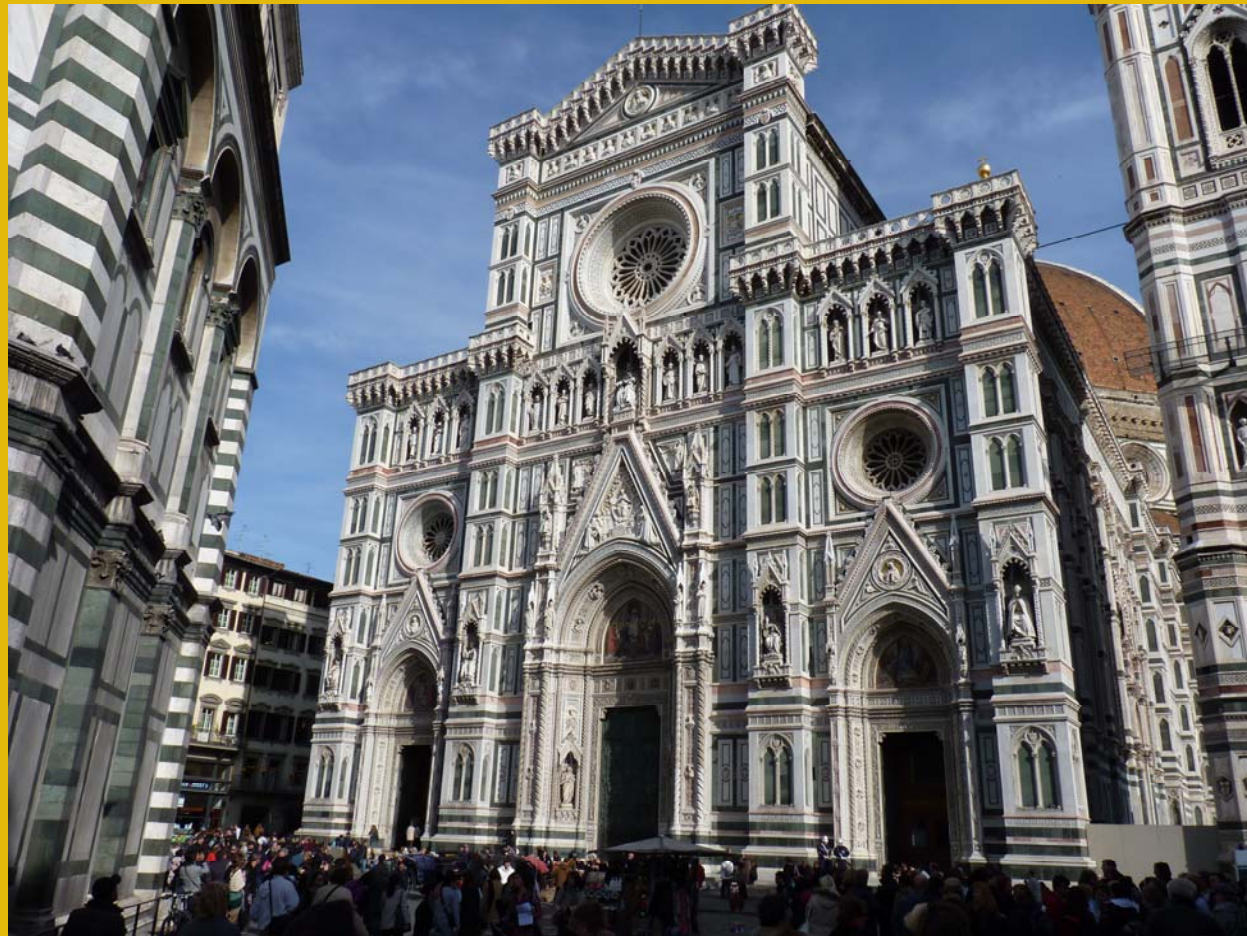
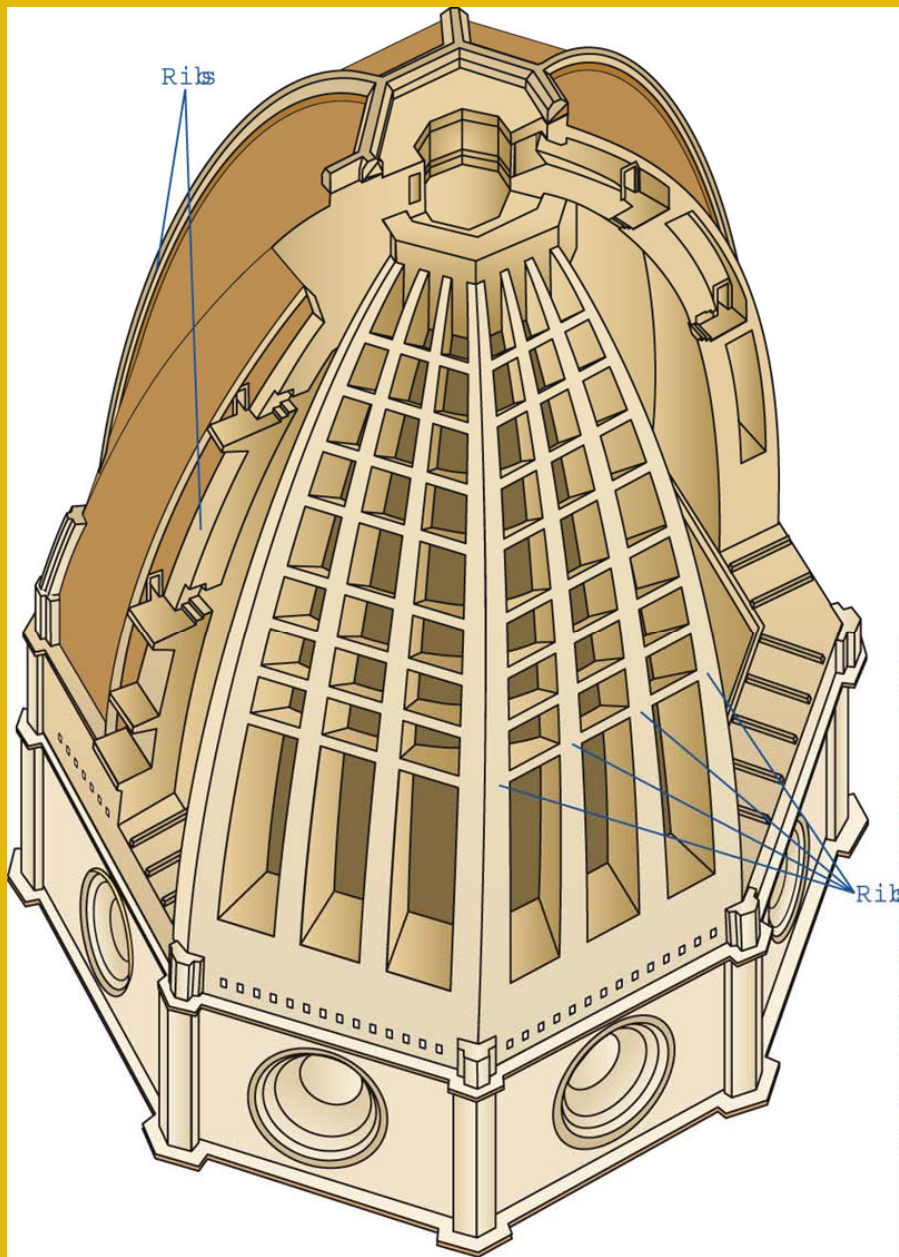


Renaissance

Gothic to Renaissance Crossover

- Florence Cathedral







Northern Renaissance

Introduction of Oil

- Tempera (pigment mixed with either egg whites or egg yolks, then painted on a plastered section or wood) was what we used before they developed oil paint in the North

Characteristics of Northern

- 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. (the Italian Renaissance style became symbolic of the corrupt power of the Catholic Church)
- More princes & kings were patrons of artists in the north

Characteristics

- Incredible attention to detail
- Tendency toward realism & naturalism [less emphasis on the “classical ideal”].
- Love of the native **landscape**
- More emphasis on **middle-class and peasant life**
- Details of domestic **interiors**
- Use of symbolism, almost to the point of an inside joke
- There is always a moral message (art as the Sunday school teacher)

Ghent Altarpiece

- Jan Van Eyck
- 1432
- Saint Bavo Cathedral in Ghent, Belgium
- Ranks among the most significant works of art in Europe
- Large and complex altarpiece
- Dismantled, stolen, and damaged many times over, it was reassembled, cleaned, and restored after World War II.





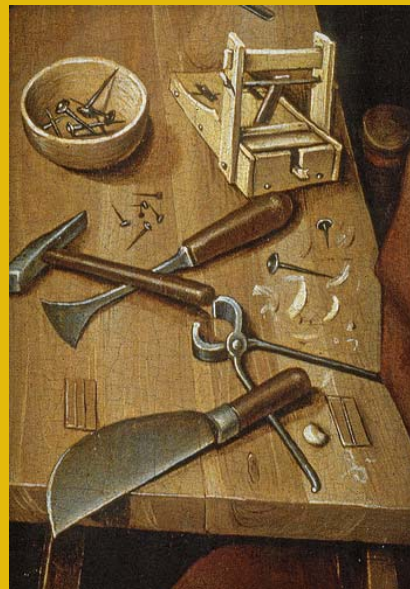
Van Eyck 1452

66. Annunciation Triptych Merode Altarpiece



Workshop of Robert Campin
1427-1432 C.E.
Oil on wood
4ft x 2ft



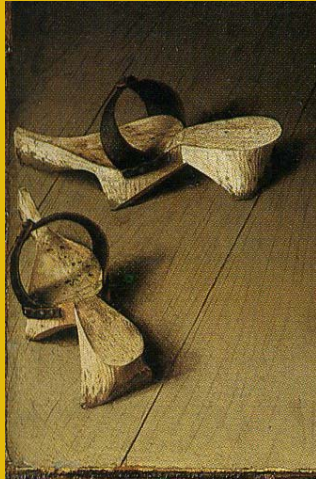


Theme: Symbolism
Multi-Panel

68. The Arnolfini Portrait



Jan van Eyck
c. 1434 C.E.
Oil on Wood
32" x 24"



Theme: Couples
Symbolism



74. Adam and Eve



Albrecht Durer

1504 C.E.

Engraving

10" x 8"

Theme: Couples in Art
Human Figure



The four animals in lower right are representations of the four temperaments, or humors— phlegmatic, sanguine, melancholic, and choleric. The ancient theory, which existed into Dürer's time, was that each human possessed all four humors. A person's personality and ailments were determined by his or her predominant humor.

Bull: phlegmatic humor, calm, unemotional

Rabbit: sanguine humor, sensual, courageous, hopeful

Elk: melancholic humor, despondent, sleepless, irritable

Cat: choleric humor, cruel, easily angered, feminine

Mouse: male weakness

Mountain goat: lust and damnation

Serpent: evil

Parrot: salvation, the antidote to the serpent





77. Isenheim altarpiece



Matthias Grunewald

c. 1512-1516 C.E.

Oil on Wood

(Central Panel) H: 8 ft. 9 5/8 in. x W: 10 ft.

(Wings) H: 7 ft. 6 5/8 in. x W: 29 1/2 in. (each)

(Predella) H: 29 7/8 in. x W: 133 7/8 in.

