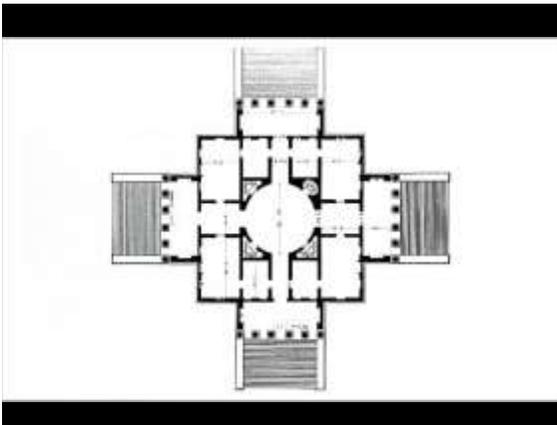
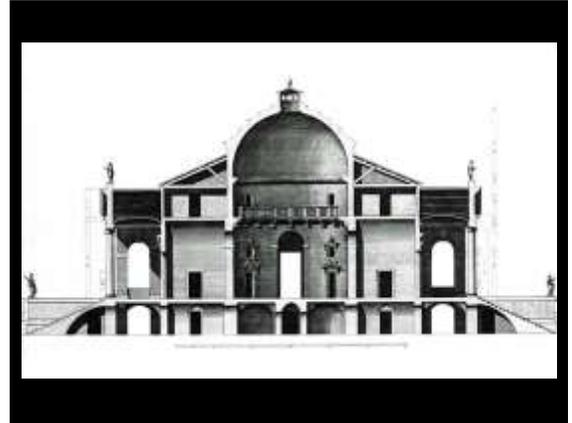


Renaissance Architecture



The Northern Renaissance CONTRASTING

*1. More "Christian"
than Italian Renaissance*

The Northern Renaissance CONTRASTING

*2. Advocated Social
Reform based on
Christian principles*

The Northern Renaissance

COMPARING

Use of Classical Literature

1. Greek
2. Roman
3. Biblical

Humanists

of the Northern
Renaissance



Thomas More



Erasmus

The Northern and Late Renaissance

- more religious & economic than artistic
- Humanism with a skeptical twist
- Realism & real people; everyday life
- PRINTING PRESS
- oil painting
- portraits (including self-portraits)
- landscapes

A DARKER HUMANISM



Matthias
Grünewald
Isenheim
Altarpiece
1515



Compare to
Christ
Pantocrator-
type images

The
Northern
Renaissance

Renaissance Art in Northern Europe

- Should not be considered an appendage to Italian art.
- But, Italian influence was strong.
 - * Painting in OIL, developed in Flanders, was widely adopted in Italy.
- The differences between the two cultures:
 - * Italy → change was inspired by humanism with its emphasis on the revival of the values of classical antiquity.
 - * No. Europe → change was driven by religious reform, the return to Christian values, and the revolt against the authority of the Church.
- More princes & kings were patrons of artists.

Characteristics of Northern Renaissance Art

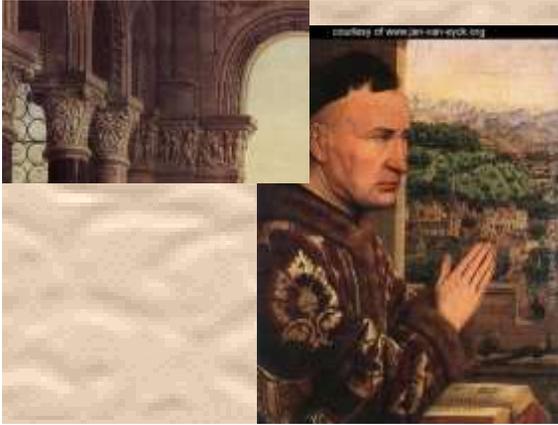
- The continuation of late medieval attention to details.
- Tendency toward realism & naturalism [less emphasis on the "classical ideal"].
- Interest in landscapes.
- More emphasis on middle-class and peasant life.
- Details of domestic interiors.
- Great skill in portraiture.

