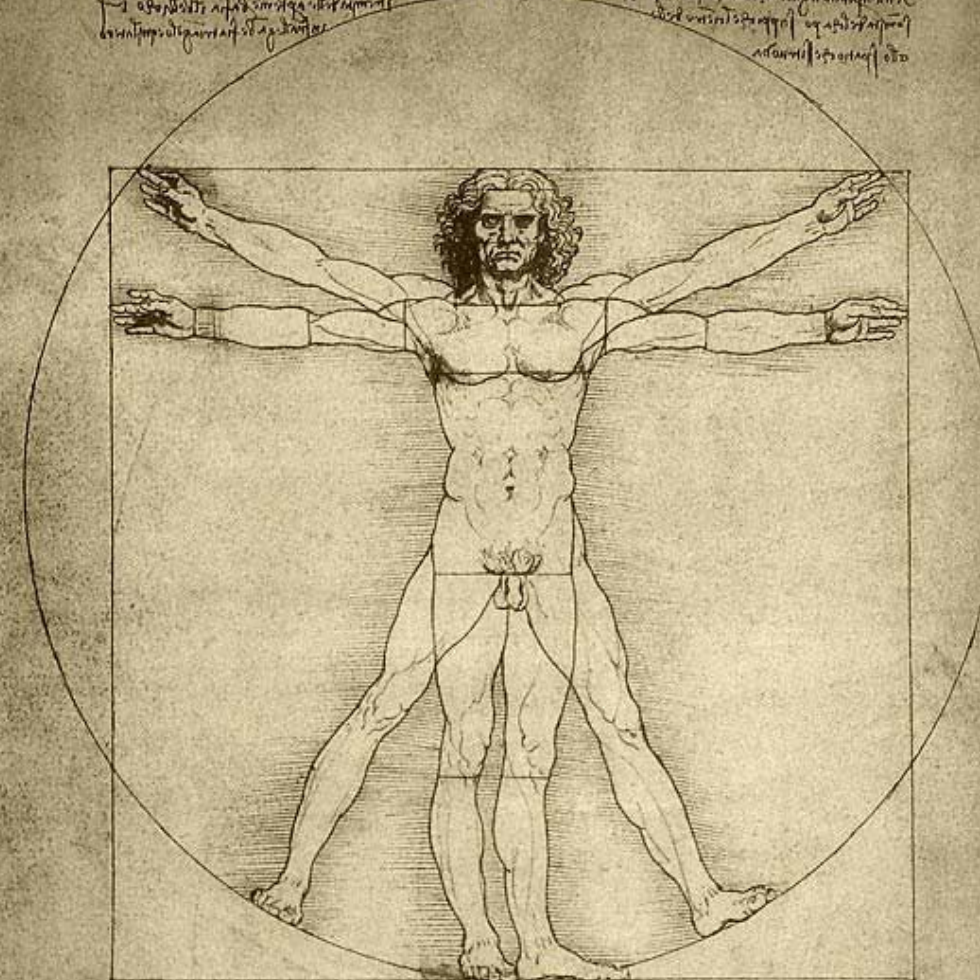


Deux œuvres
emblématiques
de l'humanisme



Handwritten text in a cursive script, likely a page from a manuscript or a set of notes related to the artwork.

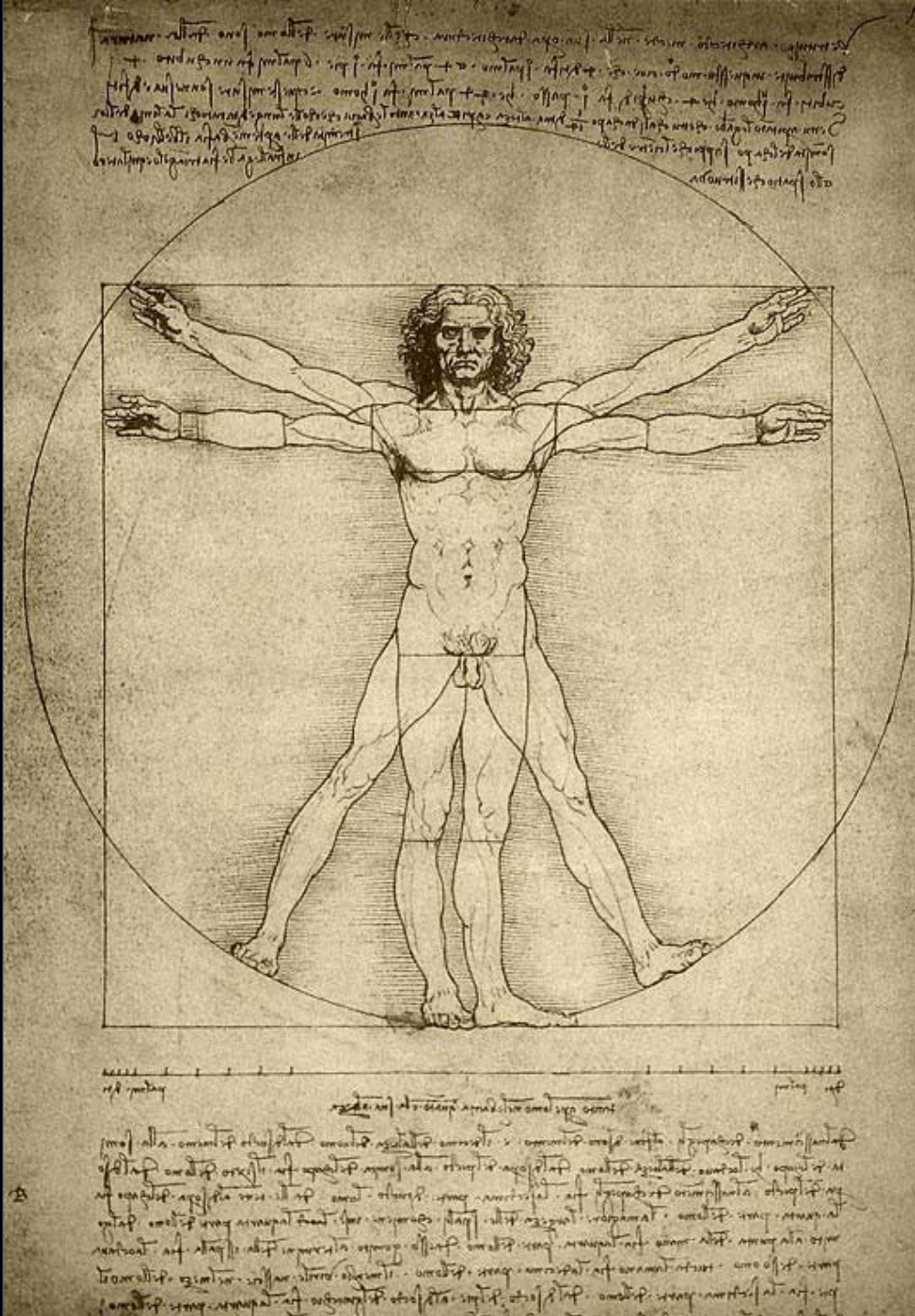


Handwritten text in a cursive script, likely a page from a manuscript or a set of notes related to the artwork.

Handwritten text in a cursive script, likely a page from a manuscript or a set of notes related to the artwork.

L'homme de Vitruve
dessin à la plume,
encre et lavis
sur papier de
Léonard de Vinci
v.1490

