



1

The Northern Renaissance CONTRASTING

1. More “Christian”
than Italian Renaissance

2

The Northern Renaissance CONTRASTING

2. *Advocated Social Reform* based on
Christian principles

3

The Northern Renaissance COMPARING

Use of Classical
Literature

1. Greek
2. Roman
3. Biblical

4

Humanists

of the Northern
Renaissance



Thomas More



Erasmus

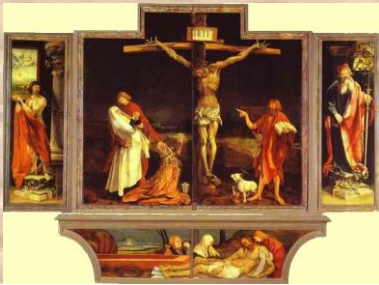
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The Northern and Late Renaissance

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

6

A DARKER HUMANISM



7

Matthias
Grünewald
Isenheim Altarpiece
1515

Compare to Christ
Pantocrator-type
images



8

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.

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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.

10

Flemish Realism

11

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.

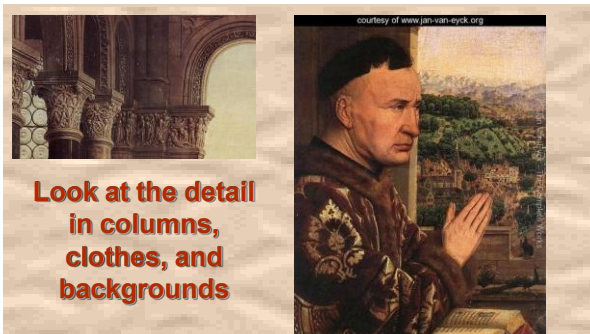
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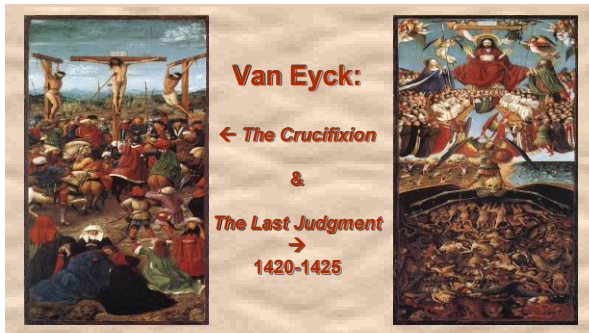
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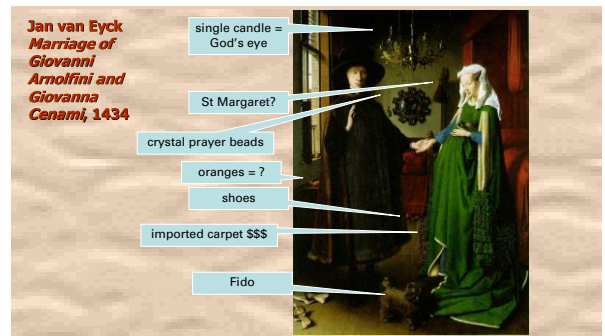
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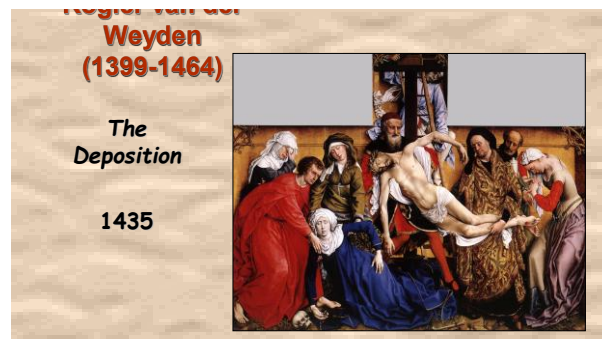
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van der Weyden's *Deposition* (details)