2

The Middle Position

Annunciation

Angelic Concert

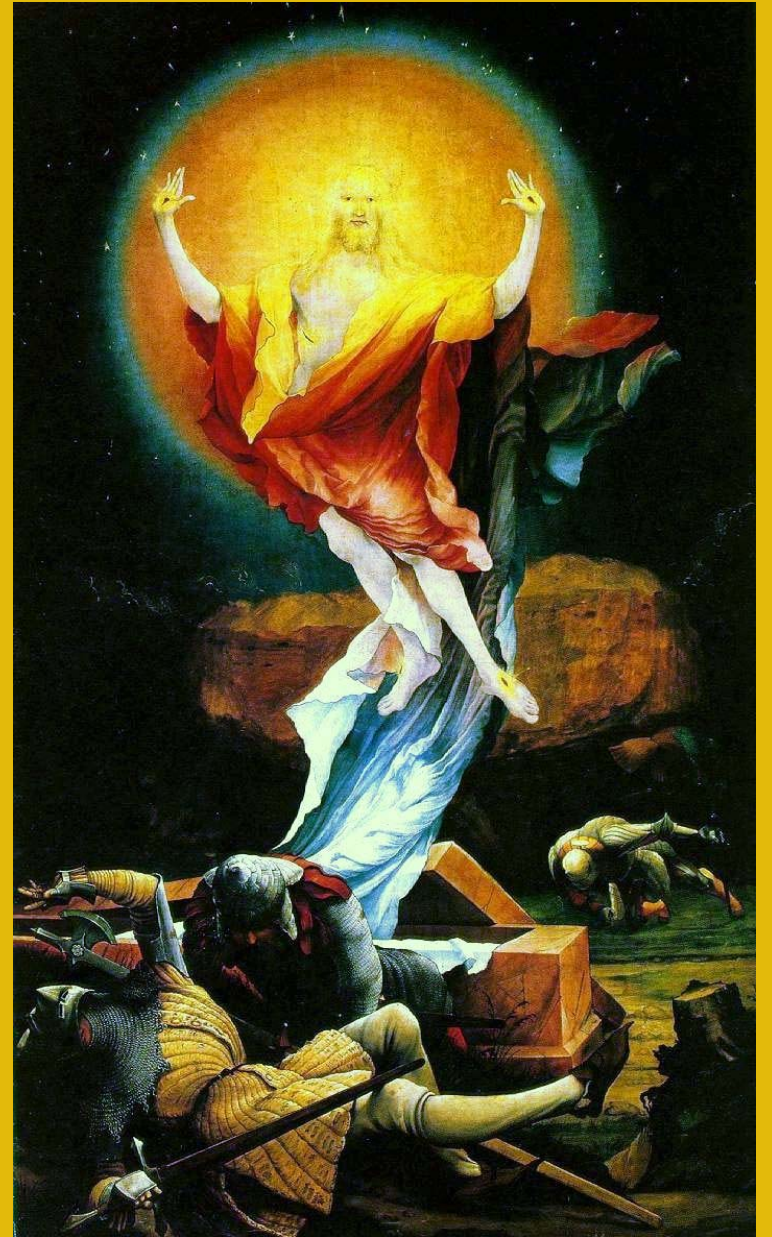
Madonna and Child

Resurrection

Lamentation

Theme: Multi-Panel

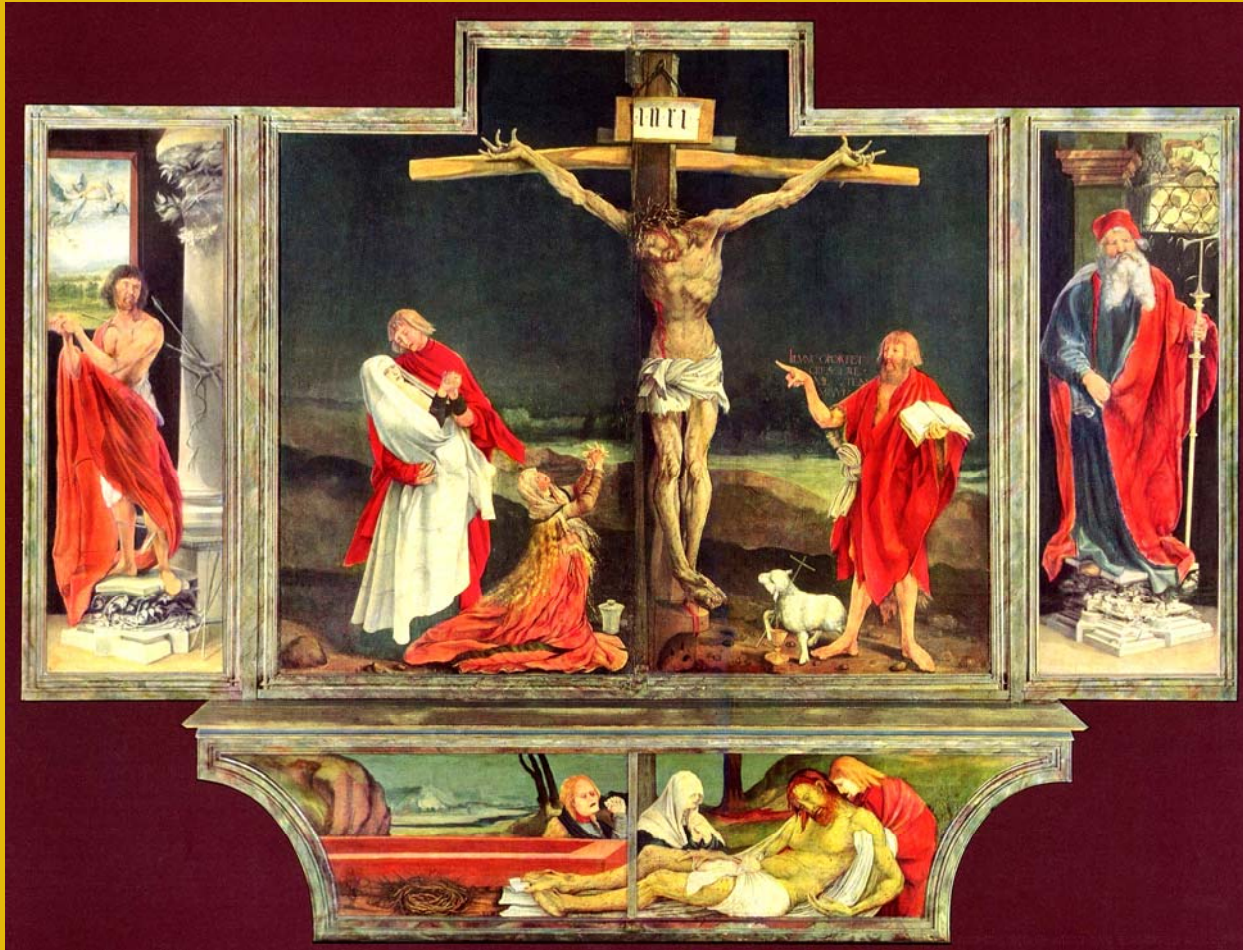
Strong Human Emotion/Suffering



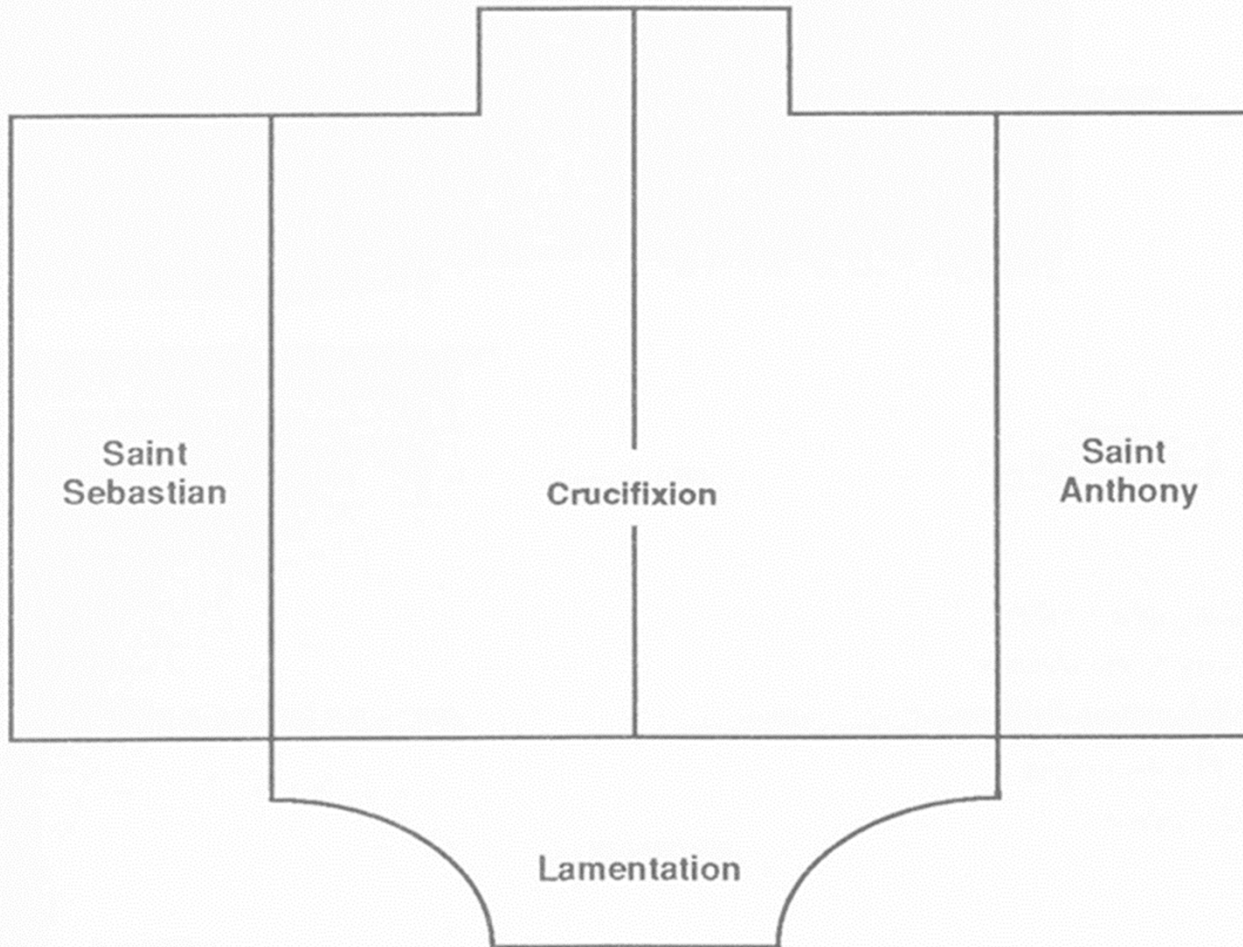




Closed



The Closed Position



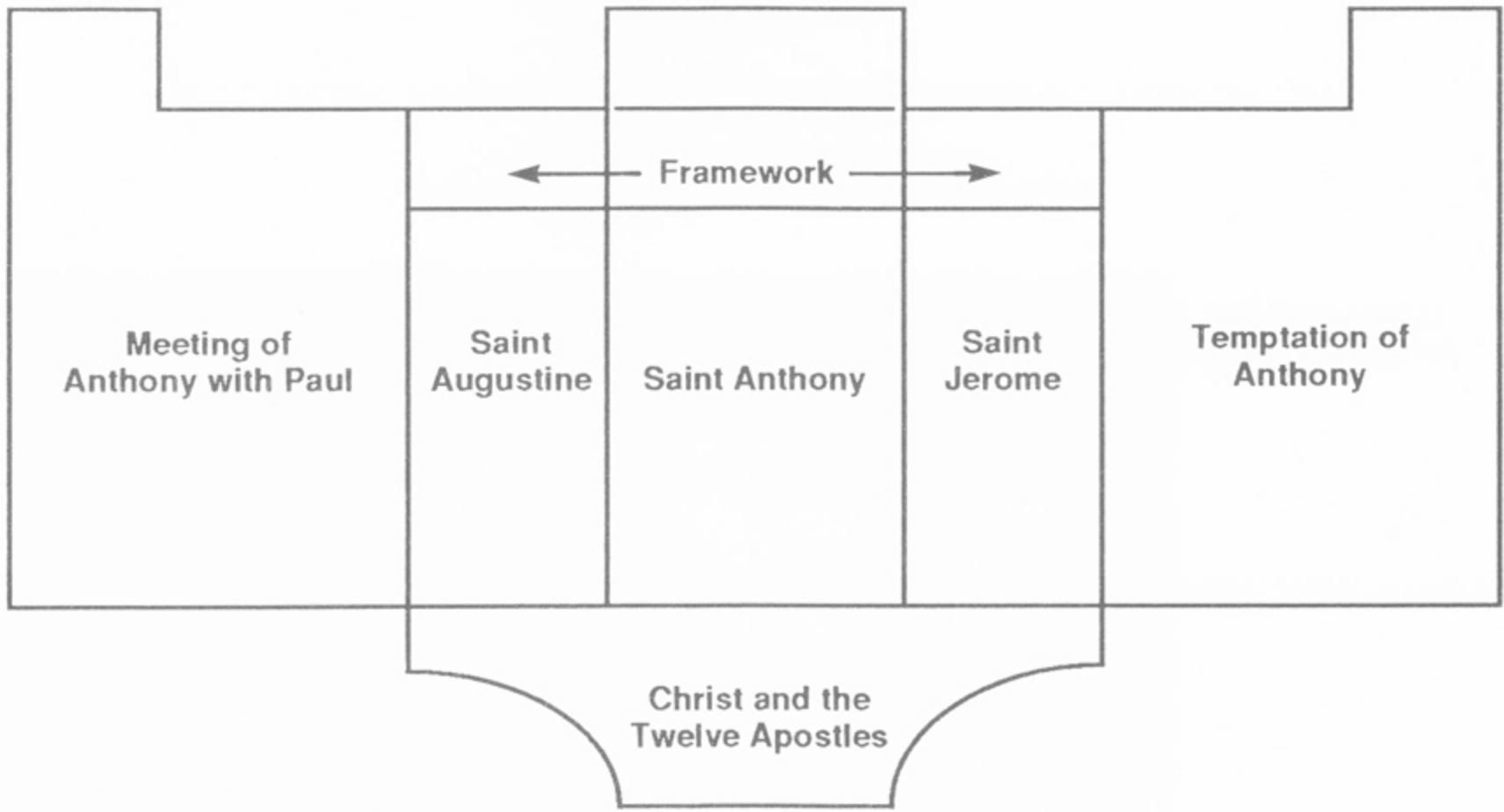








The Shrine



Meeting of
Anthony with Paul

Saint
Augustine

Saint Anthony

Saint
Jerome

Temptation of
Anthony

Christ and the
Twelve Apostles

79. Allegory of Law and Grace

Theme: Rebellion
Medium



Lucas Cranach the Elder
Protestant Reformation
c. 1530 C.E.

