

Unit 6: Early Europe

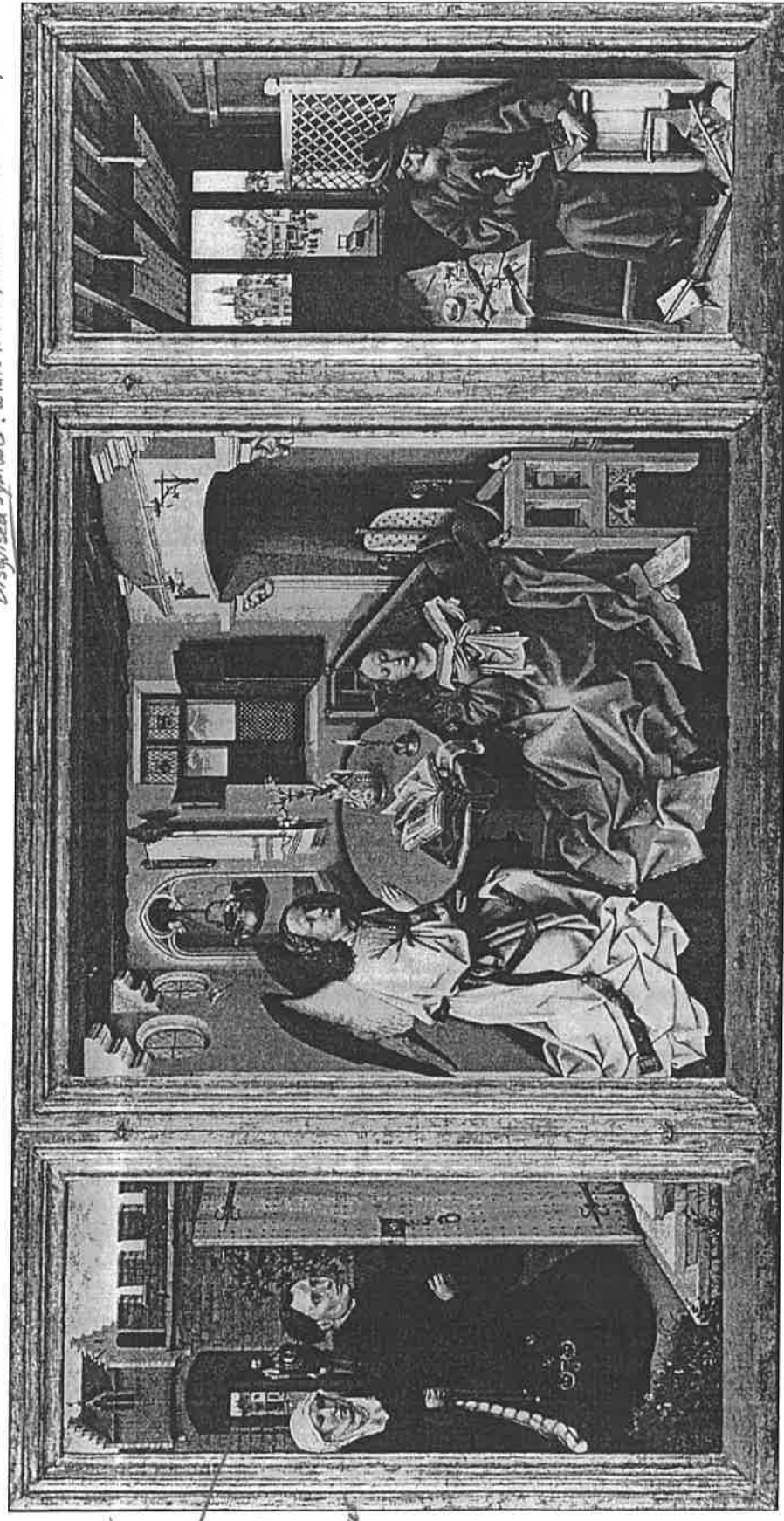


Image Set

Light & evidence of wind = holy spirit
 - Book pages & Blown out candle

- Northern European Renaissance less focused on classical past than Italians - Northern = Humanization of Religious Subjects
- Secular scenes include Religious meaning
- Surface Realism = texture & tiny details - small brushes and oil paint

- Religious meanings communicated through Disguised symbols
- Objects that look like ordinary things but carry symbolic meaning
- Disguised symbols: white lilies, unbroken vessels Represent Mary's virginity



Tiny cityscape
 City messenger
 Waiting @ gate - metaphor for Gabriel
 - God's message

Patrons kneel in devotion as if witnessing the holy event

• Extraordinary event in an ordinary setting

• Triptych is small
 - Intended for devotional use in home of patron

Annunciation takes place in a contemporary Flemish home

Gabriel about to tell Mary
 - She hasn't noticed him yet

• "puddles of drapery"
 - Deep angular folds

Advantages to oil paint [Oil on wood.]
 • Rich, natural color
 • Oil paint allows reflection of light
 • Allows small detail
 • Dries slowly
 Important

Joseph the carpenter - shown as a contemporary Flemish carpenter shop. Mouse traps - Jesus as the "trap" to catch the devil

Content Area 3: Early Europe and Colonial Americas. Annunciation Triptych (Merode Altarpiece). Workshop of Robert Campin. 1427-1432 C.E.
 Oil paint becomes standard in the North
 Italians continue to use fresco on walls or tempera on wood

- Andrea Pazzi = Wealthy Italian banker, offered to build a chapter house (meeting Room) for Franciscan monastery attached to the church - Also served as Funerary chapel for Pazzi family - Pazzi commissioned Brunelleschi to do the building



- Big Dome = 12 Ribbed dome supported by pendentives
- Light enters through oculus and around perimeter of the dome.
- Basically a centrally planned structure - Greatly contrasts with Gothic styles

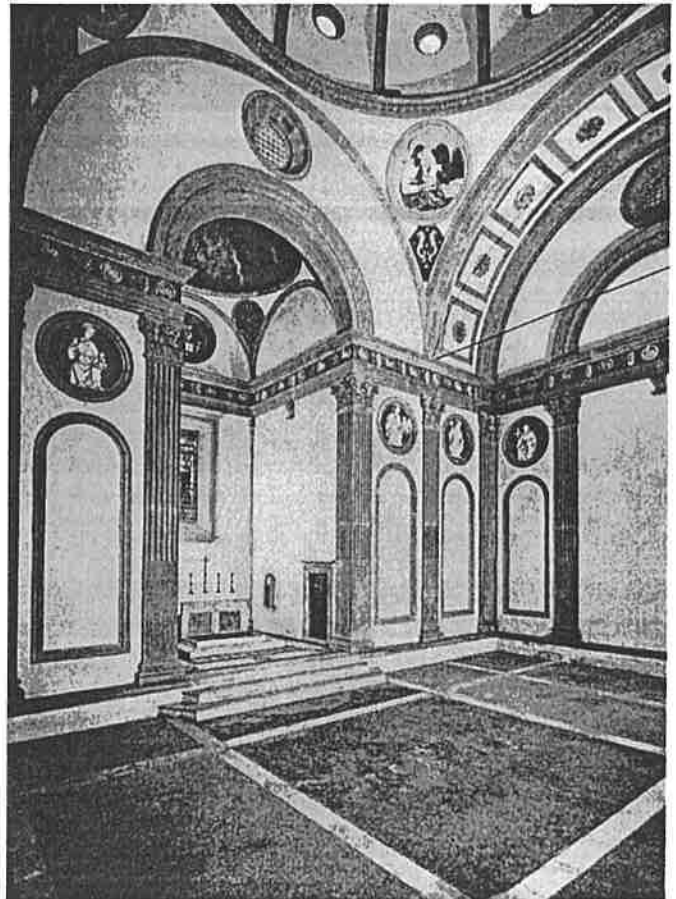
↑
Entrance formed by a triumphal arch

- Brunelleschi = Revival of Roman architectural styles - Spent time in Rome studying classical architecture

Pazzi chapel shares characteristics with San Lorenzo (Also in Florence)

- Round Arch
- Fluted Corinthian columns (outside) and pilasters (inside)
- Dome
- Ornamentation, Relief sculpture

→
Low bench runs around perimeter allowing monks to sit during meetings



Content Area 3: Early Europe and Colonial Americas. Pazzi Chapel. Basilica di Santa Croce. Florence, Italy. Filippo Brunelleschi (architect). c. 1429-1461 C.E. Masonry.

Families became patrons of chapels to ensure well-being of souls of family members

Jan van Eyck - Capturing realistic appearance of surfaces, explores the way light interacts with different textures. Oil paint allows this - look @ the various elements and textures in the portrait. Skill for minute detail

- Convex mirror is 2" and shows the entire room in perfect convex distortion
- Tiny paintings around frame (show scenes from Passion of Christ) = Pinky Fingernail size

Patron Giovanni Arnolfini

- From Italy, but became wealthy in Bruges, Belgium - We are not sure what is being shown
 Wedding? Memorial Portrait? (Candle on her side burned out, his face is very realistic, hers is idealized)
 Becoming Engaged? (Passion paintings on his side show Christ alive, on her side he is dead)

• Disguised symbols?

- Dog: Loyalty
- Burning candle - presence of God
- Convex mirror - All seeing eye of God
- Fruit - Hope, desire for children
- Shoes off - Sacred space - sacred ceremony

Frontal portraits much earlier in the North than in Italy.



← 23 1/2"
 ↑ 32 1/2"

Signs of wealth

- Fur coat
- Long green dress lined with fur
- Citrus fruit
- Expensive dog
- Convex mirror
- Elaborate furnishings

"Puddles of Drapery"
 Deep angular folds

He is on the left by the window and his realm: outside world where he conducts business

she is on the right by the bed - suggesting home is the realm of women

- Recent scholars suggest this is not a bedroom but a receiving room for guests

Content Area 3: Early Europe and Colonial Americas. The Arnolfini Portrait. Jan van Eyck. c. 1434 C.E. Oil on wood.

