the High Renaissance
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the advent of the High Renaissance
 c 1500-1530

conclusion of the exploratory phase of Brunelleschi & Alberti

establishment of a consistent classical language

many more architects involved, notably Donato Bramante

focus shifts from Florence to Milan to Rome
Palazzo Medici (so-called Banco Mediceo), Milan, c 1455-60, probably by Michelozzo

Il Filarete, treatise on architecture, Biblioteca Nazionale, Florence
Castello Sforzesco [Sforza-Visconti castle], Milan, c 1450-1499: corner tower, probably by Bramante, c 1492-6 Argus fresco in the Sala di Tesoro, by Bramante, c 1490s

Fine Arts, 172/ M637/ 3sv; 75-168; Bruschi, *Bramante*, p 53
Donato Bramante
Donato (or Donnino) de Angelo di Antonio
?1444-1514
born near Urbino
a painter, then an architect
practised in Milan, then Rome
developed a more urbane classical style
fresco of Democritus and Heraclitus, formerly in the painted room, Casa Panigarola, Milan, by Bramante, c 1490
Fine Arts, 372/ B195/ 1490/ 7dh
'Ruined temple', by Bramante, engraved by Bernardo Prevedari, 1481; reconstructed plan and section by G C Miletti

Bruschi, *Bramante*, p 33
Santa Maria presso San Satiro, Milan

Bramante’s work beginning 1482 or earlier
Santa Maria presso San Satiro, Milan

San Satiro, 9th, and in the left background Santa Maria presso San Satiro

conjectural reconstruction plan of the original chapel scheme, possibly by Bramante, c 1478

Miles Lewis; Bruschi, *Bramante*, p 36
San Satiro, view, and interior remodelled by Bramante as the Cappella Pièta [Pièta Chapel]: interior view from the west

Miles Lewis; Fine Arts, 172/ M637/2sa/ch; 77-14 44
Santa Maria presso San Satiro, by Bramante, c 1478-86:
reconstruction of the original chapel scheme, c 1478 &
ultimate plan
Bruschi, *Bramante*, p 36; *Icarus* 1990,
A7072 (PLAN)
Santa Maria presso San Satiro
half section / half elevation from the liturgical east

Bruschi, *Bramante*, p 36
Santa Maria presso San Satiro; Sant' Andrea, Mantua, by Alberti, 1470-72

Fine Arts, 172/ M637/2SA/CHO; 98.087.11; 172/M291/2an/in
Santa Maria presso San Satiro
view towards the choir
Bruschi, *Bramante*, p 26
half plans of the east wall, at altar level and above

view across the transept, with the trompe l’oeil and altar at the left

Santa Maria presso San Satiro

Jeremy Blake, La Falsa Prospettiva in Italian Renaissance Architecture (Stocksfeld [Northumberland] 1982), no page
Santa Maria presso San Satiro: sectional view & plan
Fine Arts, 172/ M637/2SA/PLAN; RE02.020.05; Bruschi, *Bramante*, p 36
Santa Maria presso San Satiro, sacristy

Fine Arts, 172/M637/2SA/PLAN; RE02.020.05
Santa Maria presso San Satiro
the liturgical west elevation as designed by Bramante
MUAS 16,820
Santa Maria della Grazie, Milan
Bramante’s work from 1492 onwards
Abbey of Santa Maria della Grazie, C15th onwards

plan, with Bramante’s work bottom right
view of Bramante’s work from the south-east

Bruschi, *Bramante*, p 54; Miles Lewis
Santa Maria della Grazie, Milan, eastern arm by Bramante, from 1492: section

Fine Arts, 172/ M637/2gr; 79-71
Santa Maria della Grazie, Bramante’s work from the sw; Baptistery at Padua

Fine Arts, 172/ M637/2gr; c88.20.661; Heinrich Klotz, Filippo Brunelleschi (London 1990), p 136
S Lorenzo, Milan, c 370: plan & reconstruction

Santa Maria della Grazie, views

Fine Arts, 172/ M637/2gr; c88.20.661
172/M637/2gr/tr; c88.20.667
Santa Maria della Grazie
interior looking east

Fine Arts, 172/ M637/2gr/tr;
c88.20.663
Santa Maria della Grazie: view of the dome
Fine Arts, 172/ M637/2gr/cu; c88.20.665
Santa Maria dei Miracoli, Venice, by Pietro Lombardo, 1481-9