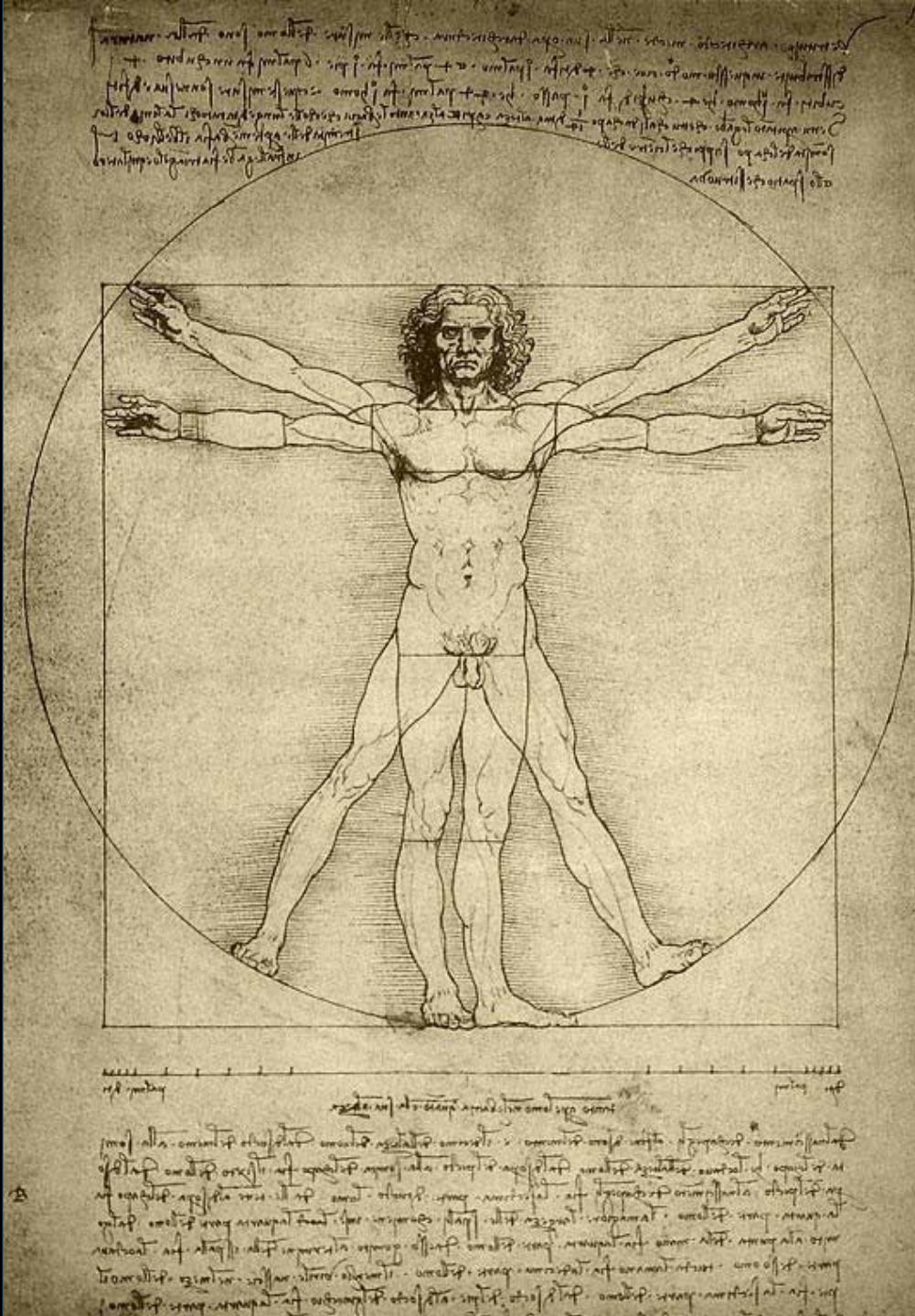
Galleria dell'
Accademia
Venise



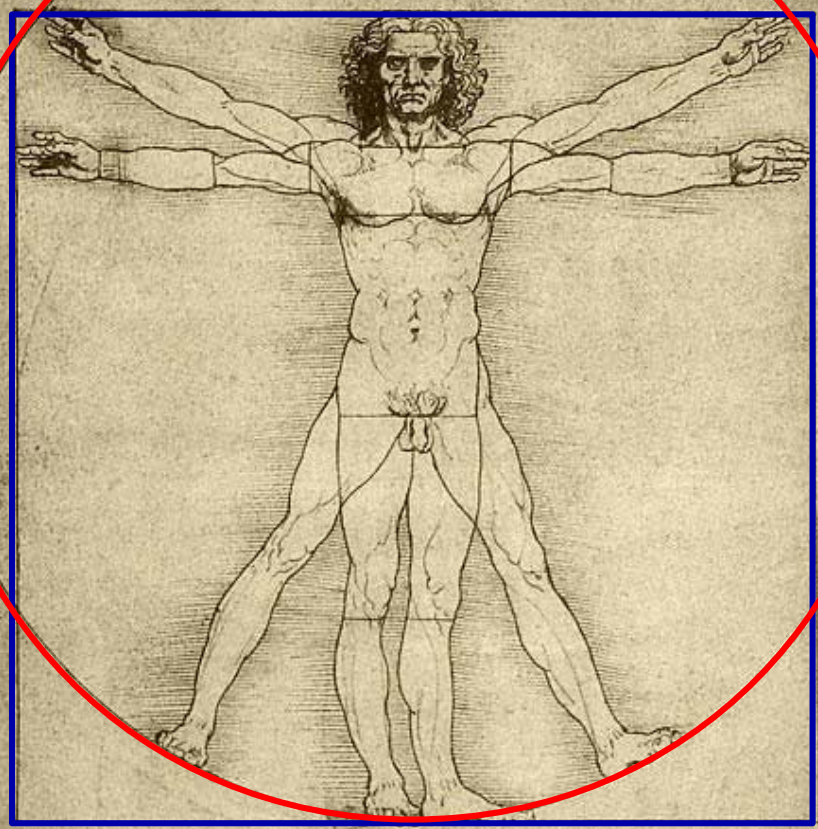
Etude du *De Architectura* de Vitruve

Rédigé vers 25 av.J.-C.
dédié à Auguste

Edition « princeps »
en 1490



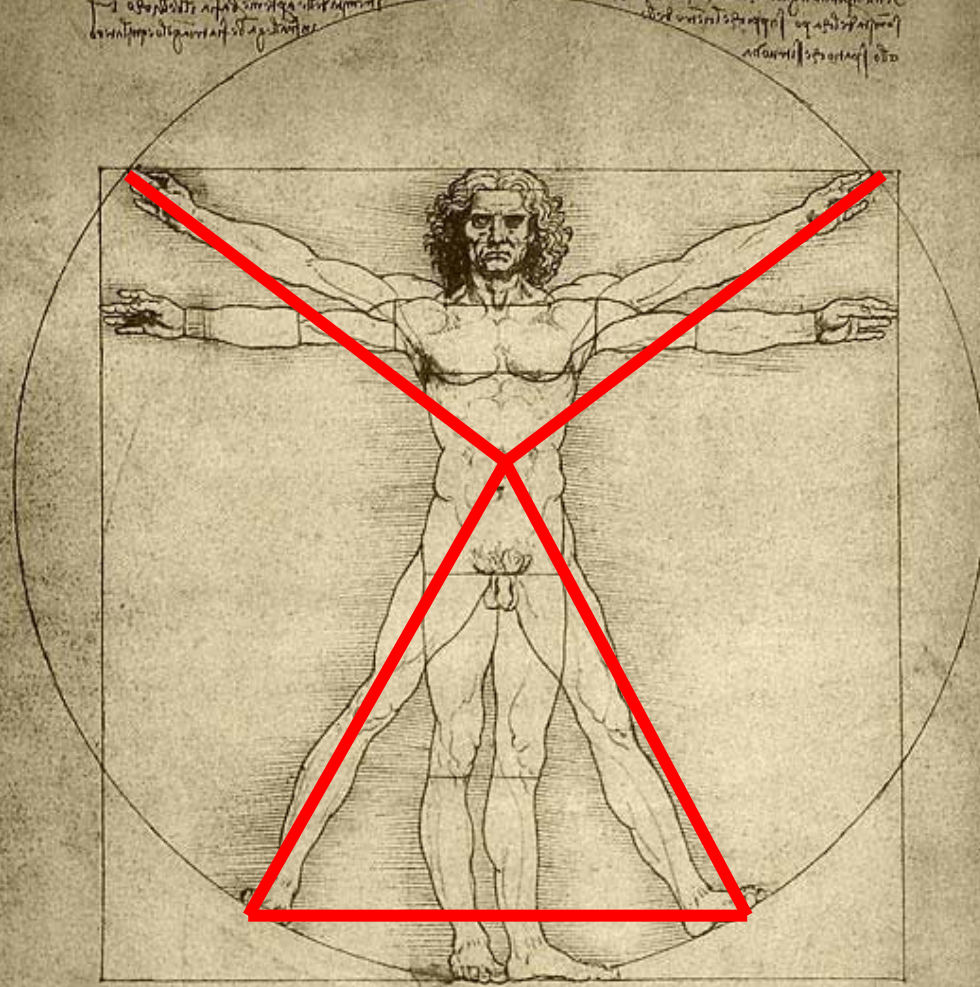
Handwritten text in a medieval script, likely Latin, located at the top of the page. The text is arranged in several lines and appears to be a preface or introduction to the main content.



Handwritten text in a medieval script, likely Latin, located below the drawing. This section appears to be a continuation of the text from the top of the page, providing further commentary or instructions related to the drawing.

Handwritten text in a medieval script, likely Latin, located at the bottom of the page. This section appears to be the final part of the text, possibly a conclusion or a signature. The text is written in a consistent hand, matching the other sections of the page.

Handwritten text in a historical script, likely Latin, located at the top of the page. The text is arranged in several lines, with some words written in a larger, bolder script than others. The ink is dark and the paper shows signs of age.

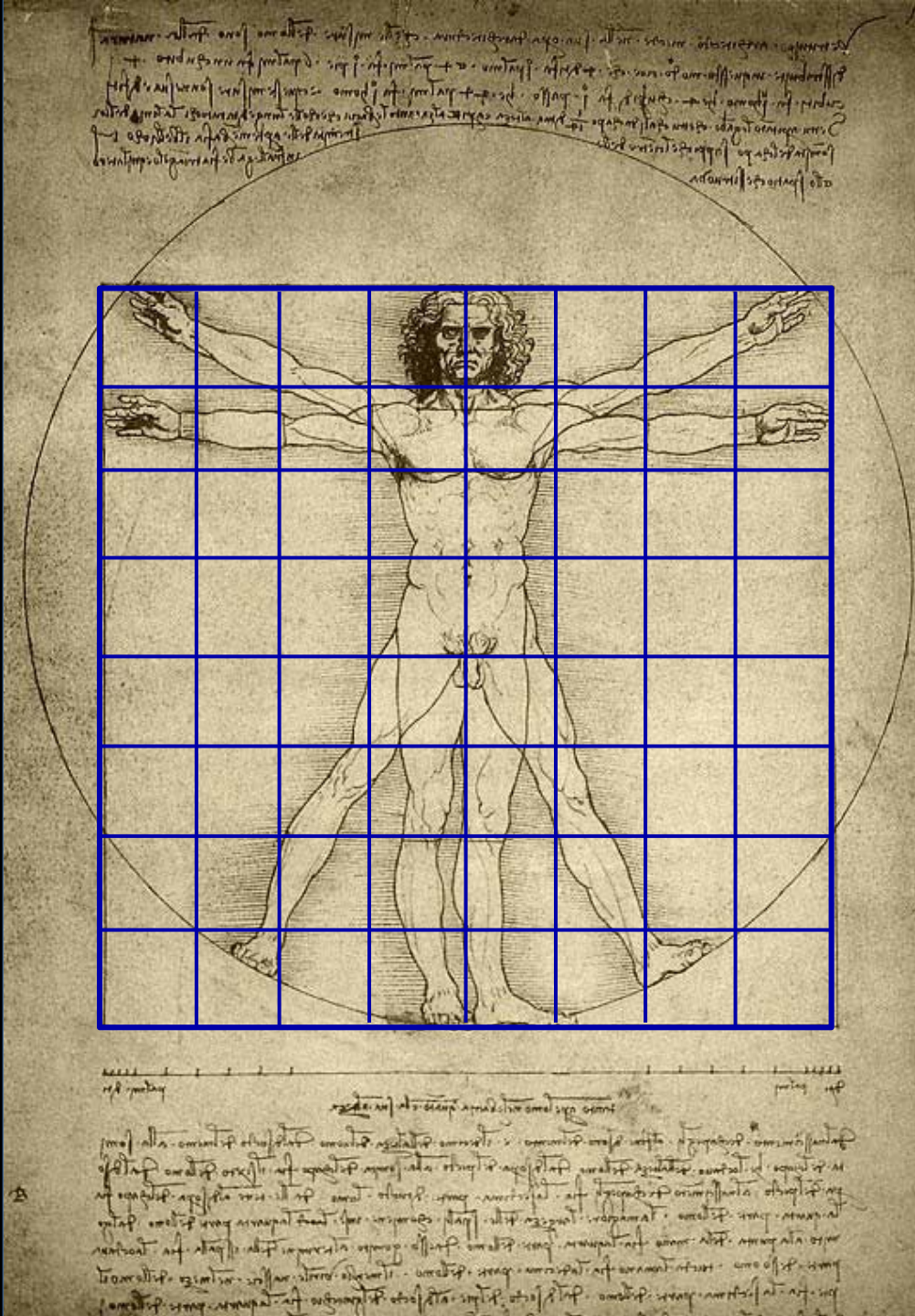


Handwritten text in a historical script, likely Latin, located below the drawing. The text is arranged in several lines, with some words written in a larger, bolder script than others. The ink is dark and the paper shows signs of age.

Handwritten text in a historical script, likely Latin, located at the bottom of the page. The text is arranged in several lines, with some words written in a larger, bolder script than others. The ink is dark and the paper shows signs of age.

Etablissement
géométrique
d'un « canon »
= de proportions idéales

Recherche
du « nombre d'or »





L'Ecole d'Athènes

fresque de Raphaël

1509-1510

Chambre de la Signature

Vatican

I. Situation



Chambres
de Raphaël

Basilique
Saint-Pierre

Chapelle
Sixtine



Stanza della Segnatura = Chambre de la Signature
Bibliothèque du pape Jules II
Célébration des plus hautes vertus de l'esprit humain



*Les Vertus
théologiques et
cardinales*
Le Bien

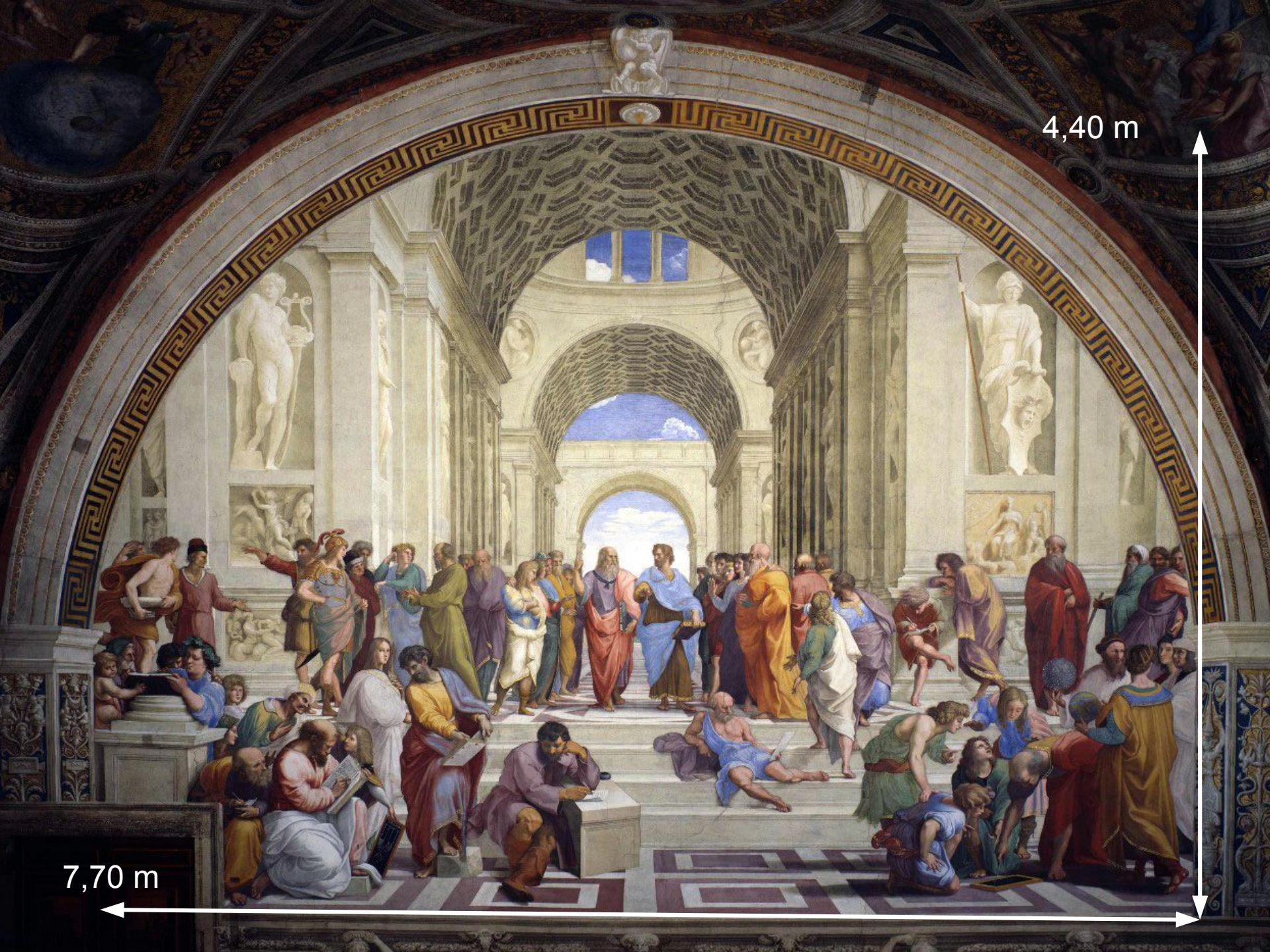
La Dispute du Sacrement
La Vérité surnaturelle
révélée par la Théologie

The image shows a section of Raphael's famous fresco 'The School of Athens' in the Vatican Museums. The scene is set in a grand, vaulted hall with a complex architectural design featuring arches, columns, and a large circular floor mosaic. On the left, a group of figures is depicted in a landscape, representing the 'Parnasse' (Mount Parnassus). On the right, a large group of philosophers is gathered in a hall, representing 'L'Ecole d'Athènes' (The Academy of Athens). The figures are dressed in classical robes and are engaged in various activities, such as teaching, debating, and studying. The overall atmosphere is one of intellectual pursuit and philosophical inquiry.