Donatello - Reestablisher of freestanding sculpture and CONTRAPPOSTO - Seen in St. Mark

- David intended to be freestanding and in the open - visible from every angle
- likely displayed in courtyard of Medici palace
- David adopted as symbol of Florence's resolve to oppose enemies and tyrants

↳ Shepherd's hat
with laurel wreath
(classical victory)



- 1st large scale male nude
since classical times

- Relaxed, calm youth
- Bronze

- Depicted as an
adolescent, not a fully
grown man like
Michelangelo will later

- Virtuous underdog vs.
an oppressive giant
- Good for political
use.

↕ 5' 2"

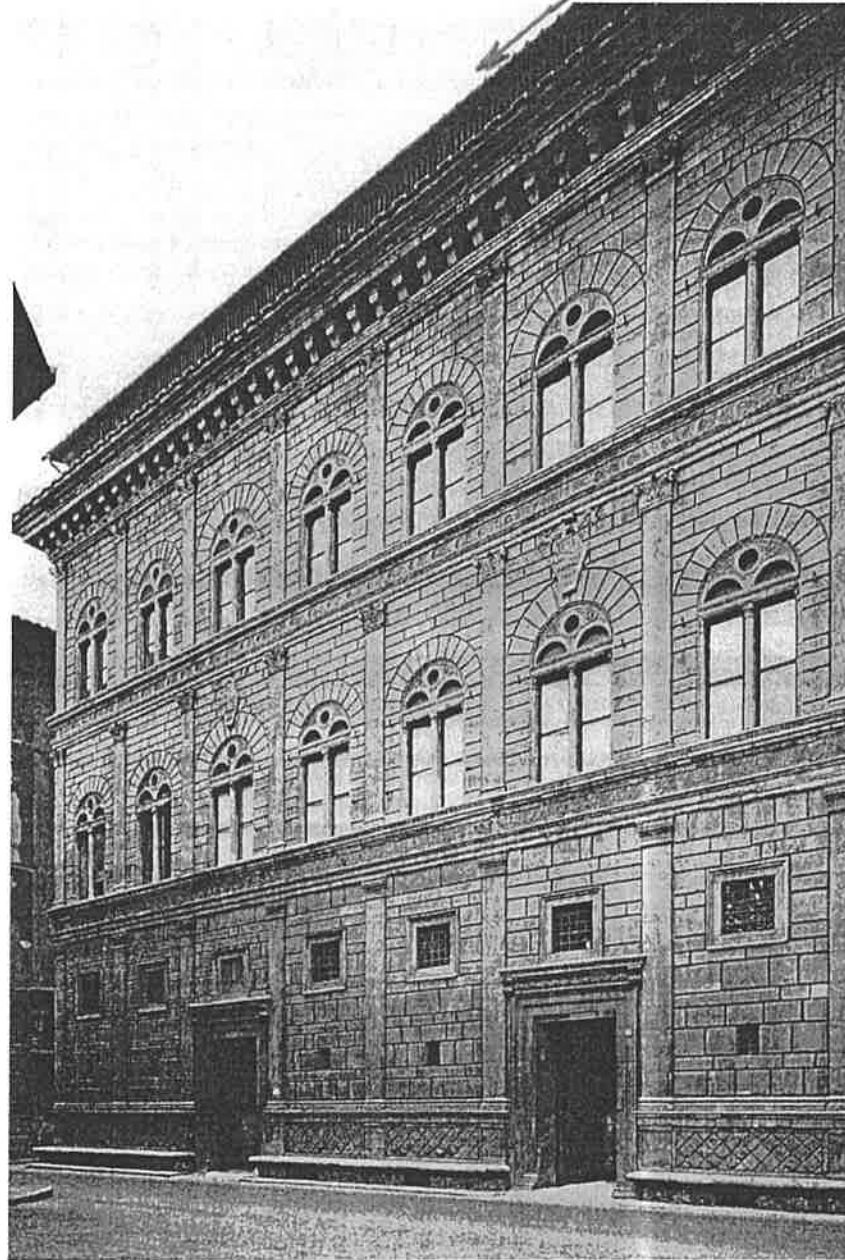
- Foot rests on Goliath's
head - symbol of
victory

Italian humanists - Concerned with human values and interests - distinct from
(but not opposed to) religious/spiritual values
- Human focus derived from logic and reason

Alberti - Studied Roman architecture + newly discovered Classical commentaries
ON Roman architecture (Written by Roman Architect Vitruvius (50 BCE))

- Design of the Facade references the exterior of the Colosseum
- Engaged columns begin at bottom with Tuscan (Doric) then to Ionic (less heavy) and finally Corinthian (lightest)

Projecting cornice
- Like a lid for the building



Frieze with the Rucellai emblem
- A Filled sail, crosses

Classical entablature

Frieze with Medici Emblem
- Diamond Ring with 3 Feathers

Rounded arches on windows
2nd, 3rd Floors

Content Area 3: Early Europe and Colonial Americas. Palazzo Rucellai. Florence, Italy. Leon Battista Alberti (architect). c. 1450 C.E. Stone, masonry.

Fra Filippo Lippi - An orphan, grew up in the monastery by the Church where Masaccio painted
The Tribute Money - Learned from observing Masaccio - Rounded forms,

Botticelli is his student

Linear and atmospheric perspective - Realistic backgrounds
- Linear style that emphasizes the contours of his figures (through contrast)
- Suggests movement through flying & swirling drapery
- Use of curving patterns

Humanization of the Madonna (Mary)

- Spiritual nature was previously emphasized

- His model for Mary may have been a nun who left the convent to be with him (scandal)

- According to tradition the angel looking at the viewer is their son.



Landscape with atmospheric perspective and diminution - Looks like it could be a real scene out of a window in Florence.

- May have been influenced by Flemish painting like Campin's Merode Altarpiece

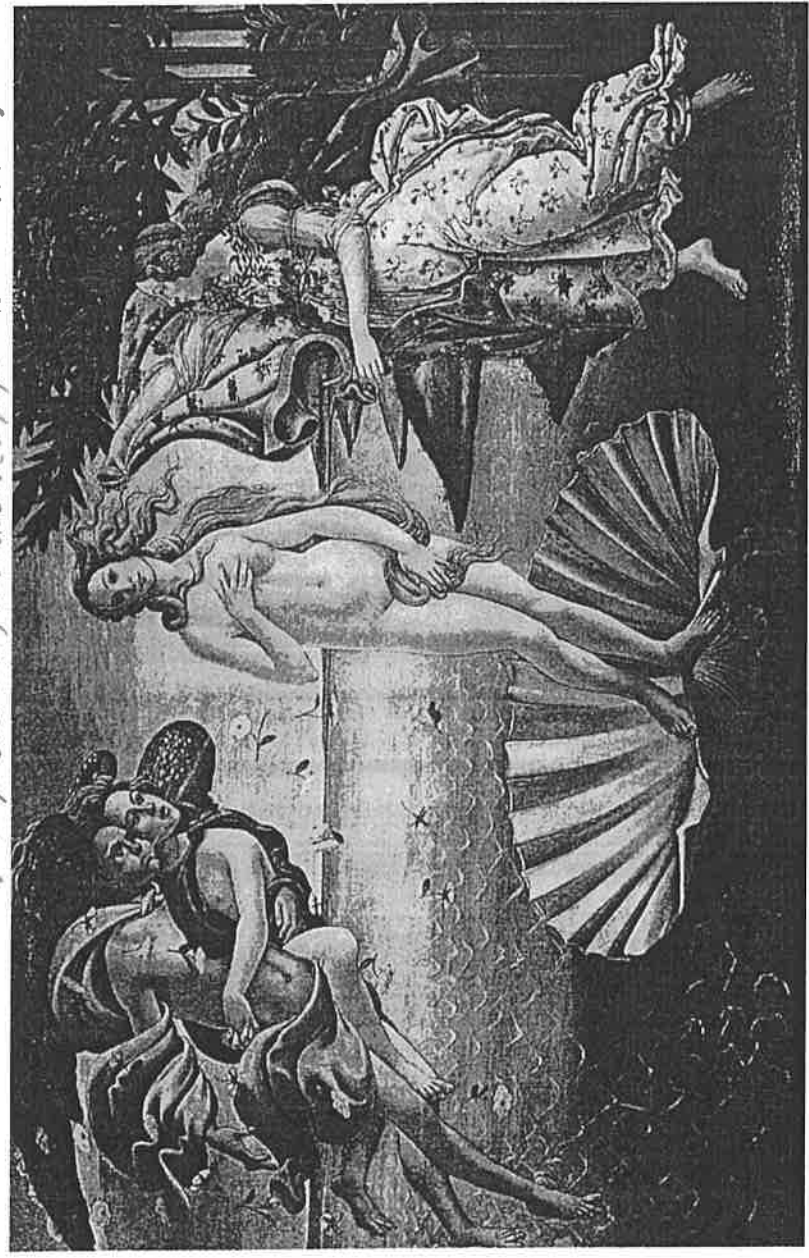
← other angel's face only seen under Jesus's arm from eyes down, such a realistic detail would never have happened in Medieval art.

