Mannerism

From the Death of Raphael (1520) to the End of the 16th Century
Mannerism

• Understand Mannerism as an artificial style in contrast to the naturalism of the High Renaissance.
• Examine Mannerism as interested in expressive forms of art rather than classical forms.
• Explore the lives and works of key artists of the Mannerist style.
• Recognize the artistic elements of Mannerist painting, sculpture, and architecture.
Mannerist Painting

• Recognize basic features of Mannerism
  – Elongated figures
  – *Figura Serpentinata*
  – Less emphasis on balance, symmetry, and rational composition (values of High Renaissance)
  – Unusual lighting effects
• Compare and contrast Mannerist painting with that of the High Renaissance
Figure 22-43. PARMIGIANINO, Madonna with the Long Neck, from the Baiardi Chapel, Santa Maria dei Servi, Parma, Italy, 1534–1540. Oil on wood, 7’ 1” x 4’ 4”. Galleria degli Uffizi, Florence.
Parmigianino, *Self-Portrait in Convex Mirror*
Figure 22-42. JACOPO DA PONTORMO, *Entombment of Christ*, Capponi Chapel, Santa Felicità, Florence, Italy, 1525–1528. Oil on wood, 10' 3" x 6' 4".
Figure 22-47 TINTORETTO, *Last Supper*, 1594. Oil on canvas, 12’ x 18’ 8”. San Giorgio Maggiore, Venice.
HIGH RENAISSANCE
DA VINCI

MANNERISM
TINTORETTO
Figure 22-44. BRONZINO. Venus, Cupid, Folly, and Time, ca. 1546. Oil on wood, 5’ 1” x 4’ 8 1/4”. National Gallery, London.
Mannerist Portraiture

• Examine the portrait as an expressive form of art.
• Explore the lives and works of key artists of the Mannerist style.
BRONZINO, Portrait of a Young Man, ca. 1530–1545. Oil on wood, 3’ 1 1/2” x 2’ 5 1/2”.
Metropolitan Museum of Art, New York (H. O. Havemeyer Collection, bequest of Mrs. H. O. Havemeyer, 1929).
Figure 22.46 SOFONISBA ANGUISSOLA, *Portrait of the Artist’s Sisters and Brother*, ca. 1555. Oil on panel, 2' 5 1/4" x 3' 1 1/2". Methuen Collection, Corsham Court, Wiltshire.
Figure 22-48 PAOLO VERONESE, *Christ in the House of Levi*, from the refectory of Santi Giovanni e Paolo, Venice, Italy, 1573. Oil on canvas, 18’ 3” x 42’. Galleria dell’Accademia, Venice.
Figure 22-49. PAOLO VERONESE, *Triumph of Venice*, ca. 1585. Oil on canvas, 29’ 8” x 19’. Ceiling of the Hall of the Grand Council, Doge’s Palace, Venice.
Figure 22-50 CORREGGIO, *Assumption of the Virgin*, 1526–1530. Fresco, 35’ 10” x 37’ 11”. Parma Cathedral, Parma.
1. The image on the left uses the medium of

A. egg tempera
B. fresco buon
C. encaustic
D. oil on panel
2. The image on the left is part of a cycle that is in the

A. Arena Chapel in Padua
B. Palazzo Pubblico in Siena
C. Palazzo Ducale in Mantua
D. Piazza San Marco in Venice
3. The image on the left was created in the

A. 1200s
B. 1300s
C. 1400s
D. 1500s
4. Which of the following was NOT a contemporary of the artist who produced the work on the left?  

A. Masaccio  
B. Duccio  
C. Simone Martini  
D. Cimabue
5. The style of the image on the right is best described as

A. Renaissance
B. Mannerist
C. International Style
D. Proto-Renaissance
6. A distinguishing stylistic element of the image on the right is its

A. elongated figures
B. clarity of composition
C. uniform light source
D. sensuous colors
7. Which of the following artists was NOT associated with the style of the work on the right?

A. Parmigianino
B. Bronzino
C. Pontormo
D. Andrea del Castagno
8. Both images are similar in their
   A. composition
   B. religious narrative
   C. modulation of light
   D. medium
Mannerist Sculpture

• Examine the expressive forms of sculpture.
• Recognize the artistic elements of Mannerist sculpture.
Figure 22-51 BENVENUTO CELLINI, *Saltcellar of Francis I*, 1540-1543. Gold, enamel, and ebony, 10 ¼" X 1' 1' 1/8". Kunsthistorisches Museum, Vienna.
Sea god
detail
Sea horse detail
Nude figures details
Benvenuto Cellini, The Genius of Fountainbleau
Cellini: Perseus
Figure 22-52. GIOVANNI DA BOLOGNA, *Abduction of the Sabine Women*, Loggia dei Lanzi, Piazza della Signoria, Florence, Italy, 1579–1583. Marble, 13’ 5 1/2” high.
Laocoon
Bologna: “Venus”
Michelangelo: The Later Years
First, a review:
MEDICI CHAPEL - TOMB OF GIULIANO
Day detail
Tomb of Lorenzo
Lorenzo
detail
Dawn detail
Medici Madonna
JOSEPH OF ARIMATHAEA, DETAIL
RONDANINI
PIETÀ
MICHELANGELO'S PIETAS

HIGH RENAISSANCE

1498 PIETA

1555 FLORENTINE PIETA

1564 RONDANINI PIETA
Mannerist Architecture

- Spot idiosyncrasies of Mannerist architecture
- Compare and contrast High Renaissance architecture and Mannerist architecture
Figure 22-53  GIULIO ROMANO, interior courtyard facade of the Palazzo del Tè, Mantua, Italy, 1525–1535.
Examine Mannerist elements in Michelangelo’s design for the vestibule of the Laurentian Library in Florence.

Figure 22.54 MICHELANGELO BUONARROTI, vestibule of the Laurentian Library, Florence, Italy, 1524-1534; staircase, 1558-1559.
Figure 22-54 MICHAELANGELO BUONARROTI, Piazza del Campidoglio, Capitoline Hill, Rome Italy, 1536 - 46.
Figure 22-54 MICHAELANGELO BUONARROTI, Piazza del Campidoglio, Capitoline Hill, Rome Italy, 1536 - 46.
Figure 22-54 MICHAELANGELO BUONARROTI, Piazza del Campidoglio, Capitoline Hill, Rome Italy, 1536 - 46.
GIACOMO DELLA PORTA, façade of Il Gesù, Rome, Italy, ca. 1575–1584.
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Figure 22-56 GIACOMO DA VIGNOLA, plan of Il Gesù, Rome, Italy, 1568. (1) dome, (2) nave, (3) chapel.
Discussion Questions

- Why do works of art from the High Renaissance continue to be understood as the most famous art in the western world?
- What are the elements of Mannerist art and sculpture that are different from the art of the High Renaissance?
- What plans and theories of the architect Palladio continue to be seen in architecture to this day?