Le Parnasse
Le Beau

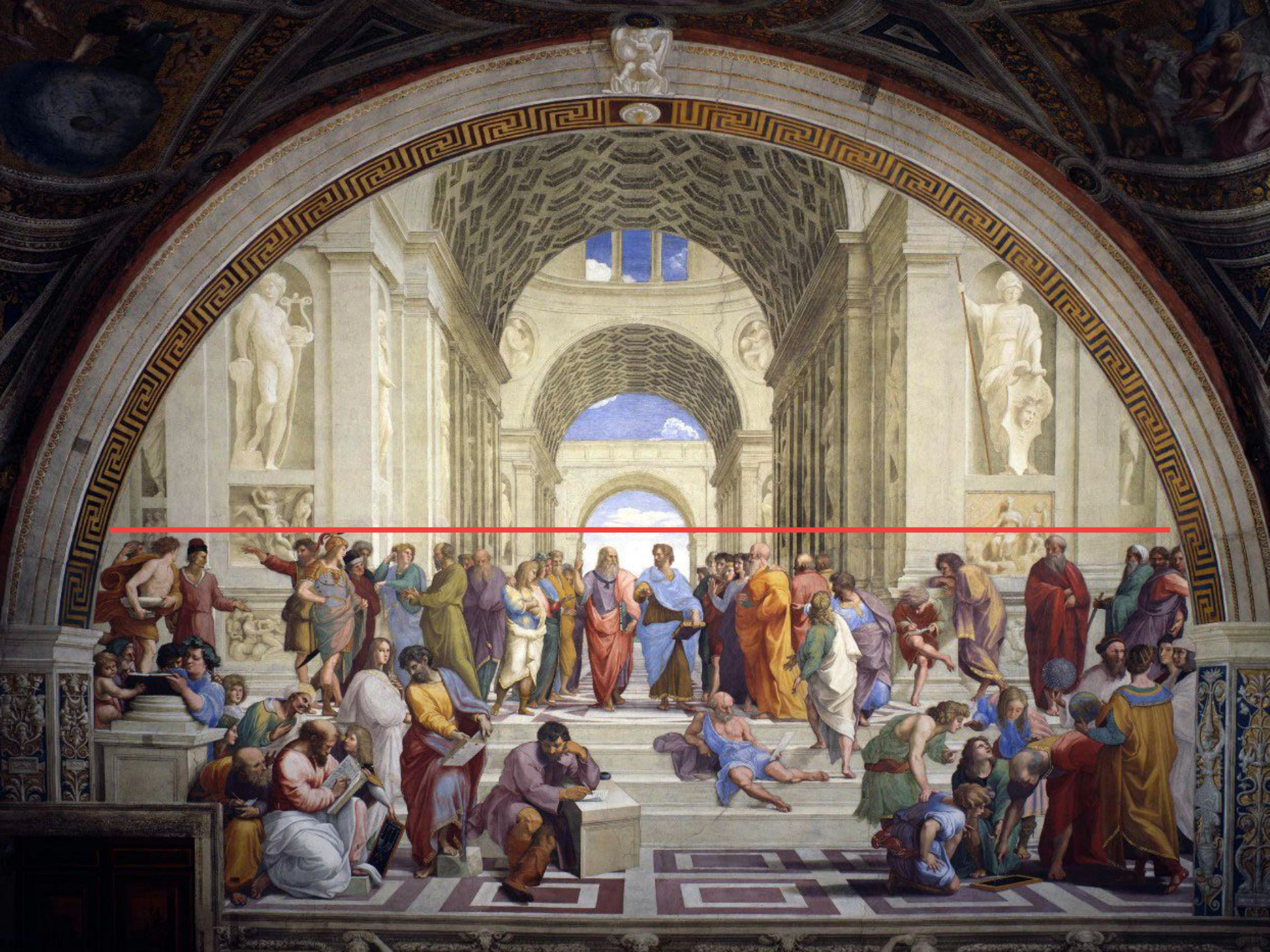
L'Ecole d'Athènes
La Vérité rationnelle
acquise par la Philosophie

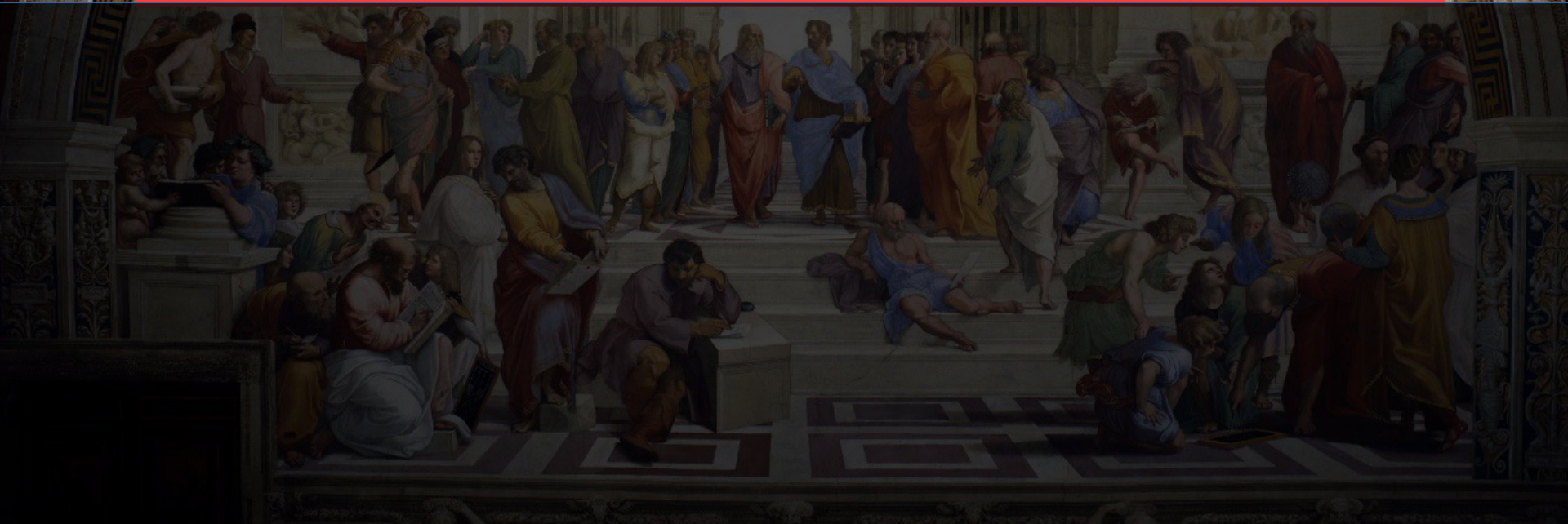
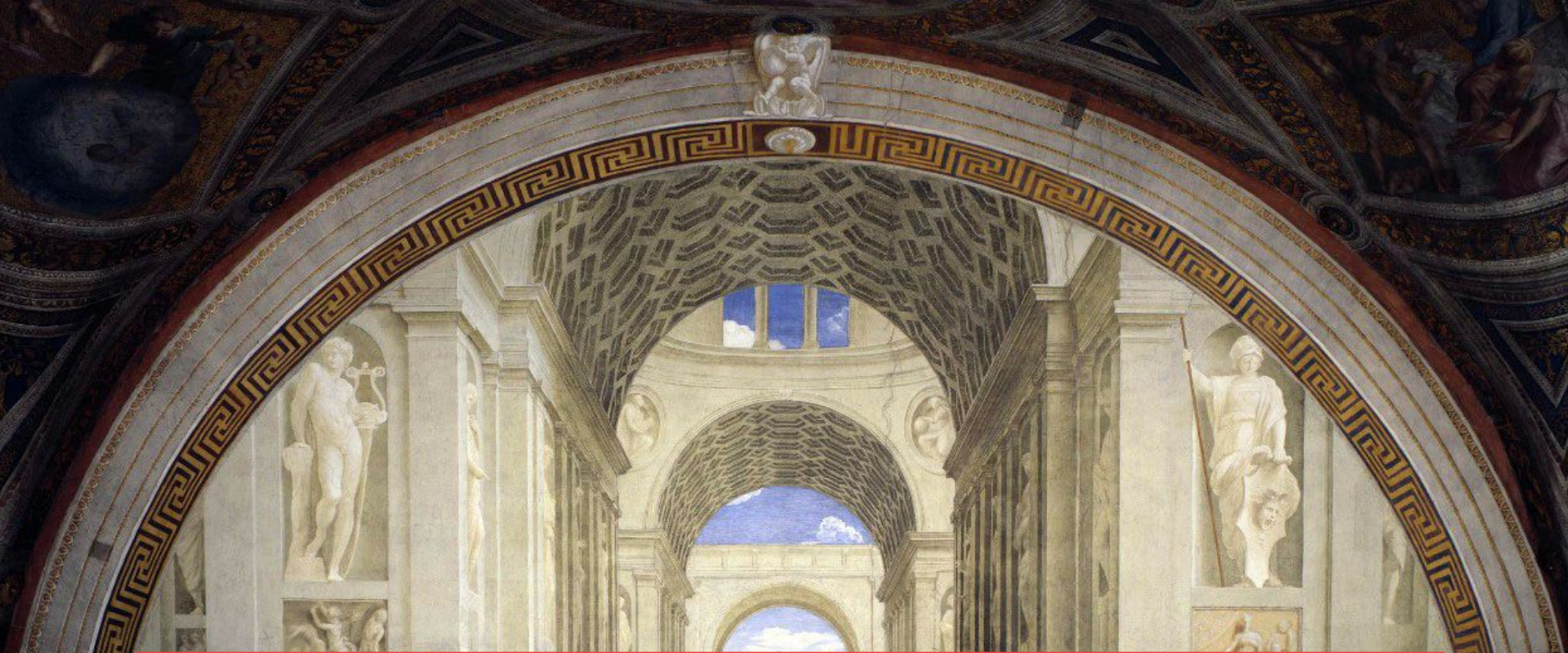
II. Description d'ensemble