The Northern Artistic Renaissance

- * Jan van Eyck (c. 1380 – 1441)
 - ◆ *Giovanni Arnolfini and His Bride*
- * Albrecht Dürer (1471 – 1528)
 - ◆ *Adoration of the Magi*

Flemish Realism





Jan van Eyck (1395 – 1441)

More courtly and aristocratic work.

- * Court painter to the Duke of Burgundy, Philip the Good.

← *The Virgin and Chancellor Rolin*, 1435.

Van Eyck - Adoration of the Lamb, Ghent Altarpiece, 1432

Van Eyck:

← *The Crucifixion*

&

The Last Judgment

→

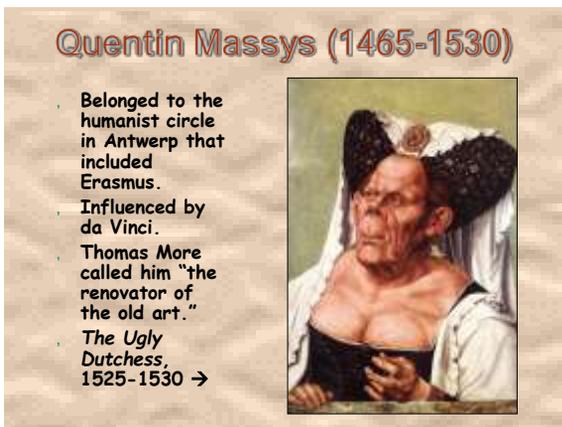
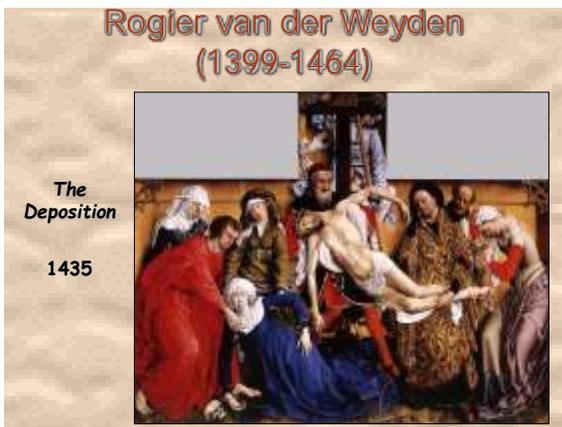
1420-1425

Giovanni Arnolfini and His Wife
(Wedding Portrait)

Jan Van Eyck

1434

Jan van Eyck - Giovanni Arnolfini & His Wife (details)





Renaissance Art in France

- A new phase of Italian influence in France began with the French invasions of the Italian peninsula that began in 1494.
- The most important royal patron was Francis I.
 - * Actively encouraged humanistic learning.
 - * Invited da Vinci and Andrea del Sarto to France.
 - * He collected paintings by the great Italian masters like Titian, Raphael, and Michelangelo.

Jean Clouet – *Portrait of Francis I*, 1525



The School of Fontainebleau

It revolved around the artists at Francis I's Palace at Fontainebleau.

A group of artists that decorated the Royal Palace between the 1530s and the 1560s.

It was an offshoot of the Mannerist School of Art begun in Italy at the end of the High Renaissance.

- * characterized by a refined elegance, with crowded figural compositions in which painting and elaborate stucco work were closely integrated.
- * Their work incorporated allegory in accordance with the courtly liking for symbolism.

The School of Fontainebleau



Gallery [right] by Rosso Fiorentino & Francesco Primaticcio

1528-1537



Germain Pilon (1525-1590)



The Deposition of Christ
Bronze, 1580-1585.

Jean Goujon (1510-1565)



"Nymph,"
1548-1549



"Nymph & Putto,"
1547-1549

Germany

Lucas Cranach the Elder (1472-1553)



Court painter at Wittenberg from 1505-1553.

His best portraits were of Martin Luther (to the left).

Lucas Cranach the Elder



Old Man with a Young Woman



Amorous Old Woman with a Young Man

Matthias Grünewald (1470-1528)

Converted to Lutheranism.
Possibly involved in the Peasants' Revolt on the peasants' side.
Depictions of intense emotion, especially painful emotion.
The Mocking of Christ, 1503 →



Matthias Grünewald's *The Crucifixion*, 1502



Albrecht Dürer (1471-1528)



The greatest of German artists.
A scholar as well as an artist.
His patron was the Emperor Maximilian I.
Also a scientist
* Wrote books on geometry, fortifications, and human proportions.
Self-conscious individualism of the Renaissance is seen in his portraits.
← *Self-Portrait at 26*, 1498.