- 1st Large scale painting on canvas
- 1st Large scale painting of mythological subject matter
- 1st large scale depiction of female nude since classical era (Except Eve shown in shame)

Botticelli learned as a young painter how to create sculptural-like figures - lit by a consistent source

Botticelli was a student of Fra Filippo Lippi - Uses graceful undulating lines
- Look at curving patterns

- Botticelli was a favorite of the Medici
- Had access to Medici classical sculpture
- Venus was "classical equivalent of the Virgin Mary" to Renaissance poets/philosophers/writers
- Influenced by a Renaissance poem describing Venus born from sea foam and while standing on a shell is blown ashore by zephyr (west wind) who holds the nymph Chloris - Waiting to dress her is Flora, goddess of spring



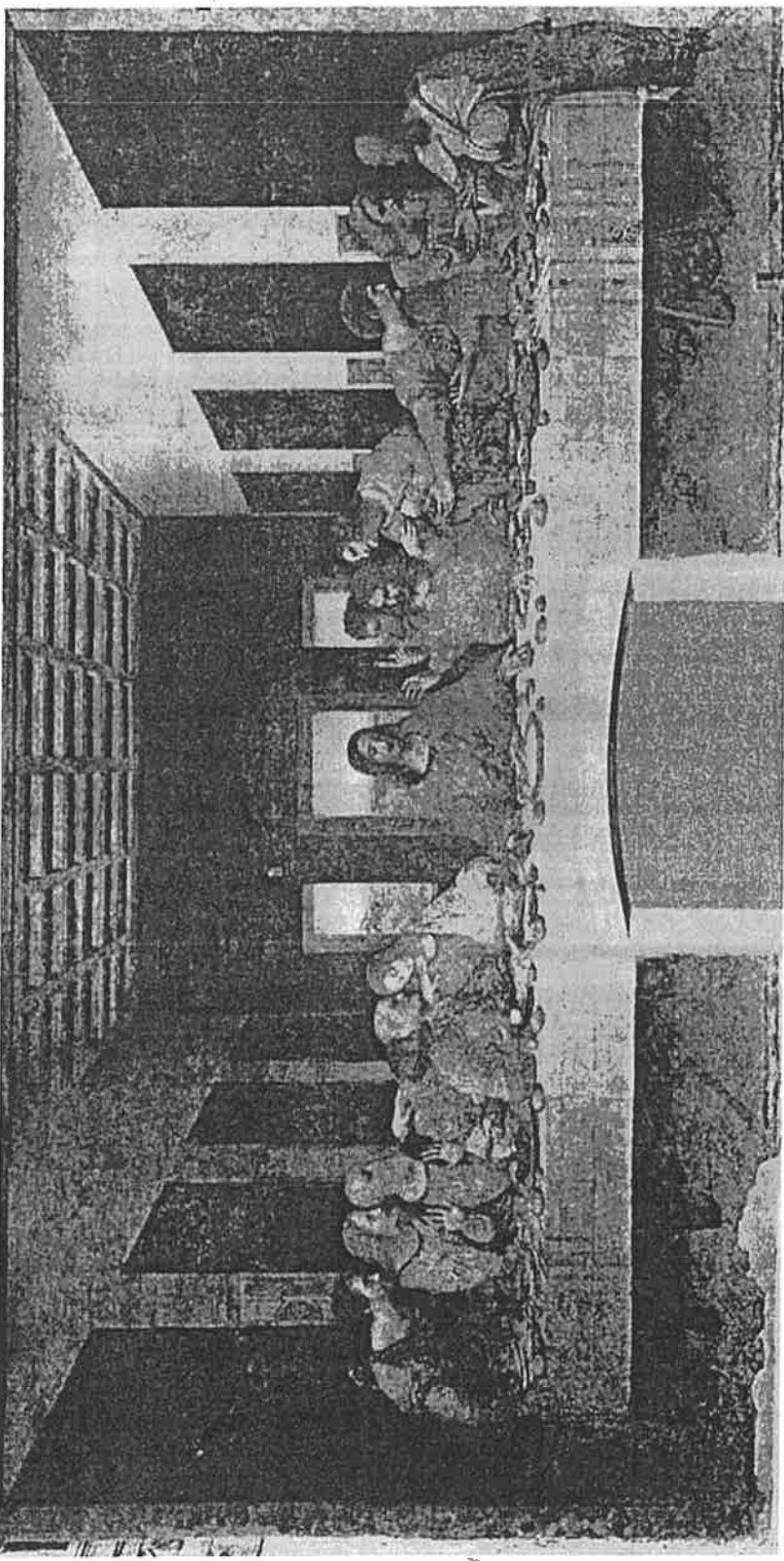
- Botticelli bases his form on Roman copy of Aphrodite of Knidos - Both nude but show modesty by covering themselves - Venus Publica (Modest Venus)
- Don't re-posto stance
- Botticelli: less concerned with Naturalistic proportions

Content Area 3: Early Europe and Colonial Americas. Birth of Venus. Sandro Botticelli. c. 1484-1486 C.E. Tempera on canvas.

• Depicts the moment Jesus informed them that one disciple would betray him

- Painted in the refectory (dining hall) of a Dominican Monastery.
- Used an oil and egg paint on dry plaster
 - Experimental technique (oil/tempera)
 - Deteriorated quickly

23' 10"



15' ↓

- Light source for painting is same as if it is coming from Refectory windows.
- Only Judas's face is in shadow

Jesus Reaches for bread/wine (Eucharist) ↓
 No halo for Jesus but note light behind Jesus ←

- Note the 4 groups of 3 disciples
- Strong horizontal and verticals contrast with the groups
- Gives a sense of emotional energy
- Note triangular forms

↑ Judas
 ↑ originally Jesus had legs but a door was cut here

Content Area 3: Early Europe and Colonial Americas. Last Supper. Leonardo da Vinci. c. 1494-1498 C.E. Oil and tempera.

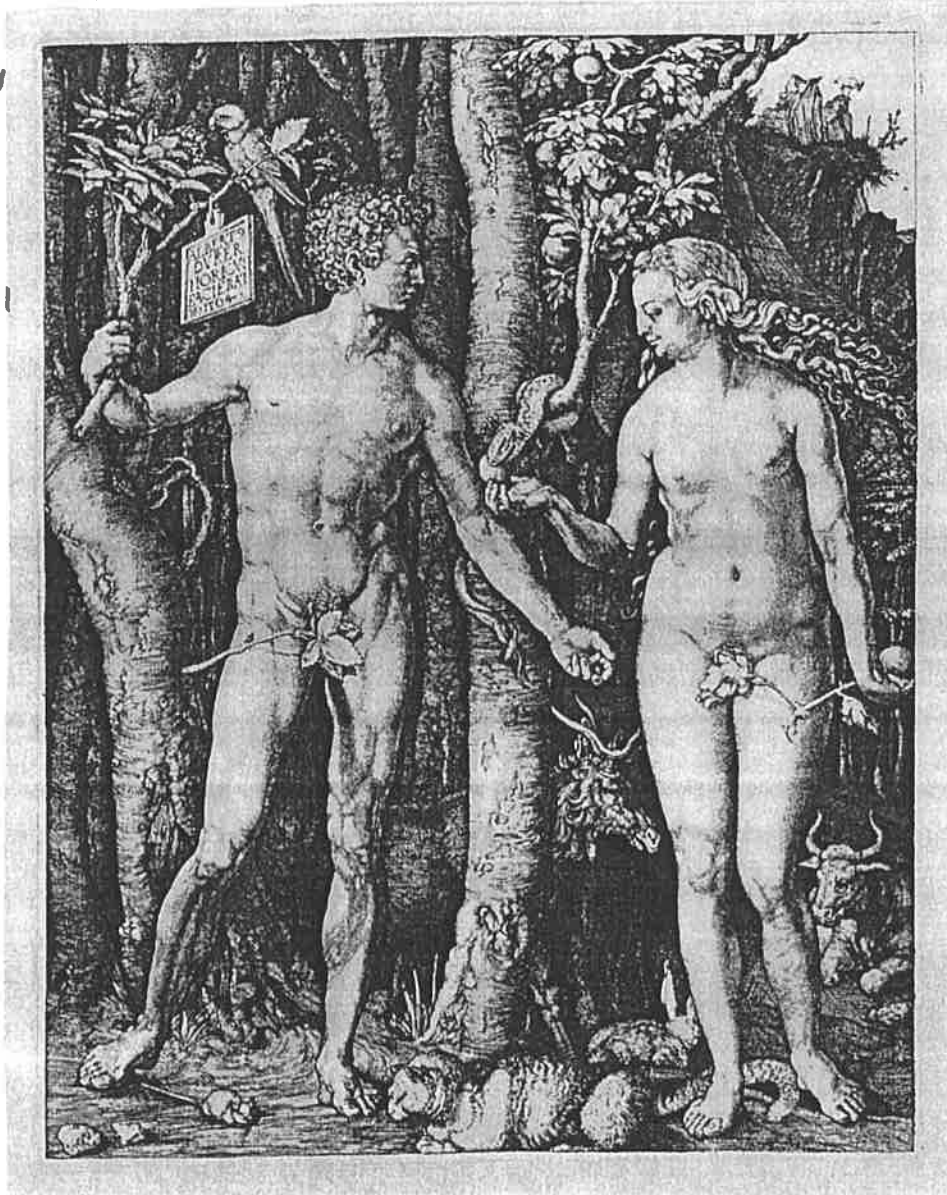
Albrecht Dürer - German, became skilled painter and printmaker. Both Woodcuts and engravings. Traveled to Italy in his 20s where he studied classical and Renaissance art. - Dürer combines classical, Italian Renaissance and Northern Renaissance styles

- 1st artist outside of Italy to become an international celebrity.
- Fame spread because of his prints

Depicts the moment just before the Fall

9"

- Adam & Eve = Idealized nudes in contrapposto stance
- Northern influence of textures and surface realism, minute detail



10"

