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Christiane L. Joost-Gaugier | 284 pages | 03 Oct 2018 | CAMBRIDGE UNIVERSITY PRESS | 9780521809238 | English | Cambridge, United Kingdom

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The question of influence on the Stanza della Segnatura has kept scholars busy for many years. Harry B. Raphael was the preeminent painter of Renaissance Rome, whose classical style marks some of the most enduring masterpieces of Italian Renaissance art. Of these, the Stanza della Segnatura in the Vatican Palace has often been considered the most aesthetically perfect. Executed between and for the notoriously temperamental, but adventurous, patron of the arts, Pope Julius II, it was the commission that propelled Raphael, then a young man, into international prominence.

The work consists of a chamber with a painted ceiling, a pavement of inlaid marble, and four frescoed walls, all orchestrated with a cast of famous historical figures who exemplify the various disciplines of learning. Joost-Gaugiers study is the first to examine the elements of the Stanza della Segnatura as an ensemble.

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Joost-Gaugier's study is the first to examine the elements of the Stanza della Segnatura as an ensemble, exploring the meaning of the frescoes and accompanying decoration in light of recent studies into the intellectual world of High Renaissance Rome. Product Details Price. Individual Artists - General. Earn money by sharing your favorite books through our Affiliate program. On the other side, if we find a lot of correspondences in the works of Giles of Viterbo and of the Venetian Cristoforo Marcello, especially for the "School of Athens," and in the works of Petrus Galatinus for the colors of the clothes of the three virtues on the "Jurisprudence" wall, and the explanation for the golden rays in the upper part of the " Disputa " in the Vexillum fidei of Georgius Benignus, the composition of the program is not to be attributed to one of these outstanding personalities, even less to Tommaso Inghirami, but to a subordinated, still anonymous person, who brought together his knowledge using the works and ideas of the above-mentioned persons.

The author gives no proof that Inghirami knew all these more important contemporary theologians and writers. In the pontifical librarian's works there are not to be found traces and quotations of the thoughts and formulations of these personalities. The value of the book of Christiane L. Joost-Gaugier lies in her treatment of the whole humanistic culture with its many significant quotations of antique authors. The notes are a treasure where you will find many indications of thorough investigation, and other indications of the research that the author often not has done. Thus, she can write a statement that can be easily challenged, "no single work provides a blueprint for the plan of its frescoes You will find for the Stanza della Segnatura the essential program of the "School of Athens" in the Politeia of Plato, as Matthias Winner pointed out, and almost literally the same system of platonic education, on which is based the fresco of Raphael, quoted in the book of Cristoforo Marcello on the tradition of the doctrines on the soul.

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Publisher: Cambridge University Press. Language: English. Appropriate for ages: All ages. ISBN - Customer Reviews. Select Parent Grandparent Teacher Kid at heart. Age of the child I gave this to:. Hours of Play:. Tell Us Where You Are:. Thank you. Your review has been submitted and will appear here shortly. Executed between and , it features a painted ceiling, a pavement of inlaid marble, and four frescoed walls, all orchestrated with a cast of famous historical figures who exemplify the various disciplines of learning. Joost-Gaugier's study is the first to examine the elements of the Stanza della Segnatura as an ensemble, exploring the meaning of the frescoes and accompanying decoration in light of recent studies into the intellectual world of High Renaissance Rome. Product Details Price. Individual Artists - General. The next four chapters are dedicated to [End Page] the great wall paintings, the " Disputa," the "School of Athens," the "Parnassus," and "Jurisprudence.

In the conclusion the author presents her thesis of the exclusive collaboration between the painter Raphael and the poet Inghirami. Now we have to ask ourselves, "Is this construction not a little bit simple? He had always a considerable number of intellectual friends. On the other side, if we find a lot of correspondences in the works of Giles of Viterbo and of the Venetian Cristoforo Marcello, especially for the "School of Athens," and in the works of Petrus Galatinus for the colors of the clothes of the three virtues on the "Jurisprudence" wall, and the explanation for the golden rays in the upper part of the " Disputa " in the Vexillum fidei of Georgius Benignus, the composition of the program is not to be attributed to one of these outstanding personalities, even less to Tommaso Inghirami, but to a subordinated, still anonymous person, who brought together his knowledge using the works and ideas of the above-mentioned persons. The author gives no proof that Inghirami knew all these more important contemporary theologians and writers.

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