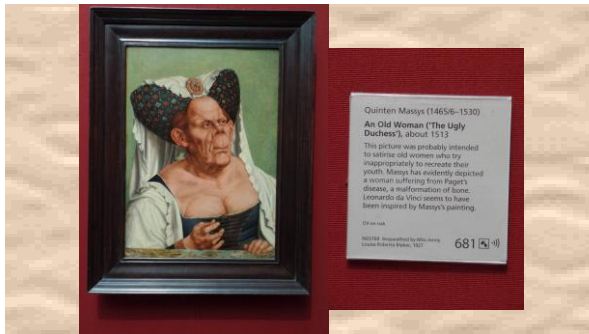
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Quentin Massys (1465-1530)

- 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 Dutchess*, 1525-1530 →



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27



28

Massys' *The Moneylender & His Wife*, 1514



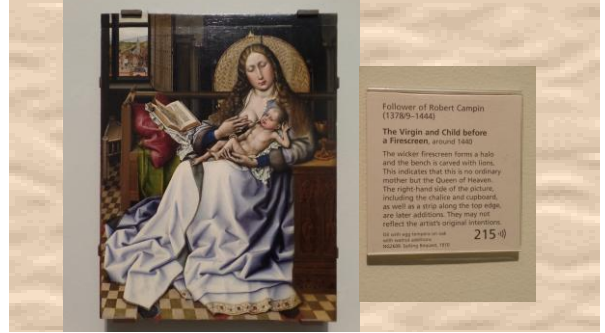
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Renaissance Art in France

- 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.

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Jean Clouet – Portrait of Francis I, 1525



38

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.

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The School of Fontainebleau



40

The School of Fontainebleau



Gallery [right] by Rosso Fiorentino & Francesco Primaticcio

1528-1537



41

Germain Pilon (1525-1590)



The Deposition of Christ
Bronze, 1580-1585.



Gisants of Catherine de' Medici and Henry II by Germain Pilon, 1563-70; in the church of Saint-Denis, France.

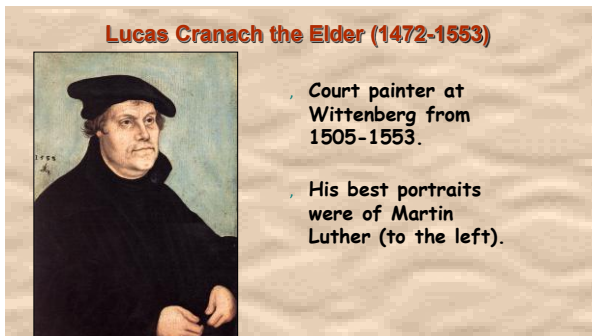
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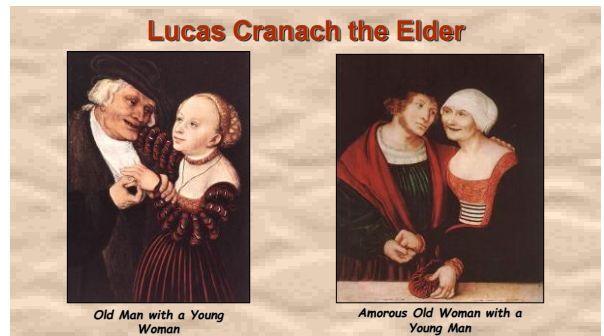
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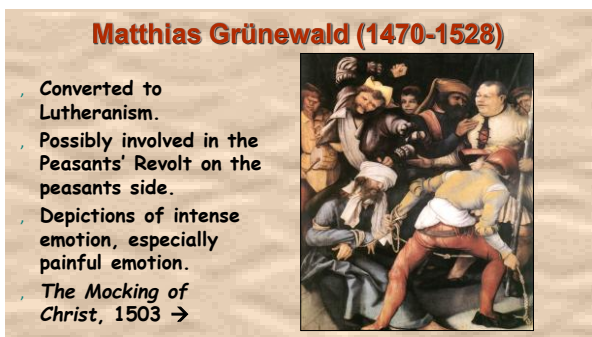
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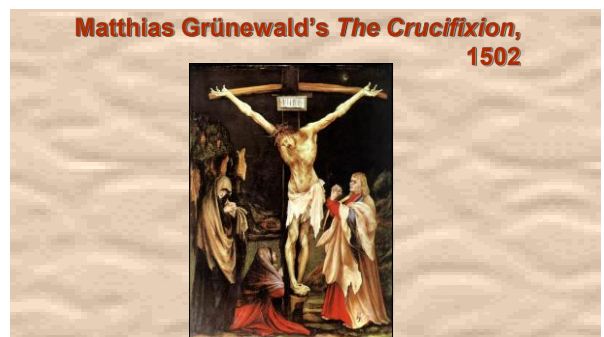
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Albrecht Dürer (1471-1528)