Heydenreich & Lotz, *Architecture in Italy*, pl 85
Santa Maria della Grazie: view of the main dome and the umbrella vault of the choir
Bruschi, *Bramante*, p 42
Sant’ Ambrogio, Milan
Bramante’s cloisters from 1492 onwards
Sant’ Ambrogio, Milan
plan of the complex, with the Canonica, Doric Cloister, & Ionic Cloister
Bruschi, *Bramante*, p 61
Canonica of S Ambrogio, Milan, by Bramante, from 1492
details of court with the tree trunk column
Philip Goad, 1996
Sant' Ambrogio, Milan, Doric Cloister by Bramante, begun 1497

Philip Goad
Sant' Ambrogio, Milan
Ionic Cloister

Philip Goad
Bramante in Rome
the 'Nymphaeum', Genazzano, attributed to Bramante, possibly 1501-2

Bruschi, *Bramante*, p 112
the 'Nymphaeum', Genazzano,
detail of a surviving arch

Bruschi, *Bramante*, p 113
Palazzo della Cancellaria, Via della Conciliazione, Rome by Donato Bramante or Francesco di Georgio Martini, 1485-95:

contemporary elevation

view along the front

Fine Arts, 172/R763/3CAN; 96.0603.01C3899; 172/R763/3CAN; 96.0603.01C3899
Palazzo della Cancellaria: close view

Bussagli, Rome, p 356
Palazzo della Cancellaria, the courtyard

Bussagli, *Rome*, p 357; Fine Arts, 172/R763/3can/cy; C38.99
the cloister of Santa Maria della Pace
Santa Maria della Pace, Rome aerial view & plan of the cloister and church

Fine Arts, 172/R763/2MPA; AA.96.02
Letarouilly, Édifices de Rome Moderne
Cloister of Santa Maria della Pace, by Bramante, 1500-4
plan & elevational diagrams by Bruschi

Bruschi, *Bramante*, pp 77, 76
Cloister of Santa Maria della Pace
use of the orders

Bruschi, *Bramante*, p 78
Cloister of Santa Maria della Pace
Fine Arts, 172/R763/2MPA/CLO; 093.123.04
Cloister of Santa Maria della Pace: the ionic thread pilaster
Fine Arts, 172/R763/2mPa/pil; 87.180.11; 172/R763/2mPa/pil; 87.180.12
the Tempietto
San Pietro in Montorio, Rome, begun c 1480, possibly by Francesco di Giorgio Martini

plan & section of courtyard and Tempietto as projected by Bramante, (after Serlio)

Bruschi, *Bramante*, p 134
Fine Arts, 172/R763/2pMo; 81-116A-11
'Tempietto', San Pietro in Montorio, Rome, by Donato Bramante, c 1499-1506
view and half section / half elevation, from Palladio
Temple of Hercules Victor ('Temple of Vesta'), Rome, AD 205
view: half elevation / section, by Palladio

Miles Lewis;
Andrea Palladio [ed Isaac Ware], *The Four Books of Andrea Palladio's Architecture*
(London 1738) IV, pl XXXV
Tempietto: entablature detail
Bruschi, *Bramante*, p 132
Tempietto: interior detail & view up to the dome

Fine Arts, 172/R763/2pMo/int; C.6-82-BR176; 172/R763/2pMo/int; C.6-82-BR177.
Tempietto: view

Brian Lewis
the Vatican & St Peter’s
plan of Rome showing works planned or facilitated by Bramante for Julius II (St Peter's and the Vatican, top left)

Bruschi, *Bramante*, p 114
St Peter's Basilica and the Vatican Palace
view by Maerten van Heemskerk, c 1550, with the tall west range or *logge* of the unfinished Courtyard of S Damaso, by Bramante, c 1507-9

Bruschi, *Bramante*, p 116
St Peter's and the Vatican: plan showing the approximate intentions of Bramante
Bruschi, *Bramante*, p 116

J C Shepherd & G A Jellicoe, *Italian Gardens of the Renaissance* (New York, nd [c 1993] [1953]), fig 2
Cortile del Belvedere, exedra of upper court: reconstruction of Bramante's original design

Bruschi, *Bramante*, p 105
Cortile del Belvedere: detail from a view of the Vatican by Israel de Silvestre

Cortile del Belvedere: view towards the exedra

Fine Arts, 172/V345/3be; 86.1.6
north wall of the Giardino della Pigna, Cortile del Belvedere:
elevational detail by a pupil of Bramante & modern view

Codex Coner, Sir John Soane's Museum, London
Bruschi, *Bramante*, p 102
Belvedere staircase