OX - (Right of Eve)
- lethargy, laziness

ELK - (Behind the tree)
- sadness and oppression

Rabbit
- positive, optimistic

Cat
- Irritable, grouchy

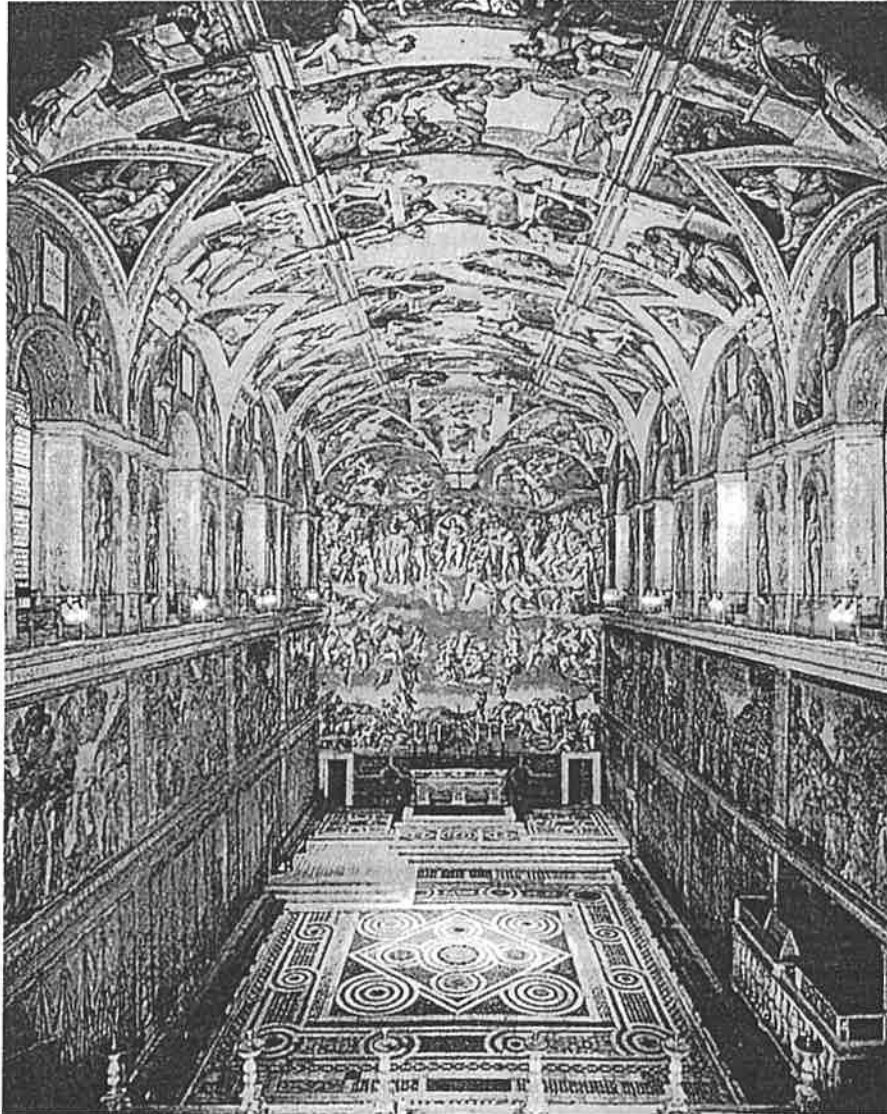
Belief in 1500s that the body was made of 4 fluids (4 humors) - These were in perfect balance before the Fall of humans. When Adam & Eve sinned the humors fell out of balance - caused personality types and disease - calm animals co-existing reflects the humors and the balance.

5800 square ft.

9 stories from Genesis in 3 groups ① Creation of Heaven and Earth ② Creation/Fall of Adam and Eve ③ The Flood

3D Elements are all done with paint - Illusionistic marble architectural elements divide the smooth barrel vault

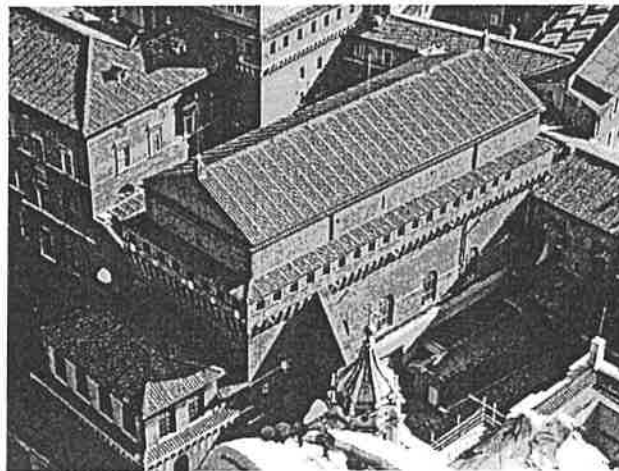
Between triangular spandrels are the 12 largest figures (of more than 300 figures) - These are prophets and sibyls who according to tradition foretold the coming of Christ



Triangular spandrels contain ancestors of Christ

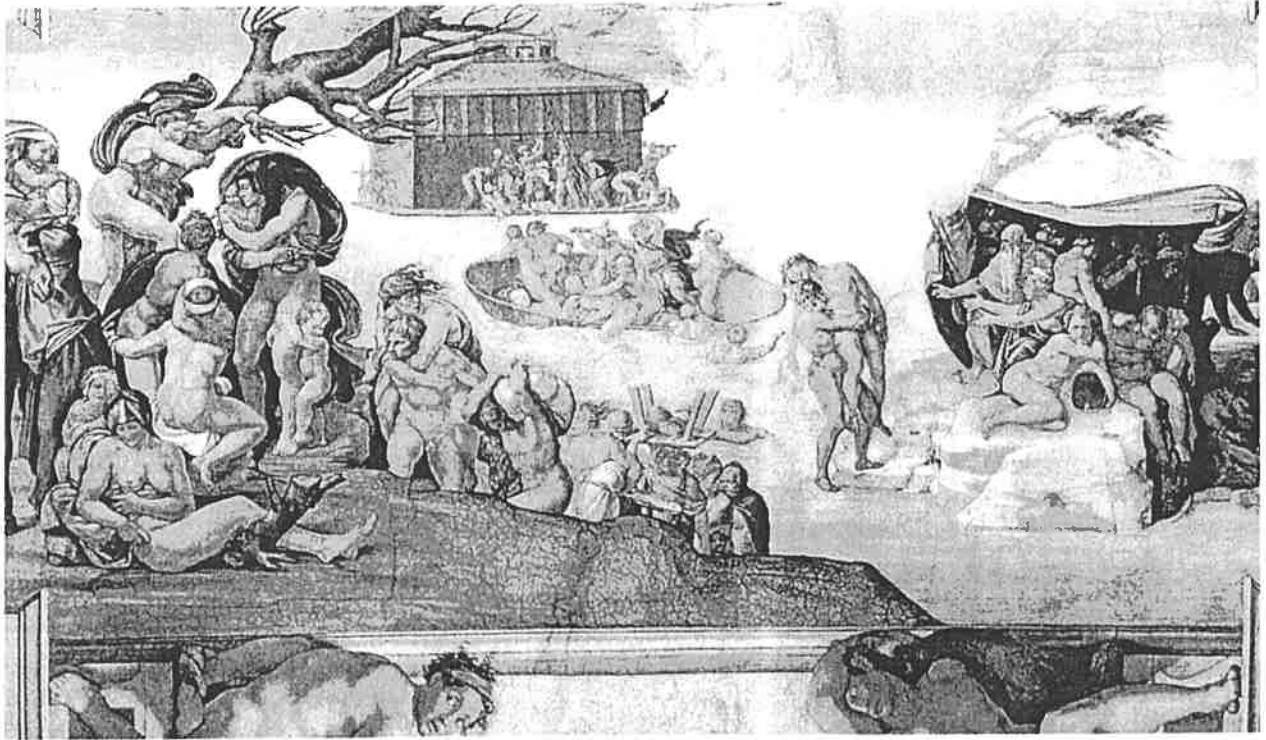
Last Judgment altar wall painted about 25 years after ceiling

Wall Frescoes painted by Botticelli and others in the 1480s



Content Area 3: Early Europe and Colonial Americas. Sistine Chapel ceiling and altar wall frescoes. Vatican City, Italy. Michelangelo. Ceiling frescoes: c. 1508-1512 C.E.; altar frescoes: c. 1536-1541 C.E. Fresco.

The Flood



Michelangelo's primary interest was sculpture of the male nude in motion - His figures (male/female clothed/nude) reflect this



- Painted into the illusory architecture - made to look like actual sculpture, painted in grisaille

← The Delphic Sibyl
- Sibyl = Female "seer" of the classical world

- Powerful but graceful figures

Content Area 3: Early Europe and Colonial Americas. Sistine Chapel ceiling and altar wall frescoes. Vatican City, Italy. Michelangelo. Ceiling frescoes: c. 1508–1512 C.E.; altar frescoes: c. 1536–1541 C.E. Fresco.

- Painted at the same time Michelangelo's Painting Sistine Chapel Ceiling
- Painted in Pope's apartments
- This painting address philosophy and contains 52 thinkers across the ages.