- 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.

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

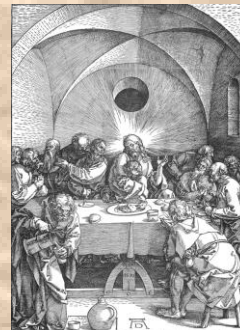


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Albrecht Dürer – Adoration of the Magi



51



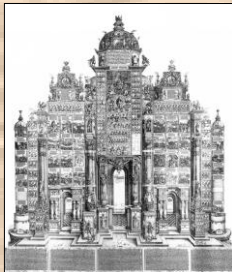
Dürer

The Last Supper

woodcut,
1510

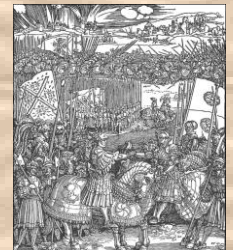
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Dürer – The Triumphal Arch, 1515-1517



53

The Triumphal Arch, details

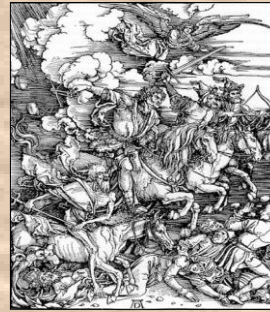


54

The Triumphal Arch, details



55



Dürer

**Four
Horsemen
of the
Apocalypse**

**woodcut,
1498**

56

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



stunning realism

57

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

58

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



Hey, where
did
everybody
go?

59

England

60

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.

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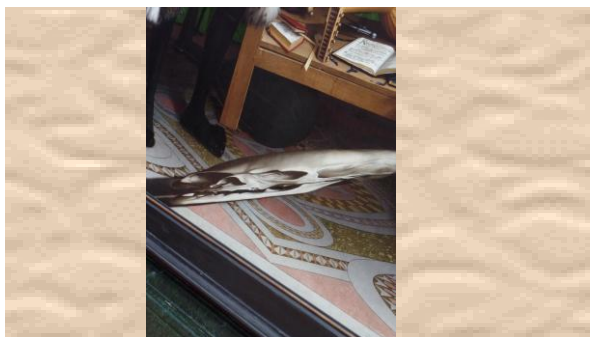
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Holbein's, *The Ambassadors*, 1533



A Skull

64



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Holbein's, *The Ambassadors*, 1533



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Multiple Perspectives

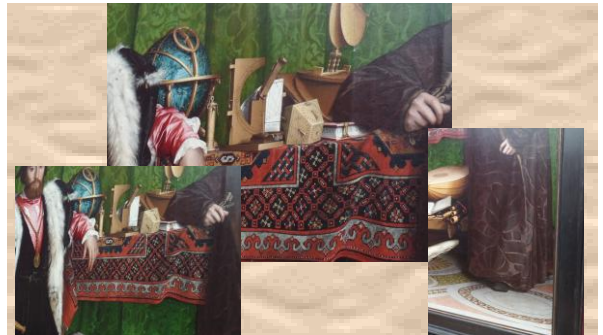


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What does
the broken
cord say
about the
two countries
relationships?



69



70

**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].

71

**Burghley House for William
Cecil**



The largest & grandest house of the early
Elizabethan era.



