

Interlude - Artistic Revolution #2

The Renaissance - Realism Period

Renaissance Art

The Renaissance ~1400-1600

...was not a revolutionary period in science.

- first, people needed to free themselves from the authority in all walks of life
political, religious, economic, social, intellectual...and artistic

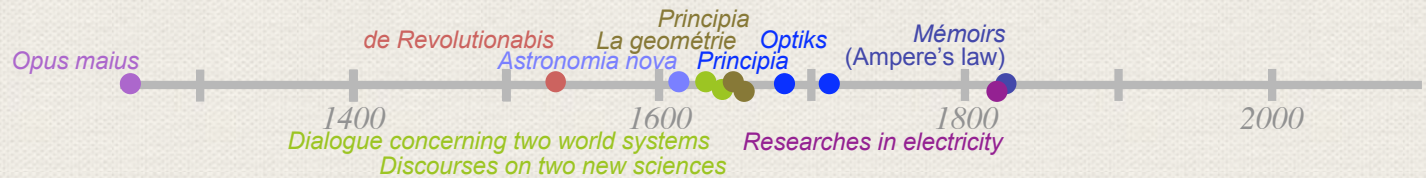
Paradoxically, the Renaissance was a period of looking backwards

- a flood of classical literature was emerging
due to increased E-W trade, N-S trade, migration
just at the time that many were unhappy with society, politics, and the Church
 - for 14th century Italians Roman ancestral heritage was strongly felt
 - as a contrast, they bonded to classical Roman & Greek writers, esp. Cicero
- centered in Florence
which had a growing economic base - even though not a seaport - due to banking and financial genius. This remained intact even during the Plague.
It was a proud city, aware of its good fortune
It developed a civic determination to support culture

An amalgam of the above became a movement – Humanism – embodied in the writings of

- Petrarch in Italy and later Erasmus in Netherlands and England

Humanism



A movement, romantic in its espousal

- For example, the practically-minded politician, Machiavelli:

“Evenings I return home and enter my study; and at its entrance I take off my everyday clothes...and don royal and courtly garments; decorously reattired, I enter into the ancient sessions of ancient men. Received amicably by them, I partake of such food as is mine only and for which I was born...I speak with them and ask them about the reason for their actions; and they in their humanity respond to me...for the space of four hours I feel no boredom, I forget every pain I do not fear poverty, death does not frighten me. I deliver myself entirely to them...”

The inspiration for Humanism was largely Francesco Petrarca, aka Petrarch (1304-1374)

- A poet, priest, Florentine by birth, but raised in Avignon

Wrote a collection of love poems, *Canzoniere*, inspired by an idealized, unrequited platonic love of Laura, a woman he never really knew (reminiscent of Dante)

He publicly reacted to the turmoil and chaos of European political life

- A most un-Medieval thinker

“It is too late to live tomorrow, you must live today.”

- He first drew the distinction between his and the previous ages Discovered lost writings of Cicero

famously began a “correspondence” with the Ancients, public letters in which he addressed them as contemporaries

- Cicero was a man of unparalleled skill as a Latinist and rhetorician - he taught the 14th century curious...how to think, how to write, and how to speak
- He was also a man of action, not a monastic recluse - this had an influence on the 14th century readers as a model for sophisticated and preferred public behavior

Man, is again the measure of all things...

As a precursor to science, Humanism was a movement of both **observation**

- Unvarnished, objective assessment of human behavior became the goal and of **individualism**.

- Experience, not scholastic rhetoric, was to be the proper guide for living

“I, for my part, know no greater pleasure than listening to an old man of uncommon prudence speaking of public and political matters that he has not learned from books of philosophers, but from experience and action; for the latter are the only genuine methods of learning anything.” Francesco Guicciardini

Petrarch was scathing in his disgust of the Schoolmen and found himself in a huge fight with nearly the entire French academic community

- History

was encouraged, read, and created for the first time since the Romans

A new concern for detail and self-study became necessary

- from which grew an abiding faith in the potential of human intelligence
- It was now asserted that the Individual was preeminent...following one's aspirations, if dignified and eloquently stated, took on an heroic cast: going it alone.

- A reorientation of man-cosmos

[God said] *“I have [not] given you, O Adam, ... a fixed location...therefore you may attain and possess, as you wish and you will, whatever location, whatever appearance, whatever gifts you yourself desire. The nature of all other things is limited and confined within laws which I have laid down. You, confined by no limits, will determine your nature for yourself by your judgment.... I have placed you in the middle of the world... I have made you neither heavenly nor earthly, neither mortal nor immortal; thus, as a free and sovereign craftsman, you may mold yourself whatever you choose. You will be able to degenerate into those lower creatures, which are brutes; you will be able, by the determination of your mind, to be reborn into those higher creatures, which are divine.”* the manifesto of humanism, Pico della Mirandola (1463-1494) from *Oration on the Dignity of Man*

the Italian Renaissance

Remember, the Renaissance is a rebirth of classical sensibilities

- This involved philosophy, social relations, politics—and certainly art—and especially a new sensibility to representing the body, free of medieval rules
- Nobody was more attuned to this new (old) view than Donatello



Donatello, *St. George Tabernacle*, 1415

Renaissance Art

The first statue since antiquity to stand freely on its own- exhibiting contrapposto, the Greek triumph of balance and technique

Metaphorical, perhaps, of the new-found independence of the Renaissance citizen?

The David is the first nude statue since the Romans...it was not lost on Florence, that the small boy and large Goliath were symbolic of the small Florence and the large Milan.