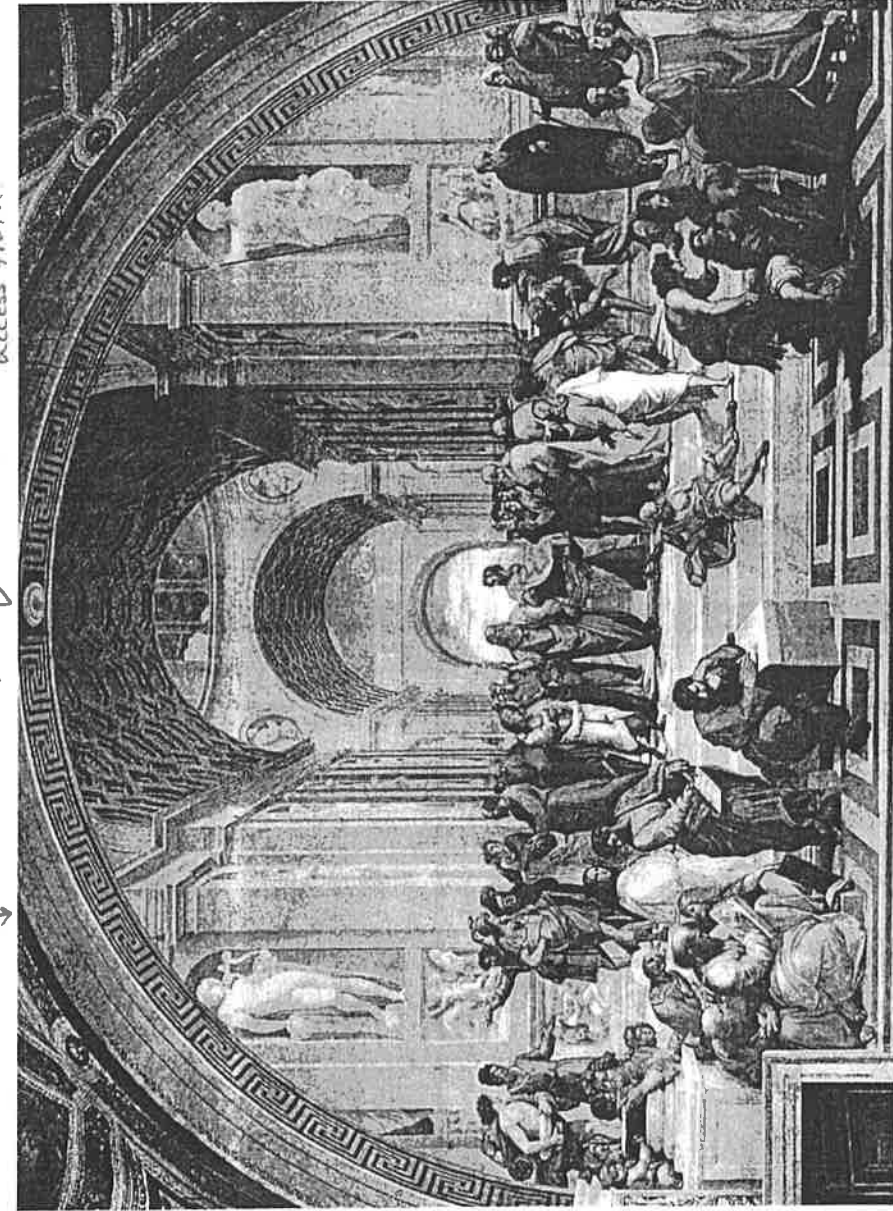
Center figures highlighted

by a Framing arch

Plato on the left - Aristotle on the Right

→ Represent ongoing process and dialogue on how to access truth

Theoretical
Abstract thinkers



Influenced by Leonardo's Last Supper

Thinkers focused on the physical and measurable

Setting = Classical gymnasium - Features he would have seen in ancient Roman baths

Self-Portrait

↑ Abstract Thinkers

↑ Michelangelo - back turned to everyone else

↑ Concrete thinkers

Content Area 3: Early Europe and Colonial Americas. School of Athens. Raphael. 1509-1511 C.E. Fresco.

He is 26 when he paints this!

Mannerism: Emerged in 1520s Florence and Rome as a conscious reaction to the conventions of the High Renaissance. No rational 3D spaces - Intentionally disproportionate figures do physically impossible things in irrational spatial settings. Rejection of naturalism - Embrace artificiality

Pontorno was an admirer of Michelangelo's work in the Sistine Chapel (small heads, large bodies)

Figures are all close to the front of the picture space and are arranged around the edges of the painting, leaving empty space in the center

Figures bend and lean heads to fit curving frame

Vertical arrangement of figures defies rational space - What are they doing? Ambiguity - No cross - No tomb

Little evidence of an actual setting

Elongated figures with tiny heads

Anxious, contorted faces look in all directions

Pose of Jesus similar to Michelangelo's Pietà



Is Mary sitting or standing

Focal point is generally at the center - here there is no focal point to guide viewer's eyes.

Weird colors, strange combinations

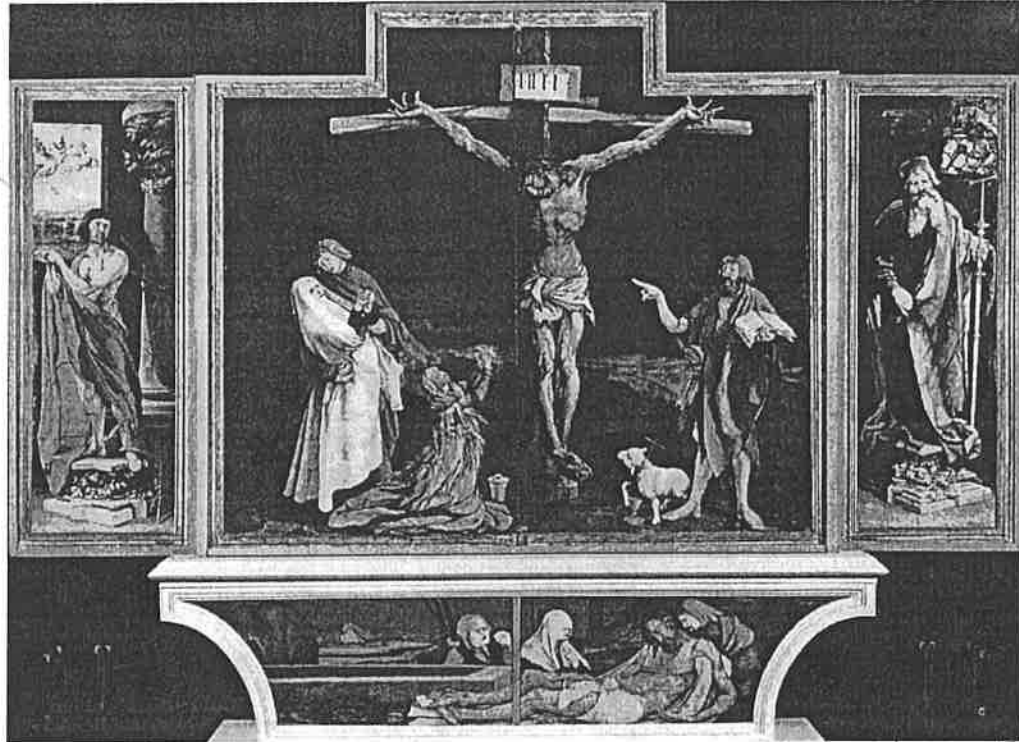
10'3" ↑↓

←→ 6'4"

↑ Bends in an impossible way

Polptych: many paneled altar piece - commissioned by Antinise Monastery to go into their hospital chapel to be seen by males and people being treated - Dedicated to people suffering from Ergotism (St. Anthony's Fire or Rye disease) - only treatment is amputation

St. Sebastian
Patron St. of
Plague



Painted with
empathy for those with
the disease - likely
the most graphic
depiction of the
crucifixion.
- Helps the sick
recognize Jesus as
someone who
recognizes their
suffering.
• Humanization
of religious figures

St Anthony
- Patron saint for
Ergotism
- John the Baptist
is calm - points
to Jesus with the
knowledge that
he is the messiah
and this is not the
end
Lamb - bleeds
from chest wound
into communion
cup

Grief - John supports
Mary (dressed in white
like nuns serving as
nurses) Mary Magdalene
twists her hands in anguish
toward Jesus

This is the way
the work was
displayed most
of the time

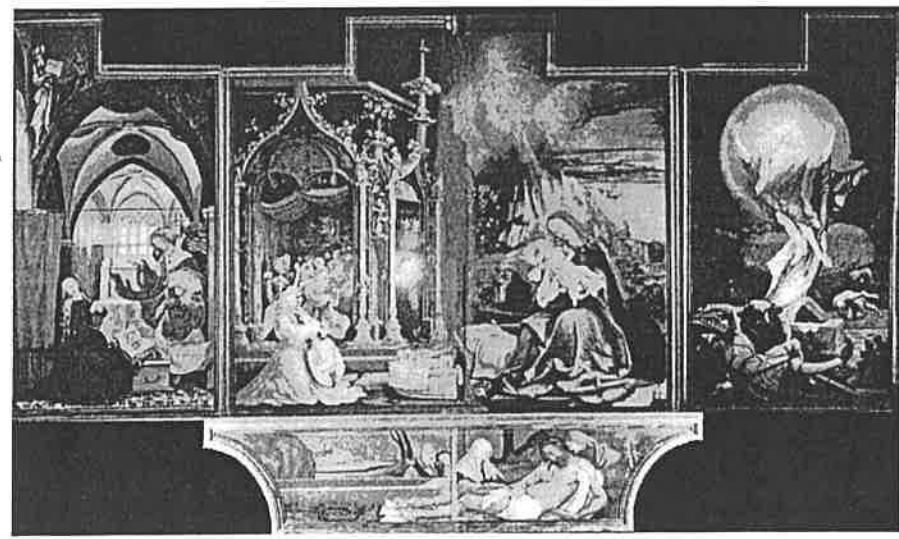
Grünwald set: this crucifixion
scene at night - colors are
limited to those associated
with death. Black, red,
white and greenish brown
of putrefying flesh - If
set in daytime would change
the colors and emotional impact

These scenes are painted on the back of the panels

Nativity

Resurrection

Annunciation



- Hope of being
healthy and whole
in the afterlife.

Content Area 3: Early Europe and Colonial Americas. Isenheim altarpiece. Matthias Grünewald. c. 1512-1516 C.E. Oil on wood.