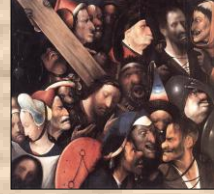
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The Low Countries

73

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.



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Hieronymus Bosch
The Garden of Earthly Delights
1500

75



76



Hieronymus Bosch
The Garden of Earthly Delights
(details) 1500

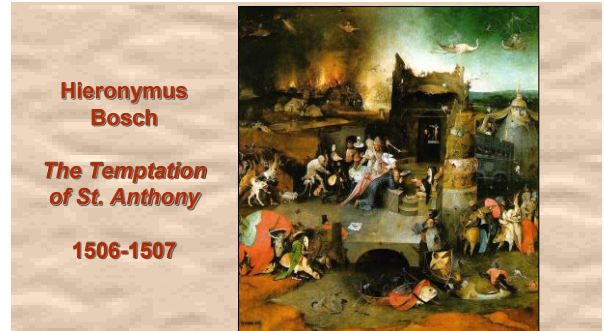
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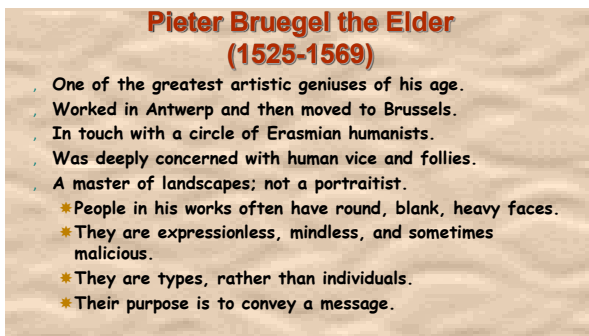
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81



82



83



84

**Bruegel's,
Mad
Meg,
1562**



85

**Bruegel's,
The
Beggars,
1568**



86

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



87

**Bruegel's,
Niederlandis
ch Proverbs,
1559**



88

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



89

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



90

**Bruegel's,
Winter
Scene,
1565**



91

**Bruegel's,
The
Harvester
s, 1565**



92

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 throwing.



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

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.

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



94



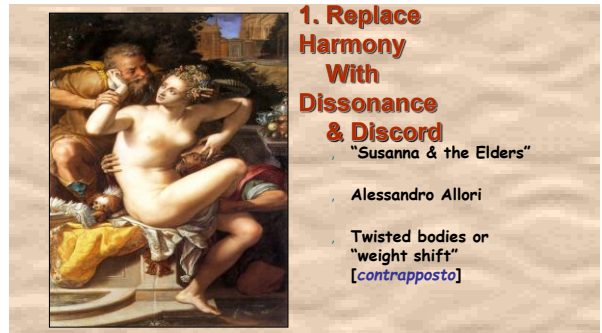
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Spain

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Features of Mannerism

97



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2. Replace Reason with Emotion



“Pietà” by Rosso Fiorentino
 1530-1540

99



“Pietà” by El Greco
 1587-1597

100

3. Replace Reality with Imagination



“The Mystic Marriage of St. Catherine”
 Parmigianino
 1525-1527

101

“Charity”

Andrea del Sarto

1518

An allegory of the French royal family.



102

4. Create Instability Instead of Equilibrium

"The Rape of Helene"

Francesco Primaticcio

1530-1539



103

5. Bodies Are Distorted

"Christ in Agony on the Cross"

El Greco

1600s.

An attempt to express the religious tensions of the times.



104

"Adoration of the Name of Jesus"

El Greco

1578-1580.



"Adoration of the Name of Jesus" (details)

105

"The Baptism of Christ"

El Greco

1608-1628.