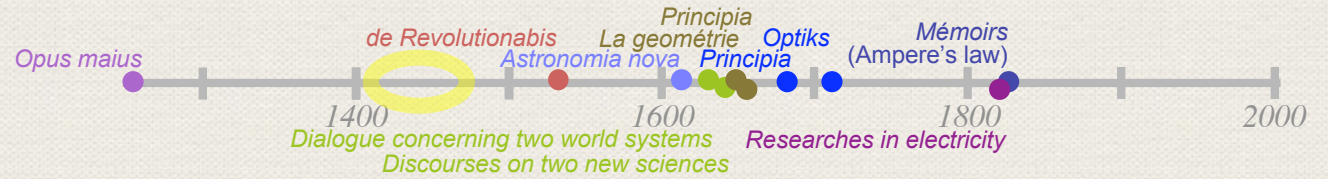
Donatello was significantly responsible for the way in which painters viewed their efforts - they tried to be 'sculptoric' in their depiction of 3d space.



Donatello, *David*, 1425

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perspective



The major technological advance came as a means for an architect to advertise his finished products

- Florentine architect and artist Filippo Brunelleschi performed an experiment in 1413 and discovered the mathematics of perspective

It was he who solved the problem of the dome of the Florence Cathedral, “Duomo”



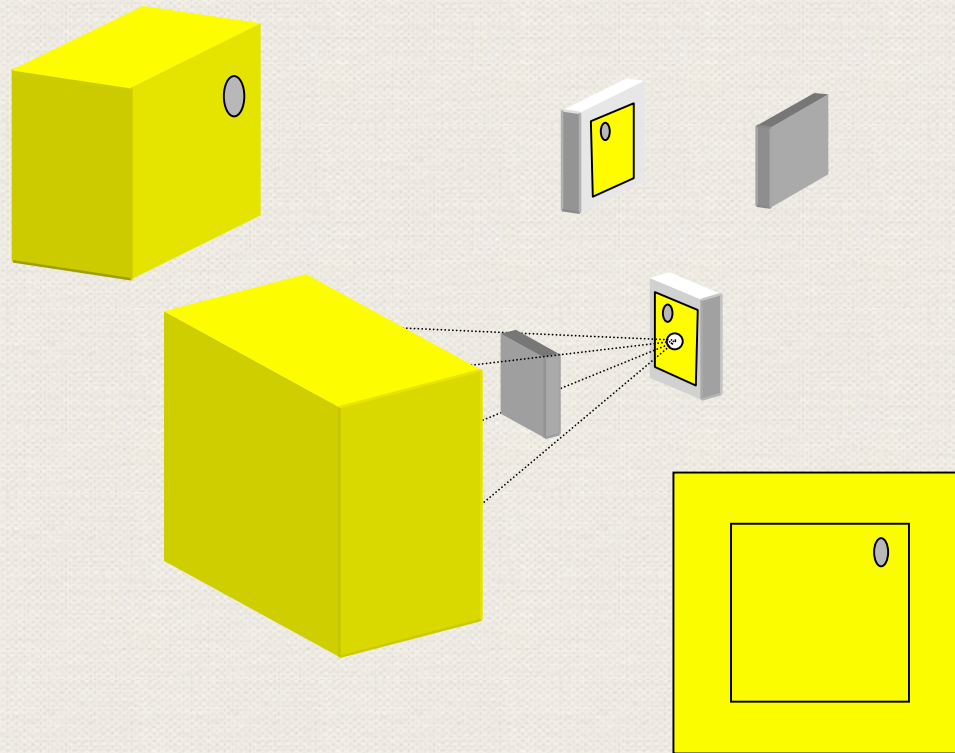
he painted the Baptistry of the Cathedral of Florence on its own reflection in small mirror, from another mirror

then he drilled a small hole in the mirror

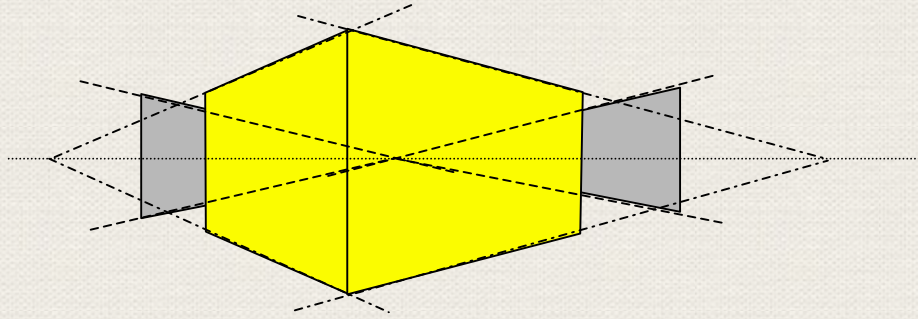
and looked through it at another mirror, which reflected his painting back to his eye

he found that the edges of the painting matched with the actual building seen around the edge of the second mirror

This way, he knew that he had a perfect drawing of the baptistry on his first mirror...which he then analyzed for whatever rules he could find to describe the 3d situation painted on to his 2d mirror.



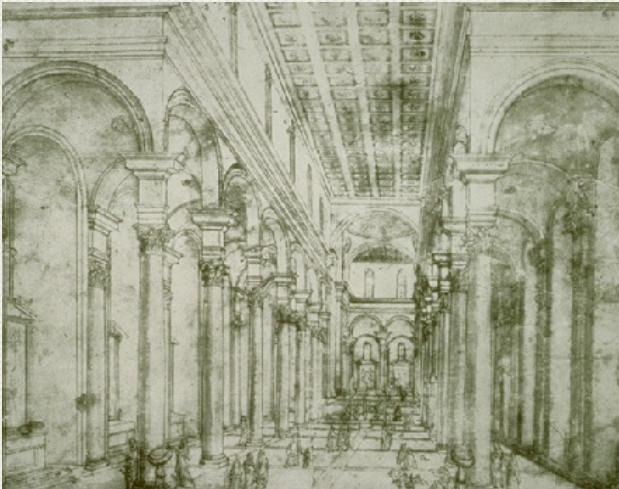
2 and 3 point perspective



The edges of the buildings behind, receded to a point, which in turn coincided with a line parallel to the horizon, at eye level.