4,40 m

7,70 m







 Basilique Sant' Andrea de Mantoue- Plans de Leon-Battista Alberti



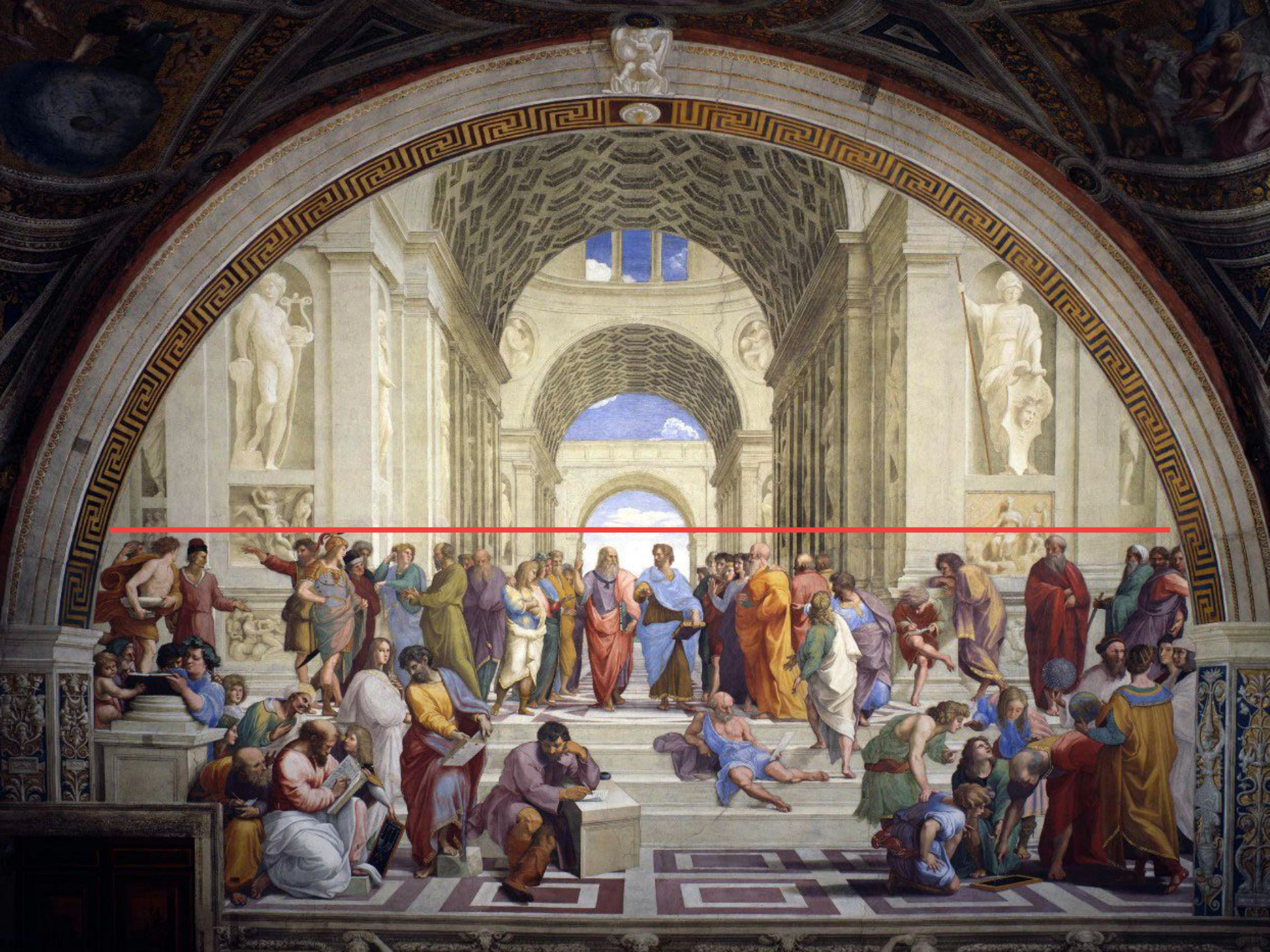
Coupole du Panthéon – Rome – IIe s. apr.JC

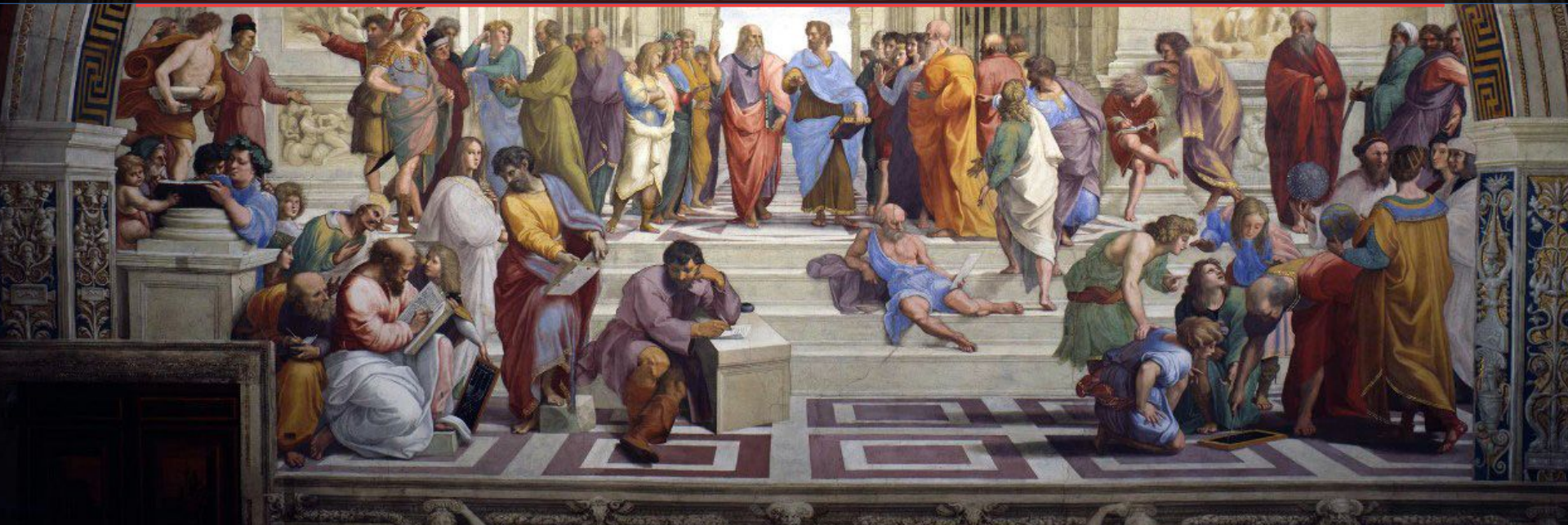
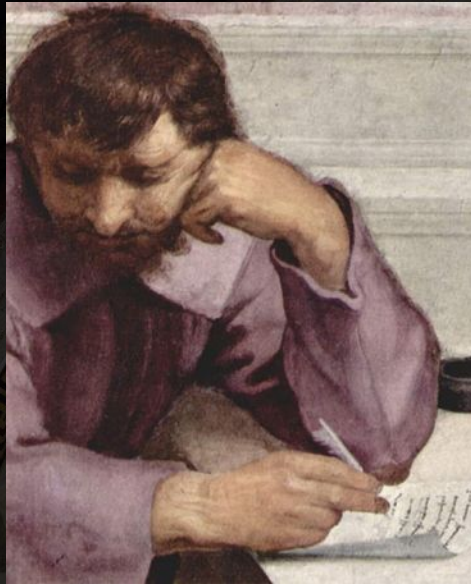


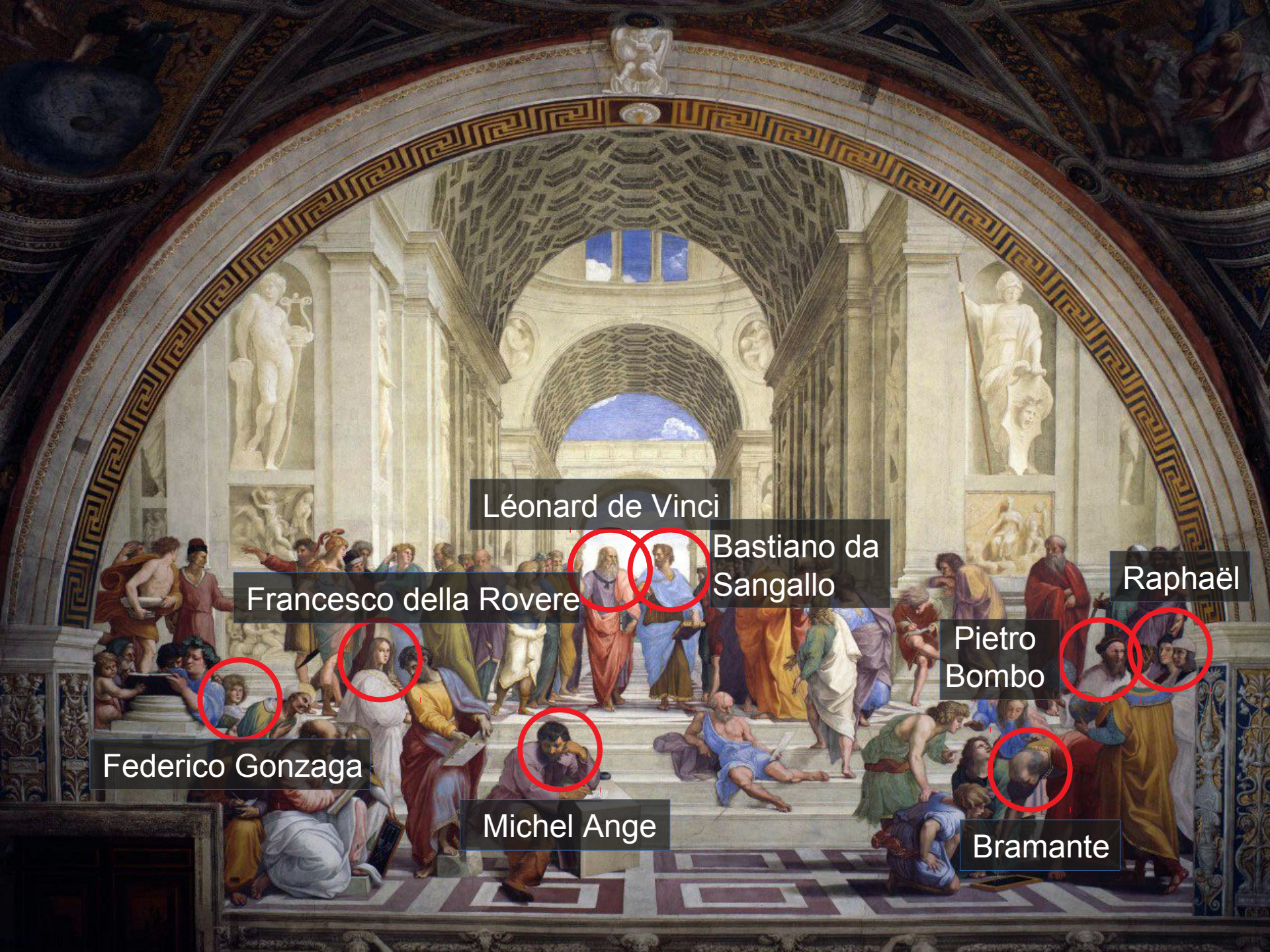
Basilica of Maxentius, Rome (307-312) - Reconstructed interior