106

"Portrait of a Cardinal"

El Greco

1600



"St. Jerome" by El Greco
1587-1597

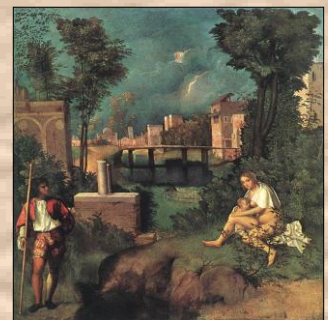
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6. Colors are Lurid

"The Tempest"

Giorgione

1510

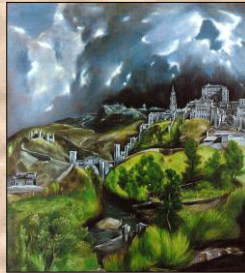


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"The View
from Toledo"

El Greco

1597



109

7. Pictorial Space is Crowded

"Madonna with
the Long Neck"

Parmagianino

1534-1540



110

"Joseph in
Egypt"

Jacomo
Pontormo



111



"The Last Supper" Tintoretto 1594

112

8. A Void in the Center



"Bacchus &
Ariadne"

Titian

1522-1523

113

"Pastoral
Concert"

Giorgione

1508-1510



114

9. Hanging Figures



"The Annunciation"

Jacopo Tintoretto

1583-1587

115

"Moses Drawing Water from the Rock"

Jacopo Tintoretto

1577



116

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.



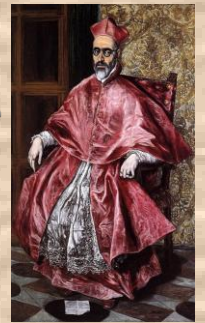
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El Greco

Christ in Agony on the Cross

Portrait of a Cardinal

1600s



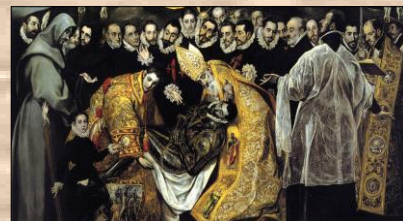
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El Greco's, The Burial of Count Orgaz, 1586-1588



119

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



120



El Greco

The View of Toledo

1597-1599

121

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.

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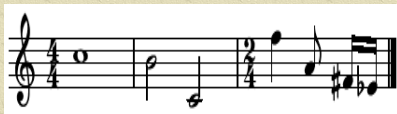
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Renaissance Music

- ✧ Middle ages:
 - ♦ Monophonic
- ✧ Renaissance:
 - ♦ Polyphonic
- ✧ Late Renaissance:
 - ♦ Homophonic
- ✧ Harmonies based upon Pythagoras

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Musical Notation



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

125



126

Religious Music

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

Movements and Order of the Mass	
Proper (variable portion)	Ordinary (fixed portion)
Introit	Kyrie
Collect	Gloria
Epistle	
Gospel	
Alleluia (or Tract)	
Evangelium	Credo
Offertory	
Secret	Sanctus
Preface	Agnus Dei
Canon	
Communion	
Post-Communion	(Re missa est)

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"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.

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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>

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Ave Verum Corpus

COMPOSER: **William Byrd**

PERIOD:
LATE RENAISSANCE

IDEA TO ASSOCIATE:

Catholic composer in Protestant England

Ideas mark the music?



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William Byrd

Catholic composer in Protestant England



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Secular Music

- ✖ New instruments
- ✖ Chansons favored in the court
 - ♦ Courtly Love
- ✖ Madrigals
 - ♦ Poetry and Music

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Music at Court

Listening example – a dance

Key info:

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

Extra info:

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

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Crumhorn – an instrument from the Renaissance



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

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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

When it's 1594 and you're out with your squad



CLASSIC FM

Palisander

136

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 again
 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!



