

## E. Hosanna

Two settings of the Mass compared, for Venice and for Rome.

♫ **Willaert** and **Palestrina**: *Hosanna* comparison

## F. Synthesis

Raphael's unique ability to execute the art of ideas with sensitive grace.

**Raphael**: *Disputa* (1509–10, Vatican)

**Raphael**: *Portrait of Bindo Altoviti* (1515, Washington NGA)

**Raphael**: *The School of Athens* (1509–10, Vatican)

**Raphael**: *Marriage of the Virgin* (1504, Milan)

**Raphael**: *La belle jardinière* (1507, Paris Louvre)

**Raphael**: *Baldassare Castiglione* (c.1515, Louvre)

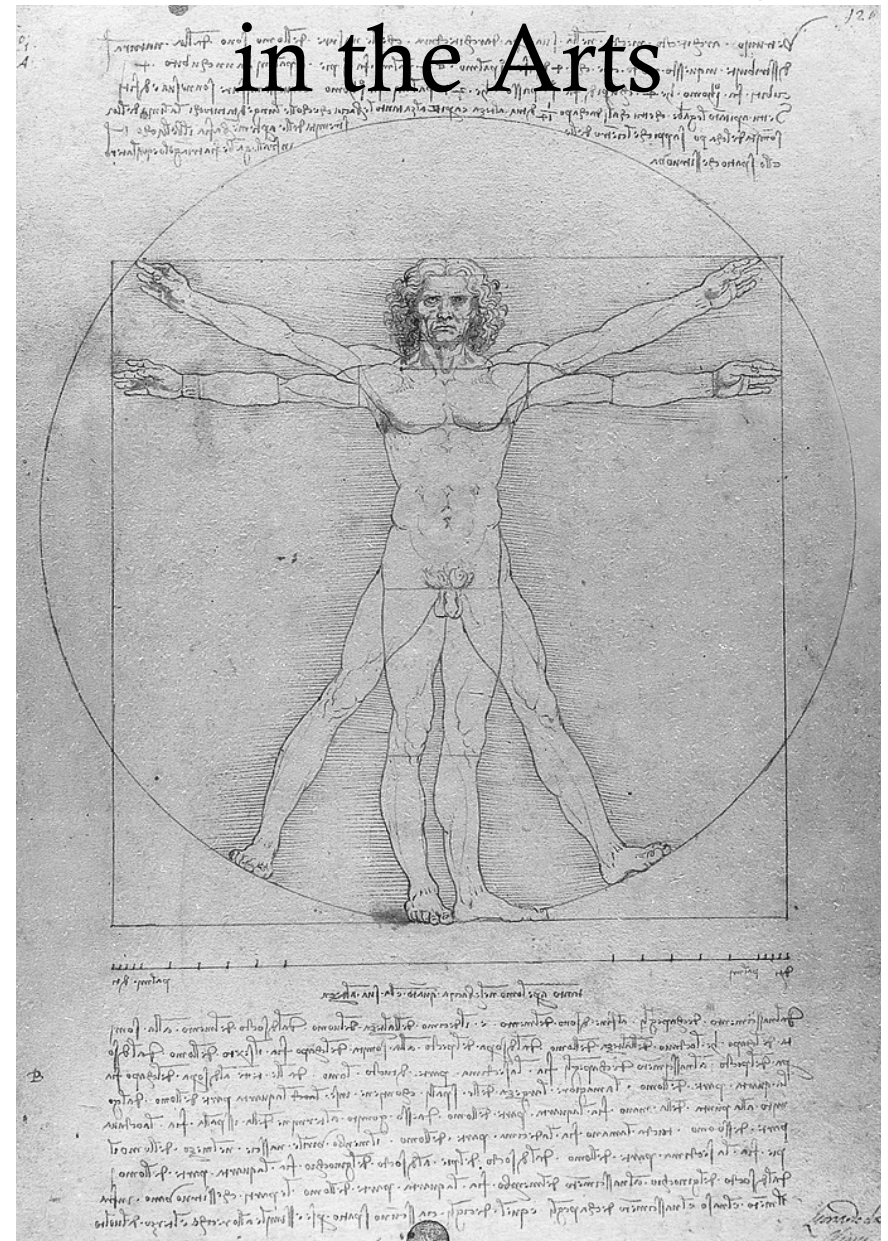
**Raphael**: *La donna velata* (1516, Florence Pitti)

