The Northern Renaissance

CONTRASTING

1. More “Christian” than Italian Renaissance

CONTRASTING

2. Advocated Social Reform based on Christian principles

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
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.

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.

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.
Look at the detail in columns, clothes, and backgrounds.

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: (detail)

Jan van Eyck
Marriage of Giovanni Arnolfini and Giovanna Cenami, 1434
single candle = God’s eye
St Margaret?
crystal prayer beads
oranges = ?
shoes
imported carpet $$$
Fido

Regler van der Weyden (1399-1464)
The Deposition
1435
van der Weyden's Deposition (details)

Quentin Massys (1465-1530)

- Belonged to the humanist circle in Antwerp that included Erasmus.
- Influenced by da Vinci.
- Thomas More called him "the renovator of the old art."
- The Ugly Duchess, 1525-1530

Massys' The Moneylender & His Wife, 1534
France
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.

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

Jean Clouet – Portrait of Francis I, 1525

The School of Fontainebleau

Germain Pilon (1525-1590)

- The Deposition of Christ
  Bronze, 1580-1585.

Giacomo della Porta's "Catherine de' Medici and Henry II" by Germain Pilon, 1567-70, in the church of Saint-Denis, France.

Gallery (right) by Rosso Fiorentino & Francesco Primaticcio
1528-1537
Jean Goujon (1510-1565)

- "Nymph," 1548-1549
- "Nymph & Putto," 1547-1549
- The Four Seasons (c.1547)
  Musée Carnavalet, Paris

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

Germany
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 – Adoration of the Magi

The Last Supper

woodcut, 1510

Dürer – The Triumphal Arch, 1515-1517

The Triumphal Arch, details

Dürer – The Triumphal Arch, 1515-1517
Dürer, Albrecht
The Wire-drawing Mill c. 1489.
Watercolor and gouache on paper 29 x 43 cm

Hey, where did everybody go?

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
Four Horsemen of the Apocalypse
woodcut, 1498

England

The Triumphal Arch, details

Hey, where did everybody go?
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.

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

What does the broken cord say about the two countries' relationships?

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.
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.

The Low Countries

Hieronymus Bosch

The Garden of Earthy Delights
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

The European Parliament building in France was modeled after an unfinished Tower of Babel from Bruegel’s famous painting (on the left), as one writer said, ‘in the symbolic hope of ending the curse of linguistic limitation’

Bruegel’s, Mad Meg, 1562

The European Parliament building in France was modeled after an unfinished Tower of Babel from Bruegel’s famous painting (on the left), as one writer said, ‘in the symbolic hope of ending the curse of linguistic limitation’
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
The painting is one in a series of six (or perhaps twelve) works, five of which are still extant, that depict different times of the year. As in many of his paintings, the focus is on peasants and their work and does not have the religious themes common in landscape works of the time. Notably, some of the peasants are shown eating while others are harvesting wheat, a depiction of both the production and consumption of food. Pears can be seen on the white cloth in front of the upright sitting woman who eats bread and cheese, while a figure in the tree to the far right picks pears. The painting shows a large number of activities representative of the 16th-century Belgian rural life. For example, on the far right a person is shaking apples from the tree. In the center left of the painting, a group of villagers can be seen participating in the blood sport of cock fighting.

The painting has been at the Metropolitan Museum of Art in New York City since 1919. The Metropolitan Museum of Art calls this painting a “watershed in the history of Western art” and the “first modern landscape.” A sense of distance is conveyed by the workers carrying sheaves of wheat through the clearing, the people bathing in the pond, the children playing and the ships far away.

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.

Spain

El Greco

- Christ in Agony on the Cross
- Portrait of a Cardinal
- 1600s
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

- 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

“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=wfp1JsRNSmc
Ave Verum Corpus

COMPOSER: William Byrd
PERIOD: LATE RENAISSANCE
IDEA TO ASSOCIATE: Catholic composer in Protestant England

William Byrd
Catholic composer in Protestant England

Secular Music

❖ New instruments
❖ Chansons favored in the court
❖ Courtly Love
❖ Madrigals
❖ Poetry and Music

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 for multiple voice parts
Text is a rhyming poem, usually with sections of repetition & is usually about Love
popular-at-court-wealthy-homes
music in Italy & England - in some ways a “popular” music, but participatory

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

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 elimination of worldliness and corruption of the clergy and excessive power of the papacy
    - Burned at the stake (1415) (Council of Constance)
    - Hussite wars

• 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

• 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
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)

