Outline

Rinascità (rebirth) = Renaissance (vs. Gothic); humanism (studia humanitatis) = Greek and Latin poetry (Virgil, Terence, Horace, Ovid), prose (Cicero), history (Caesar, Sallust), moral philosophy, grammar and rhetoric (Cicero and Quintillian)

Marcus Pollio Vitruvius (active 46-30 B.C.), De architectura, 1st quarter of 1st cent. A.D.
Only architectural treatise to survive from antiquity; concept of decorum and eurythmia (harmony, integration and unity)
Leon Battista Alberti (1404-72), De re aedificatoria, 1452: 1st Latin ed. 1485
Humanist scholar of Greek and Latin, canon lawyer, papal secretary, poet, dramatist; theorist and author in Latin and Italian on painting, sculpture, architecture, education, the family, moral philosophy, Roman antiquities; natural scientist, mathematician, surveyor, architect, engineer, musician and athlete!
Sebastiano Serlio (1475-1552), Regole generale d’architettura, 1537-51
Giacomo Vignola (1507-73), Regola delle cinque ordini d’architettura, 1562
Andrea Palladio (1508-80), I quattro libri dell’architettura, 1570

Alexander VI Borgia, elected pope in 1492, over Giuliano della Rovere
Pinturicchio, Borgia Apartments, Sala dei Santi, 1492-94, Vatican Palace; the Borgia apartments were sealed off by Julius II for 386 years until they reopened in 1889 to serve as display rooms for the Vatican’s collection of modern religious art.
Vault: Story of Osiris
Disputation of St Catherine of Alexandria (over papal throne)

Apollo Belvedere, in collection of Cardinal Giuliano della Rovere

Demeter, in collection of Cardinal Raffaele Riario
Melpomene, in collection of Cardinal Raffaele Riario

Hellenistic Sleeping Cupid, 3rd-2nd century B.C. bronze, MET; in 1496 Michelangelo made a sleeping cupid figure and treated it with acidic earth to make it appear ancient. He sold it the dealer, Baldassare del Milanese, who in turn sold it to Cardinal Raffaele Riario, who, when he learned of the fraud, demanded his money back and invited M to Rome. However, it established M’s reputation. Baldassare then sold it to Cesare Borgia who gave it to Isabella d’Este; it probably then entered the collection of Charles I of England when he acquired the Gonzaga collection in the 17th century. In 1698 it probably was destroyed in the fire at Whitehall.

Michelangelo, Battle of the Centaurs and Lapiths, marble, Casa Buonarroti, c. 1492.
Michelangelo, Madonna of the Stairs, c. 1491, Casa Buonarroti.
Battle Sarcophagus, late 2nd century, Roman, Camposanto Pisa
Michelangelo, Bacchus, 1496-8, Bargello; rejected by Cardinal Riario and bought by the banker Jacopo Galli for his sculpture garden
Martin von Heemskerck, Jacopo Galli’s sculpture garden with Bacchus as an antique, c. 1532
Donatello, David, bronze, Bargello, 1440’s.
Farnese Bacchus, originally in Lorenzo de’ Medici’s collection.
Michelangelio, Pieta, commissioned by Cardinal Jean de Bilheres for his funerary chapel in Santa Petronilla attached to the transept of old St Peter’s.

“Do you not know that chaste women stay fresh much more than those who are not chaste? How much more in the case of the Virgin, who had never experienced the least lascivious desire that might change her body?...Therefore, you should not be surprised if, with his in mind, I made the Holy Virgin, mother of God, considerably younger in comparison with her Son than her age would ordinarily require, though I left the Son at his own age.” (Michelangelo as reported in Condivi)

“Vergine madre, figlia del tuo figlio.” (Virgin mother, daughter of your son); Dante, Paradiso, canto 33, quoting St Bernard in prayer.

Northern Pietas: Pieta from Lubiaz, 1360-70; Roettgen Pieta, c. 1300; Avignon Pieta, mid-15th century.
Brunelleschi, Santa Maria degli Angeli, plan, Florence.
Leonardo da Vinci, designs for a centralized buildings, c. 1490-1500
Leonardo, Vitruvian Man, study of proportions, 1485-90
Anonymous, Ideal City, tempera on panel, Baltimore, c. 1500; inclusion of round temple.
Raphael, Marriage of the Virgin, 1504, Brera Gallery, Milan
Perugino, Delivery of the Keys, Sistine Chapel, 1480’s.
Bramante, Tempietto, S. Pietro in Montorio, 1502-10; commissioned by Ferdinand and Isabella of Spain and Pope Alexander VI (1492-1503) for order of Reformed Spanish Franciscans (called the Amadeistas); completed under Pope Julius II; St Peter crucified in AD 64 under Nero (Matthew 16:18-19); central planned martyrion to commemorate martyr; 48 metopes with papal regalia and implements of the Mass: incense boat, chalice and paten, candles.
Palladio, Quattro Libri, Bk IV, includes Bramante’s Tempietto among ancient temples; “I thought it reasonable that his work should be placed amongst those of the ancients; accordingly I have included the following temple design by him on the Janiculum.”

Temple of Hercules Victor, excavated during the reign of Sixtus IV; only known temple with doric colonnade.
Serlio, Temple of Sybil at Tivoli, drawing, Regole generale d’architettura, Bk III
Baldassare Peruzzi, Temple of Hercules Victor, drawing, Vat. Lat. 3439, fol, 32; cella; first excavated and recorded under Pope Sixtus IV (1471-84); Hercules was a Christ type (as a mortal who achieved immortality through self-sacrificial labors) just as Peter was Christ’s vicar and successor on earth

Temple of Vesta, Roman Forum, believed to have been built by Numa Pompilius.
Santa Costanza, Rome, 1st half 4th century A.D; mausoleum for Costanza or Helena, daughters of Constantine.
Santo Stefano Rotondo, Rome, 5th Century AD.
Teatro Marittimo, Hadrian’s Villa, Tivoli, 2nd century A.D.
Temple of Vespasian, frieze, Rome, c. 80 A.D

Giuliano della Rovere elected Pope 1503 until 1513.
Caradosso, New St Peters, bronze, foundation medal, 1505
Bramante, St Peters, plan, begun 1505 for Julius II (Greek cross)

Jerusalem, Church of the Holy Sepulchre, c. 335, built by Constantine over Christ’s tomb

Raphael, plan for St Peters, 1519 (longitudinal)

Antonio da Sangallo the Younger, presentation model of St Peters, after 1537.

Michelangelo, St Peters, 1546-64, Rome (Greek cross; ambulatory)

Dome, St Peters, completed 1588-90, under Sixtus V by Giacomo della Porta, inside
ring inscribed: TU ES PETRUS ET SUPER HANC PETRAM AEDIFICABO ECCLESIAM MEAM
ET TIBI DABO CLAVES REGNI CAELORUM: Thou art Peter and upon this rock I will build
my church and I will give to thee the keys of the kingdom of heaven (Matt 16:18-19)

Martin Heemskerck, drawing, View of St Peters under construction, c. 1520.