© 2011 Tolgye

Restitution de la basilique de Maxence – début IV^e s. apr.JC







Léonard de Vinci

Bastiano da Sangallo

Raphaël

Francesco della Rovere

Pietro Bombo

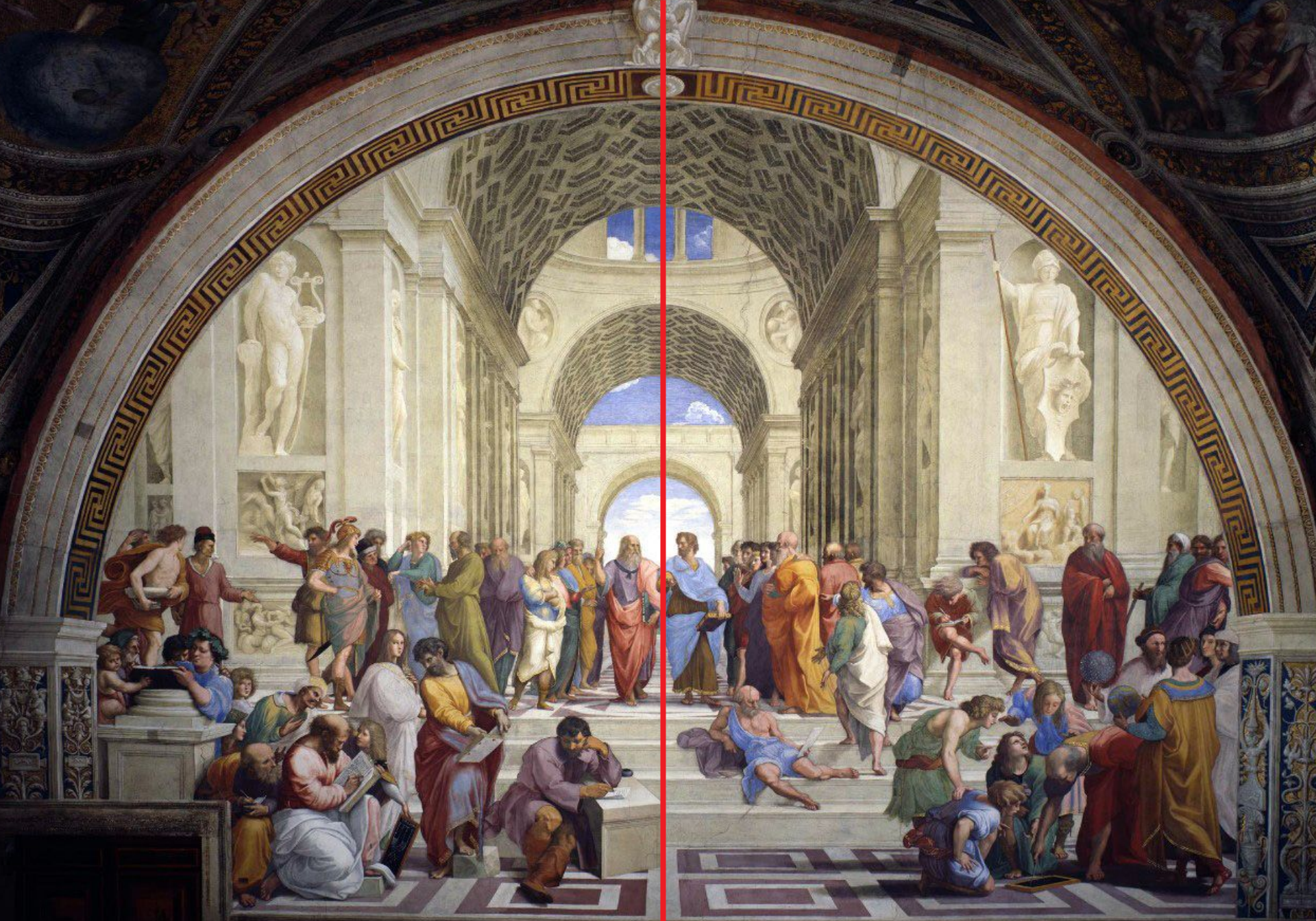
Federico Gonzaga

Michel Ange

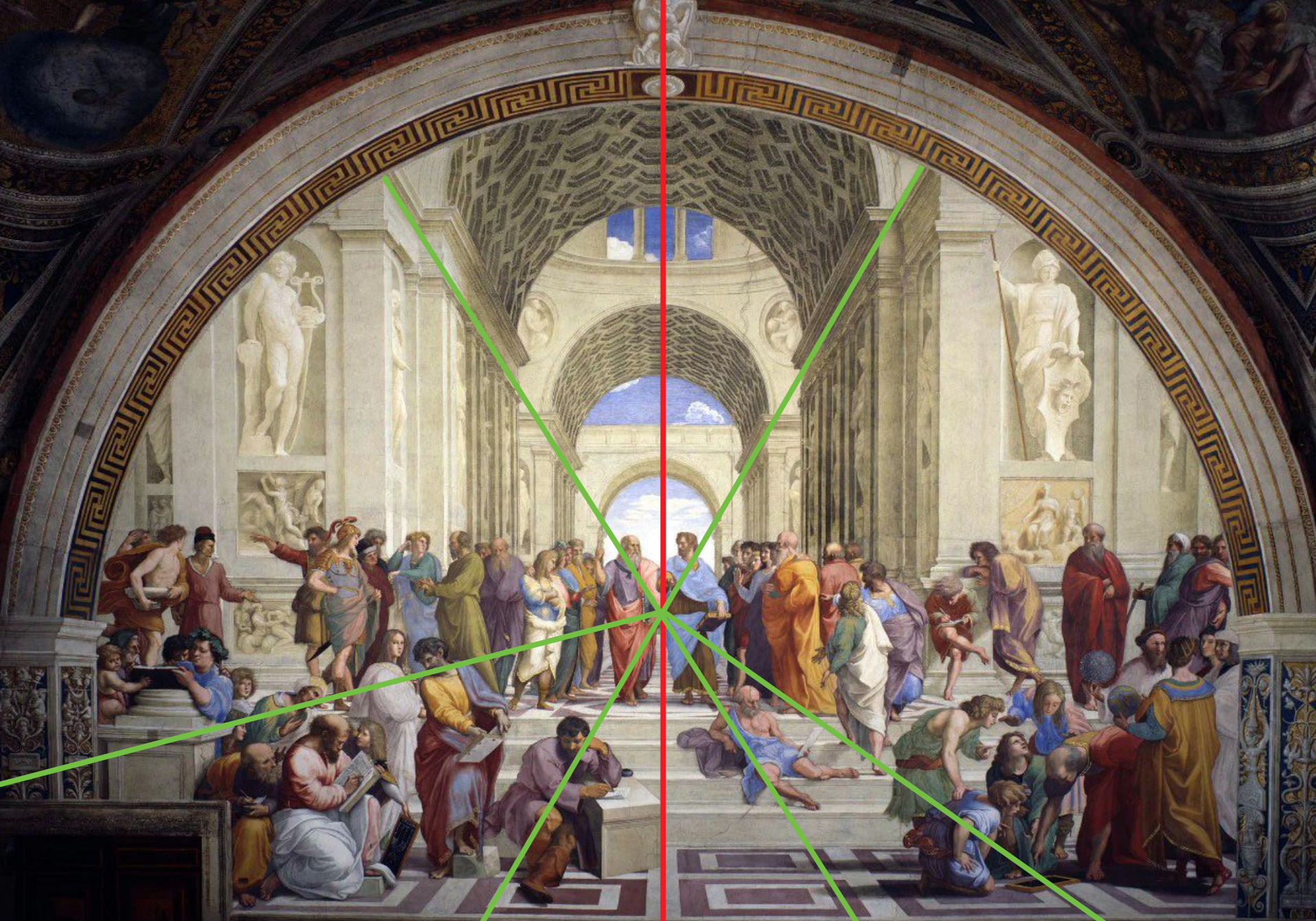
Bramante

III. Une composition purement géométrique

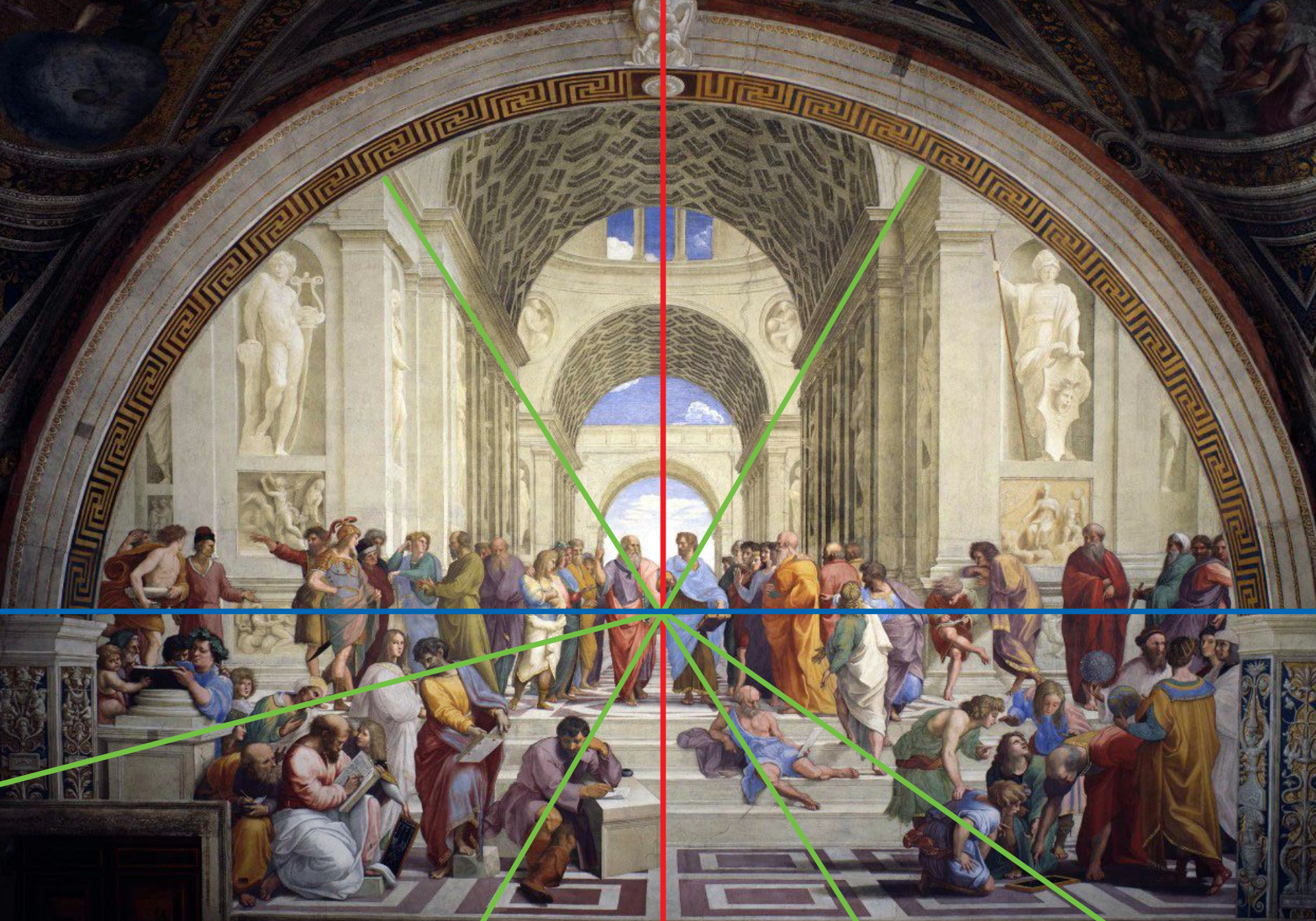