Woodcut and letterpress
32" x 46"

83. Hunters in the Snow



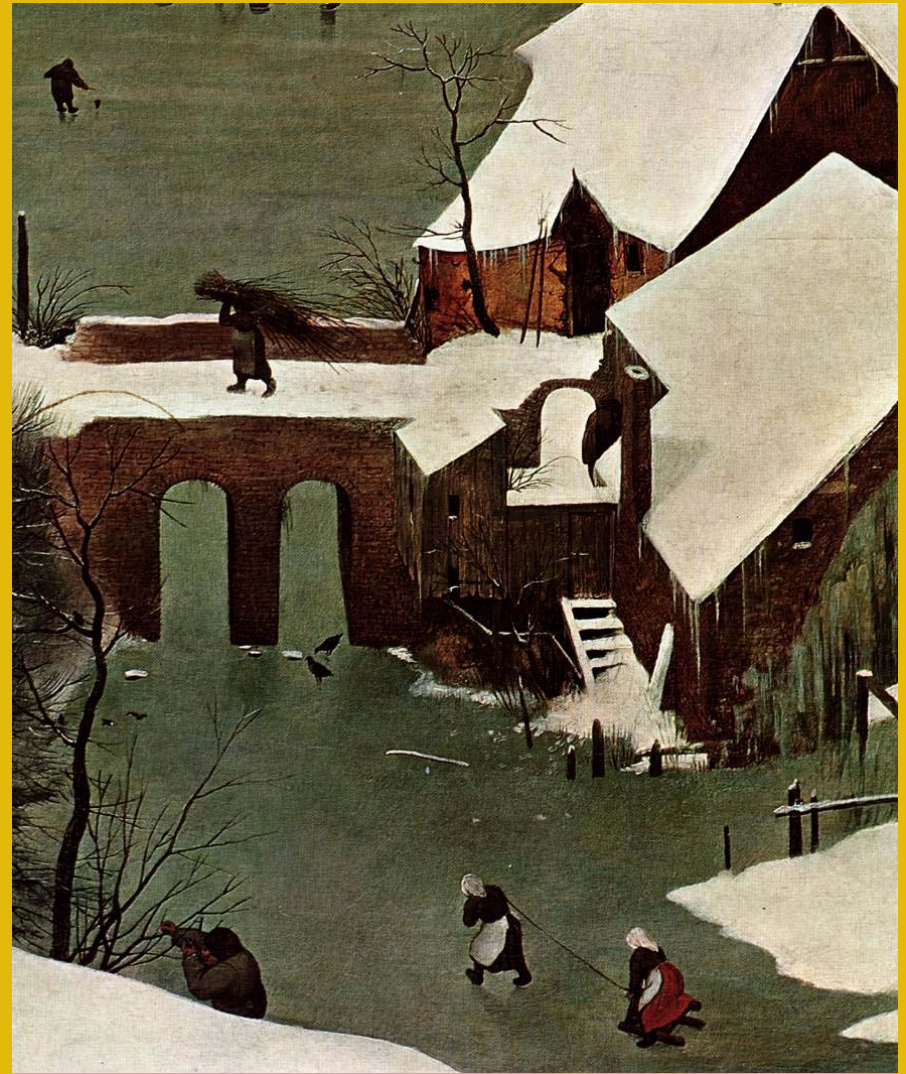
Pieter Breugel the Elder

1565 C.E.

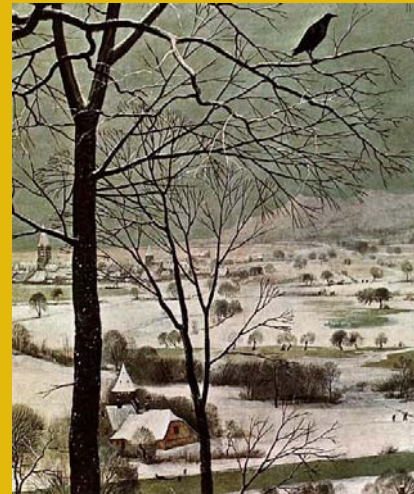
Oil on wood

3' 10" x 5' 4"





Theme: Hardship
One of a Series



Italian Renaissance

67. Pazzi Chapel

36' wide x 60' long
65' high



Basilica di Santa Croce
Florence, Italy
Filippo Brunelleschi (architect)
c. 1429-1461 C.E.
Masonry





Theme: Buildings Changed Use
Medallions

69. David



Donatello
c. 1440-1460 C.E.
Bronze
5' 2" high



Theme: Human Form
Symbolism



70. Palazzo Rucellai



Florence, Italy

Leon Battista Alberti (architect)

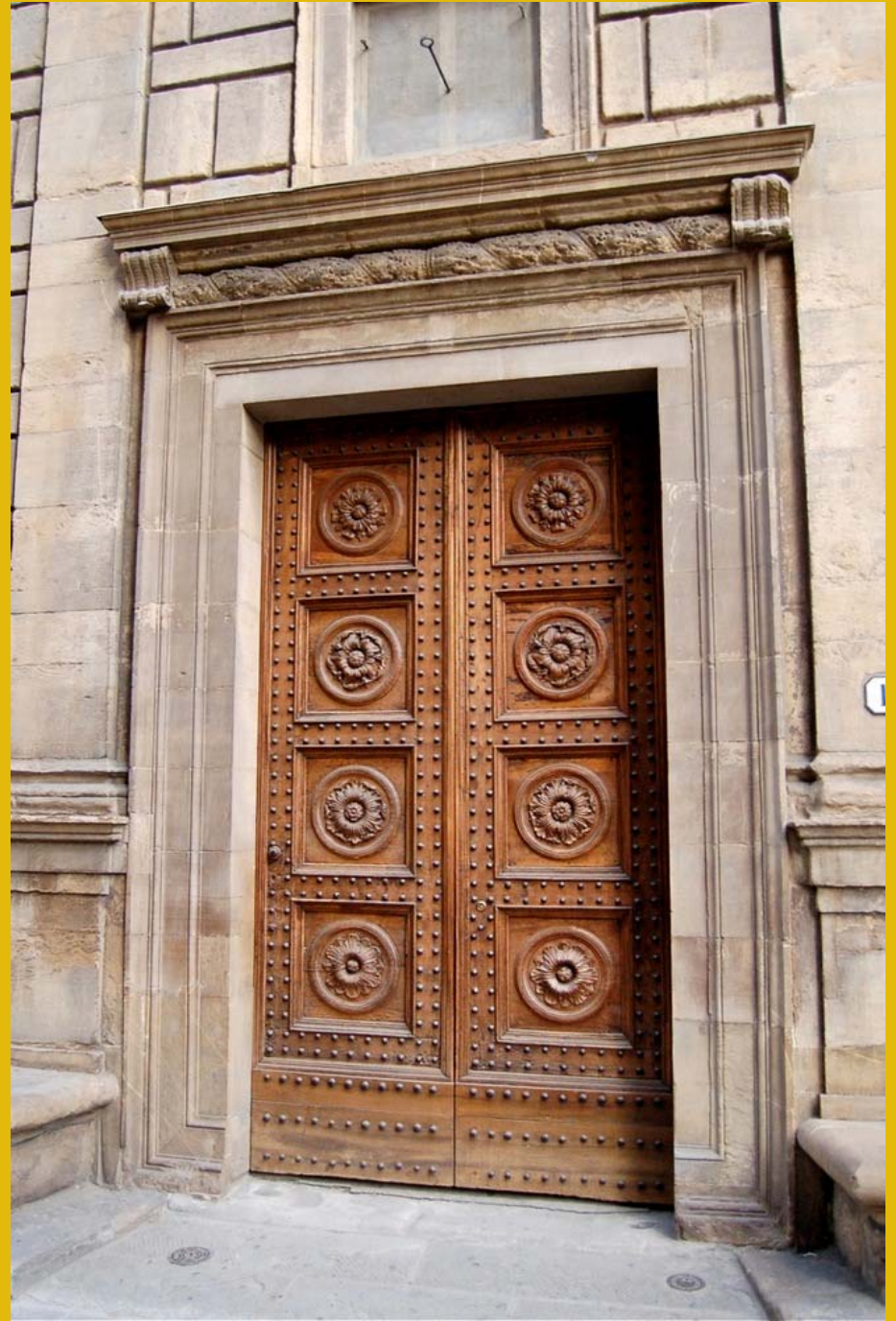
c. 1450 C.E.

Masonry and stone

All three floors same height.....

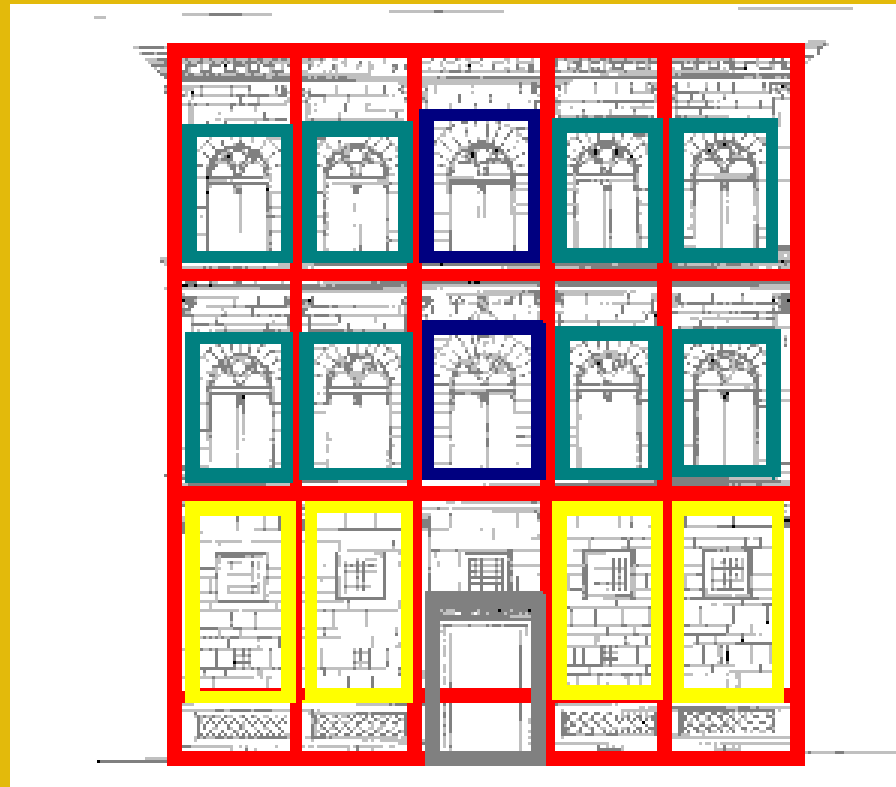


Theme: Classical Influences
City Spaces



The facade of the palace Rucellai is divided by the grid of overlapping orders (red) which regulates the proportion and the development of the facade. The order of the first floor is nine modulii with Corinthian pilaster, on the ground floor has nine modules and a half and a little less than nine is the top floor.

The original plan was developed in height with five windows of different height, more higher than at the center (in blue), during construction is extended to seven windows all ports and two growing horizontally.



71. Madonna and Child with Two Angels



Fra Filippo Lippi
c. 1465 C.E.
Tempera on Wood
37" x 25"



Theme: Virgin Mary
Humanization of Sacred Theme

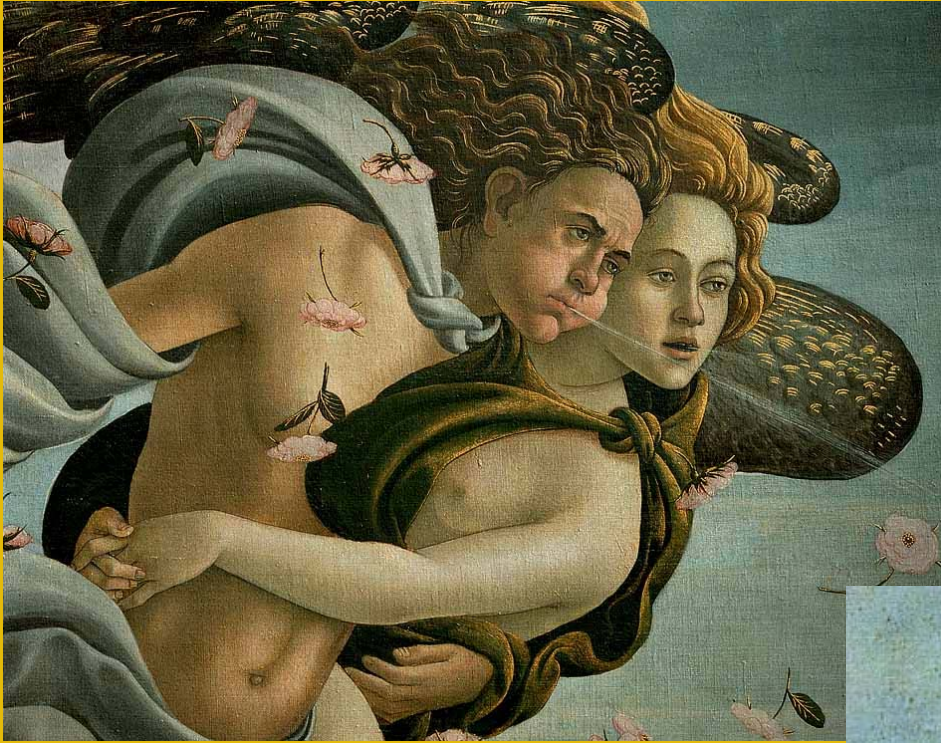


Introduction of Canvas

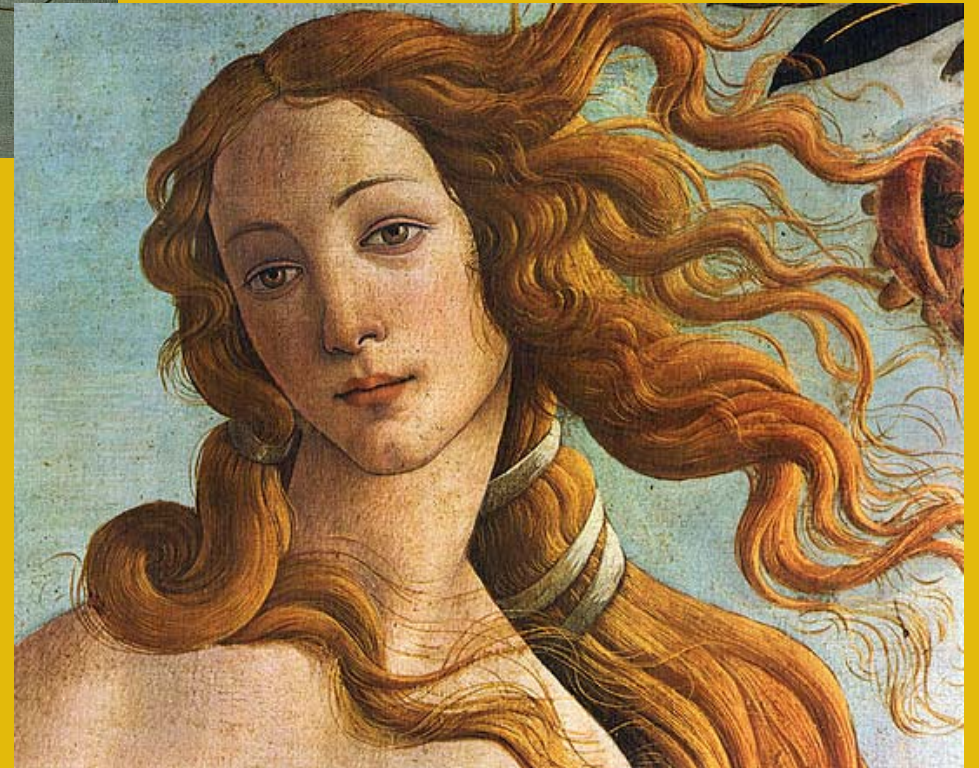
72. Birth of Venus



Sandro Botticelli
c. 1484-1486 C.E.
Tempera on Canvas
68" x 110"