Dürer – *Self-Portrait in Fur-Collared Robe*, 1500



Albrecht Dürer – Adoration of the Magi



Dürer
The Last Supper
woodcut,
1510

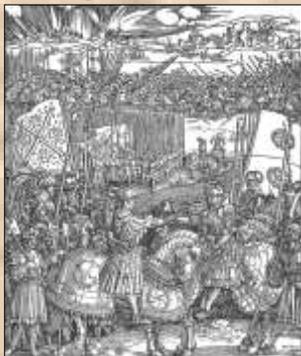
Durer – The Triumphal Arch, 1515-1517



The Triumphal Arch, details

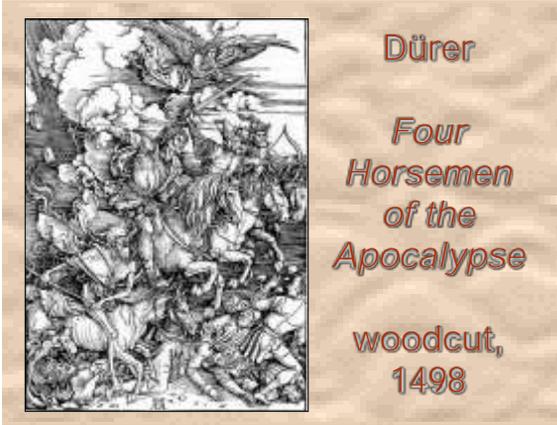


The Triumphal Arch, details

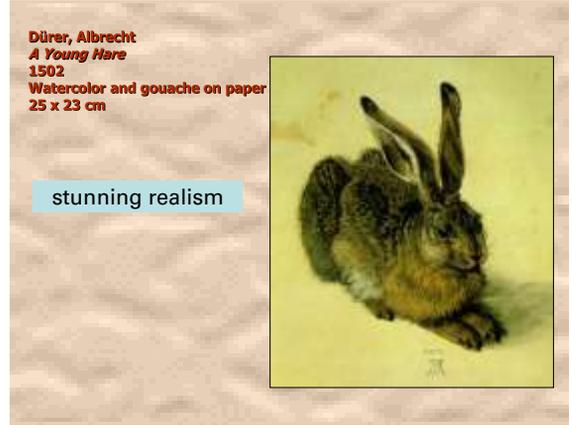


The Triumphal Arch, details





Dürer
Four Horsemen of the Apocalypse
 woodcut, 1498



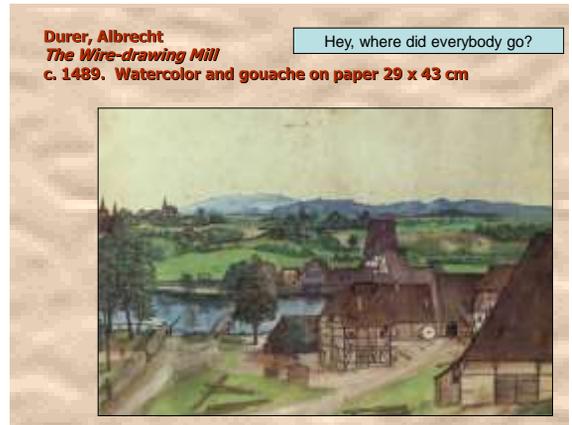
Dürer, Albrecht
A Young Hare
 1502
 Watercolor and gouache on paper
 25 x 23 cm

stunning realism

Is a more realistic painting a better painting?

That painting is the most to be praised which agrees most exactly with the thing imitated.

-Leonardo da Vinci



Dürer, Albrecht
The Wire-drawing Mill
 c. 1489. Watercolor and gouache on paper 29 x 43 cm

Hey, where did everybody go?

