. Paul's in London, used Palladio's rule book as a guide. The Villa Rotonda incorporated Greek and Roman details like porticos with Ionic columns, a flattened dome like the Pantheon, and rooms arranged symmetrically around a central rotunda.

THE FOUR R'S OF RENAISSANCE ARCHITECTURE

The four R's of Renaissance architecture are Rome, Rules, Reason, and 'Rithmetic.

ROME In keeping with their passion for the classics, Renaissance architects systematically measured Roman ruins to copy their style and proportion. They revived elements like the rounded arch, concrete construction, domed rotunda, portico, barrel vault, and column.

RULES Since architects considered themselves scholars rather than mere builders, they based their work on theories, as expressed in various treatises. Alberti formulated aesthetic rules that were widely followed.

REASON Theories emphasized architecture's rational basis, grounded in science, math, and engineering. Cool reason replaced the mystical approach of the Middle Ages.

'RITHMETIC Architects depended on arithmetic to produce beauty and harmony. A system of ideal proportions related parts of a building to each other in numerical ratios, such as the 2:1 ratio of a nave twice as high as the width of a church. Layouts relied on geometric shapes, especially the circle and square.

Brunelleschi, Pazzi Chapel, 1440–61, Florence.

Bramante, Tempietto, 1444–1514, Rome.

Palladio, Villa Rotonda, begun 1550, Vicenza.