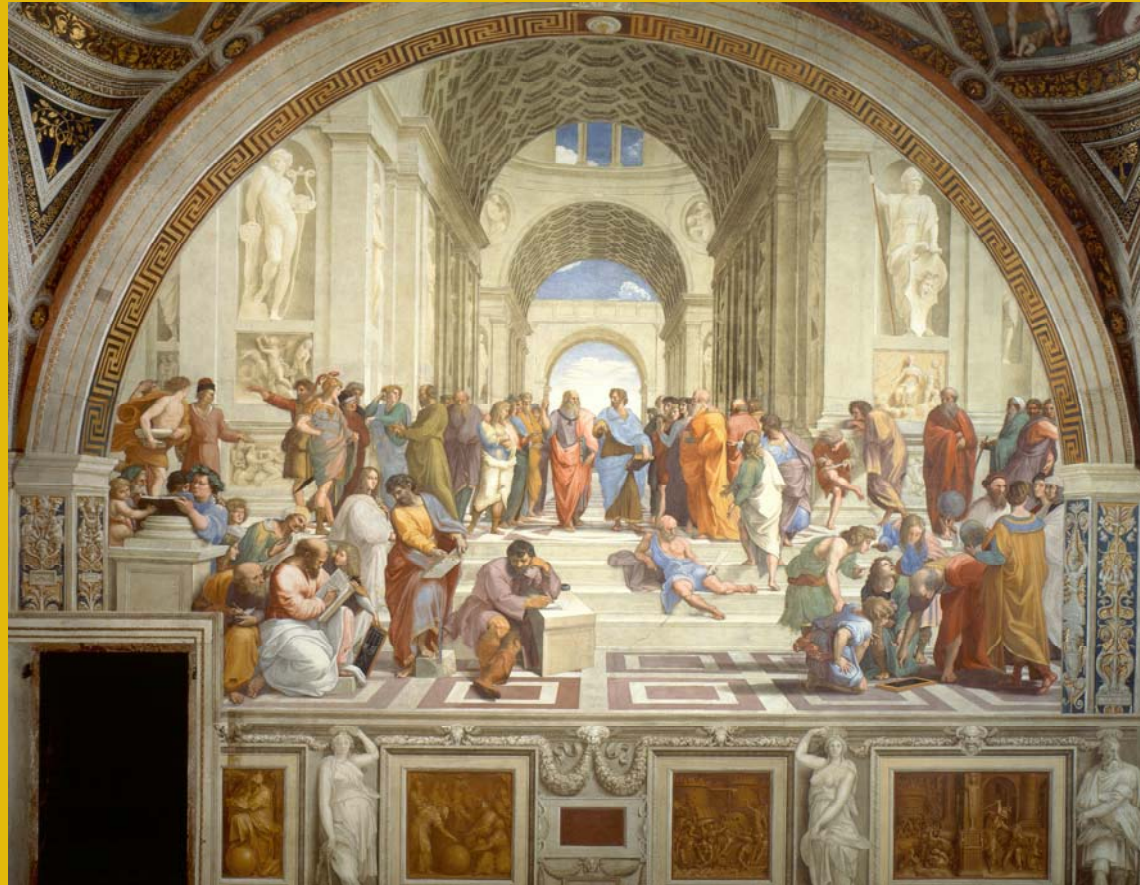


Theme: Classical References

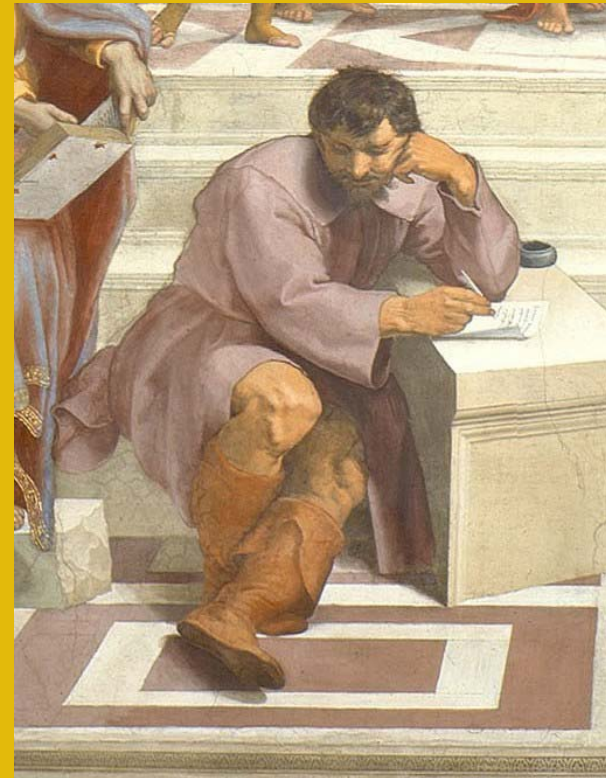




76. School of Athens

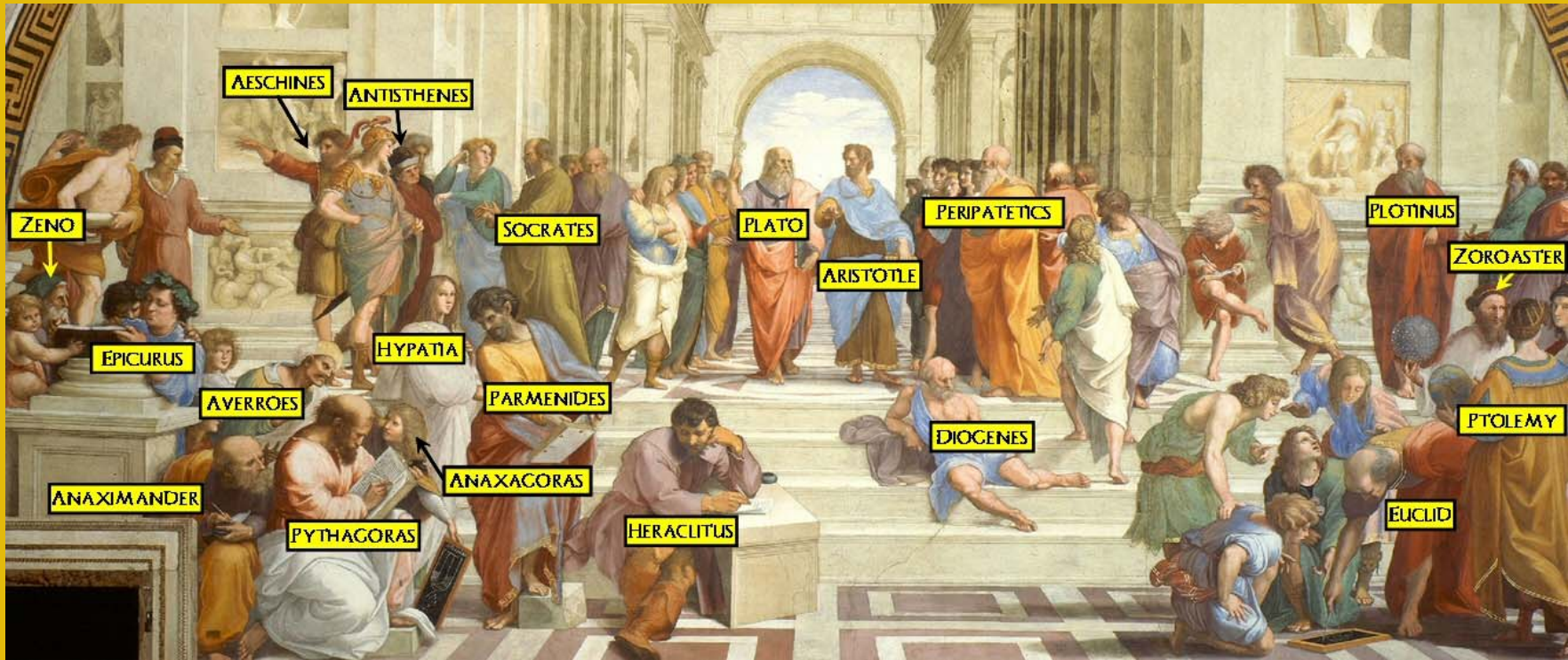


Raphael
1509-1511 C.E.
Fresco
17ft x 25ft



Theme: Fresco
Group Scenes
Classical Influences





Apollo: god of music and lyric poetry; made to look like Michelangelo's *Dying Slave*

Socrates, in green, engaging youths in debate, talking to Alexander the Great

Plato (great Classical philosopher) modeled after Leonardo da Vinci

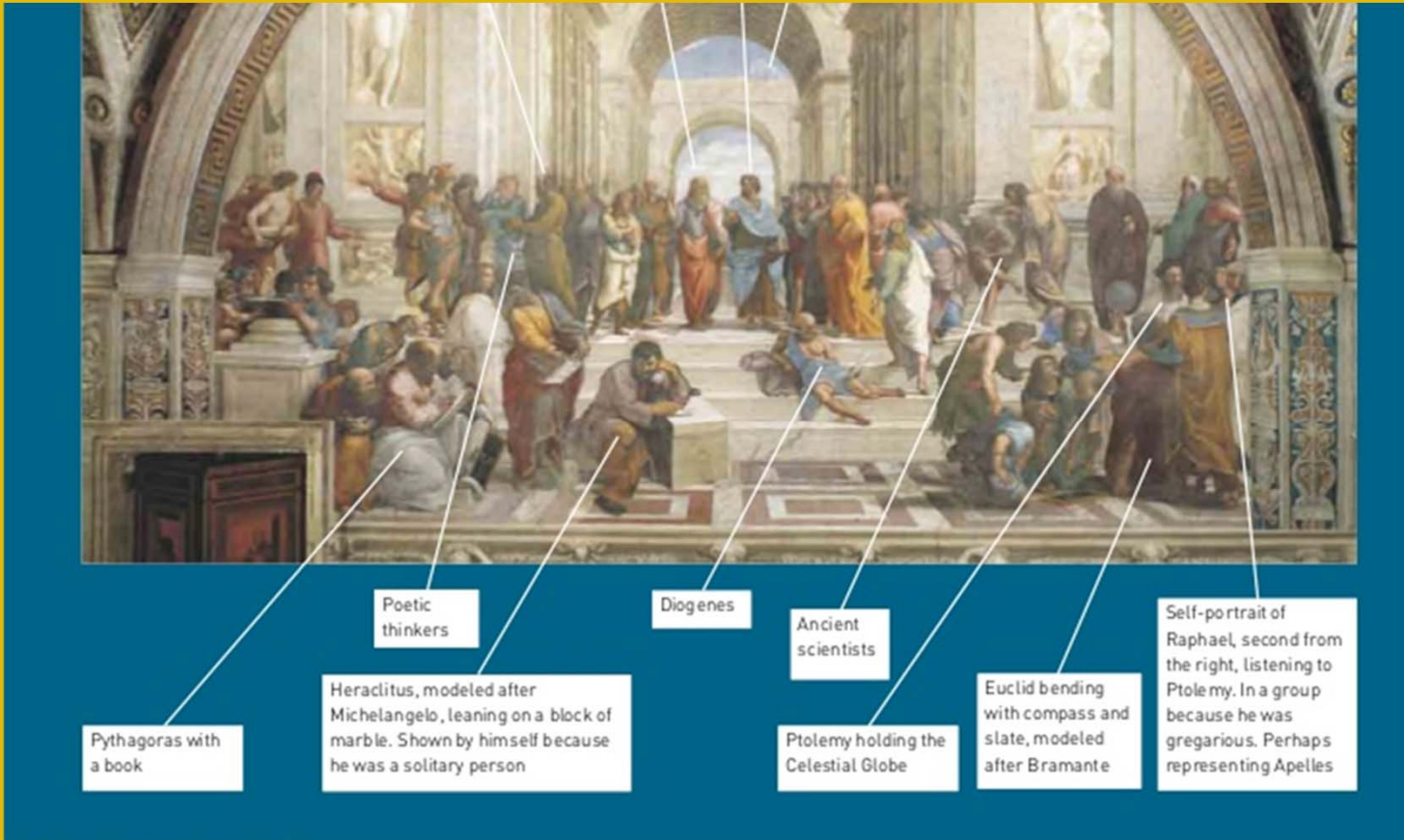
Aristotle holding *Nicomachean Ethics* and pointing to the ground—the material world