England

Hans Holbein, the Younger (1497-1543)

- One of the great German artists who did most of his work in England.
- While in Basel, he befriended Erasmus.
- * *Erasmus Writing*, 1523 →
- Henry VIII was his patron from 1536.
- Great portraitist noted for:
 - * Objectivity & detachment.
 - * Doesn't conceal the weaknesses of his subjects.

Artist to the Tudors



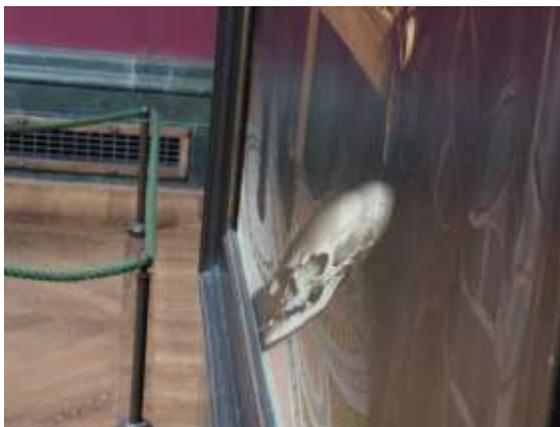
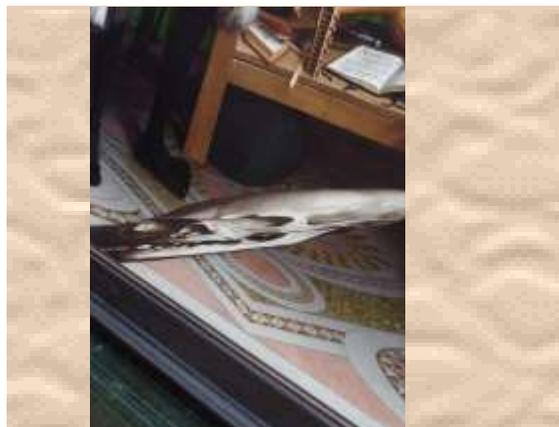
Henry VIII (left), 1540 and the future Edward VI (above), 1543.



Holbein's, *The Ambassadors*, 1533



A Skull



Holbein's, *The Ambassadors*, 1533



Multiple Perspectives



The English Were More Interested in Architecture than Painting



Hardwick Hall, designed by Robert Smythson in the 1590s, for the Duchess of Shrewsbury [more medieval in style].

Burghley House for William Cecil



The largest & grandest house of the early Elizabethan era.

The Low Countries

Hieronymus Bosch (1450-1516)

- A pessimistic view of human nature.
- Had a wild and lurid imagination.
 - * Fanciful monsters & apparitions.
- Untouched by the values of the Italian Quattrocento, like mathematical perspective.
 - * His figures are flat.
 - * Perspective is ignored.
- More a landscape painter than a portraitist.
- Philip II of Spain was an admirer of his work.



Hieronymus Bosch

The Garden of Earthly Delights

1500

Hieronymus Bosch

The Garden of Earthly Delights (details)

1500



Hieronymus Bosch

The Cure of Folly

1478-1480



Hieronymus Bosch

The Temptation of St. Anthony

1506-1507



Pieter Bruegel the Elder (1525-1569)

- One of the greatest artistic geniuses of his age.
- Worked in Antwerp and then moved to Brussels.
- In touch with a circle of Erasmian humanists.
- Was deeply concerned with human vice and follies.
- A master of landscapes; not a portraitist.
 - * People in his works often have round, blank, heavy faces.
 - * They are expressionless, mindless, and sometimes malicious.
 - * They are types, rather than individuals.
 - * Their purpose is to convey a message.

Bruegel's, *Tower of Babel*, 1563



Bruegel's, *Mad Meg*, 1562



Bruegel's, *The Beggars*, 1568



Bruegel's, *Parable of the Blind Leading the Blind*, 1568



Bruegel's, *Niederlandisch Proverbs*, 1559



Bruegel's, *The Triumph of Death*, 1562



Bruegel's, *Hunters in the Snow*, 1565



Bruegel's, *Winter Scene*, 1565



Bruegel's, *The Harvesters*, 1565



BRUEGEL, Pieter, *The Harvesters*, 1565
Oil on wood, 46 1/2 x 63 1/4 in. (118.1 x 160.7 cm)
Metropolitan Museum of Art, New York



BRUEGEL, Pieter, *Peasant wedding*, c. 1568
Oil on wood, 114 x 164 cm (45 x 64 1/2 in.)