The edges of the baptistry extended to two points on the horizon line

This realization that the proper perspective could be constructed by means of the vanishing points (one or two) and that it would faithfully represent 3 dimensions was a revelation and caught on immediately.



Brunelleschi's proposal for the interior of Santo Spirito and the actual church...a [video](#) compares them..

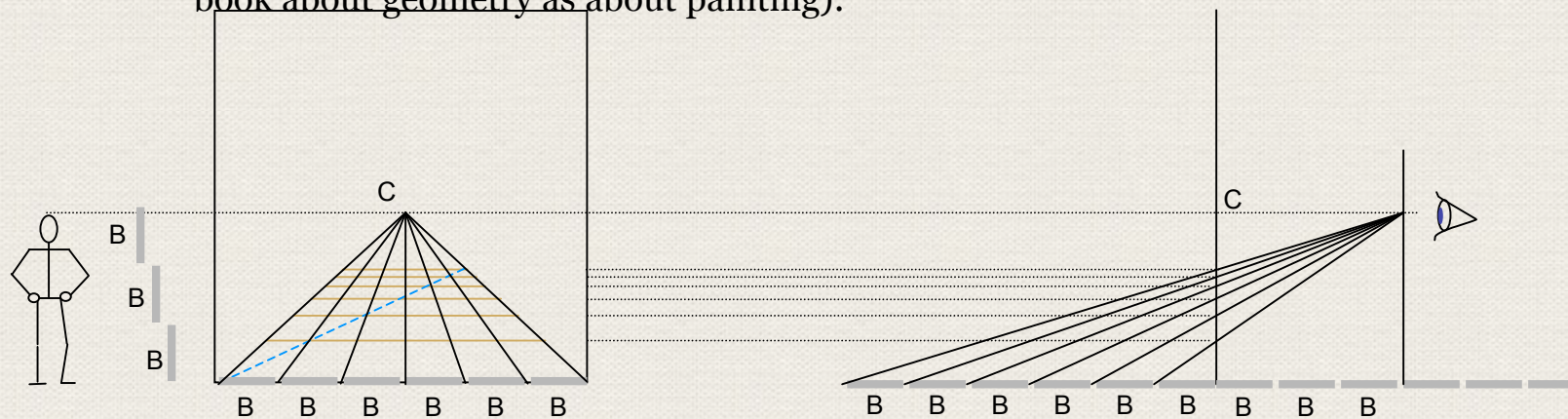
Joseph W. Dauben, The Art of Renaissance Science;
<http://www.crs4.it/Ars/arshtml/arch1.html>

perspective was a system

While Brunelleschi wrote about it,

- the true intellectually significant treatise on the mathematics of perspective was written later

Leon Battista Alberti, in 1435, wrote *On Painting*, in which he set down the rules (as much a book about geometry as about painting):



Draw the “Braccio” as 1/3 of a human height across the picture and connect with a point at eye-height (establishing the horizon)

As you can see, this is designed to be the same for all observers:

A totally Objective representation is guaranteed

The Observer is Other from the observed

The observer is brought into the picture...**into a privileged position, an Absolute Reference Frame.**

Construct the depth in perspective, by stepping off equal distances from the side “into” the canvas surface.

Connect them to the eye position of a viewer, presumed to be 3 braccio lengths from the canvas.

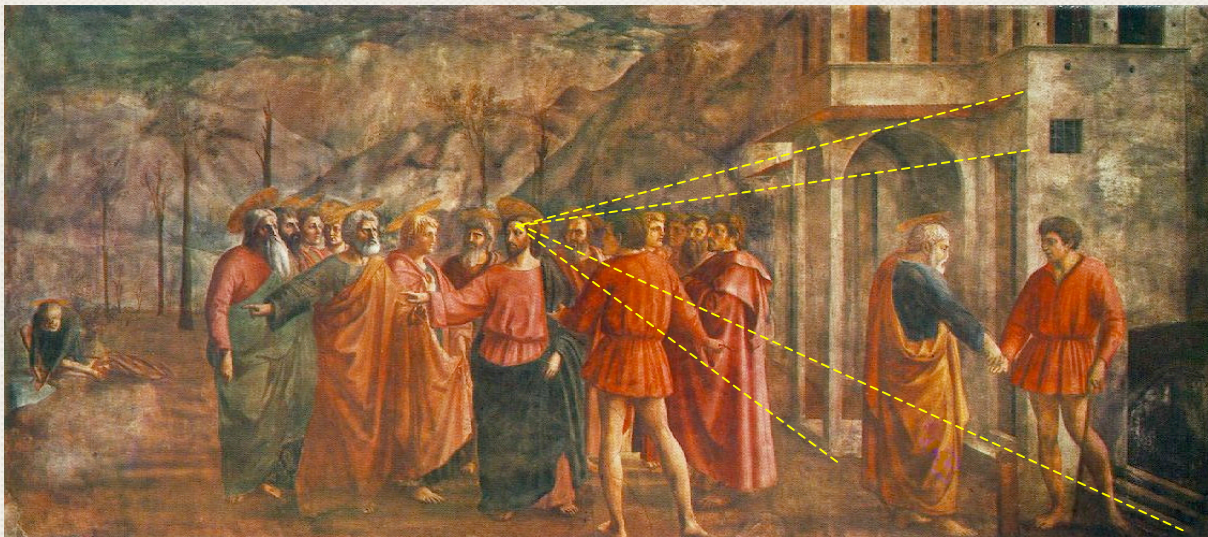
Connect horizontals from the points that pierce the canvas to the eye to the edges of the painting. These establish the horizontals...the pavement.