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IX. 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

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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

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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

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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



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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

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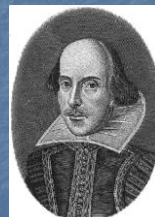
IX. Spread of Humanism to the Rest of Europe (cont)



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

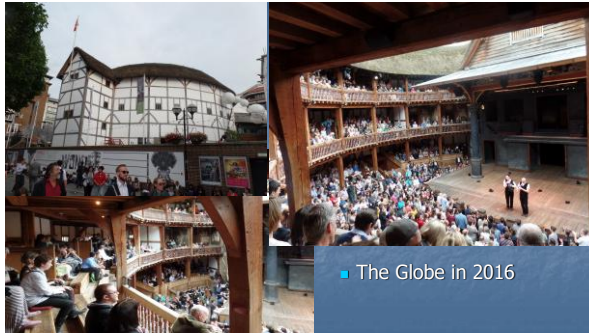
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IX. Spread of Humanism to the Rest of Europe (cont)



- 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

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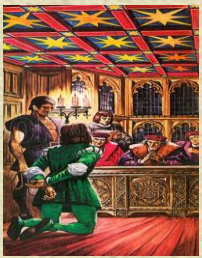
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THE EUROPEAN STATE IN THE RENAISSANCE

- 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)



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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)

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Valois Dynasties

1328 - 1589

150

Valois direct	Valois-Orléans
Philip VI, 1328-1350	Louis XII, 1498-1515
John II, 1350-1364	Valois-Angoulême
Charles V, 1364-1380	Francis I - 1515-1547,
Charles VI, 1380-1422	Henry II - 1547-1559
Charles VII, 1422-1461	Francis II - 1559-1560
Louis XI, 1461-1483	Charles IX - 1560-1574
Charles VIII, 1483-1498	Henry III - 1574-1589



151

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

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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

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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

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Louis XII



- Married cousin Charles' widow
- Invaded Italy for the 2nd time and 3rd time
- Became the Duke of Milan as a result

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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

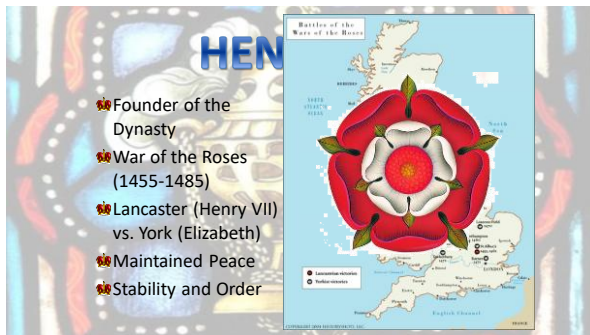
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Henry II



- 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

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THE WARS OF THE ROSES

Made by Golovlev Sergey

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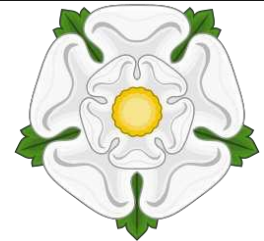
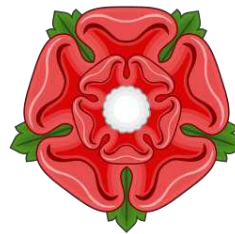
About

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



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The House of Lancaster



The House of York

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Pre-requirements:

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

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The House of York

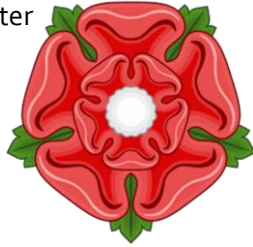
- **15th century** → **1461 - 1485**
- They **came from** royal family of **Plantagenets**
- The **English kings** from the family of **Yorks**:
 - **Edward IV**
 - **Edward V**
 - **Richard III**



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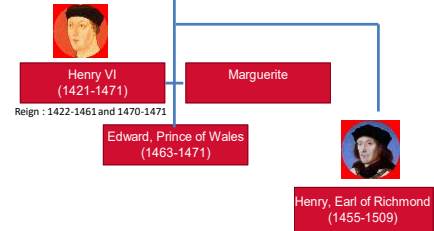
The House of Lancaster

- 15th century → 1399 - 1471
- They **came from** royal family of **Plantagenets**
- The **English kings** from the family of **Lancasters**:
 - Henry IV
 - Henry V
 - Henry VI