Spain

**Domenikos Theotokopoulos
(El Greco)**

- The most important Spanish artist of this period was Greek.
- 1541 - 1614.
- He deliberately distorts & elongates his figures, and seats them in a lurid, unearthly atmosphere.
- He uses an agitated, flickering light.
- He ignores the rules of perspective, and heightens the effect by areas of brilliant color.
- His works were a fitting expression of the Spanish Counter-Reformation.



El Greco

Christ in Agony on the Cross

1600s

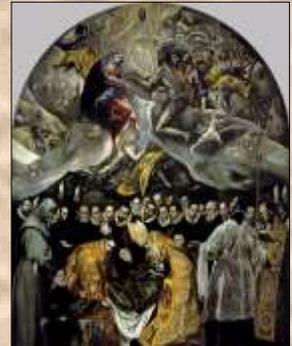
El Greco

Portrait of a Cardinal

1600



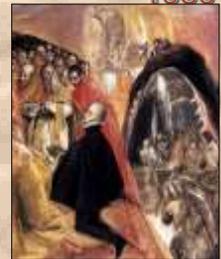
**El Greco's,
The Burial of Count Orgaz,
1586-1588**



El Greco's, The Burial of Count Orgaz, 1586-1588 (details)



El Greco's, The Burial of Count Orgaz, 1578-1580





Conclusions

The artistic production of Northern Europe in the 16c was vast, rich, and complex.

The Northern Renaissance ended with a **Mannerist phase**, which lasted a generation longer in the North than it did in Italy, where it was outmoded by 1600.

Renaissance Music

Basic structure

- ✦ Words dominate
- ✦ Tone painting

Texture

- ✦ Middle ages:
 - ◆ Monophonic
- ✦ Renaissance:
 - ◆ Polyphonic
- ✦ Late Renaissance:
 - ◆ Homophonic
- ✦ Harmonies based upon Pythagoras

Musical Notation



- ✦ Invented to publish books of music
- ✦ Invented instruments
- ✦ Instrumental arrangements appeared



Religious Music

- ⌘ Natural sounding music
- ⌘ Mass
- ⌘ Composer's music had to be screened

Movements and Order of the Mass	
Proper (variable portions)	Ordinary (fixed portions)
Introit	Kyrie Gloria
Gospel Epistle Gradual Alleluia (or Tract)	Credo
Evangelium	Agnus Dei
Offertory Secret Preface	Communion
Cantor	Agnus Dei
Commination Post-Commination	(De missa etc.)

"a cappella"

- ⌘ "as in the chapel"
- ⌘ So, the question is, how was vocal music performed in the chapel? Entirely without instruments, or just **without the organ?**

In the Early Renaissance, the organ was found mostly in private homes, not in churches. Eventually, by the Late Renaissance, the organ was a part of music in the church.

Giovanni Palestrina



- ⌘ Adult life in Rome
 - ◆ Choirmaster, singer, director of music
- ⌘ Reactionary period
 - ◆ Church suppressed music that did not enhance words of the Mass - Polyphony was distracting
- ⌘ Works were conservative
- ⌘ Wrote over 100 masses
 - ◆ Gregorian chant
 - ◆ *Mass in Honor of Pope Marcellus*
- ⌘ Influenced later music
- ⌘ Buried in St. Peter's Basilica
 - ◆ "The Prince of Music"

<https://www.youtube.com/watch?v=wfpLJsRNSmc>

Ave Verum Corpus

COMPOSER:

William Byrd

PERIOD:

LATE RENAISSANCE

IDEA TO ASSOCIATE:

Catholic composer in Protestant England

Ideas mark the music?