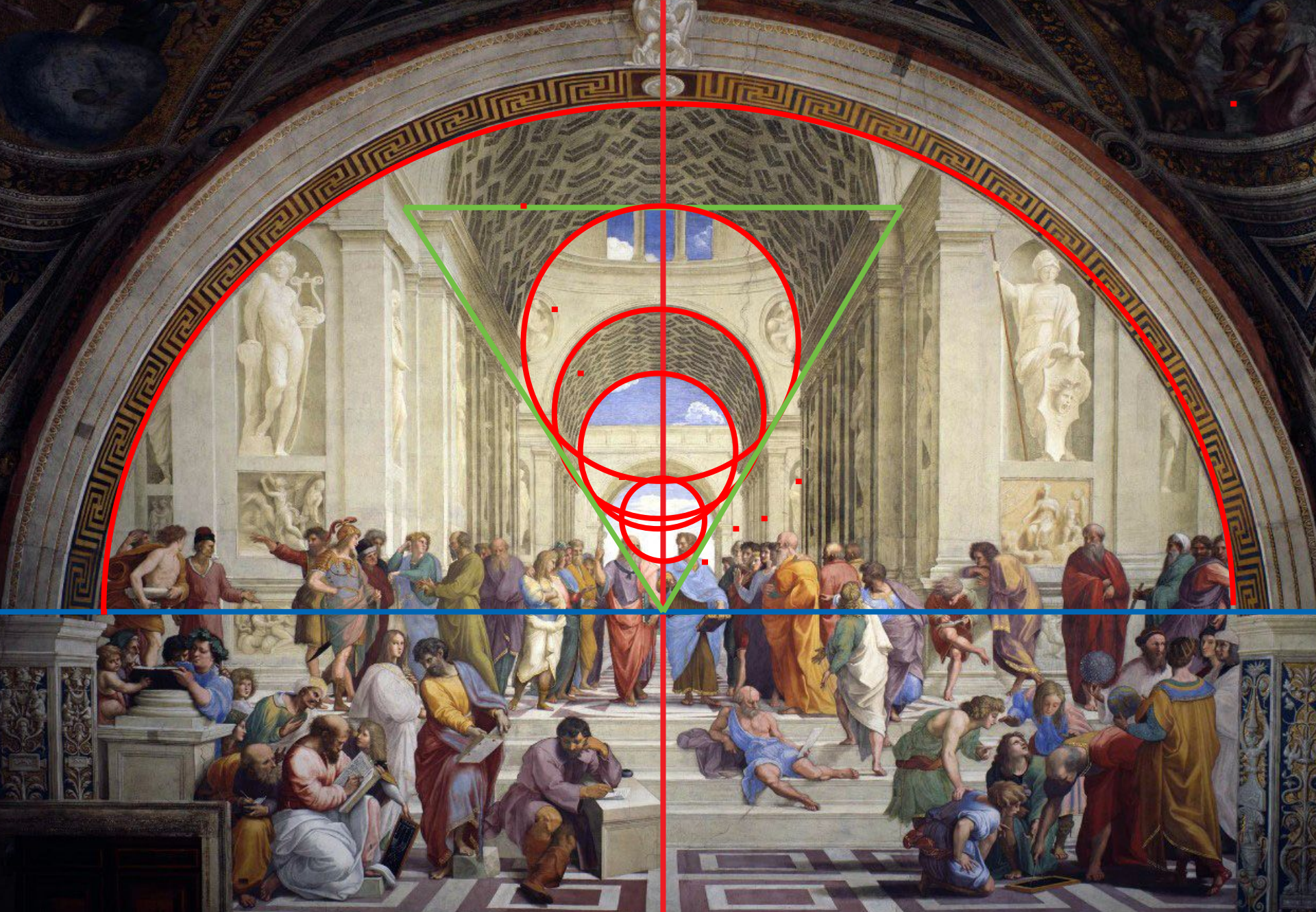
Axe de symétrie



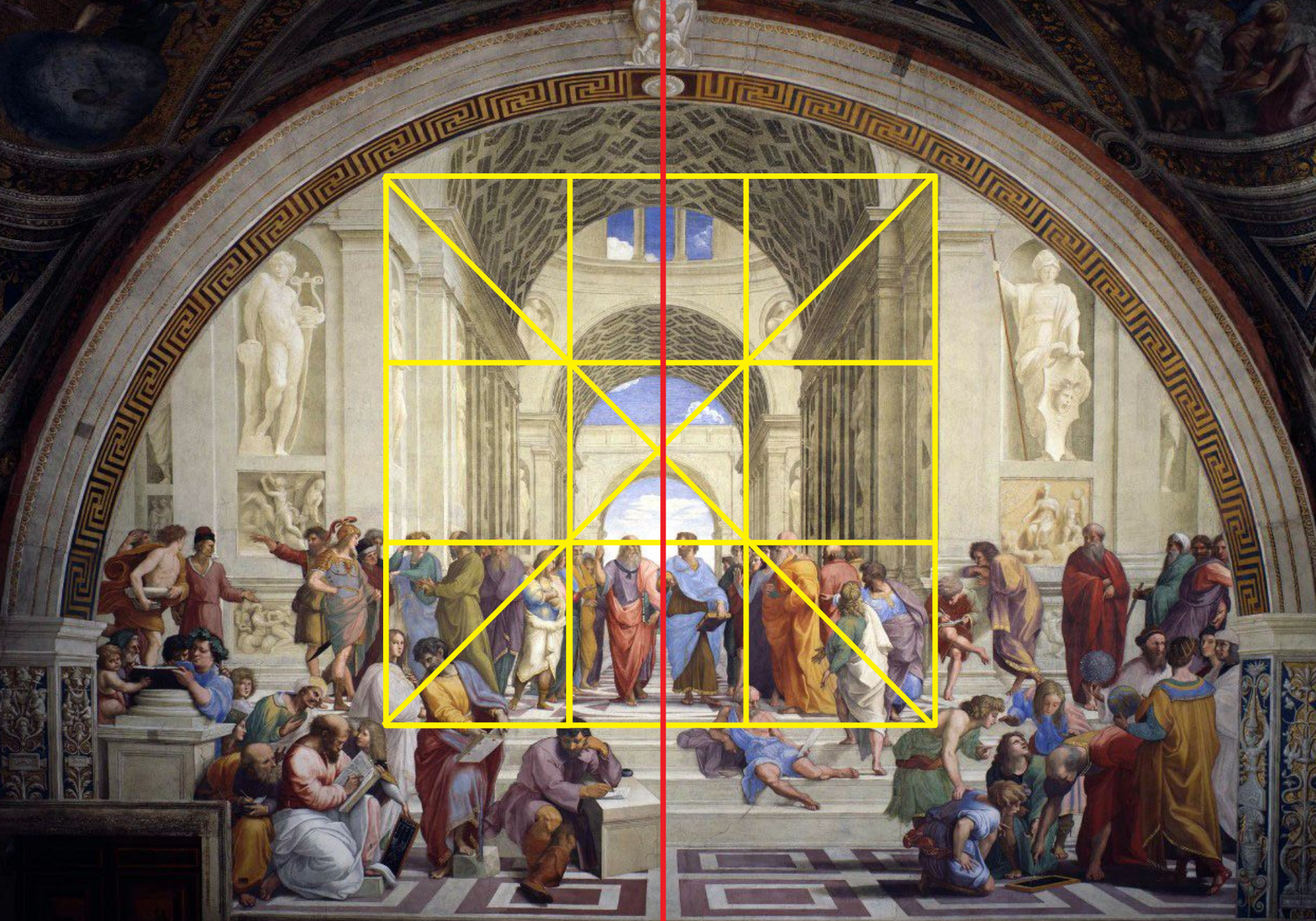
Lignes de fuite / point de fuite



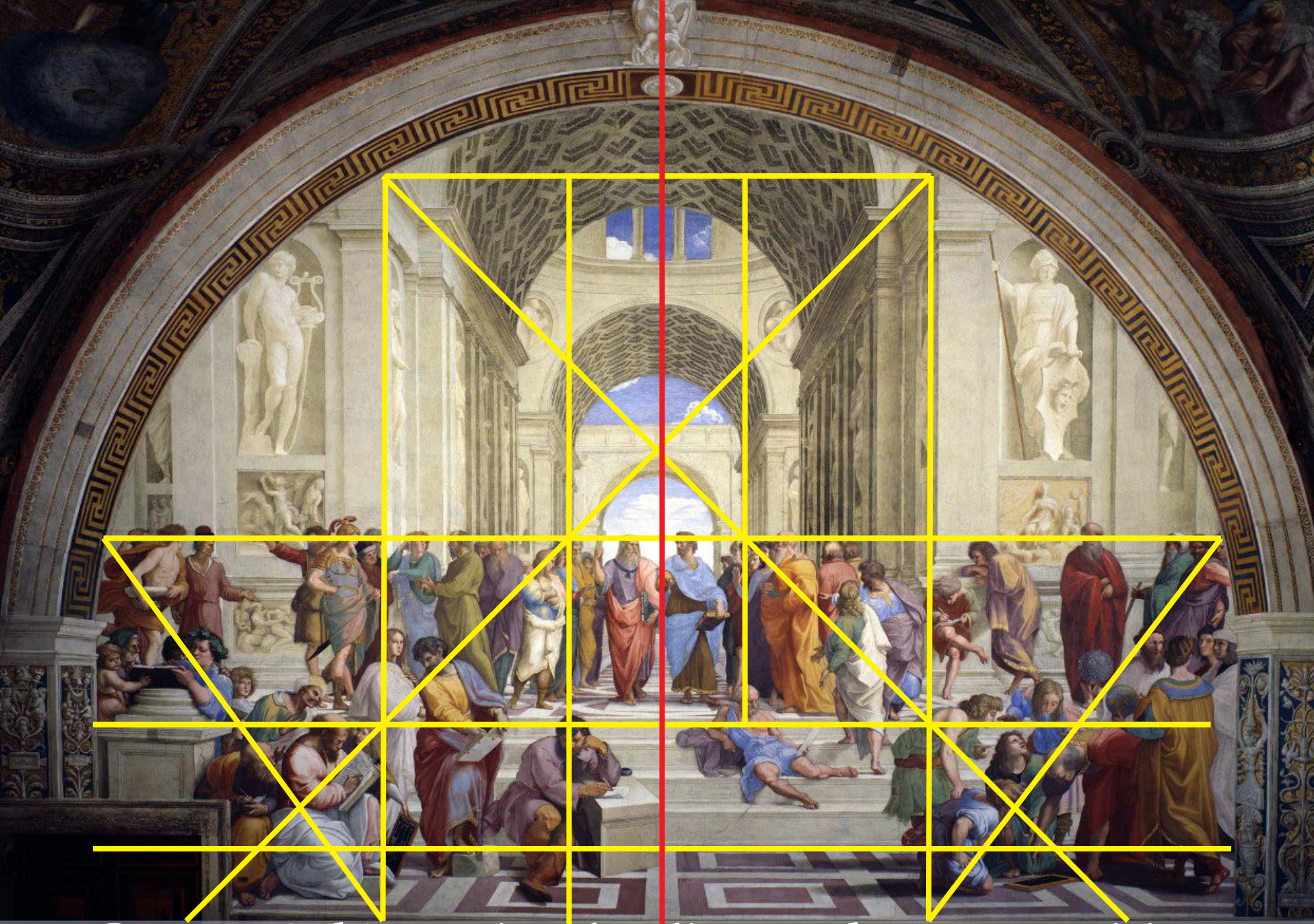
Ligne d'horizon = hauteur d'œil de l'observateur



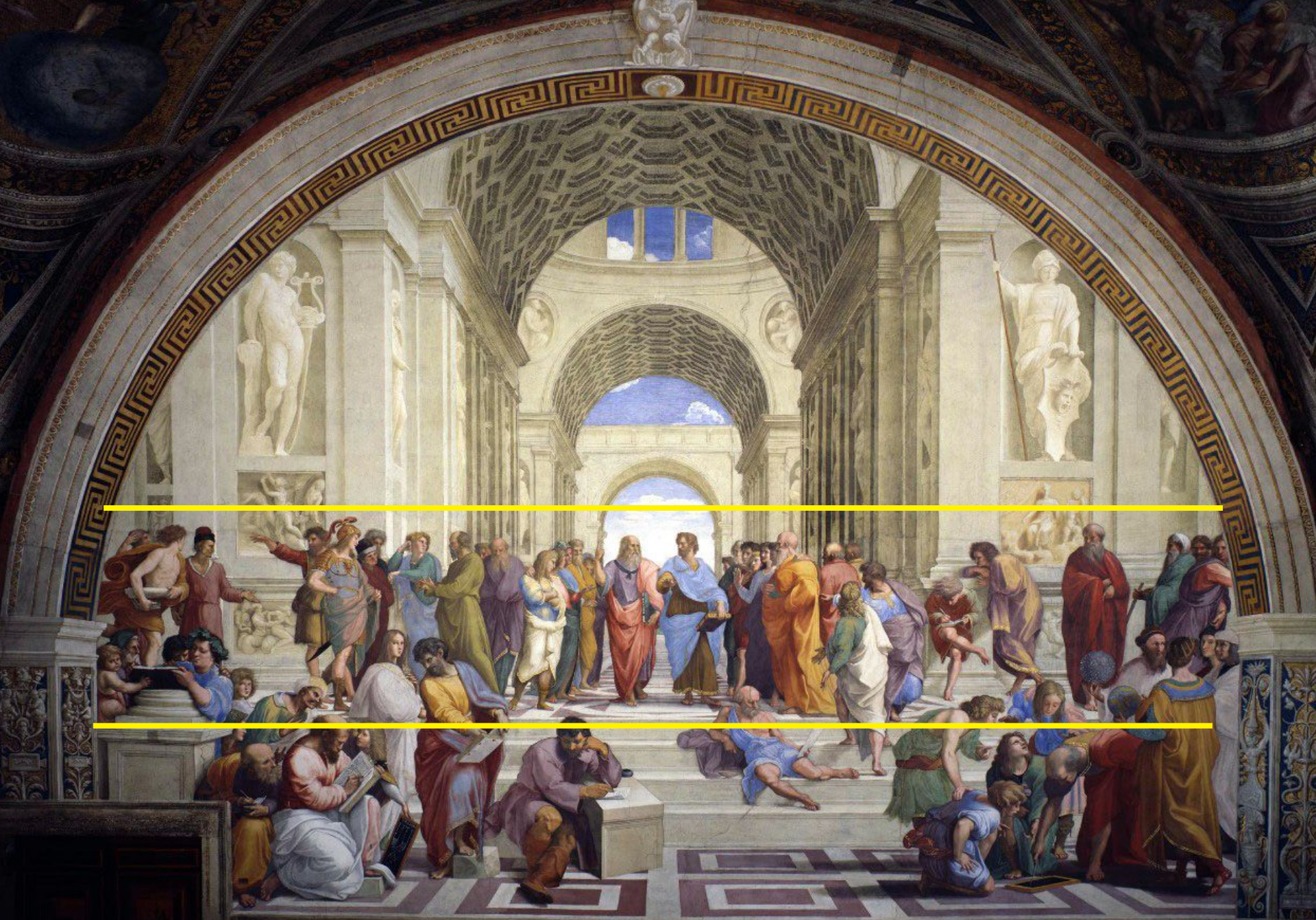
Emboîtement de cercles concentriques dans un triangle équilatéral