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Lancaster



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Armed conflicts

The House of York - wons	The House of York - wons
1st Battle of St. Albans - 1455	Battle of Ludford Bridge - 1459
Battle of Blore Heath - 1459	Battle of Wakefield - 1460
Battle of Northampton - 1460	2nd Battle of St. Albans - 1461
Battle of Mortimers Cross - 1461	Battle of Edgecote Moor - 1469
Battle of Towton - 1461	Battle of Bosworth - 1485
Battle of Hedgeley Moor - 1464	Battle of Stoke - 1487
Battle of Hexham - 1464	
Battle of Losecoat Field - 1470	
Battle of Barnet - 1471	
Battle of Tewkesbury - 1471	

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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



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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




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CENTRAL, EASTERN, AND OTTOMAN EMPIRES

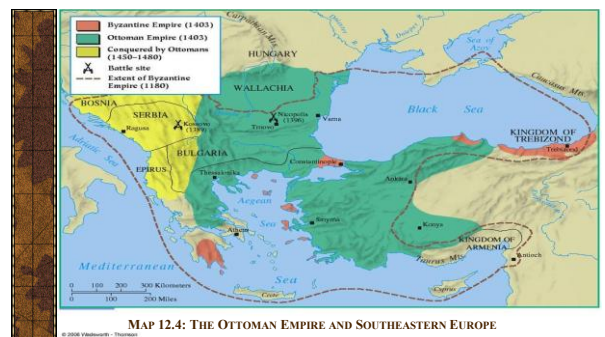
- Central Europe: The Holy Roman Empire
 - Failed to develop a strong monarchical authority.
 - Habsburg Dynasty (1438)---Holy Roman emperor
 - Austria (Habsburg possessions along the Danube)
 - Dynastic marriages
 - Maximilian I (1493 – 1519)
 - Reichstag
 - Marriage alliances
- The Struggle for Strong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

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Central and Eastern Empires

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

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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



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

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CHRONOLOGY Europe in the Renaissance

CHRONOLOGY Europe in the Renaissance	
France	
Charles VII	1422–1461
Louis XI the Spider	1461–1483
England	
"War of the Roses"	1450–1485
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
Holy Roman Empire	
Frederick III	1440–1493
Maximilian I	1493–1519
Eastern Europe	
Battle of Kosovo	1389
Fall of Constantinople and Byzantine Empire	1453
Hungary: Matthias Corvinus	1458–1490
Russia: Ivan III	1462–1505

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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?

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Web Links

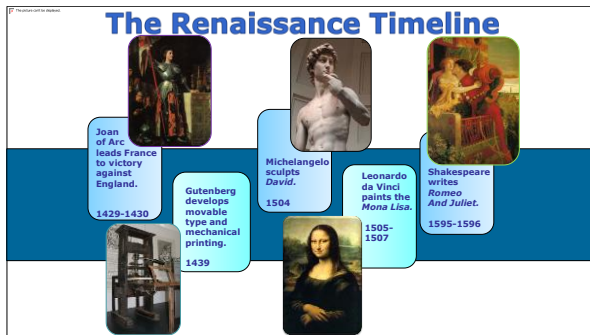
- ❖ [Renaissance Secrets](#)
- ❖ [Explore Leonardo's Studio](#)
- ❖ [Leonardo da Vinci on the BBC](#)
- ❖ [Vatican Exhibit – Rome Reborn](#)
- ❖ [Renaissance – Focus on Florence](#)
- ❖ [The Uffizi Gallery – Florence](#)
- ❖ [Vatican Museums – The Sistine Chapel](#)
- ❖ [Gutenberg.de](#)
- ❖ [The War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