William Byrd

Catholic composer in Protestant England



Secular Music

- ✦ New instruments
- ✦ Chansons favored in the court
 - ◆ Courtly Love
- ✦ Madrigals
 - ◆ Poetry and Music

Dances

- ✦ As important as music
- ✦ First considered a separate form of art
- ✦ Some courts had dance masters
 - ◆ "balli"



Music at Court

Listening example – a dance

Key info:

- a family of instruments of **uniform timbre**
- **Dance** music from the **Renaissance**

Extra info:

- *La Bouree* (title & type of dance) by Michael Praetorius (c. 1571-1621)
- German composer of international fame

Crumhorn – an instrument from the Renaissance



<http://www.music.iastate.edu/antiqua/instrumt.html>

Music at Court

Madrigals

Origin of term obscure

A type of song (**see text for longer definition**) for multiple voice parts

Text is a rhyming poem, usually with sections of repetition & is usually about

Love

Music at Court

Madrigals

popular-at-court-&-wealthy-homes music in Italy & England – in some ways a “popular” music, but participatory

Madrigals:

text-painting

importance of words →

homorhythmic texture → **chords**

Listening example - madrigal

Key info:

- a **madrigal**
- Note homorhythmic texture & repetitive structure. Chords begin to function as musical units, rather than as the byproducts of independent contrapuntal lines. Be able to identify period – **Renaissance**
- **secular vocal** music from the **Renaissance**

Extra info:

- *Now Is the Month of Maying*, 1595
- Thomas Morley (1557-1603) Composer mentioned p. 247.

Music at Court

Listening example - madrigal

Key info:

- a **madrigal**
- **TEXT PAINTING**
- **secular vocal** music from the **Renaissance**

Extra info:

- Thomas Weekles (c. 1575-1623)
- title: *As Vesta Was Descending*, 1601
(relate to Elizabeth I, reigned 1558-1603)
- piece discussed p. 247

As Vesta was from Latmos *hill descending*
 She spied a maiden Queen the same *ascending*,
 Attended on by all the shepherds' swain;
 To whom Diana's darlings came
running down amain
 First *two by two*, then *three by three* together
 Leaving their Goddess *all alone*, hasted thither;
 And mingling with the shepherds of her train,
 With mirthful tunes her presence did entertain.
 Then sang the shepherds and nymphs of Diana:
Long live fair Oriana!

IIX. The Renaissance Papacy



- Loss of influence over European nation-states
- Decline in moral prestige and leadership
- Pope Julius II (1503-1513)
- Popes as patrons of Renaissance art
--Leo X (1513-1521)
- Nepotism used to promote family interest

IX. Spread of Humanism to the Rest of Europe



- The significance of Gutenberg's printing press
- Explosion of printed materials
--By 1500, 40,000 titles printed and between 8-10 million copies
- The impact of movable-type printing presses: research and literacy

IX. Spread of Humanism to the Rest of Europe (cont)



- Popular publications in the early days of the printing press
- Thomas More
--*Utopia*
--Executed by Henry VIII in 1535
- Erasmus—Dutch Christian Humanist

IX. Spread of Humanism to the Rest of Europe (cont)



- William Shakespeare (1564-1616)
 - Globe Theater
- Shakespeare returns to classical subjects and genres
- His history plays were the most popular at the time
- *Macbeth*: ambition
- *Hamlet*: individualism
- Keen sensitivity to sounds and meanings of words

THE EUROPEAN STATE IN THE RENAISSANCE

- The Renaissance State in Western Europe
- New Monarchies
 - France
 - Impact of 100 years war
 - Charles VII
 - Louis XI the Spider King (1461 – 1483)
 - Charles the Bold, duke of Burgundy
 - England
 - Impact of 100 years war
 - War of the Roses
 - Henry VII Tudor (1485 – 1509)



The Euro. State in the Renaissance

France

- Louis XI the Spider King
 - Estates Gen. = lose power
 - Unified France

England

- ◆ War of the Roses
- ◆ Henry VII Tudor (1485 – 1509)



Map 12.2: Europe in the Second Half of the Fifteenth Century

The Unification of Spain

- Spain
 - Marriage of Isabella of Castile and Ferdinand of Aragon
 - Unification of Castile and Aragon
 - Establishment of professional royal army
 - Religious uniformity
 - The Inquisition
 - Conquest of Granada
 - Expulsion of the Jews