The sky (and Plato pointing to it) as a reference to the heavens as realm of the ideal

Architecture and coffered ceiling use rules of perspective as a reference to man's design ability and perhaps dominance over nature

Athena: goddess of Wisdom





Pythagoras with a book

Poetic thinkers

Heraclitus, modeled after Michelangelo, leaning on a block of marble. Shown by himself because he was a solitary person

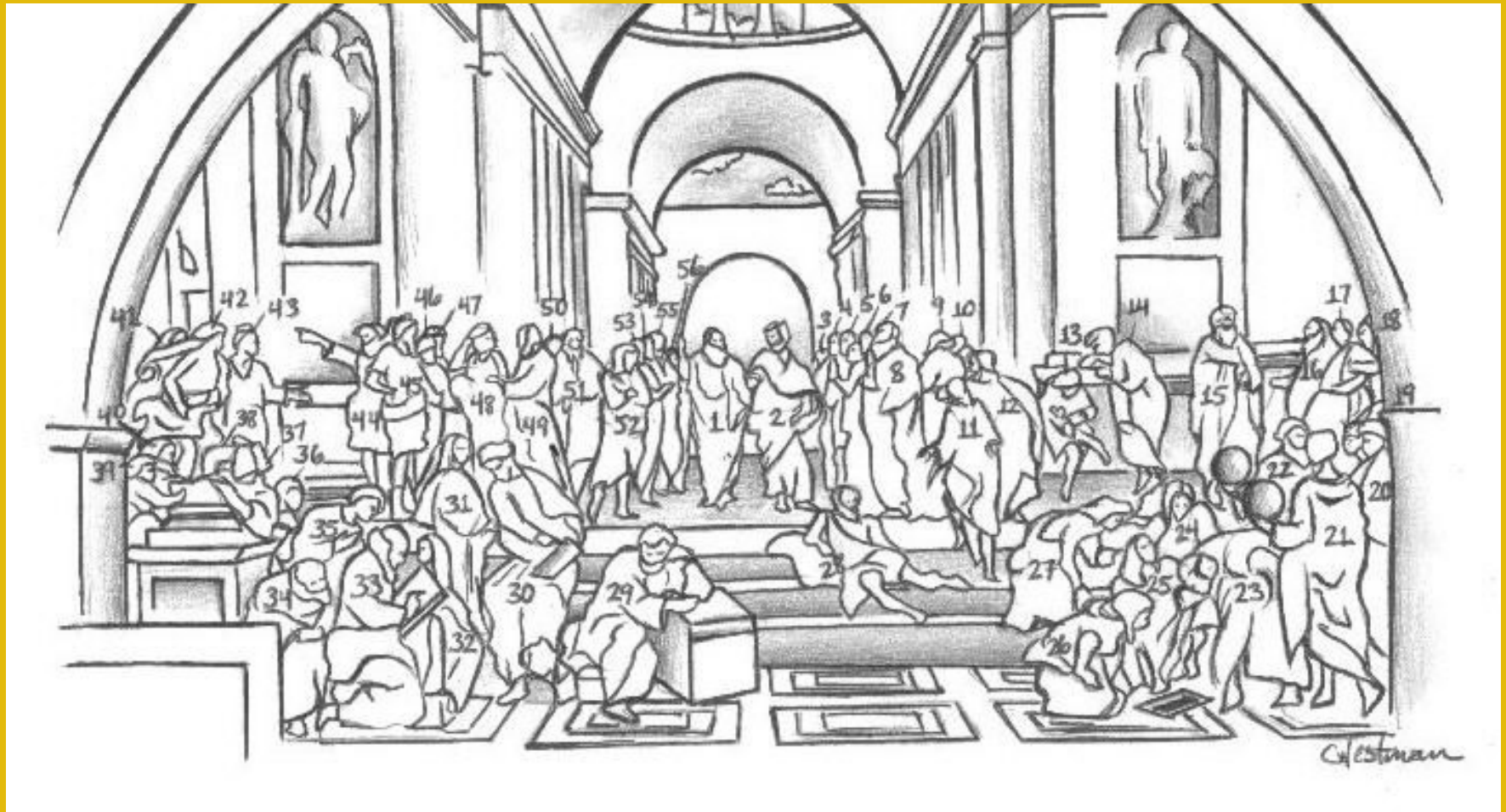
Diogenes

Ancient scientists

Ptolemy holding the Celestial Globe

Euclid bending with compass and slate, modeled after Bramante

Self-portrait of Raphael, second from the right, listening to Ptolemy. In a group because he was gregarious. Perhaps representing Apelles



In the center Plato (#1), holding the *Timaeus* and pointing to the heavens, speaks with Aristotle (#2), holding the *Ethics* and gesturing towards the earth. They are framed by the triumphal arch above as well as by barrel vaults and sky; they are also surrounded by the largest number of people (#3-10, 52-56). In addition, #11 is ascending the stairs, leaving the geometers and astronomers below, while #12 points out Plato and Aristotle to him. Figure #13 is intently writing while a friend (#14) looks on in interest. At the far right, others are coming in, the younger two (#17 and 18) looking curiously at those below. The old man (#16) is eagerly moving in a different direction, apparently towards Plato and Aristotle. Above the thoughtful old man (#15) who gestures downward like Aristotle, is the statue of Athena, goddess of wisdom, crafts, and war. She is dressed in military garb and on her shield is the terrifying face of the Gorgon. Below her is a relief of Virtue elevated upon clouds, holding one hand at her breast, the seat of valor, while extending the other toward the earth with the scepter of her empire.

In the lower right-hand corner are the groups surrounding Euclid (#23) and the crowned figure of Ptolemy (#21). Euclid has the features of Raphael's great mentor Donato Bramante who, as architect of St. Peter's (suggested by the vaulted ceilings of this noble edifice), was a master of geometric principles as seen in the design of his buildings. The four students around Euclid depict four stages of learning: #26 is intent but at the level of literal learning, and #27, with his pointing finger and encouraging pat seems to be an apprentice teacher; #25 is turning to his companion with the excitement of dawning comprehension, but #24 is already anticipating the outcome. These figures are all focused upon a slate with a diagram, drawing attention to the faculty of sight, which is also used by the astronomers who hold globes in their hands: Ptolemy holds an earthly globe and Zoroaster holds a globe of the starry universe. Raphael has placed himself (#19) among these champions of sight, and next to him is his teacher Perugino (#20). Isolated on the steps in the middle, Diogenes the Cynic (#28) is absorbed in his reading, with a beggar's cup in front. Below and to his left is the somewhat glum and antisocial Heraclitus (#29), who has the face of Michelangelo.

Socrates (#49), bald and snub-nosed, has the rapt attention of an unknown youth (#48), Xenophon (#47), Eschines (#47), and the famous Alcibiades (#49) who is attired in armor embellished in gold. Behind him is another figure (#44) who is gesturing to servants (#41-43) hurrying in at the far left. Below is Epicurus (#37), crowned with the ivy leaves of Bacchus and surrounded by the very young and the very old--supposedly the only ones who seriously attended to his teachings.

Pythagoras (#33) is also a center of rapt attention, with Empedocles (#34), Epicharmus (#35), Archytas (#32) and others looking on with great interest. #30 is either Parmenides or the musician Nicomachus. #31 alone is not drawn in; this handsome young man is simply looking out towards us. The sculpture at upper left is Apollo, god of poetry, music, and health. He has a lyre in one hand and the other rests upon a trunk around which coils the serpent (the Greek symbol of health). This god of beauty and harmony stands above two reliefs depicting the unmoderated passions of wrath and concupiscence

80. Venus of Urbino



Titian

c. 1538 C.E.

Oil on canvas

3' 11" x 5' 5"

1



Theme: Female Reclining Nude



73. Last Supper

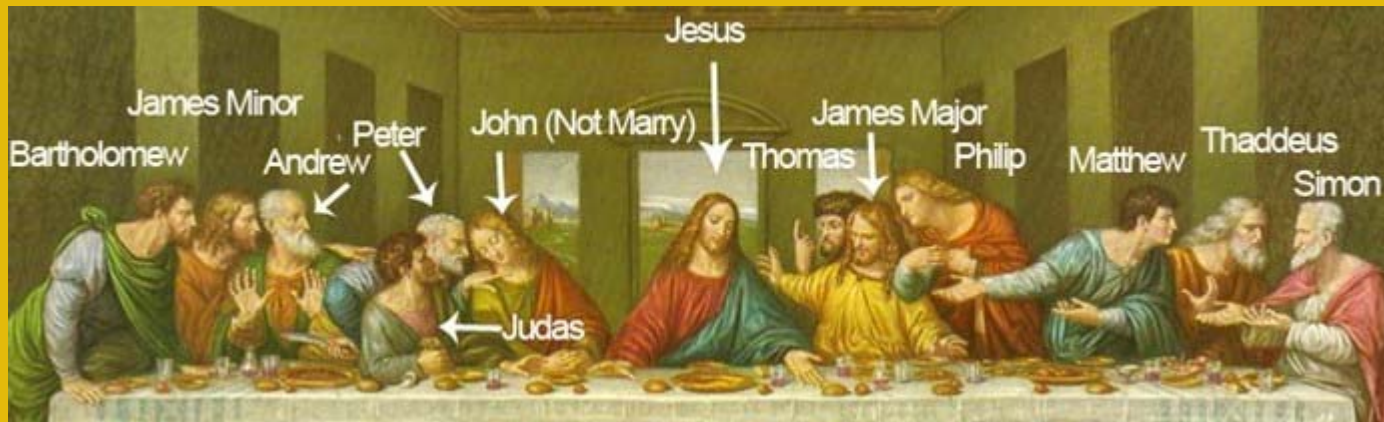


Leonardo da Vinci
Santa Maria della Grazie, Milan
c. 1494-1498 C.E.
Tempera and oil
15' x 29'

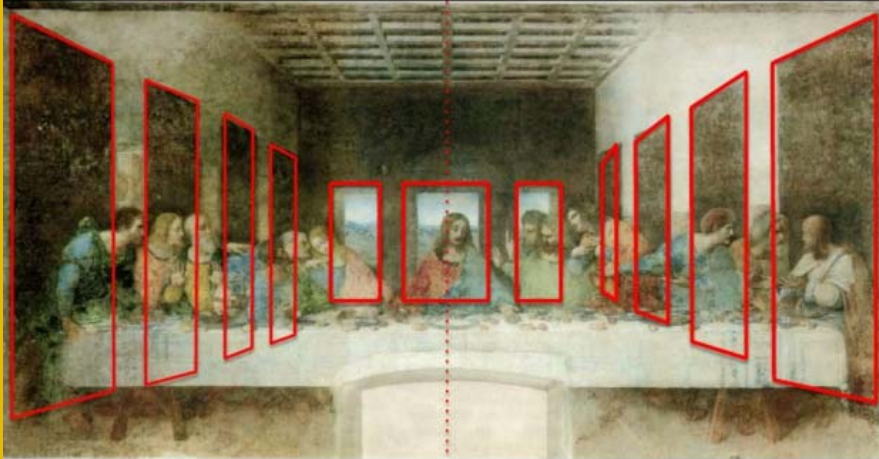




Theme: Fresco
Group Scene

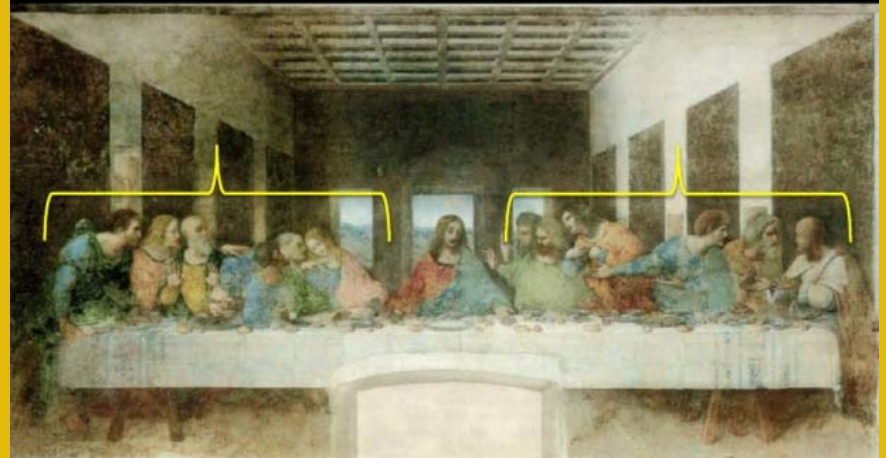


Shape + Space = Composition



Symmetrical Balance

Shape + Space = Composition



Asymmetrical Balance

The bottom image is a copy of da Vinci's painting by Giovanni Pietro Rizzoli, completed in the early 16th century. It has been used as the primary source for 20th century restoration.





Also by da Vinci

- Ginevra de Benci – 1474 to 78
- Mona Lisa – 1503 to 1506
- Virgin of the Rocks – 1485 and 1505

Late Florence years

Mona Lisa was the second wife of a Florentine silk merchant Francesco del Giocondo, hence its title La Gioconda.

Leonardo worked on it for four years and never delivered the finished work. He kept the painting for himself and brought it with him to France.