L'architecture détermine un carré central



Ce carré détermine les lignes de composition



Une composition en frise à l'antique



et une composition hiérarchique médiévale en pyramide

« La beauté consiste dans une harmonie et dans un accord des parties avec le tout, conformément à des déterminations de nombre, de proportionnalité et d'ordre telles que l'exige l'harmonie, c'est-à-dire la loi absolue et souveraine de la nature. »

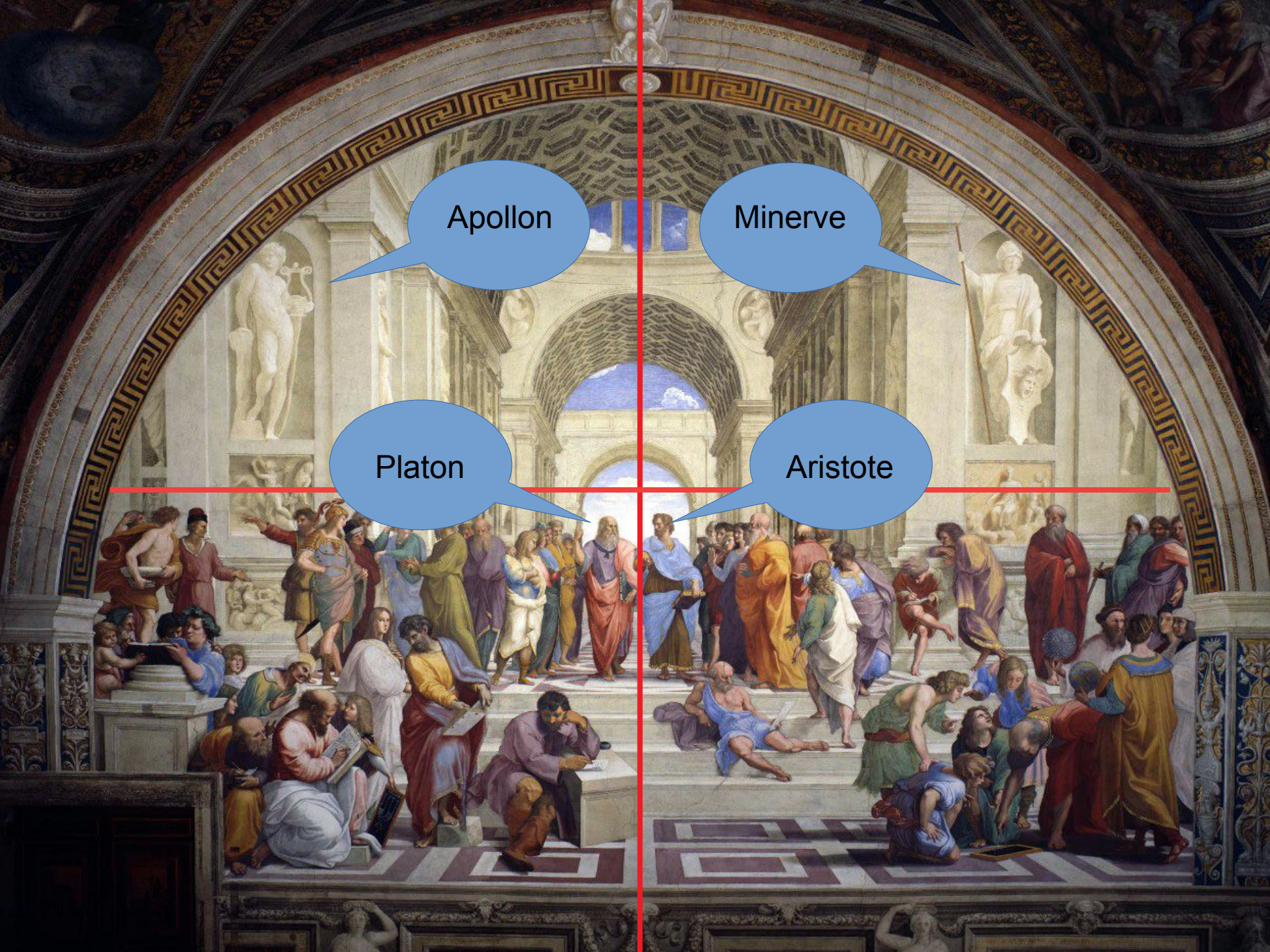
Leon-Battista Alberti, *De re aedificatoria*, 1485