MAP 12.3: THE IBERIAN PENINSULA

CENTRAL, EASTERN, AND OTTOMAN EMPIRES

- Central Europe: The Holy Roman Empire
- Failed to develop a strong monarchical authority.
- Habsburg Dynasty (1438)---Holy Roman emperor
- Austria (Habsburg possessions along the Danube)
- Dynastic marriages
- Maximilian I (1493 – 1519)
- Reichstag
- Marriage alliances
- The Struggle for Strong Monarchy in Eastern Europe
- Poland and Bohemia (weak monarchies)
- Hungary (King Matthias Corvinus)
- Russia (Ivan III)---Principality of Moscow

Central and Eastern Empires

- ✦ Central Europe: HRE
 - ◆ Habsburg Dynasty
 - Maximilian I (1493-1519)
 - Connected to Spain
- ✦ The Struggle for Strong Monarchy
 - ◆ Poland
 - ◆ Hungary
 - ◆ Russia



MAP 12.4: THE OTTOMAN EMPIRE AND SOUTHEASTERN EUROPE

The Ottoman Turks

- The Ottoman Turks and the End of the Byzantine Empire
- Seljuk Turks spread into Byzantine territory
- Battle of Kosovo (1389)
- Constantinople falls to the Turks (1453)
- Sultan Mehmet II



THE CHURCH IN THE RENAISSANCE

- The Problems of Heresy and Reform
- John Wycliff (c. 1328 – 1384) and Lollardy
 - No basis in Scripture for papal claims of temporal authority and advocated that the popes be stripped of their authority and property.
 - Bible should be Christians sole authority (vernacular push)
 - Condemned pilgrimages, veneration of saints, rituals
- John Hus (1374 – 1415)
 - Urged the elimination of worldliness and corruption of the clergy and excessive power of the papacy
 - Burned at the stake (1415) (Council of Constance)
 - Hussite wars

THE CHURCH IN THE RENAISSANCE

- The Problems of Heresy and Reform
- Church Councils (*Frequens and Sacrosancta*)
- *Execrabilis* (Pope Pius II, 1460)
- The Papacy
- Supreme in Catholic church
- No longer had asserting supremacy over temporal govts.
- Moral prestige

The Renaissance Papacy

- The Renaissance Papacy
- End of Great Schism (1417) to beginnings of the Reformation (early 16th century)
- Primary concern is governing the Catholic church as its spiritual leader
- Julius II (1503 – 1513)
 - “Warrior Pope”
- Nepotism
 - Pope Sixtus IV (1471-1484)
- Patrons of Culture
 - Leo X (1513 – 1521)
 - Son of Lorenzo de’ Medici



Map 12.2: Europe in the Second Half of the Fifteenth Century

CHRONOLOGY Europe in the Renaissance

Country	Event	Year
France	Charles VI	1422-1429
	Louis XI the Spider	1461-1483
England	"War of the Roses"	1455-1485
	Henry VII	1485-1509
Spain	Isabella of Castile	1474-1504
	Ferdinand of Aragon	1479-1516
	Marriage of Ferdinand and Isabella	1469
	Introduction of Inquisition	1478
	Expulsion of the Jews	1492
	Expulsion of the Muslims	1502
	1516: Crowned Empire	
Netherlands	Frederick II	1482-1493
	Maximilian I	1480-1519
Eastern Europe	Battle of Kosovo	1389
	Fall of Constantinople and Byzantine Empire	1453
	Hungary: Matthias Corvinus	1458-1490
	Russia: Ivan III	1462-1505

p.361

Discussion Questions

- ❖ Does the Renaissance represent a sharp break from the Middle Ages or a continuation of the Medieval Period?
- ❖ What social changes did the Renaissance bring about?
- ❖ How did Machiavelli deal with the issue of political power?
- ❖ How did the printing press change European society?
- ❖ What technical achievements did Renaissance artists make? Why were they significant?
- ❖ What was the relation between art and politics in Renaissance Italy?
- ❖ How did the popes handle the growing problems that were emerging in the Church in the Fifteenth and early Sixteenth Century?