That it's correct, can be established by drawing a perspectively proper diagonal

Masaccio - father of Italian renaissance painting

The first to produce a truly perspective painting

- also epitomized the naturalistic renaissance approach
 - a strong similarity to Giotto, but I think that the humans are more realistically draped
 - Of course, the settings are naturalistically architectural and almost masonry and sculpture-like
- Vasari said that Masaccio made his characters stand on their feet. - note the contrapposto stance of the collector.



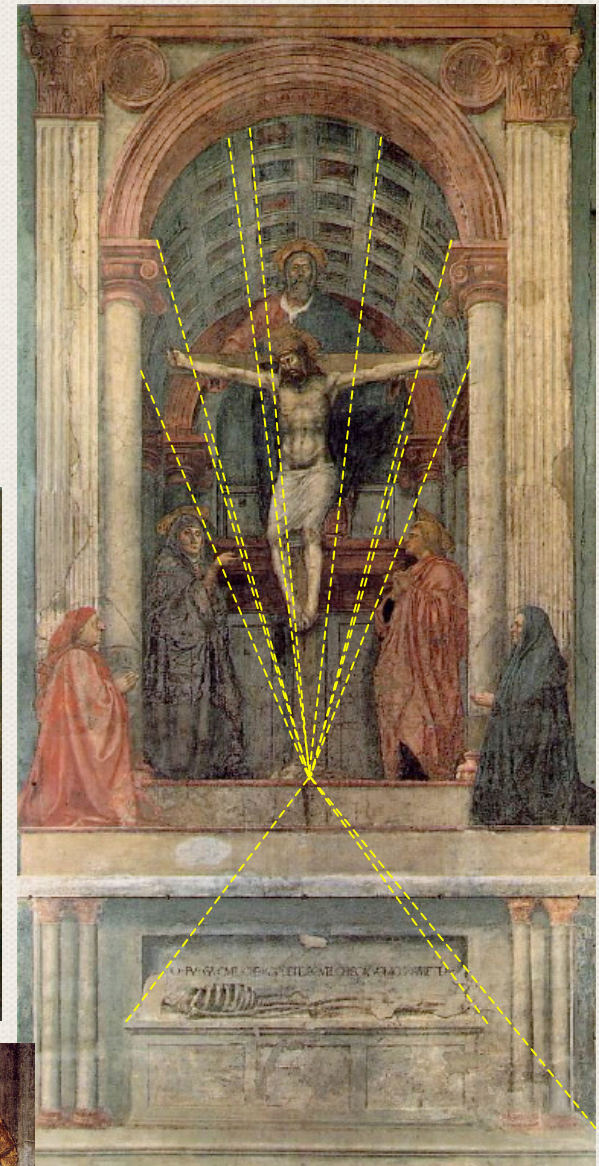
Masaccio, *The Tribute Money*, 1428, fresco in Brancacci Chapel, Santa Maria del Carmine, Florence.

While “modern” in setting, perspective, color, and naturalism (lighting is consistent) - the narrative in which the same character - Peter and a tax collector appear multiple times.

Using **Chiaroscuro** - shading to indicate mass and volume.

This is a Medieval view of time, that it is not linear - goes along with their view of space, as basically nowhere (gold backgrounds, large thrones in Madonnas)

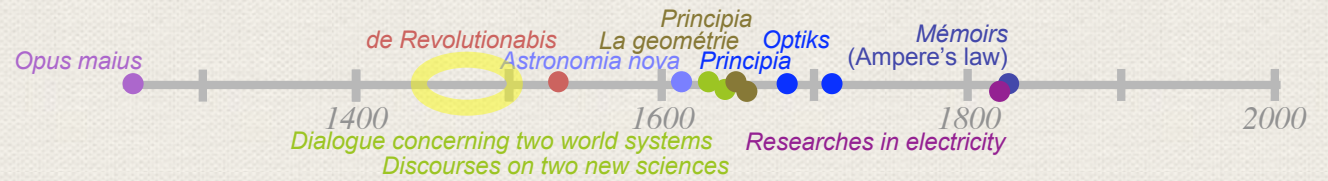
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Masaccio, *Trinity with the Virgin, St. John the Evangelist, and Donors*, 1427, Santa Maria Novella, Florence (Lenzi family commission)



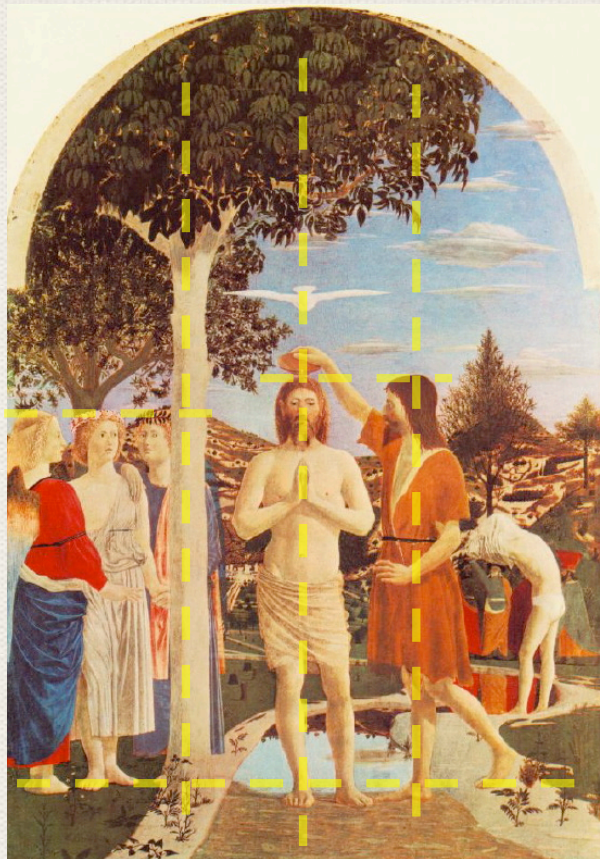
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a new tool

Use of both atmospheric and point-perspective became subjects of experimentation

- Piero della Francesca and Paolo Uccello carry it to extremes(?)
producing mathematically correct works, but with a rigid adherence to mathematics, make pictures that are unsettling and unreal, to me.