IV. Interprétation



Apollon

Minerve

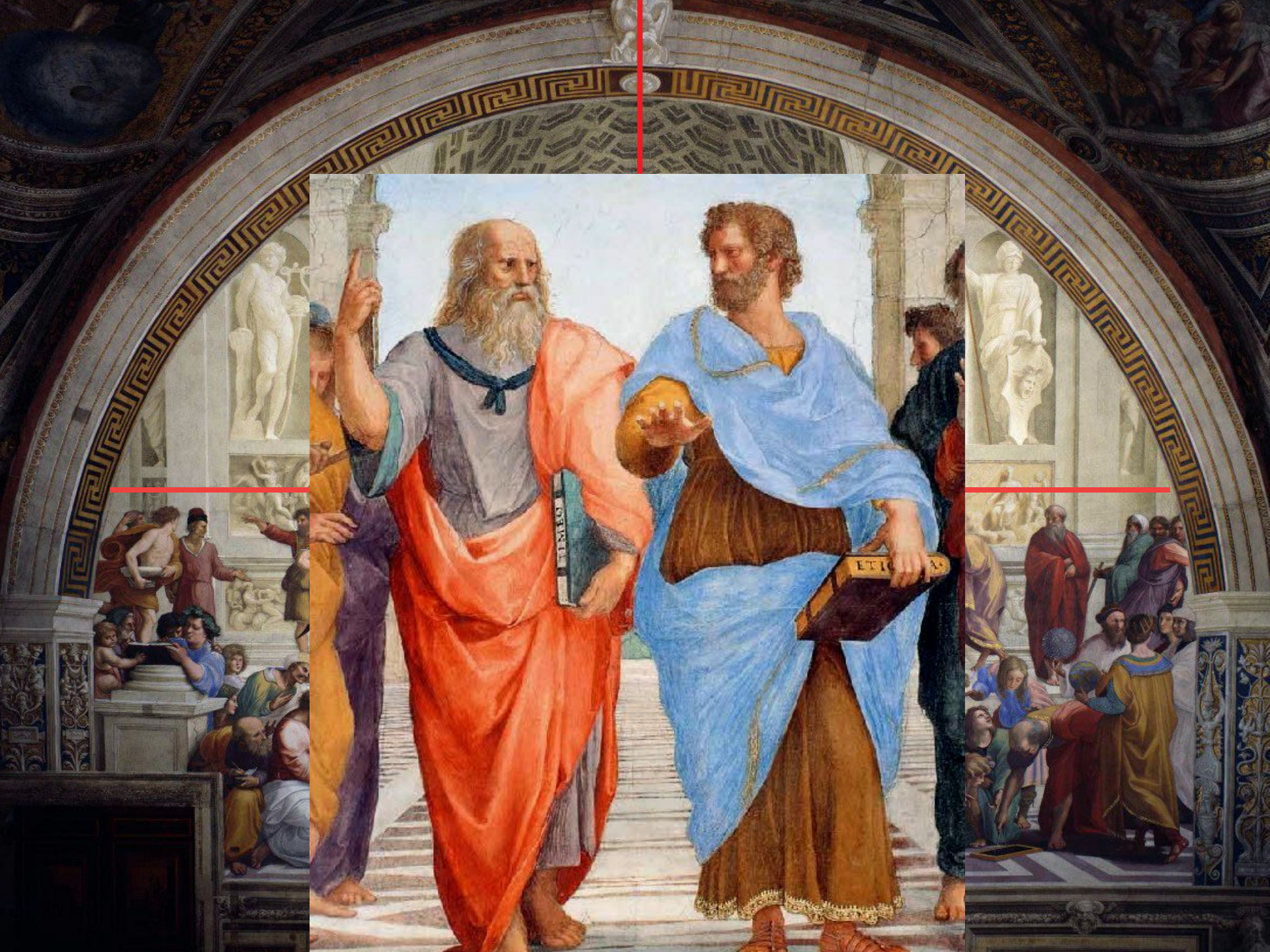


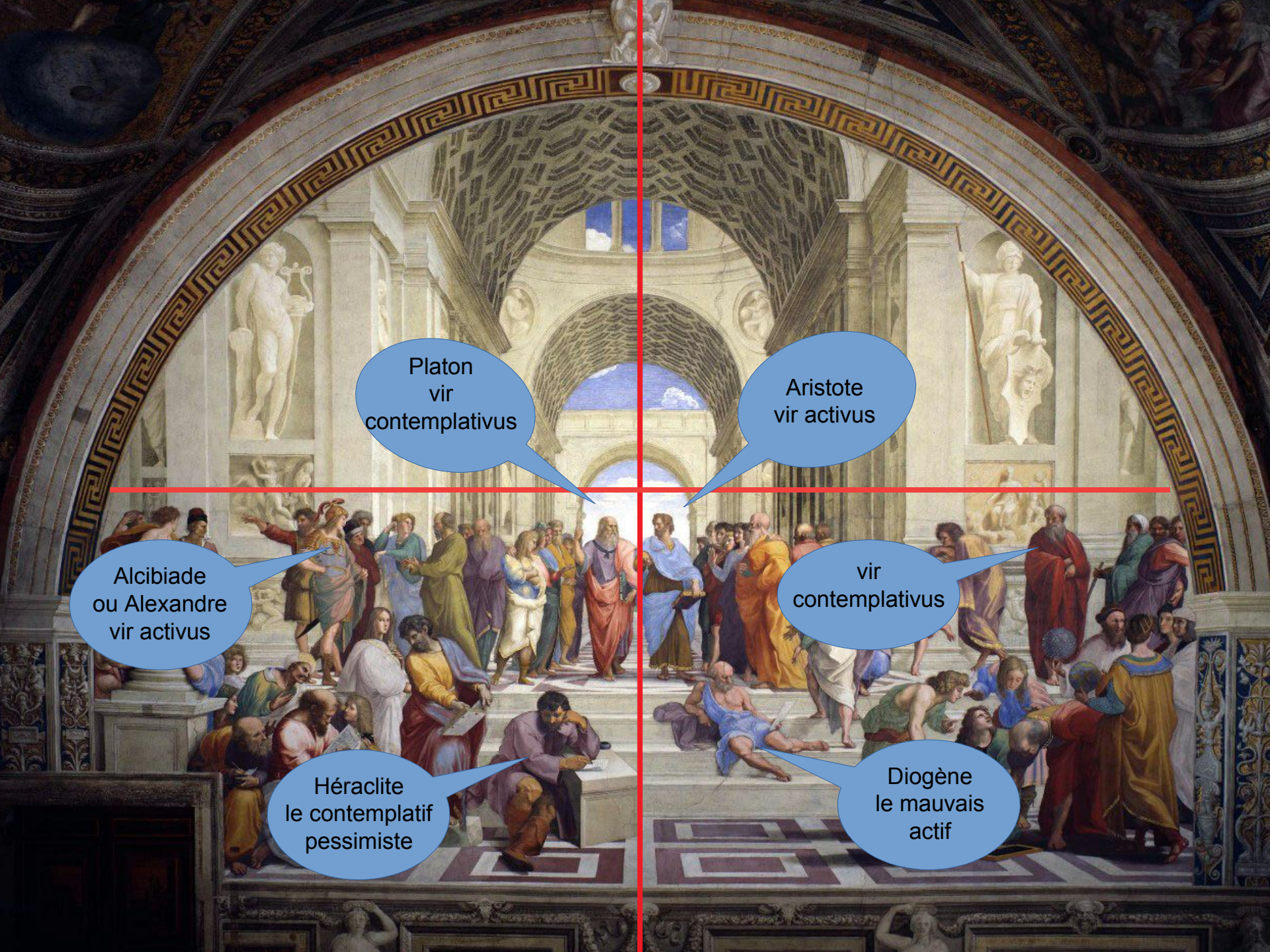
Apollon

Minerve

Platon

Aristote





Platon
vir
contemplativus

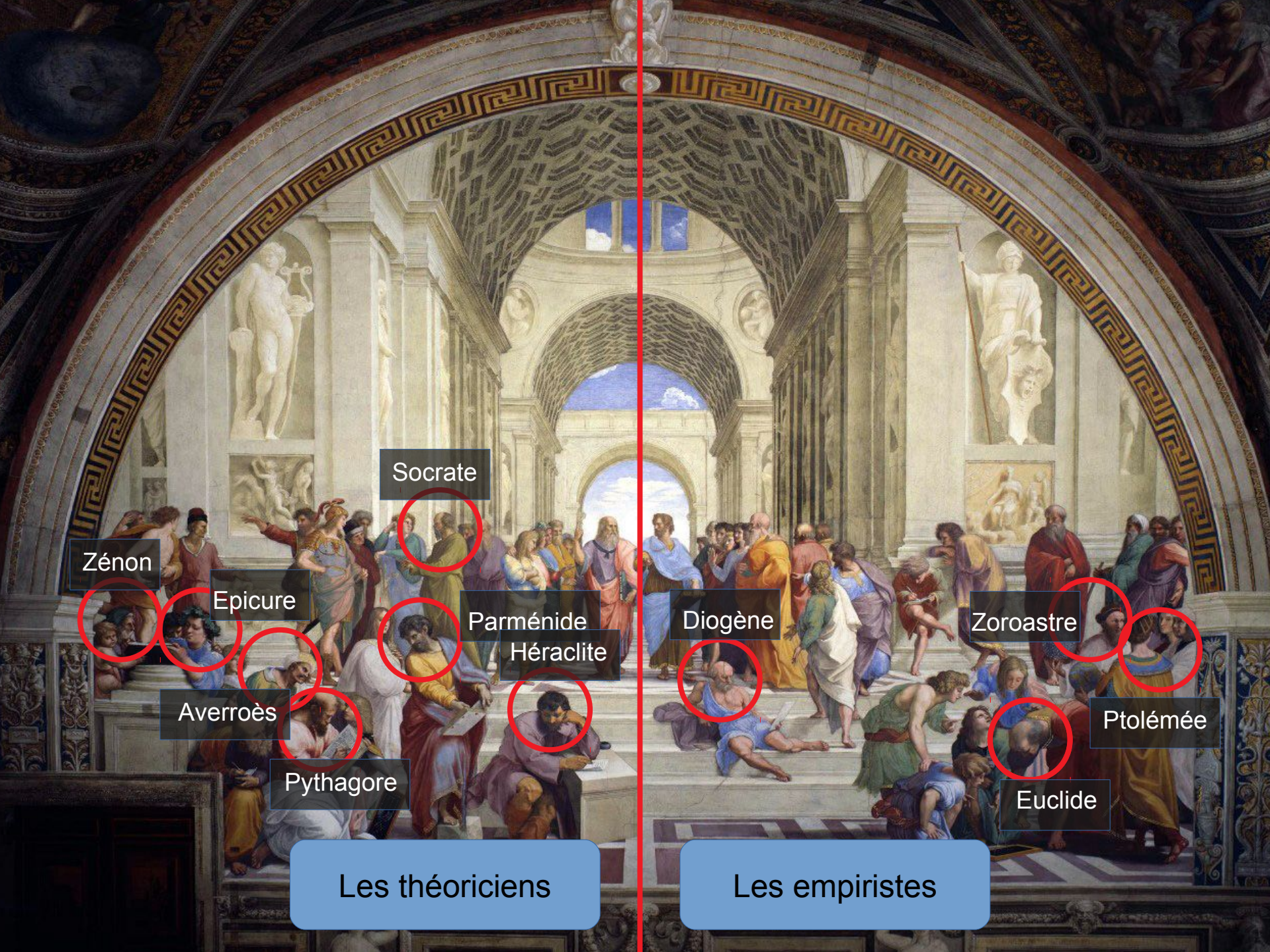
Aristote
vir activus

Alcibiade
ou Alexandre
vir activus

vir
contemplativus

Héraclite
le contemplatif
pessimiste

Diogène
le mauvais
actif



Socrate

Zénon

Epicure

Parménide
Héraclite

Diogène

Zoroastre

Averroès

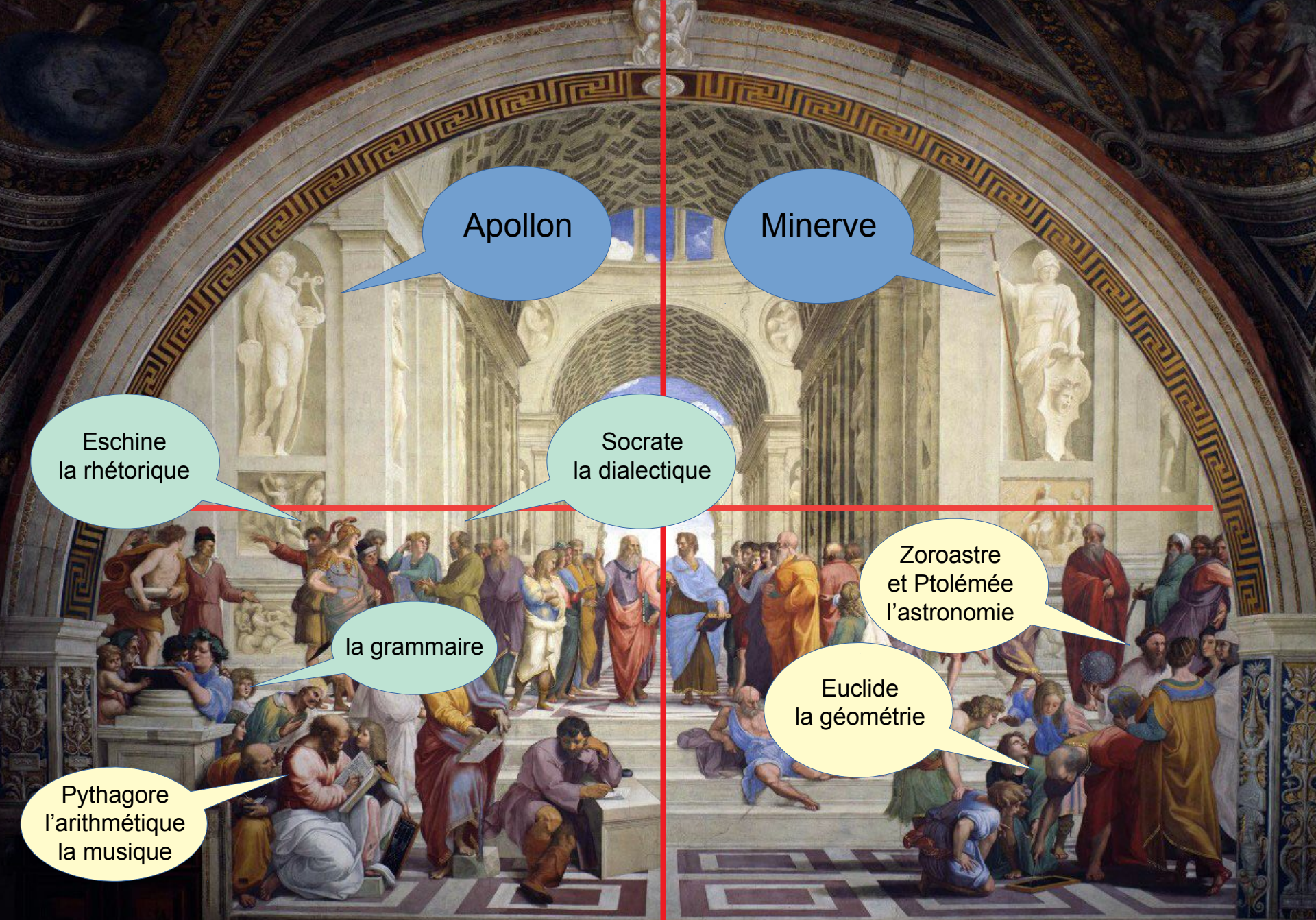
Pythagore

Ptolémée

Euclide

Les théoriciens

Les empiristes



Apollon

Minerve

Eschine
la rhétorique

Socrate
la dialectique

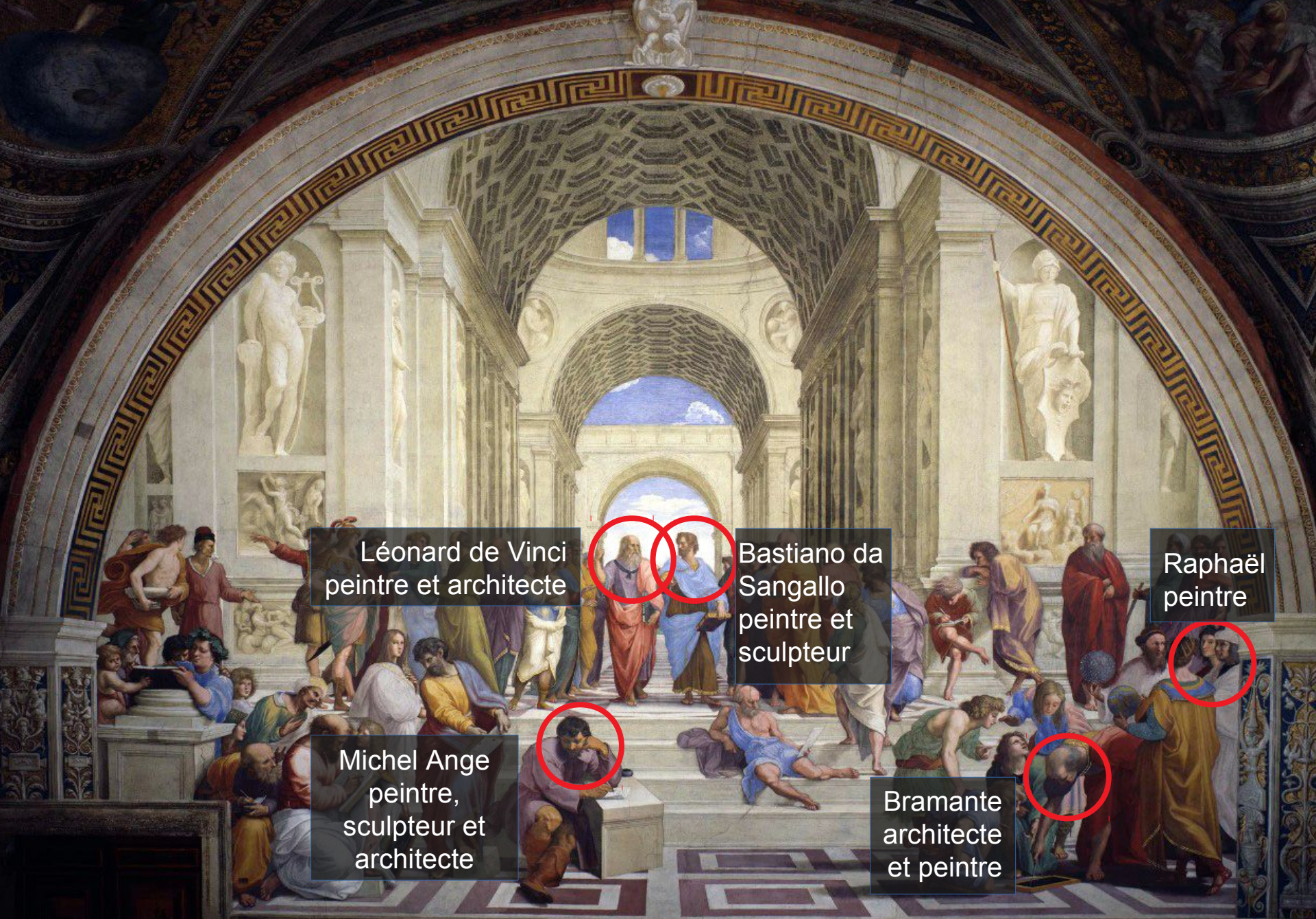
la grammaire

Zoroastre
et Ptolémée
l'astronomie

Euclide
la géométrie

Pythagore
l'arithmétique
la musique

Les arts libéraux (trivium et quadrivium)



Léonard de Vinci
peintre et architecte

Bastiano da
Sangallo
peintre et
sculpteur

Raphaël
peintre

Michel Ange
peintre,
sculpteur et
architecte

Bramante
architecte
et peintre

Accès des arts « serviles » à la même dignité grâce à la maîtrise des mathématiques