Web Links

- ❖ [Renaissance Secrets](#)
- ❖ [Explore Leonardo's Studio](#)
- ❖ [Leonardo da Vinci on the BBC](#)
- ❖ [Vatican Exhibit – Rome Reborn](#)
- ❖ [Renaissance – Focus on Florence](#)
- ❖ [The Uffizi Gallery – Florence](#)
- ❖ [Vatican Museums – The Sistine Chapel](#)
- ❖ [Gutenberg.de](#)
- ❖ [The War of the Roses](#)
- ❖ [The Ottoman Website](#)

Early Renaissance Sculpture

Ghiberti



- Sculpture competition with Brunelleschi
- *Gates of Paradise*



Gates of Paradise



“Sacrifice of Isaac” Panels

Ghiberti



Brunelleschi



Donatello

Saint George



David



Mary Magdalene



Early Renaissance Architecture

Filippo Brunelleschi

- Founded Renaissance style
 - Simple lines
 - Substantial walls
 - Structural elements not hidden

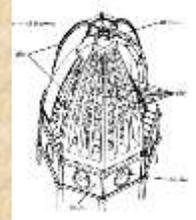
Filippo Brunelleschi

- Il Duomo Cathedral's dome (Florence)



Filippo Brunelleschi

- Commissioned to build the cathedral dome
 - Use unique architectural concepts
 - Studied Pantheon
 - Used ribs for support
 - Structural elements have been copied on other buildings



Dome Comparison

Il Duomo
(Florence)

St. Peter's
(Rome)

St. Paul's
(London)

US capital



"An innovator in countless other areas [besides the building of the dome of the Cathedral in Florence,] he [Filippo Brunelleschi] had also received, in 1421, the world's first ever patent for invention...for 'some machine or kind of ship, by means of which he thinks he can easily, at any time, bring in any merchandise and load on the river Arno and on any other river or water, for less money than usual.' Until this point no patent system existed to prevent an inventor's designs from being stolen and copied by others. This is the reason why ciphers were so widely used by scientists and also why Filippo was so reluctant to share the secrets of his inventions with others... The patent for invention was designed to remedy this situation... According to the terms of the patent, any boat copying its design, and thereby violating Filippo's monopoly, would be condemned to flames."

- King, Ross, *Brunelleschi's Dome*, Penguin Books, 2000, p. 112.

Filippo Brunelleschi

- Pazzi Palace Chapel
- Compare to Gothic



Early Renaissance Art

- What was different in the Renaissance:
 - Realism
 - Perspective
 - Classical (pagan) themes
 - Geometrical arrangement of figures
 - Light and shadowing (chiaroscuro)
 - Softening of edges (sfumato)
 - Backgrounds
 - Artist able to live from commissions

Masaccio

- **Realism and expression**
 - *The Expulsion from Paradise*



Masaccio

- **Perspective**
 - *Tribute Money*
 - Size of people diminishes with distance
 - Use of light, shadow and drama



Masaccio

- **Perspective (cont.)**
 - *The Holy Trinity with the Virgin and St. John*
 - Geometry
 - Inscription: "What you are, I once was; what I am, you will become."



Perspective



"The grand innovation that made Renaissance painters certain that theirs was the only right path for art was the laws of perspective. The discovery made them as proud as the men of letters after *their* discovery of the true path. For some Nature had been rediscovered; for the others, civilization had been restored. Perspective is based on the fact that we have two eyes. We therefore see objects as defined by two lines of sight that converge at a distance, the painter's 'vanishing point' on the horizon. Since those two lines form an acute angle, plane geometry can show the size and place that an object at any distance must be given to the painting to make it appear as if it looks in life... Hence the statement in an early Renaissance treatise that painting consists of three parts: drawing, measurement, and color. One of the uses of color is to create 'aerial perspective.' A light blue-gray makes distant objects in the painting look hazy, as they appear to the eye owing to the thickness of the atmosphere. Combined, the two perspectives create the illusion of depth, the three-dimensional 'reality' on a flat surface."

- Barzun, Jacques, *From Dawn to Decadence*, Perennial, 2000, p73.

Sandro Botticelli

- **Pagan themes**
 - *La Primavera*
 - *The Birth of Venus*
- **Attempt to depict perfect beauty**



Classical Pose

*Birth of
Venus*



*Medici
Venus*
(1st century
AD)