Valois Dynasties
1328 - 1589

Valois direct
Philip VI, 1328-1350
John II, 1350-1364
Charles V, 1364-1380
Charles VI, 1380-1422
Charles VII, 1422-1461
Louis XI, 1461-1483
Charles VIII, 1483-1498

Valois-Orléans
Louis XII, 1498-1515
Valois-Angoulême
Francis I - 1515-1547,
Henry II - 1547-1559
Francis II - 1559-1560
Charles IX - 1560-1574
Henry III - 1574-1589

Charles VII
- Inherited the throne with much of France under English control
- Joan of Arc helped him win back France and become King of a victorious France in the 100 Years War
- Quarreled with son Louis XI

Louis XI
- Called the Universal Spider because of his web of conspiracies
- Struggled with Burgundy for the 1st half of his reign until finally subduing them
- Turned attention to Italy where he began French involvement in Italian affairs

Charles VIII
- Through marriage combined France with Brittany
- Invaded Italy setting off the Italian Wars
- Very complicated war ensued, but Charles was eventually pushed out by large alliance
Louis XII
- Married cousin Charles’ widow
- Invaded Italy for the 2nd time and 3rd time
- Became the Duke of Milan as a result

Francis I
- Initiated the French Renaissance
- Financed exploration of the Americas
- Began persecution of Huguenots
- Allied with Suleiman the Magnificent of the Ottomans against Charles V in the Italian Wars
- Famously captured during war

Henry II
- Continued the policies of his father in art, war, and religion
- Married to Catherine de Medici and raised three sons that will become King and Mary Queen of Scots
- Died in a jousting accident
- Invented patents

THE WARS OF THE ROSES
- 1455 – 1485 in England
- It was a series of civil wars in England, between two families – the Yorks and the Lancasters

Made by Golovlev Sergey
The House of Lancaster

- 13th century → 1399 - 1471
- They came from royal family of Plantagenets
- The English kings from the family of Yorks:
  - Edward IV
  - Edward V
  - Richard III

The House of York

- 15th century → 1461 - 1485
- They came from royal family of Plantagenets
- The English kings from the family of Yorks:
  - Edward IV
  - Edward V
  - Richard III

Pre-requisites:

- Failures of Hundred Years' War
- Weak rule of Henry VI
- Social and financial troubles after the war.

Lancaster

Henry VI
(1421-1471)

Marguerite

Edward, Prince of Wales
(1463-1471)

Henry, Earl of Richmond
(1455-1509)

Armies

<table>
<thead>
<tr>
<th>The House of York - wins</th>
<th>The House of York - wins</th>
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<tbody>
<tr>
<td>1st Battle of St. Albans - 1455</td>
<td>Battle of Ludford Bridge - 1459</td>
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<td>Battle of Bosworth - 1485</td>
<td>Battle of Stoke - 1487</td>
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<td>Battle of Wakefield - 1460</td>
<td>Battle of Edgecote Moor - 1469</td>
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<td>Battle of Towton - 1461</td>
<td>Battle of Bosworth - 1485</td>
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<td>Battle of Hedgeley Moor - 1464</td>
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<td>Battle of Hexham - 1464</td>
<td>Battle of Bosworth - 1485</td>
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<td>Battle of Losecoat Field - 1470</td>
<td>Battle of Tewkesbury - 1471</td>
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<tr>
<td>Battle of Barnet - 1471</td>
<td>Battle of Edgecote Moor - 1469</td>
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</tbody>
</table>
Result of the Wars of Roses

- The fall of the Plantagenet, who were replaced by the Tudors family, they combine the Red and White Rose
- The Tudor House in the next years dramatically changed England

Henry VIII

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
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

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

CHRONOLOGY: Europe in the Renaissance

- Map 12.4: The Ottoman Empire and Southeastern Europe
- Map 12.2: Europe in the Second Half of the Fifteenth Century

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

Map 12.4: The Ottoman Empire and Southeastern Europe
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

The Renaissance Timeline

World Events and The Renaissance

The Renaissance
Trade Expands
- Trade brings goods and ideas to an increasing number of people.
- Trade also brings wealth.

City-States
- Merchants in city-states become wealthy and compete with one another to make their city the most beautiful.
- Nobles commission artists, architects.

Renaissance Starts in Italy
- Florence under Medici rule leads the way.
- Humanism emerges: Belief in the individual, return to classics, public service.

Renaissance Moves North
- Ideas spread due to trade, travel, and the printing press.
- Achievements: Art, literature, science, architecture.