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The Renaissance Timeline



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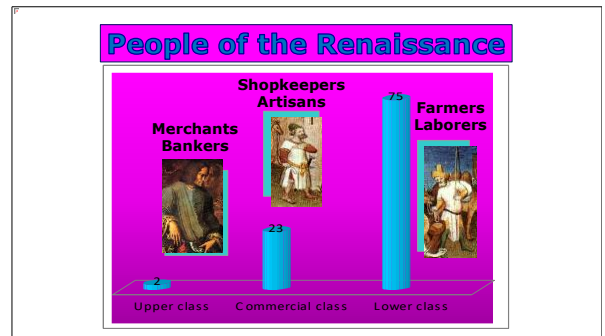
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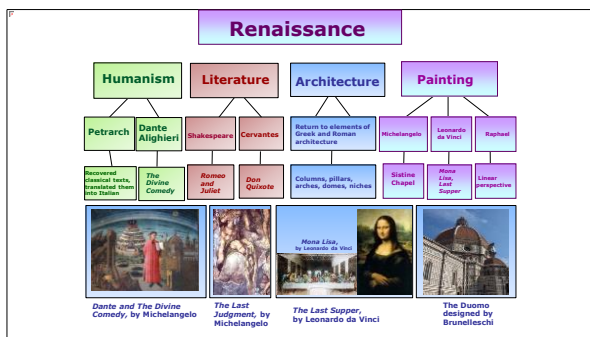
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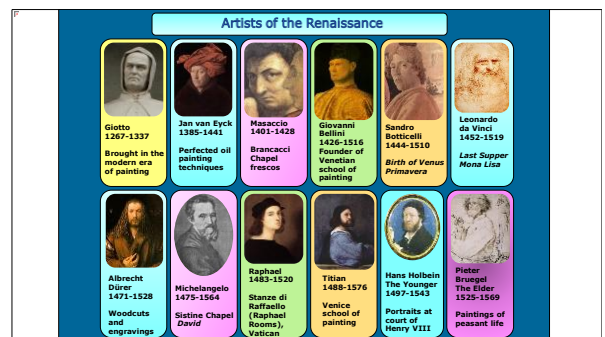
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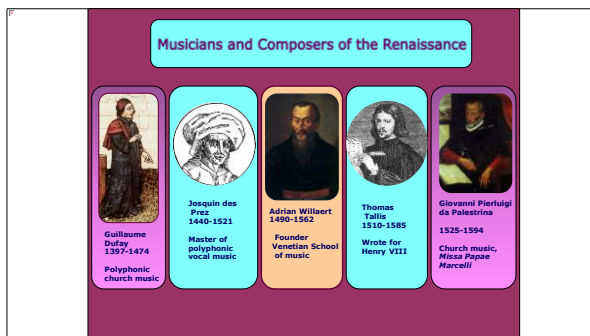
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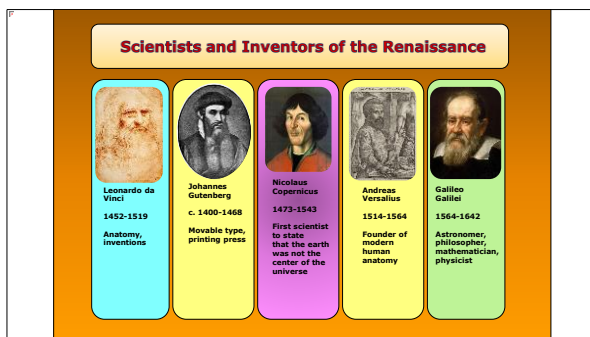
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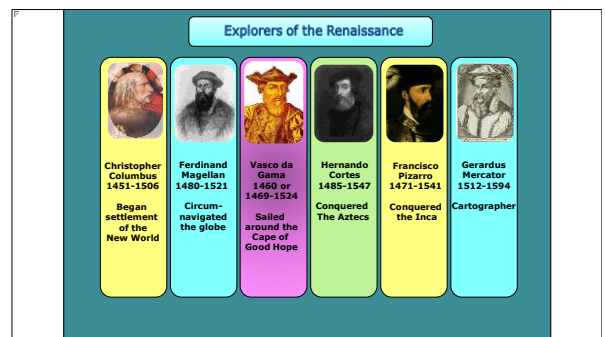
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