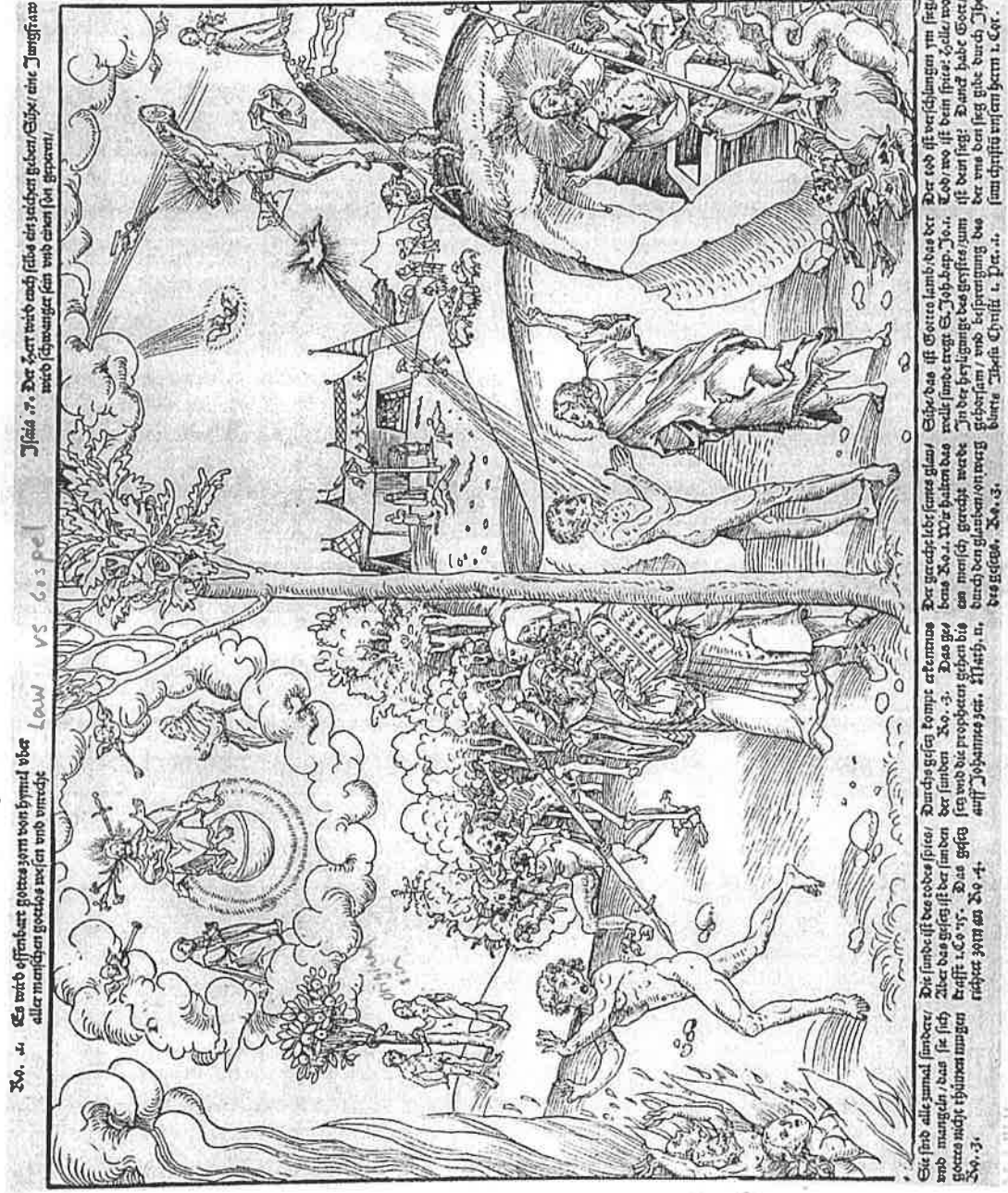
used art as visual propaganda for Luther's teachings

This work represents one of Luther's messages - The way to heaven is to follow the commandments

"Justification by Faith Alone"

Artist was a close friend of Martin Luther
- owned a printing house and printed Luther's writings as well as Luther's translation of the New Testament.

Judgment Day



This side represents Luther's belief that when we recognize our sins humans find salvation

← Above and below are biblical references to the images

John the Baptist calls man to repentance to Jesus's sacrifice

Left side shows following commandments and doing good deeds isn't enough

Judgment Day

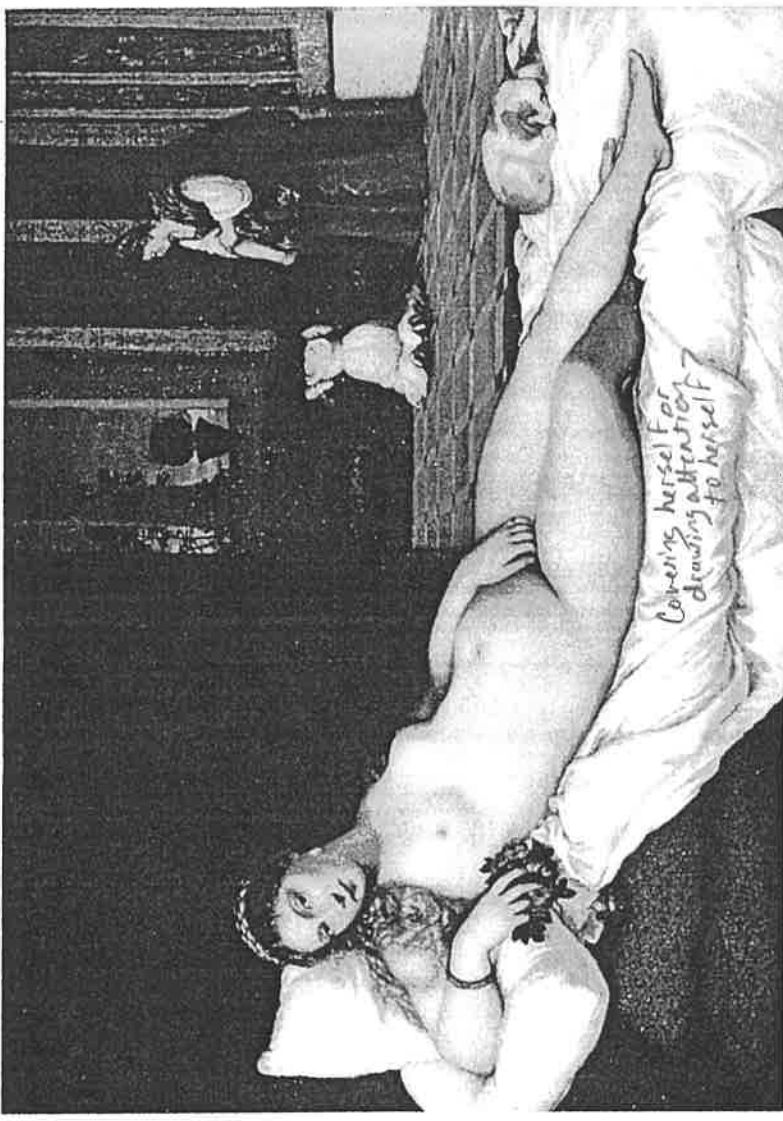
- Made man who has only followed commandments is being hurled into flames of hell by demons
- Trying to follow the law is something we will fail at and not enough to get you into heaven

Content Area 3: Early Europe and Colonial Americas. Allegory of Law and Grace. Lucas Cranach the Elder. c. 1530 C.E. Woodcut.

Titian's paintings represents Venetian love of color
 • Oil on canvas - Canvas worked better in Venetian because the humidity warped wood.

• Titian used thin layers of paint - called glazes
 • It acceptable for male patrons to enjoy "nude Venuses"
 • Appears to be sensual and about the woman and who she is making eye contact with

• Strong verticals & horizontal cut off the contours of the figure
 • Asymmetrical balance



- 2 maids get clothing out of crasson (traditional chest that is given as a wedding present)

- Dog

- setting = contemporary Venetian palace

Covering herself for drawing attention to herself

Painting becomes the standard of reclining female nudes - inspires countless other interpretations
 Passive figure - Receptive and welcoming of the male gaze

Content Area 3: Early Europe and Colonial Americas. Venus of Urbino. Titian. c. 1538 C.E. Oil on canvas.

Codex Commissioned by Viceroy of New Spain - Way of gathering info about Aztecs & send to Spanish king

Name of Viceroy = Mendoza

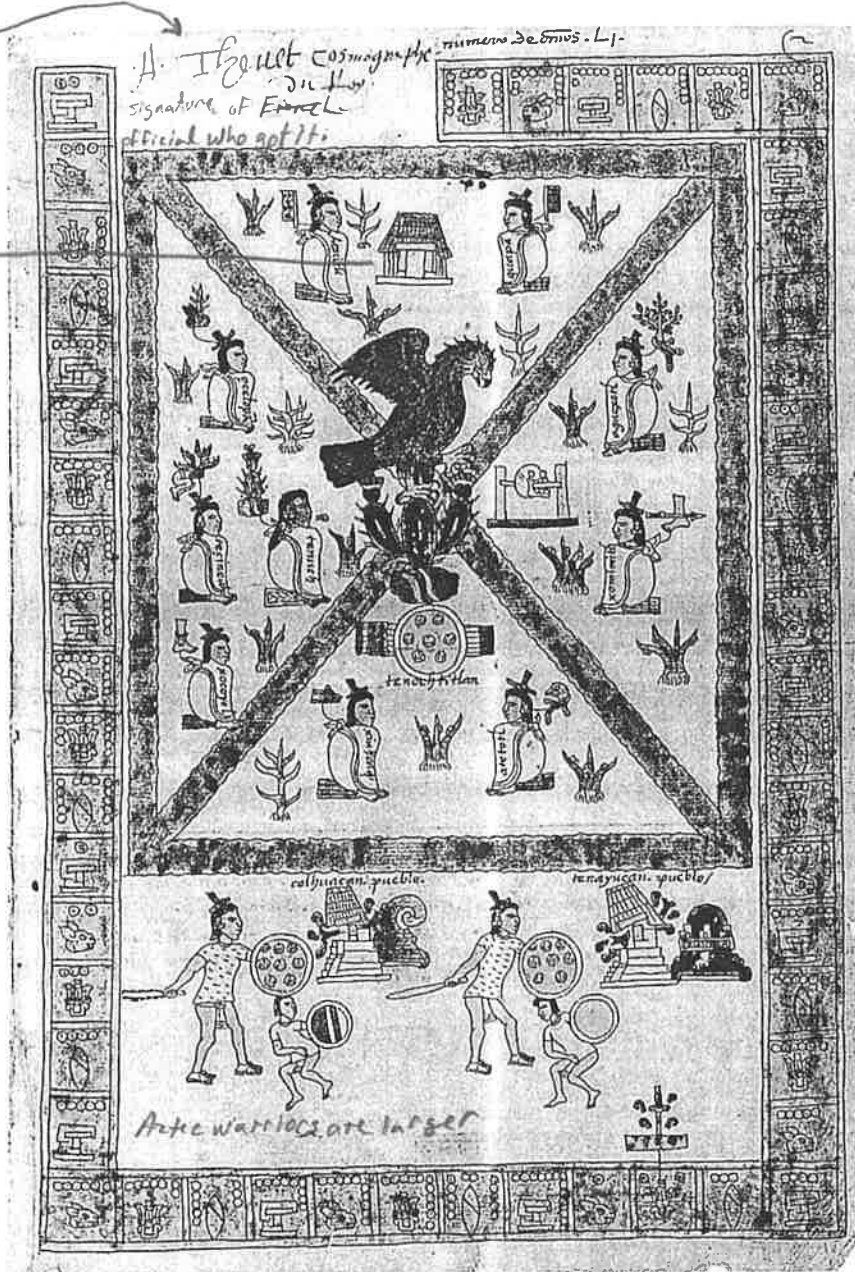
• European paper painted by indigenous scribes supervised by Spanish clergy - wrote Spanish translations of Aztec characters