The painting is now in poor condition and the glazed varnish has now cracked and turned a dirty green. Today it is hung in a bullet-proof glass cage.

Recent research discovered the death certificate of Mona Lisa, who died in 1542, in the convent of St Orsola in central Florence.

The use of 'Sfumato', the blurring of edges and smoothing colours to eliminate harsh outlines, on the lips, may have led to the enigmatic smile of Mona Lisa.

Illustration from National Geographic Magazine Feb 2012.



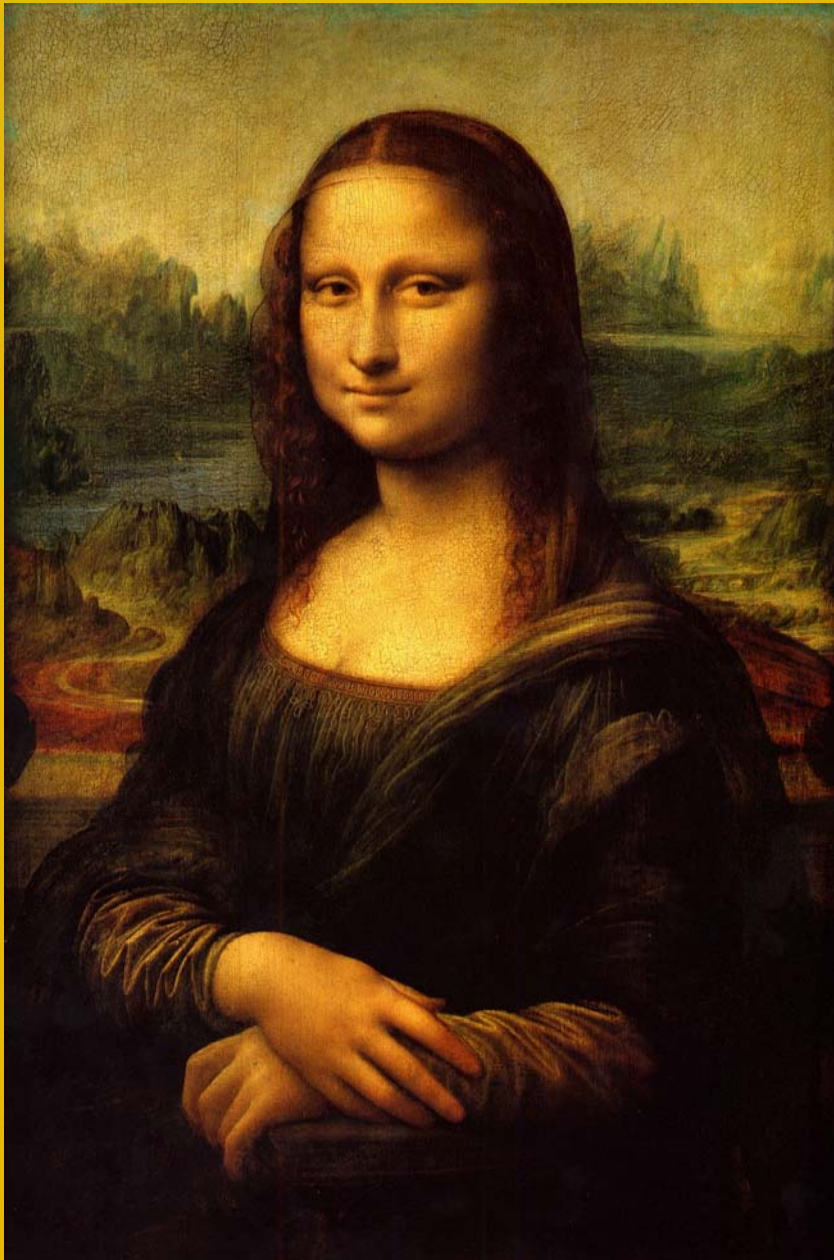
"Ginevra de' Benci," ca 1478



"Mona Lisa," 1503-04



"Lady With an Ermine," ca 1488-90



No eyebrows or eyelashes



WHO WAS SHE?

CECILIA Gallerani, the mistress of Leonardo's patron Ludovico, Duke of Milan, was just 15 when he painted her. The daughter of an impoverished courtier, her beauty threatened to cause political upheaval. The duke had long been betrothed to

the daughter of the Duke of Ferrara, a marriage which would unite two of the most important families in Renaissance Italy. Ludovico described Cecilia as being as 'beautiful as a flower' while Ferrara's daughter was merely 'a pleasing little thing.'

ART IN MOTION

LEONARDO was obsessed with the dynamics of movement. His sketchbooks were full of thumbnail drawings of rushing water, birds in flight and grasses caught in a breeze. Portraits before Leonardo came along had been static, with the sitter facing the artist square on. Leonardo introduced a new movement to portraiture: Cecilia is captured in a half turn (known as a *contrapposto*) and in the act of stroking the ermine cradled in her arms.

SECRET SYMBOL

CECILIA holds a tame ermine to her breast. The ermine (another name for a stoat) was prized for its soft and silky coat, which was traditionally used to make stoles and ceremonial robes. The animal appeared in art as an emblem for pregnancy and childbirth, leading art historians to suggest that Leonardo painted Cecilia's portrait in 1489, when she was carrying Ludovico's child.

LARGE HANDS

CECILIA'S disproportionately large hands may be explained by Leonardo's tendency to paint heads and bodies separately. His sketchbooks are full of preparatory sketches of hands in numerous different poses. It is possible that Leonardo simply lifted previously drawn hands from his sketchbook to complete his portrait.

EROTIC CARESS

THERE are strong erotic overtones to the portrait. It is a tactile, sensuous painting showing Cecilia softly caressing the long, slender neck of her pet.

TANTALISING EYES

LEONARDO uses the special technique of adding tiny 'catch-lights' (dots of white paint) to the irises of Cecilia's eyes as if they are reflecting the light from an open window or a dancing candle, giving her a sparkling vivacity.

CLUE TO A LOVER

AROUND her neck, Cecilia wears a string of expensive polished jet. Ludovico's nickname was 'Il Moro' or 'the Moor' after his dark complexion and Cecilia's jet-black jewellery may be a subtle reference to her powerful lover.

SHADES OF BRILLIANCE

LEONARDO pioneered a method of shading known as 'sfumato' or 'smokiness'. The subtle gradations of tone across Cecilia's neck and chest are typical of this technique.

PRECIOUS JEWELS

ULTRAMARINE, responsible for the blue of Cecilia's mantle, was the most expensive of pigments. The colour was made by grinding-up the semi-precious stone lapis lazuli (a task typically performed by an apprentice) which was mined in Afghanistan and took many months to ship to Europe.

DARINGLY MODERN

THE portrait was completed in the daring new medium of oil paint, introduced to Italy in the 1470s from the Netherlands. It was a revolutionary departure in a country still wedded to frescos, a type of mural painting, and to paints made of crushed pigments dissolved in egg white.





75. Sistine Chapel ceiling and altar wall frescoes



Ceiling =
133ft x 46ft
68ft high



Vatican City, Italy
Michelangelo

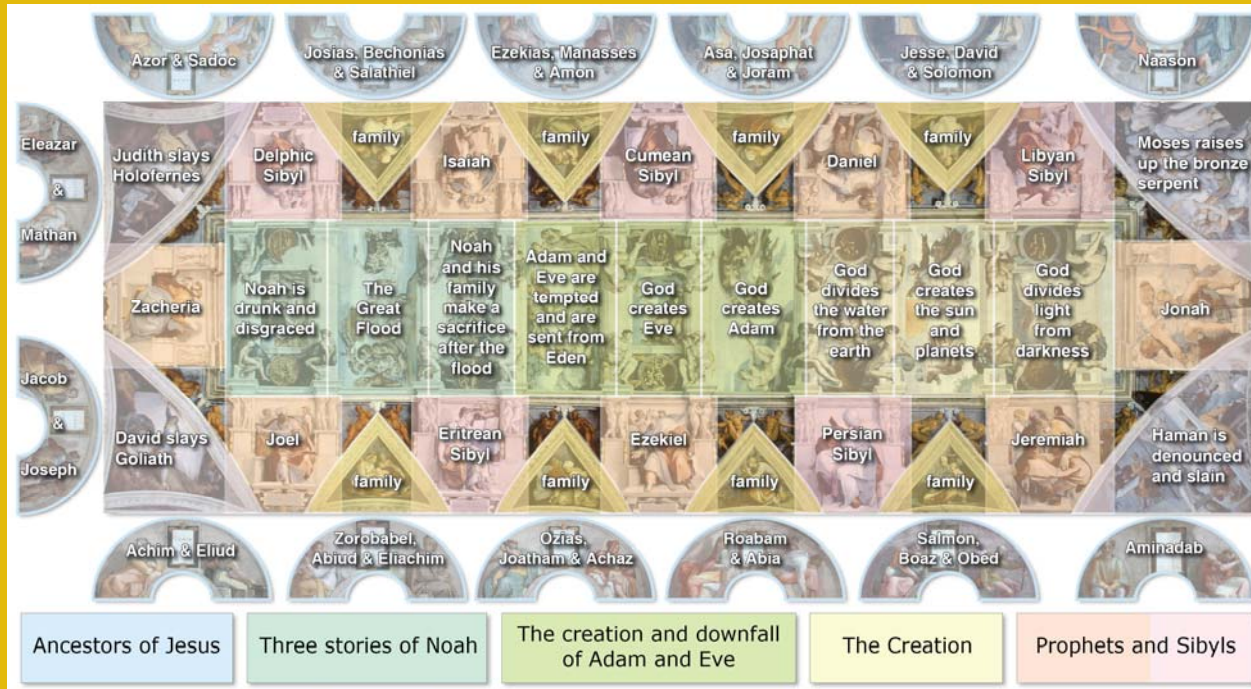
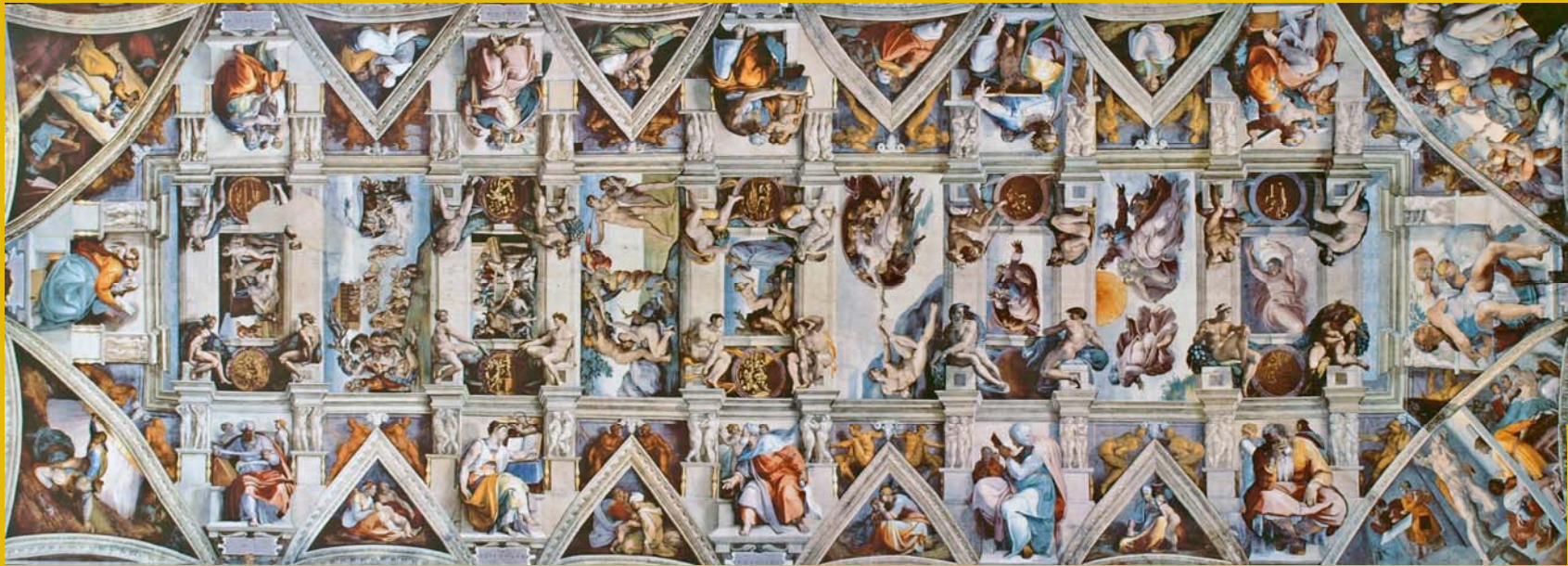
Ceiling Frescoes = c. 1508-1512 C.E.

Altar Frescoes = c. 1536-1541 C.E.

Fresco

Theme: Judgment
Time and Memory







16feet x 7.75feet

Theme: Fresco
Suffering



11.5ft x 12.5ft



Sibyl is the Greek word meaning prophetess from the antiquity.