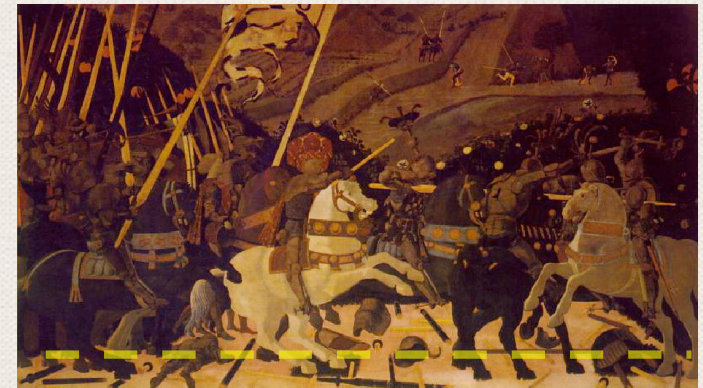


Piero della Francesca, *Baptism of Jesus*, 1450

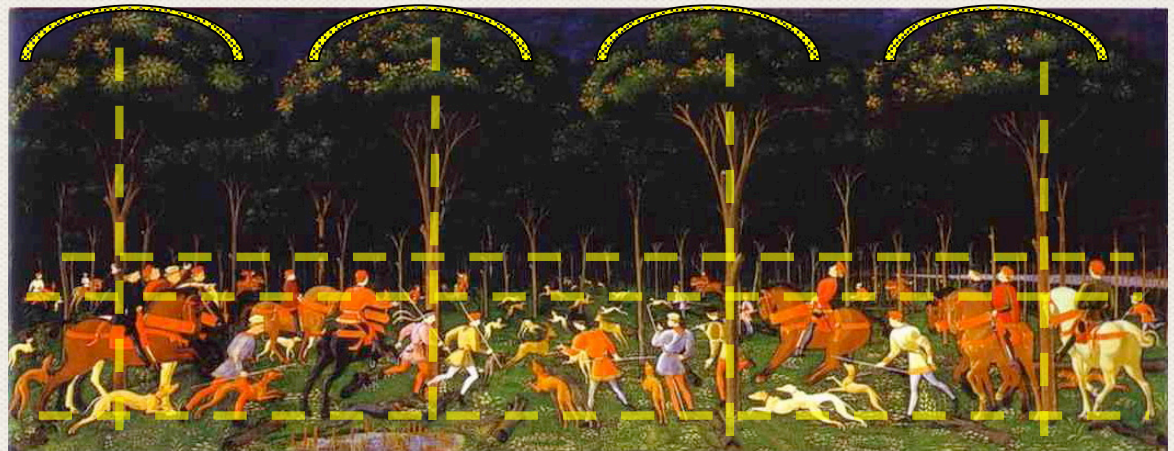
Renaissance Art

Look at the harmonious, but almost unnatural layout - beyond the perspective, (which overpowers the viewer)

Horizontals are stabilizing.



Paolo Uccello, *The Rout of San Romano*, ca 1454



Paolo Uccello, *The Hunt in the Forest*, ca 1460

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experiments in perspective



Mantegna, Ceiling of the Camera degli Sposi, 1471-74, Ducal Palace, Mantua



Mantegna, *Lamentations over the Dead Christ*, 1490, Pinacoteca, Milan

two fathers

The change was not abrupt, some embodied old and new at the same time

Fra Angelico (a good Dominican) and Fra Filippo Lippi (was not)



Fra Angelico, *Annunciation*, 1438-45, monastery San Marco, Florence

Angelico was simultaneously middle-ages and renaissance - the figures' sizes are all wrong for the structure (which was drawn by assistants) - but...the wing nicely fits inside of the 'room' (which is precisely the interior of the monastery)

But, the sweetness of the likenesses is decidedly mid-15C

On the other hand, Lippi is modern. Notice the gridwork on the floor, the lilies (signifying purity).

The Medici emblem is on the post under the lily - Peiro de' Medici patronized Lippi.

Notice that the masonry is nearly identical to that of *Trinity* by Masaccio.