- Frontpiece is a stylized diagram of Tenochtitlan - Top Narrates Founding, Bottom Narrates Aztec conquests

- Eagle on cactus relates story of Mexica (Aztec) people told by deity Huitzilopochtli not to settle until they saw this sign - they see the sign in Lake Texcoco & build city there

Codex was stolen by French pirates before making it to Spain

Templo Mayor



Plants represent fertility of the city

Codex Mendoza combines Aztec pictorial & glyphic images with written Spanish text - A type of Rosetta stone for Mesoamerican studies

Catholic Counter Reformation: Pope Paul III calls council of trent in an attempt to address the problems - one thing = Art and architecture to inspire Christian worshippers
 Emotional Engagement and Participation

• Italian Baroque Develops



Volute
 — scrolling Buttresses
 Volute

side Chapels

side chapels

Wide Barrel - Vaulted nave, no aisles



Church of the Jesuits

Content Area 3: Early Europe and Colonial Americas. Il Gesù, including *Triumph of the Name of Jesus* ceiling fresco. Rome, Italy. Giacomo da Vignola, plan (architect); Giacomo della Porta, facade (architect); Giovanni Battista Gaulli, ceiling fresco (artist). Church: 16th century C.E.; facade: 1568–1584 C.E.; fresco and stucco figures: 1676–1679 C.E. Brick, marble, fresco, and stucco.

Theatrical, Emotionally powerful - Combines architecture, painting and stucco sculpture
Baroque style - Vision of Heaven

Theatrical
illusion

- Powerful appeal
to viewers' emotion



- Jesus is not
actually shown in
His Judgement
Day work

Persuades viewers
to the power and
glory of catholic
church

Can't tell what is flat and what is 3D
Covers the entire nave of the church

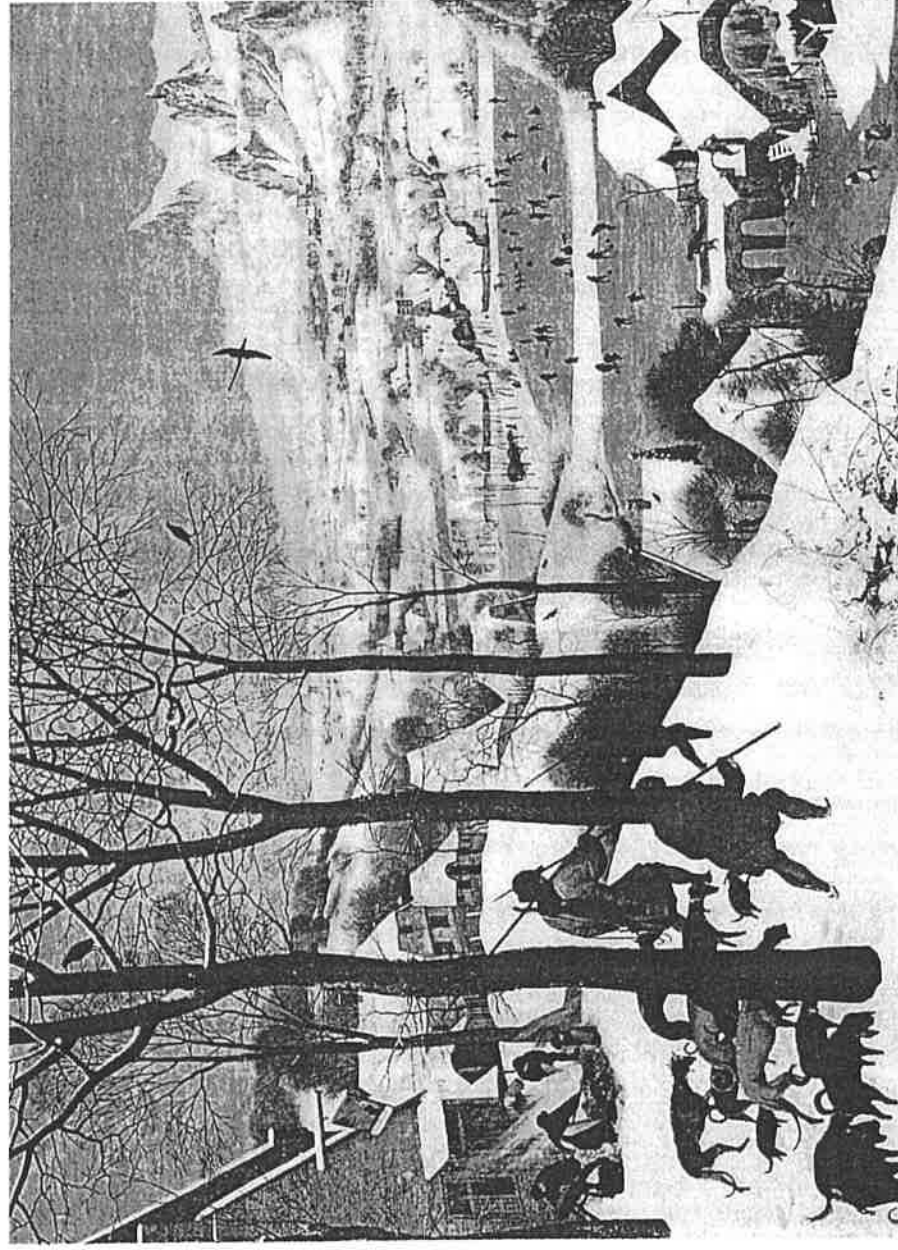
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Greatest winter landscape ever?

Bruegel = skilled at capturing snapshots of human lives and activities

- Inspired by visits to the Alps - ~~the~~ landscape does not look like this

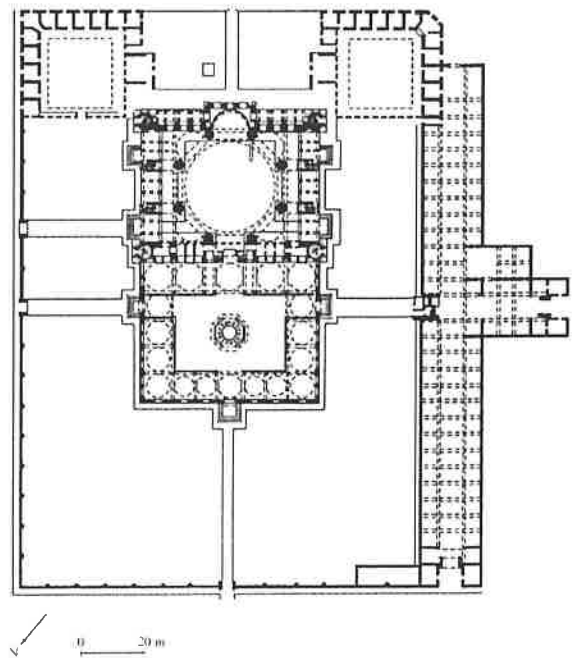
- painted for a patron - part of a series capturing the months of the year