Letarouilly, Édifices de Rome Moderne
Bruschi, Bramante, p 86 Fine Arts
172/v345/3bc'plan/stair/c 6-82-DVIO
St Peter's Basilica, Rome, C4th, with medieval additions, restoration view as at the time of demolition by H Brewer

St Peter's Basilica, with the C4th nave, Bramante's temporary structure around the shrine, and the dome rising

MUAS 15,580
St Peters, Rome, as intended by Bramante in 1506
reconstruction of the plan, section & elevation

Fine Arts, 172/V345/2PE/P1506; 81.69.22; Bruschi, *Bramante*, p 153
St Peters, Rome

foundation medal by Cardosso, with elevation of Bramante's project of 1506
dome and drum as projected by Bramante from 1506: reconstruction plan & section

British Museum; Fine Arts, 172/V345/2pe/P1506; 81-69-7
Bramante’s scheme for St Peter’s  
conjectural reconstruction

Bruschi, *Bramante*, p 156
centralised churches
‘first temple’ for Plusiapolis

‘market church’ for Sforzinda

‘second temple’ for Plusiapolis
centralised churches by Filarete

from the Treatise, bk X folios 73v, 76v; bk XIV, folio 108r; bk XV folio 119v
centralised churches: two sheets of drawings by Leonardo da Vinci, from ms 'B', c 1489 or later
Institut de France, Paris
Santa Maria della Consolazione, Todi by Cola da Caprarola, with advice from Peruzzi, 1508-64

Eugene Beer, *Italy: History and Landscape* (New York 2006), p. 235; Fine Arts 172/T638/2Co; c.6-82 B61
Santa Maria della Consolazione, Todi by Cola da Caprarola, with advice from Peruzzi, 1508-64 ‘market church’ for Sforzinda by Filarete c 1461-4

FA172/T638/2Co; c.6-82 B61; Filatrete, Treatise, book X folio 76v
H Sophia, Istanbul, by Anthemios & Isodorus, 532-7: C15th drawing by Cyriac of Ancona

Vatican Cod. Lat. Barb. 4424 foilio 28
Madonna di San Biagio, Montepulciano, by Antonio da Sangallo the Elder, 1518-29
view, plan & section

Murray, *Italian Renaissance*, p 136
contemporaries
Palazzo Caprini [House of Raphael], Rome, by Bramante, c 1510
Boucher, *Palladio*, p 23
street front, Horrea Epigathiana, Ostia, after AD 150

elevation & detail

Palazzo Vidoni-Caffarelli, Rome, by Raphael 1515

Pru Sanderson
Palazzo Branconio dall' Aquila, by Raphael, 1516-17 (demolished C17th)
Boucher, Andrea Palladio, p 170
Villa Madama, Rome, by Raphael, executed by Antonio da Sangallo the younger, from 1518: the round courtyard

L H Heydenreich & Wolfgang Lotz [translated Mary Hottinger], *Architecture in Italy 1400 to 1600* (Harmondsworth [Middlesex] 1974), pl 179
Villa Madama, Rome, by Raphael, executed by Antonio da Sangallo the younger, from 1518: the loggia

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Boucher, Andrea Palladio, p 26
Villa Farnesina alle Lungara, by Baldassare Peruzzi, 1509-11
elevation & part-plan

Murray, *Italian Renaissance*, p 162
Villa Farnesina

Villa Farnesina

detail of the
elevation

David Marshall. Fine Arts,
172/ R763/ 3far; 91.244.39
the Banquet of Psyche, by Raphael, in the vault of the Psyche loggia, Villa Farnesina

Fine Arts, 172/ R763/3 far/ log P
Farnese Palace, Rome, by Antonio de Sangallo the younger, c 1513 onwards, enlarged scheme c1534-45, completed by Michelangelo from c 1545: engraved elevation of 1549

L H Heydenreich & Wolfgang Lotz, *Architecture in Italy 1400 to 1600* (Harmondsworth [Middlesex] 1974), pl 213
Farnese Palace, Rome, by Antonio de Sangallo the younger, c 1513 onwards, enlarged scheme c1534-45, completed by Michelangelo from c 1545: engraved elevation of 1549

Rowe & Satkowski, *Italian Architecture of the Sixteenth Century*, p 119
Farnese Palace
details of Sangallo's intended elevation

MUAS 10,902
Farnese Palace courtyard

Fine Arts 172/R763/3fan/cy; D.2/860; 172/R763/3fan/cy [82-28-3]