Fra Filippo Lippi, *Annunciation* 1448-50

mass

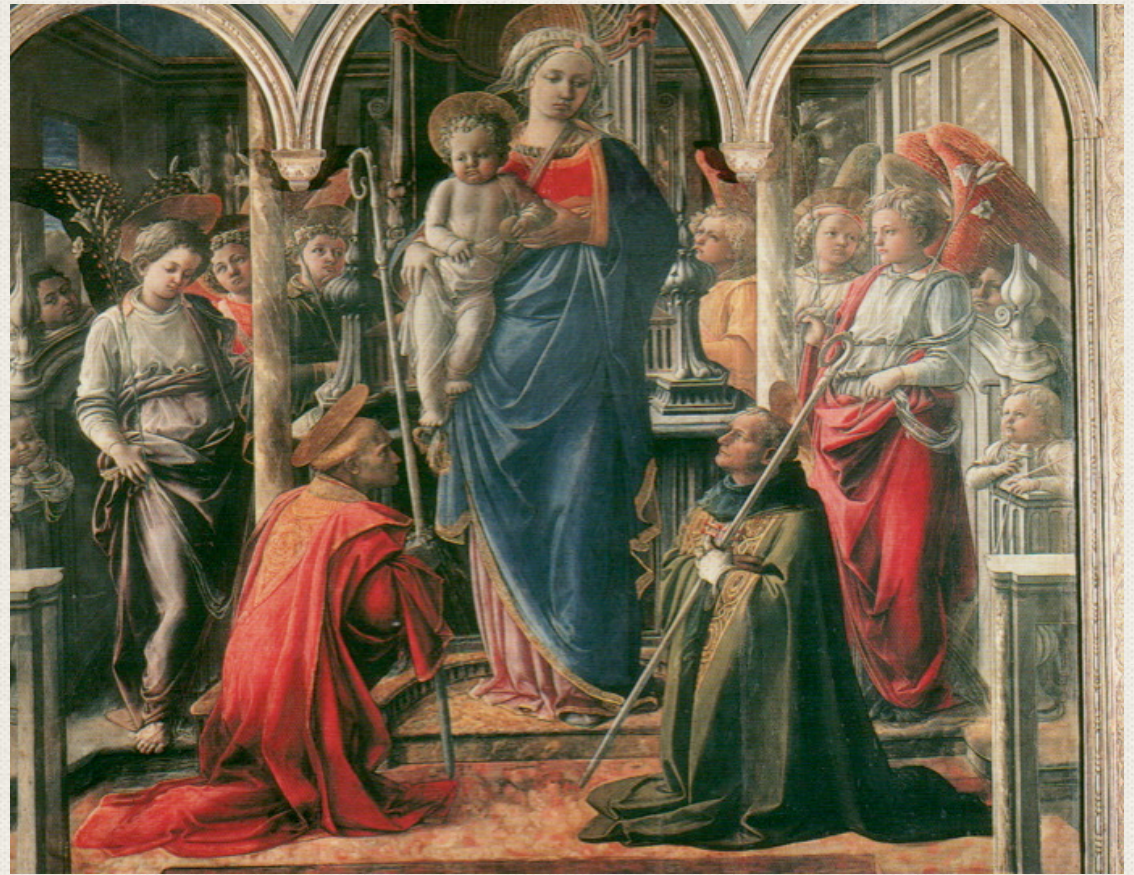
The problem of depicting massiveness is attacked for centuries, through Cézanne

- Among the first, for me, to succeed is Lippi
this translates to pudginess in the child
 - note the presence of Mary, Jesus, Angels, and Donors all in one picture: actually Fra Angelico first did this... *sacra conversazione*



Fra Filippo Lippi, Madonna and Child, 1453, National Gallery, Washington

Renaissance Art



Fra Filippo Lippi, Madonna Enthroned with Saints, 1437, Louvre, Paris

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neoPlatonism

One of the legacies - the many legacies - of Cosimo de' Medici, supported enthusiastically by Lorenzo the Great

- the founding of the Florentine Academy in 1462

Directly a sponsorship of neo Platonism - a fusion of Plato's ideas of Forms with the Roman Plotinus' religiosity

- the Academy helped to foster an appreciation of beauty

as a direct appreciation of God's making himself manifest on earth

- to then love beauty is to pass through even Platonic love to a level which is at once spiritual and intellectual

This was a real influence in the projects of renaissance artists

- striving to make ever-more beautiful renderings of Nature was a form of worship

- this increasingly intellectual approach came to an end

in 1494, the Medici rule came to an end with the coup of Girolamo Savonarola

- a Dominican in the same San Marco monastery of the Angelico Annunciation preaching to 10,000 in the Florence square - a fire and brimstone lecture on the perdition that had become Italy's cultural center: where artists "make the Virgin look like a harlot."

Botticelli was one of the perpetrators.

everyone's favorite: Sandro Botticelli

A talented student of Lippi, master of the Madonna and intricate perspective



Sandra Botticelli, *St. Augustine in His Study*, 1480



Sandra Botticelli, *Adoration of the Magi*, 1475,

and yet...

his most enduring legacy are a set of allegorical works

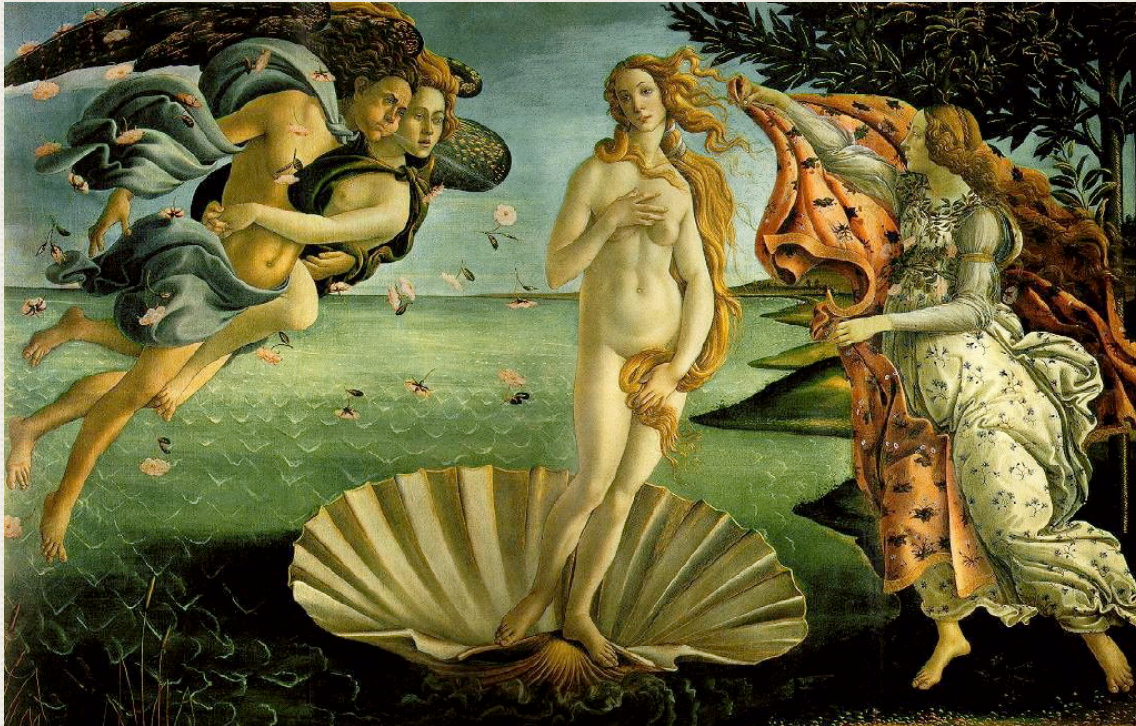
- which are almost totally lacking in perspective and realism
rather, they are idealistic
wonderfully distinctive - with a delicate, but deliberate use of line