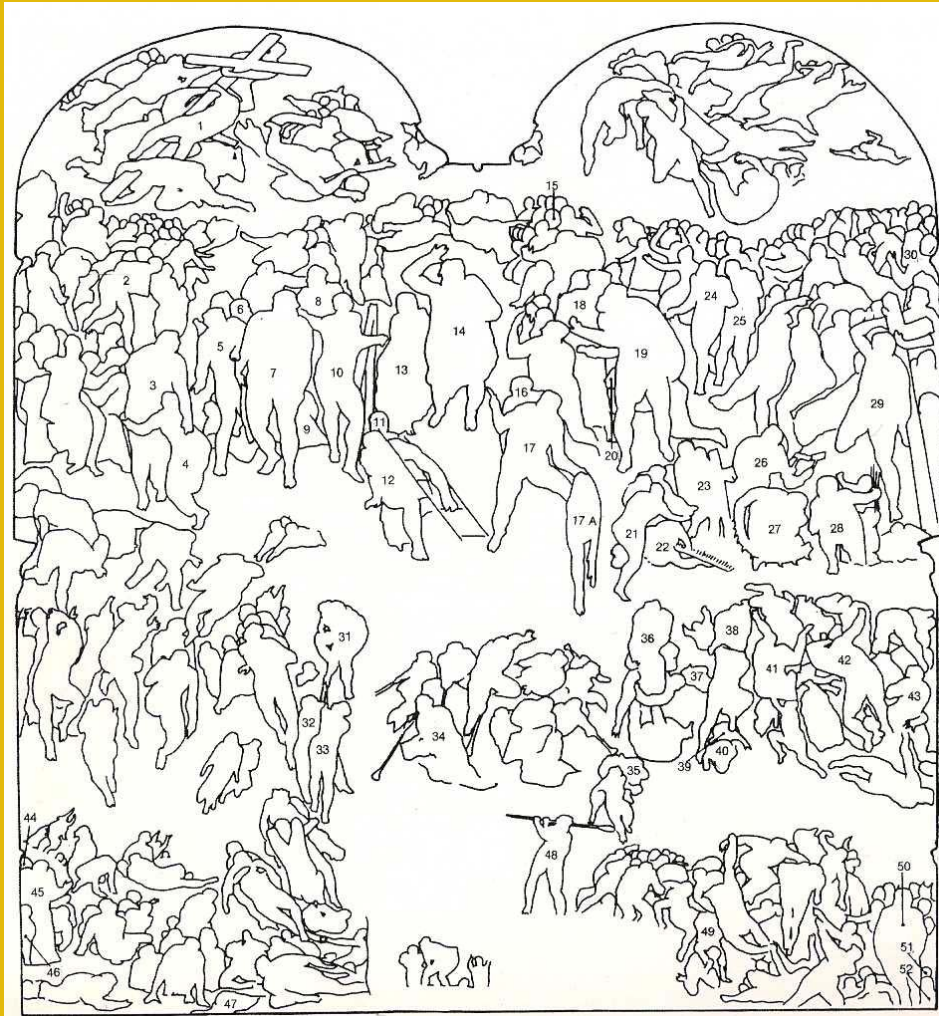




At the bottom on the left characters that represent the resurrection from death, two of them (one white and one black) helped with the Rosary



“Self Portrait “Last Jugement” in the Sistine Chapel



- 1 The Archangel Gabriel
- 2 Pharaoh's daughter who found Moses; or Eve; or Sarah
- 3 and 4 Niobe and a daughter [Niobe is a queen from mythology whose many children were killed by Apollo and Artemis; see this ancient statue]; or Eve and a daughter (the personification of maternity); or the merciful Church and a believer
- 5 Abel, who was murdered by his brother Cain; or Eve
- 6 Abraham; or St. Bernard; or Pope Julius II
- 7 St. John the Baptist; or Adam
- 8 Rachel; or Dante's Beatrice
- 9 Noah; or Enoch; or Pope Paul III
- 10 St. Andrew; or John the Baptist; or Dimas [St. Dimas was the Good Thief who was crucified with Jesus]
- 11 St. Martha; or St. Anne; or Vittoria Colonna, Michelangelo's great friend
- 12 St. Lawrence
- 13 *The Virgin Mary
- 14 *Christ the Judge
- 15 Solomon's wife; or Dante
- 16 Francesco Amadori (the Urbino); or Tommaso de Cavalieri, Michelangelo's friend
- 17 St. Bartholomew with the face of Pietro Aretino, the poet who criticized the painting as indecent
- 17a The skin of St. Bartholomew with the face of Michelangelo
- 18 St. Paul
- 19 St. Peter
- 20 St. Mark; or Pope Clement VII
- 21 St. Longinus, the soldier who lanced Christ on the Cross
- 22 Simon Zelote
- 23 St. Philip; or Dimas
- 24 Job; or Adam; or Abraham
- 25 Job's wife; or Eve; or Pope Hadrian VI
- 26 St. Blaise
- 27 St. Catherine of Alexandria
- 28 St. Sebastian with the arrows of his martyrdom
- 29 Dimas; or St. Francis of Assisi; St. Andrew; Simon the Cyrenian; the incarnation of Justice; the symbol of Man with his trials and tribulations
- 30 Moses; or Adam
- 31, 32, 33 One of the blessed; or an angel raising two black men
- 34 The Archangel Michael with the Book of the Chosen Ones
- 35 A proud man; or a swindler
- 36 A proud man; or one condemned for Despair (as opposed to theological Hope)
- 37 A devil
- 38 A proud man or a lazy (slothful) man
- 39 and 40 Pablo and Francesca
- 41 A miser; or the simoniac Pope Nicholas III
- 42 An irate or a proud man
- 43 A lustful man caught and thrown down to hell by his genitals
- 44 Michelangelo
- 45 Michelangelo; or Pope Julius II; or Virgil; or St. Stephen; or Plato (or wisdom); or a charitable monk; or an angel; or Martin Luther
- 46 Dante
- 47 Savonarola
- 48 Charon [the boatman of mythology who ferries souls to the Underworld]; or Satan with the features of the Condestable of Bourbon
- 49 Cesar Borgia
- 50 Minos [the Judge at the gates to the Underworld] with the face of Biagio da Cesena
- 51 and 52 Count Ugolino and Archbishop Ruggeri





Also by Michelangelo

- Pieta – 1498 to 1499
- David – 1501 to 1504





The piece made Michelangelo famous when he was only 24.

Mannerism

What is Mannerism?

- It's easiest to explain in fashion terms
- As with art, we can say that everyone has "their own unique style" (in this sense, everyone has a style)
- But sometimes we say, "she's got style" (in this sense, style is something that only a few people have)
- Mannerism means style, in the second sense
- Practically, it means art that is less concerned with perfect realism and more concerned with this unnamable quality of... "style"

78. Entombment of Christ



Jacopo da Pontormo

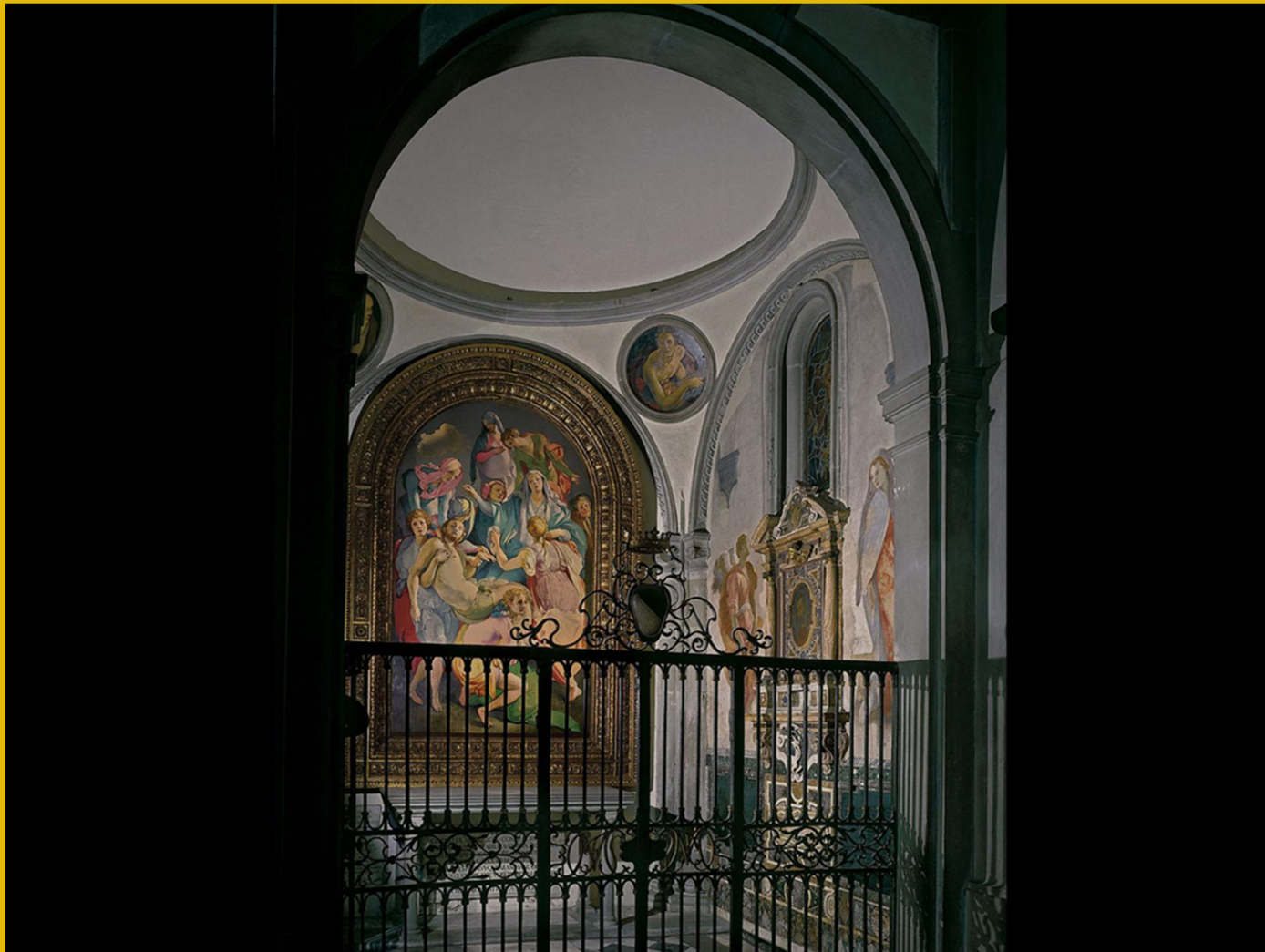
1525-1528 C.E.

Oil on wood

123in x 76in



Theme: Circular Composition
Suffering



Madonna
of the
Long Neck



El Greco

- Christ on the Cross
- Assumption



82. Il Gesu, including Triumph of the Name of Jesus fresco



Mannerism and Baroque Elements
Rome, Italy

Giacomo da Vignola, plan architect
Giacomo della Porta, façade architect
Giovanni Battista Gaulli, ceiling fresco

Church = 16th century

Façade = 1568-1584 C.E.

Fresco and stucco figures = 1676-1679

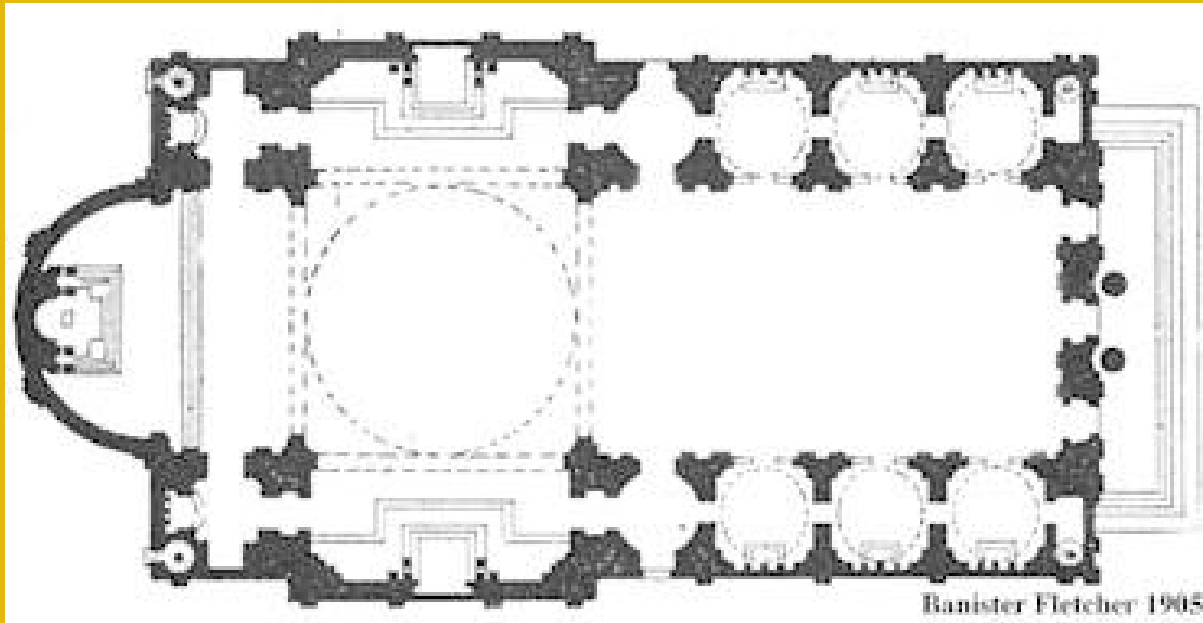
Brick, marble, fresco, and stucco

Length = 246 ft

Width = 115 ft

Width (nave) = 82 ft





Theme: Sacred Spaces

Triumph of the
Holy Name
of Jesus

Size: ?