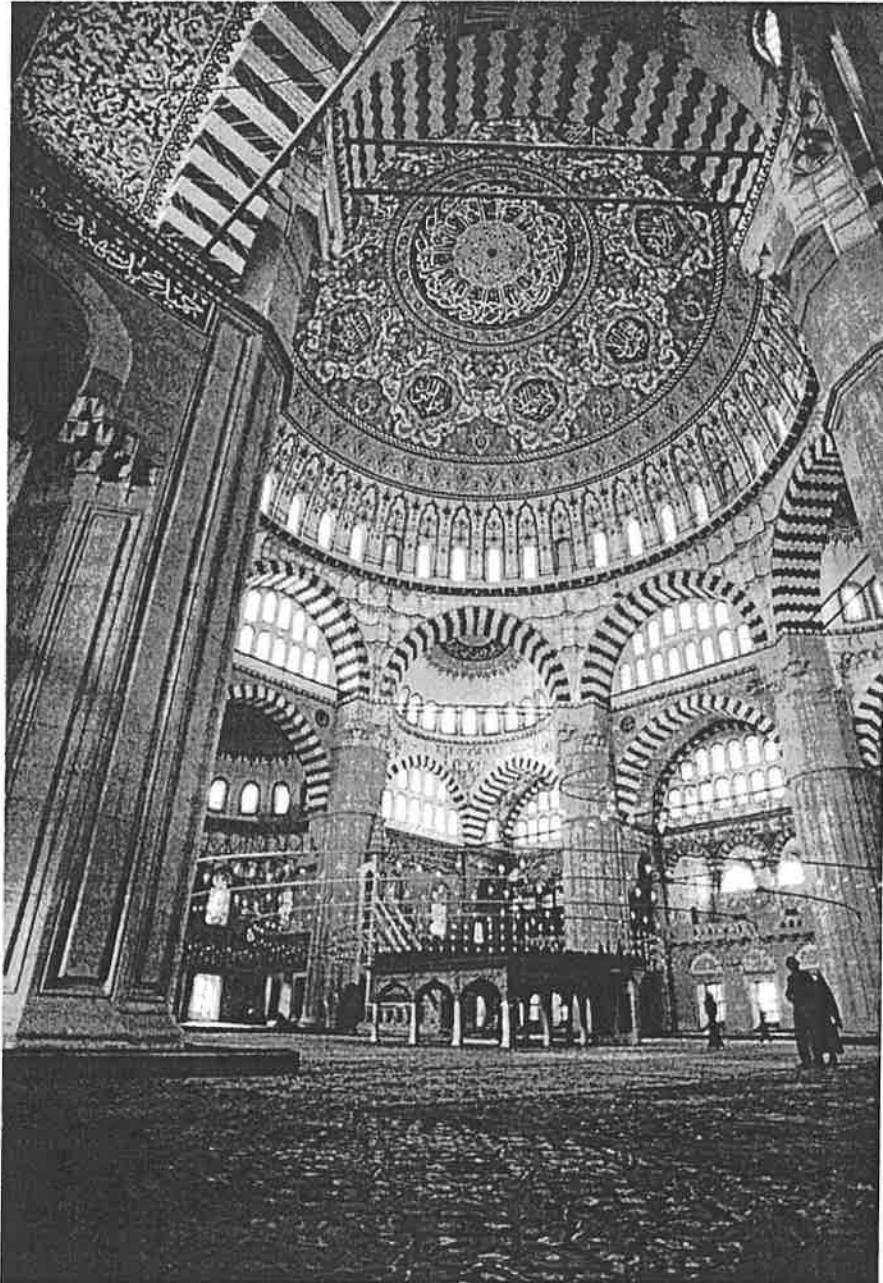
Imagined landscape
not a real scene

Angles guide
viewer eyes
down

Content Area 3: Early Europe and Colonial Americas. *Hunters in the Snow*.
Pieter Bruegel the Elder. 1565 C.E. Oil on wood.



Content Area 3: Early Europe and Colonial Americas. Mosque of Selim II. Edirne, Turkey. Sinan (architect). 1568–1575 C.E. Brick and stone.



Content Area 3: Early Europe and Colonial Americas. Mosque of Selim II. Edirne, Turkey. Sinan (architect). 1568–1575 C.E. Brick and stone.

Marie de' Medici Commissioned 24 paintings from Rubens
Married King Henry IV - King of France
Series depicts key events in the life of a woman

Jupiter holds
Juno's hand —
They approve of the
marriage

God of marriage
and cupid —
present the
portrait

Burning town = war
Henry puts helmet
and shield down =
End of war



← Allegorical figure
represents France

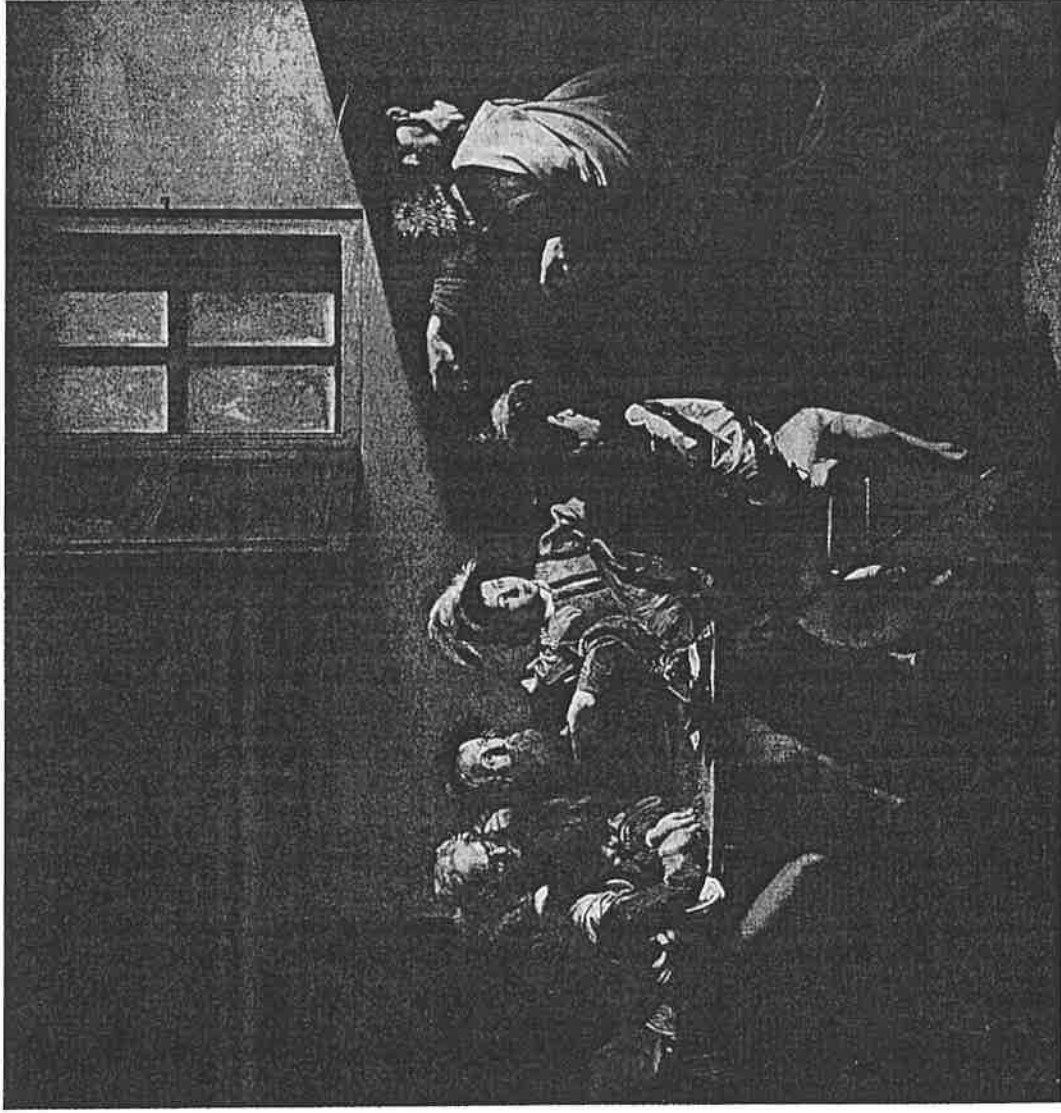
Content Area 3: Early Europe and Colonial Americas. *Henri IV Receives the Portrait of Marie de' Medici*, from the Marie de' Medici Cycle. Peter Paul Rubens. 1621–1625 C.E. Oil on canvas.

Mr. K. Russell
Jew's Episcopal School, Austin, TX

Italian paintings supported by church during the Catholic Counter Reformation

- Small stage-like space
- Dramatic lighting
- Vivid expressions

- Jesus calls on Matthew that collector to turn back on his career and follow Jesus
- Uses a contemporary setting



- St. Peter is pointing toward Matthew

Tenebrosa: Dark scene pierced by bright light
- Drama
- Emotion

St. Matthew looks startled and points to himself

Content Area 3: Early Europe and Colonial Americas. Calling of Saint Matthew. Caravaggio. c. 1597-1601 C.E. Oil on canvas.

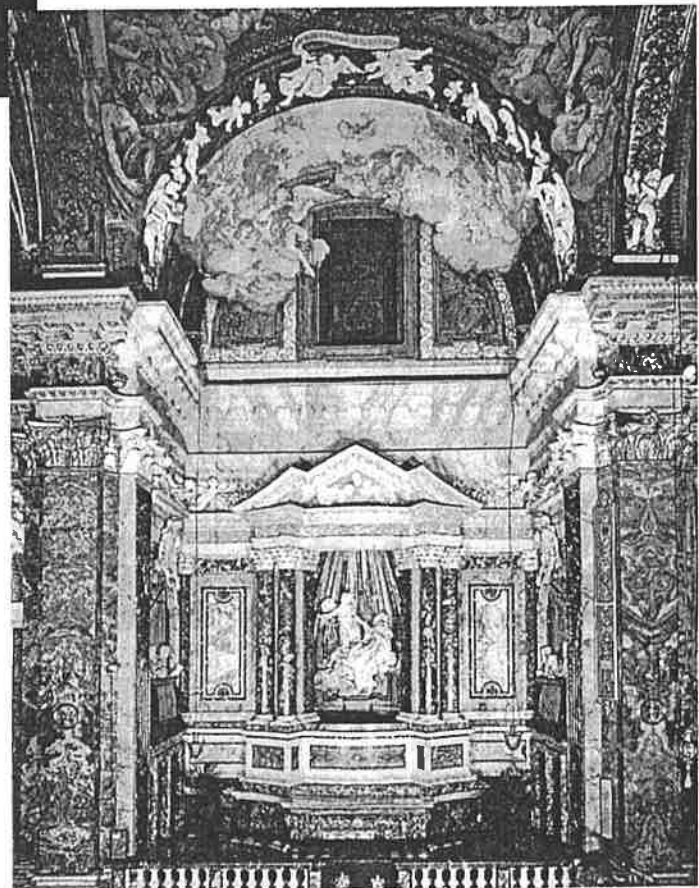
Made only 25 years after Teresa was made a saint - used her writings to craft his view of her experiences -



- Here an angel appears with a flaming arrow, pierces her heart - she is left "completely alive with a great love of God"

- Baroque Art engages the viewer specially
- she comes out toward the viewer

Commissioned by a Cardinal as a
Funerary chapel for him and his
Family - They are shown in
relief sculptures in theater boxes
on either side



Hidden
windows
- allows
natural
light

Teresa
and angel
appear to
float in
mid-air



Content Area 3: Early Europe and Colonial Americas. *Ecstasy of Saint Teresa*. Cornaro Chapel, Church of Santa Maria della Vittoria. Rome, Italy. Gian Lorenzo Bernini. c. 1647-1652 C.E. Marble (sculpture); stucco and gilt bronze (chapel).