Botticelli, *Primavera*, 1482, Uffizi, Florence

Note, also that the characters in this work don't pose - the curves of bodies suggestion movement

and



Botticelli, *The Birth of Venus*, 1484, Uffizi, Florence



Botticelli, *Madonna Enthroned with Saints*, 1488, Uffizi, Florence

Notice, that Botticelli quoted the pagan face of Venus as the face of Mary...The sort of thing that angered Savonarola.

To me, stylistically, Botticelli, closes out the Early Renaissance period.

The amazing Botticelli Room at the Uffizi Gallery is full of Botticellis and Lippis <http://www.arca.net/uffizi/roomsidx.htm>

a transition figure, Early to High Renaissance

Leonardo da Vinci

- of course, a colossal figure: painter (*how he thought of himself*), imagineer, sculptor, architect, writer, biologist, physiologist, botanist, zoologist, mathematician

trained originally in a studio, just like his rival, Michelangelo (none too friendly, this rivalry)

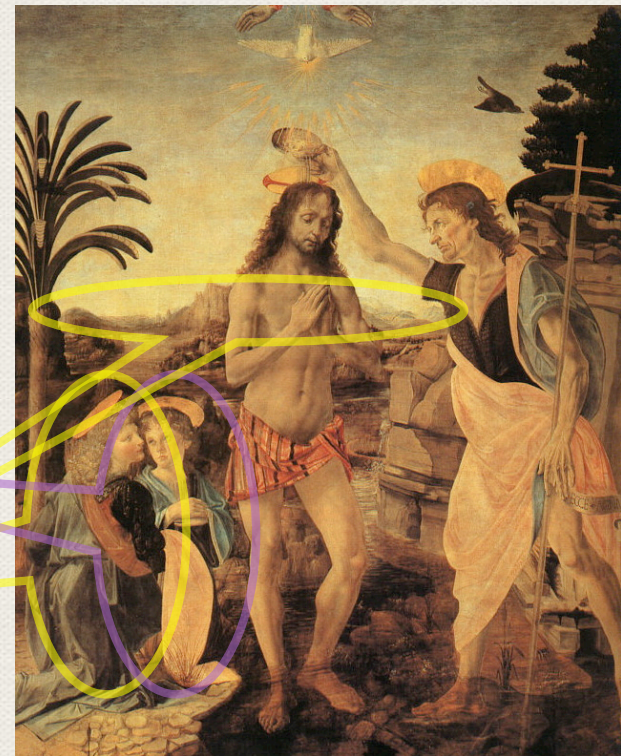
some of his originality is seen even in his assignments for his teacher, Verrocchio

- **How things looked and how things worked**
“representation” in my interpretation - insight
were his primary concerns

He begins the concern with Harmony and balance which was to dominate the High Renaissance

Botticelli

Leonardo



Verrocchio, *The Baptism of Christ*, 1472, Uffizi

Madonna of the Rocks

Leonardo's first commission

- He has confronted the problem of mass and succeeded
- He has also instituted two new, and eventually influential techniques:

in composition: the triangular structure, which lends a measure of stability - and interconnectedness

in line/color: the light seems to flow around the objects.

Clean lines don't separate forms, but rather there is an atmospheric effect - "smokey" called ***sfumato***. Here it conveys a hint of humidity expected in the (unreal) grotto environment.

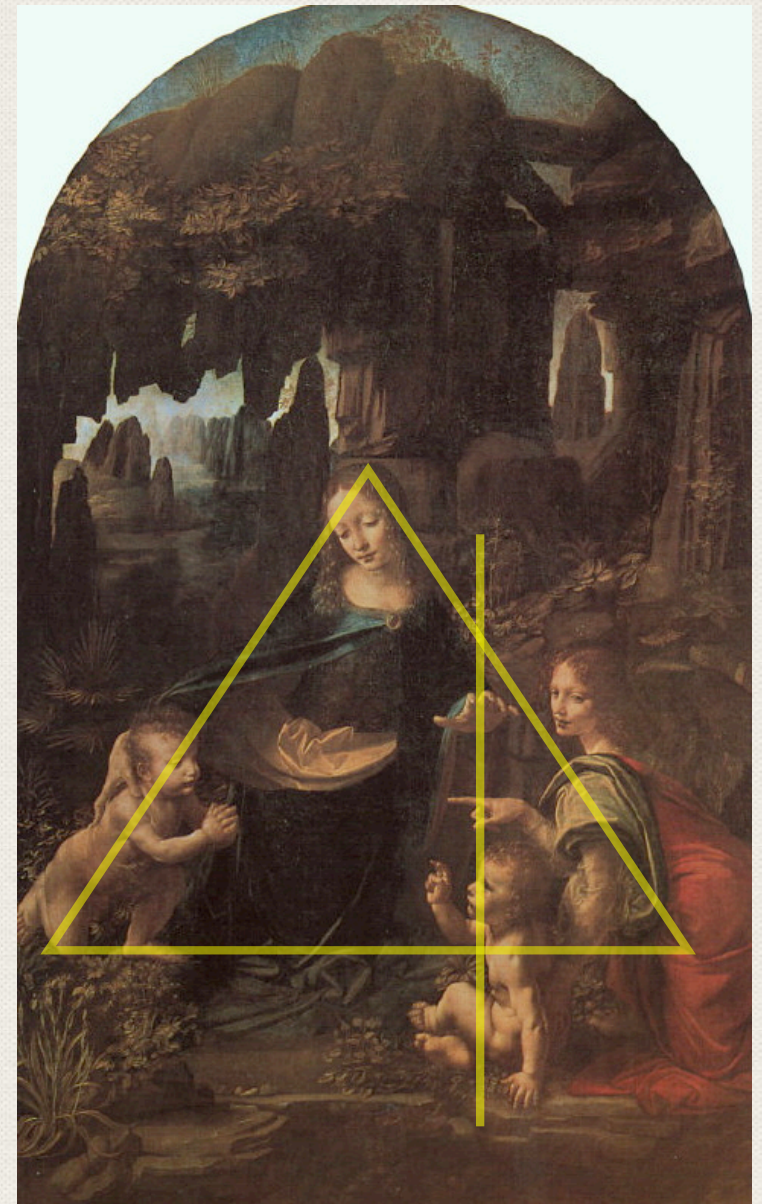
in light and shade: the light is uniformly even and consistent