♫ **Palestrina**: *Missa Papae Marcelli* (1563), excerpt

Giovanni **Bellini** (1435–1516, Venetian painter), Sandro **Botticelli** (1445–1510, Italian painter), Donato **Bramante** (1444–1514, Italian architect), Filippo **Brunelleschi** (1377–1446, Italian architect), Guillaume **Dufay** (1397–1474, French composer), **Giorgione** (Giorgio da Castelfranco, 1477–1510, Venetian painter), Giovanni Battista **Guarini** (1538–1612, Italian poet), **Josquin** des Prez (1440–1521, Netherlandish composer), Francesco **Landini** (1325–97, Italian composer), **Leonardo** da Vinci (1452–1519, Italian painter), Ambrogio **Lorenzetti** (1300–48, Italian painter), **Lorenzo** da Firenze (1300–72, Italian composer), Simone **Martini** (1285–1344, Italian painter), **Masaccio** (Tommaso di Ser Giovanni, 1401–28, Italian painter), Giovanni Pierluigi da **Palestrina** (1525–94, Italian composer), Giovanni Paolo **Panini** (1691–1765, Italian painter), **Petrarch** (Francesco Petrarca, 1304–74, Italian writer), Ottaviano **Petrucci** (1466–1539, Italian publisher), **Piero** della Francesca (1415–92, Italian painter), **Raphael** (Raffaello Santi, 1483–1520, Italian painter), Pierre de la **Rue** (1452–1518, French composer), **Titian** (Tiziano Vecellio, 1485–1576, Venetian painter), Paolo **Uccello** (1397–1475, Italian painter), Giaches de **Wert** (1535–96, Netherlandish composer), Adrian **Willaert** (1490–1562, Netherlandish composer)

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# National Identity



## 3. Sensation and Idea

October 4, 2022

# Sensation and Idea

TODAY'S CLASS might be called "A Tale of Twice Two Cities." For Italy in the Renaissance was mostly a collection of separate city-states that maintained different traditions and matured in different ways. The most striking defining factor was the shift from art of the *senses* to art of *ideas*. We shall trace this development in *quattrocento* (15th century) **Florence**, but also see how this meant turning away from the color and naturalism found, for example, in *trecento* **Sienna**.

In the second hour, we turn to **Venice** as the 15th century gives way to the 16th. There, the intellectual aspects of art take second place to the sensory ones: landscape, color, eroticism, and music. Finally, we look at the High Renaissance in *cinquecento* **Rome**, and at the one artist—Raphael—who most completely achieved a synthesis between the conflicting demands of the sensory and the ideal. *rb*.

## A. Street, Field, and Garden

The contrast between the sensory view of the world and the pursuit of the *ideal* that came to dominate in the 15th century.

- ♪ **Carnival Song** from the time of Lorenzo de' Medici
- Anon**: *Ideal City* (c.1490, Walters Art Gallery)
- Panini**: *View of the Roman Forum* (1747, Walters)
- Panini**: *Fantasy View with the Pantheon* (1737, Houston)
- Lorenzetti**: *The Effects of Good Government* (1339, Siena)
- ♪ **Lorenzo da Firenze**: "A poste messe" (*caccia*, later 1300s)
- ♪ **Landi**: *Ecco la primavera* (c.1390)
- Botticelli**: *Primavera* (c.1480, Florence Uffizi)

## B. Built on Old Foundations

The Renaissance reliance on Roman models and, more surprisingly, a continuum with the thought and styles of the middle ages.

**Simone Martini**: *Frontispiece to Petrarch's Ovid*, 1336

**Petrarch**: *Sonnet 227*

**Leonardo da Vinci**: *Vitruvian Man* (c.1490)

**Brunelleschi**: *San Lorenzo, Florence*

**Masaccio**: *The Holy Trinity* (1427, SM Novella, Florence)

♪ **Dufay**: *Motet, Nuper Rosarum Flores*

## C. Renaissance Perspectives

Brunelleschi's discovery of linear perspective, and its hold on Florentine artists—but not always in the service of reality.

**Uccello**: *Miracle of the Host*, scene 1 (1469, Urbino)

**Uccello**: *The Flood* (c.1440, Florence, SM Novella)

**Uccello**: *Battle of San Romano* (mid-15th century)

**Piero della Francesca**: *Flagellation* (c.1468, Urbino)

**Piero della Francesca**: *Sacra Conversazione* (c.1472, Milan Brera)

**Piero della Francesca**: *Annunciations* (c.1470 and c.1460)

**Brunelleschi**: *Ospedale degli Innocenti* (1419–27)

♪ **Josquin des Prez**: *Scaramella*

## D. Music, Landscape, Love

The greater reliance on sensory experience that characterizes Venetian art and music around the turn of the 16th century.

♪ **De la Rue**: *Tous les regres*

**Bellini**: *San Giobbe Altarpiece* (1487, Venice Accademia)

**Petrucchi**: *Harmonice Musices Odhecaton* (1501)

**Bellini**: *San Zaccaria Altarpiece* (1505, Venice, San Zaccaria)

**Bellini**: *St. Francis in Ecstasy* (1480, NY Frick)

**Bellini**: *Madonna del Prato* (1505, London NG)

**Bellini**: *Woman Looking in a Mirror* (1515, Vienna KHM)

**Bellini and Titian**: *Feast of the Gods* (1514, Washington NGA)

**Titian**: *Bacchanal on Andros* (1526, Madrid Prado)

**Giorgione**: *La tempesta* (1508, Venice Accademia)

**Giorgione**: *Sleeping Venus* (1510, Dresden)

**Titian**: *Pastoral Concert* (c.1509 Paris Louvre)

♪ **Giaches de Wert**: *Tirsi morir volea* (later 1500s)