Theme: Ceiling Paint
Light and Dark





Baroque

Defining the Baroque

- **The Catholic South:**
 - The purpose was to re-ignite faith and devotion in the Catholic Church
 - Use of moments of high drama, dramatic lighting, twisting turning figures
- **The Protestant North:**
 - Coded with moral messages, trying to reclaim morality from the corrupt Catholic church
 - Prosperous middle class wanted to showcase their wealth
 - Love of contemporary domestic interiors and landscapes continues

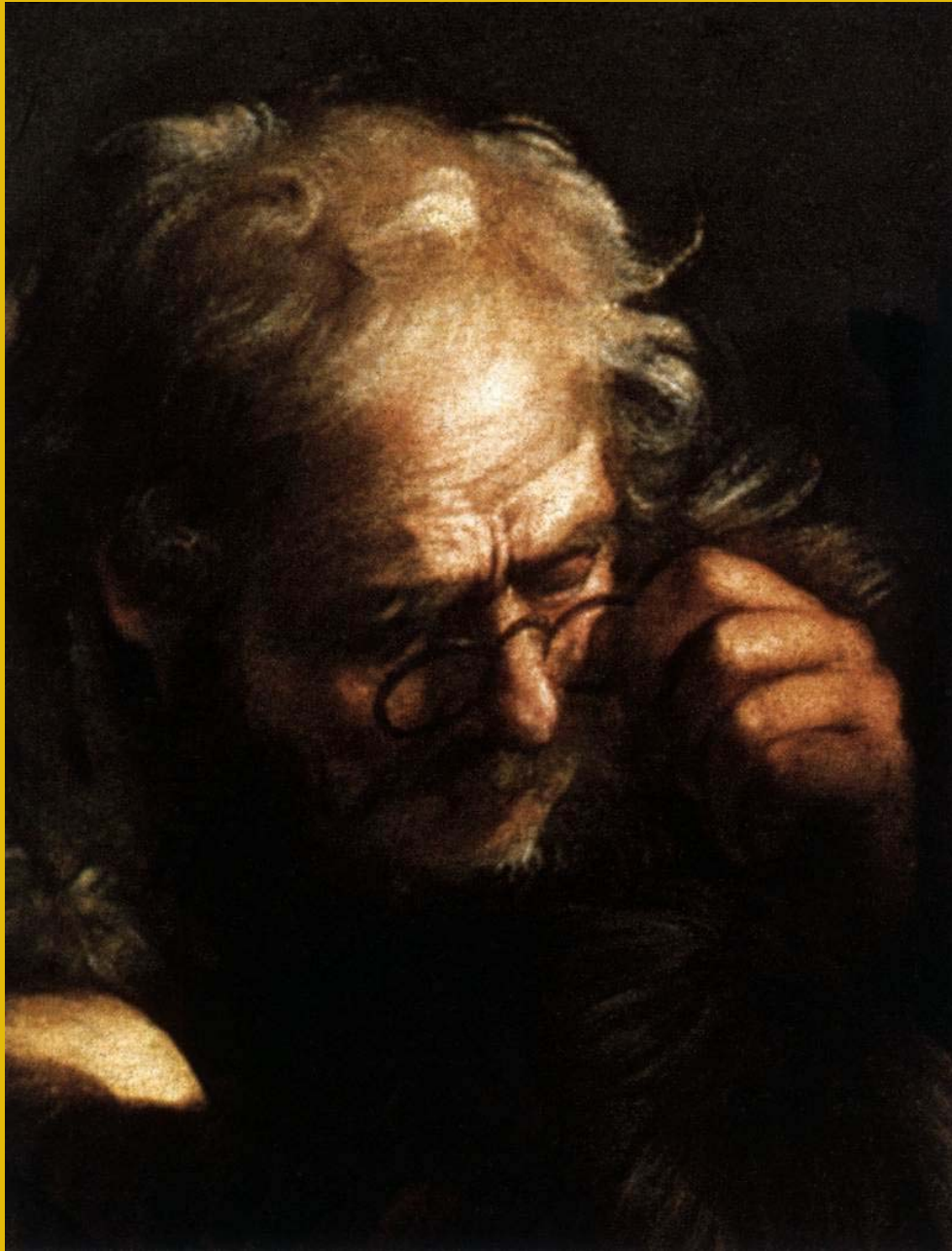
85. Calling of St. Matthew



Caravaggio
c. 1597-1601 C.E.
Oil on canvas
4ft x 4ft







Theme: Effect of Light





86. Henri IV Receives the Portrait of Marie de' Medici

13 feet x 9.5 feet



from the Marie de' Medici Cycle
Peter Paul Rubens
c. 1621-1625 C.E.
Oil on canvas





Theme: Royalty and Court
Couples in Art





87. Self Portrait with Saskia



Rembrandt van Rijn

1636 C.E.

Etching

4.25" x 3.75"





Theme: Medium
Self-Portrait





88. San Carlo alle Quattro Fontane



Length 66 ft

Width 39 ft

Rome, Italy

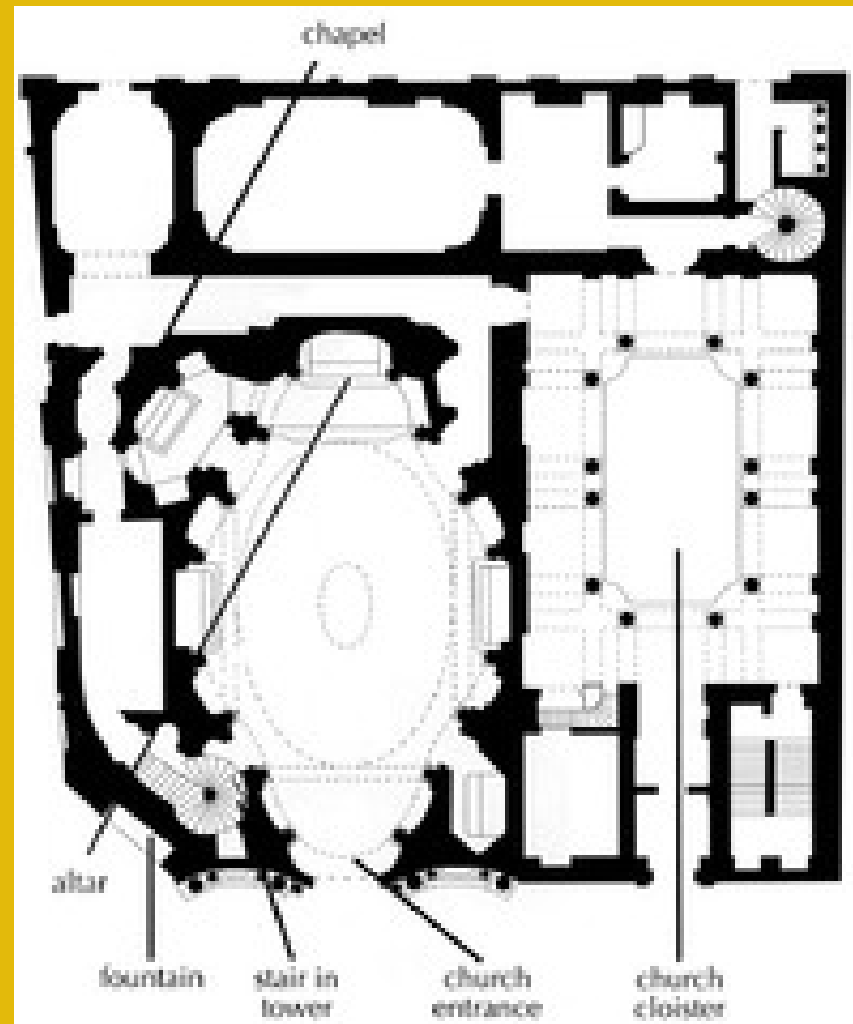
Francesco Borromini - architect

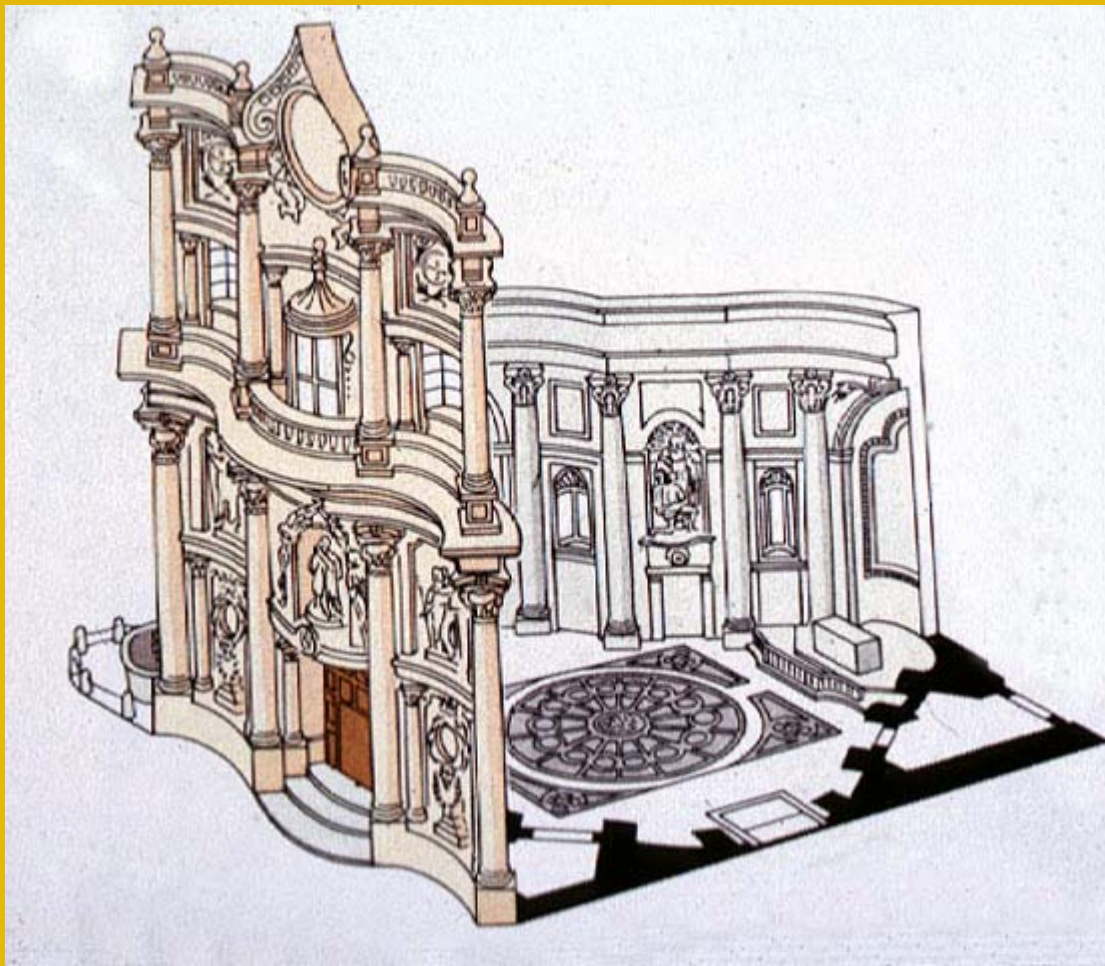
1638-1646 C.E.

Stone and stucco



Theme: Sculpture in Architecture







89. Ecstasy of Saint Teresa

Church -
Length = 115 ft
Width = 62 ft



Cornaro Chapel
Church of Santa Maria della Vittoria
Rome, Italy
Gian Lorenzo Bernini
c. 1647-1652 C.E.
Marble = sculpture
Stucco, gilt, and bronze = chapel

Theme: Human and Divine
Use of Light and Dark





Statue is 11ft 6in high





91. Las Meninas



Diego Velazquez
c. 1656 C.E.
Oil on canvas
10.5ft x 9ft





Theme: Self-Portraits
Royalty and Court





In the centre of the foreground stands the Infanta Margaret Theresa (1). The five-year-old infanta, who later married Holy Roman Emperor Leopold I, was at this point Philip and Mariana's only surviving child. She is attended by two ladies-in-waiting, or *meninas*: Doña Isabel de Velasco (2), who is poised to curtsy to the princess, and Doña María Agustina Sarmiento de Sotomayor (3), who kneels before Margaret Theresa, offering her a drink from a red cup, or *bucaro*, that she holds on a golden tray.

To the right of the Infanta are two dwarfs: the German, Maribarbola (4) (Maria Barbola), and the Italian, Nicolas Pertusato (5), who playfully tries to rouse a sleepy mastiff with his foot. Behind them stands Doña Marcela de Ulloa (6), the princess's chaperone, dressed in mourning and talking to an unidentified bodyguard.

To the rear and at right stands Don José Nieto Velázquez (8)—the queen's chamberlain during the 1650s, and head of the royal tapestry works—who may have been a relative of the artist.

Velázquez himself (9) is pictured to the left of the scene, looking outward past a large canvas supported by an easel.

A mirror on the back wall reflects the upper bodies and heads of two figures identified from other paintings, and by Palomino, as King Philip IV (10) and Queen Mariana (11).



92. Woman Holding a Balance



Johannes Vermeer
c. 1664 C.E.
Oil on canvas
17in x 15in





Theme: Genre Scenes
Symbolism

Also Girl with the Pearl Earring



93. The Palace at Versailles

2,000 acre
Complex

721, 000
Square feet
(avg. house =
2,000 – 3,000)



Versailles, France

Louis Le Vau and Jules Hardouin-Mansart

Begun 1669 C.E.

Masonry, stone, wood, iron, and gold leaf – architecture

Marble and bronze – sculpture

Gardens



Theme: House with Garden
Reflections







240ft x 35ft x 40ft





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96. Fruit and Insects



Rachel Ruysch
1711 C.E.
Oil on wood
17in x 24in





Theme: Nature in Art
Symbolism