- yet it is all strikingly precise - Look at Mary's dramatically foreshortened hand

There was a second one Madonna...but the circumstances of why are lost.



Renaissance Art



Leonardo da Vinci, *Madonna of the Rocks*, 1483, Louvre

we still don't know

...much about her

- who the sitter was, what the background is, why the smile?

Recently discovered to have been the wife of a Florentine merchant (there was a second, nude, Mona Lisa kept by the King of France)

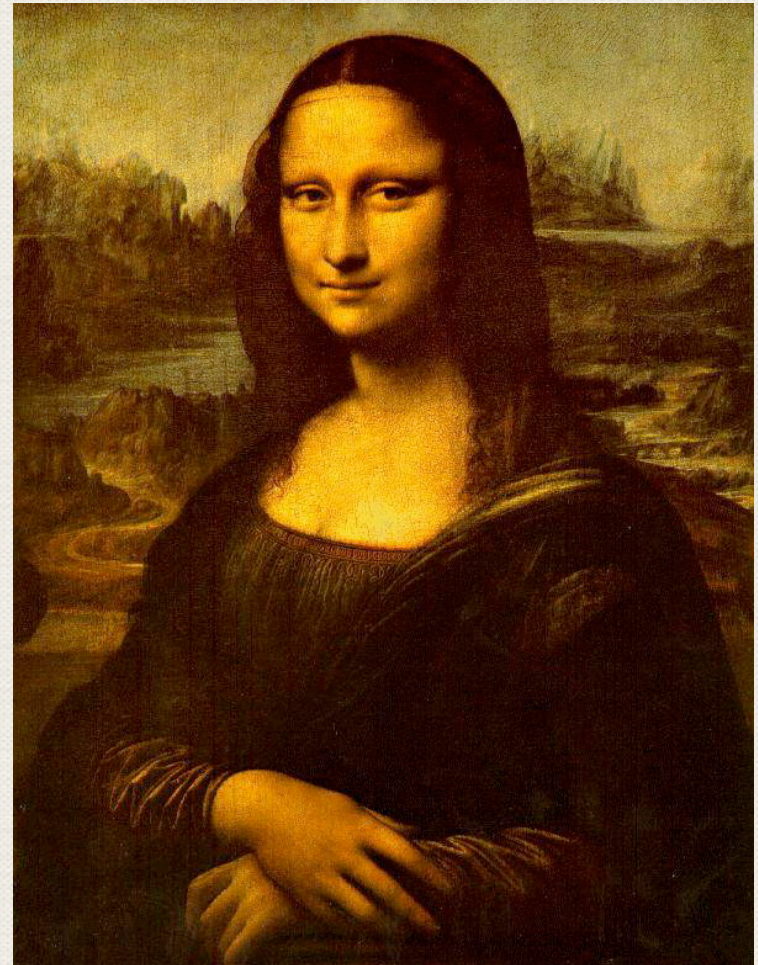
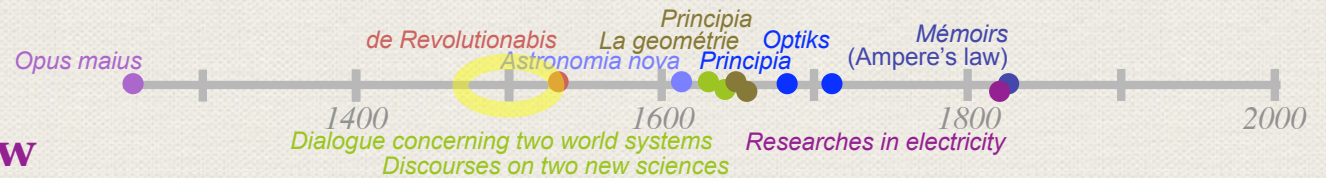
legend - and there is lots of legend about Leonardo - says that he hired a small orchestra to keep her engaged during the sitting...hence, the bemusement

one analysis, actually suggests that this is a self-portrait, by superimposing a true Leonardo painting over her face

- This painting was clearly important to him eg., it was among his possessions when he died
- It influenced portrait painting (and even photography) for hundreds of years afterwards

the pose was new, the 3/4 turned head, hands clasped

Its technique was technically amazing - many, very thin layers of paint that provide almost a glow *sfumato* which was unparalleled - you'll look in vain for a line of demarcation



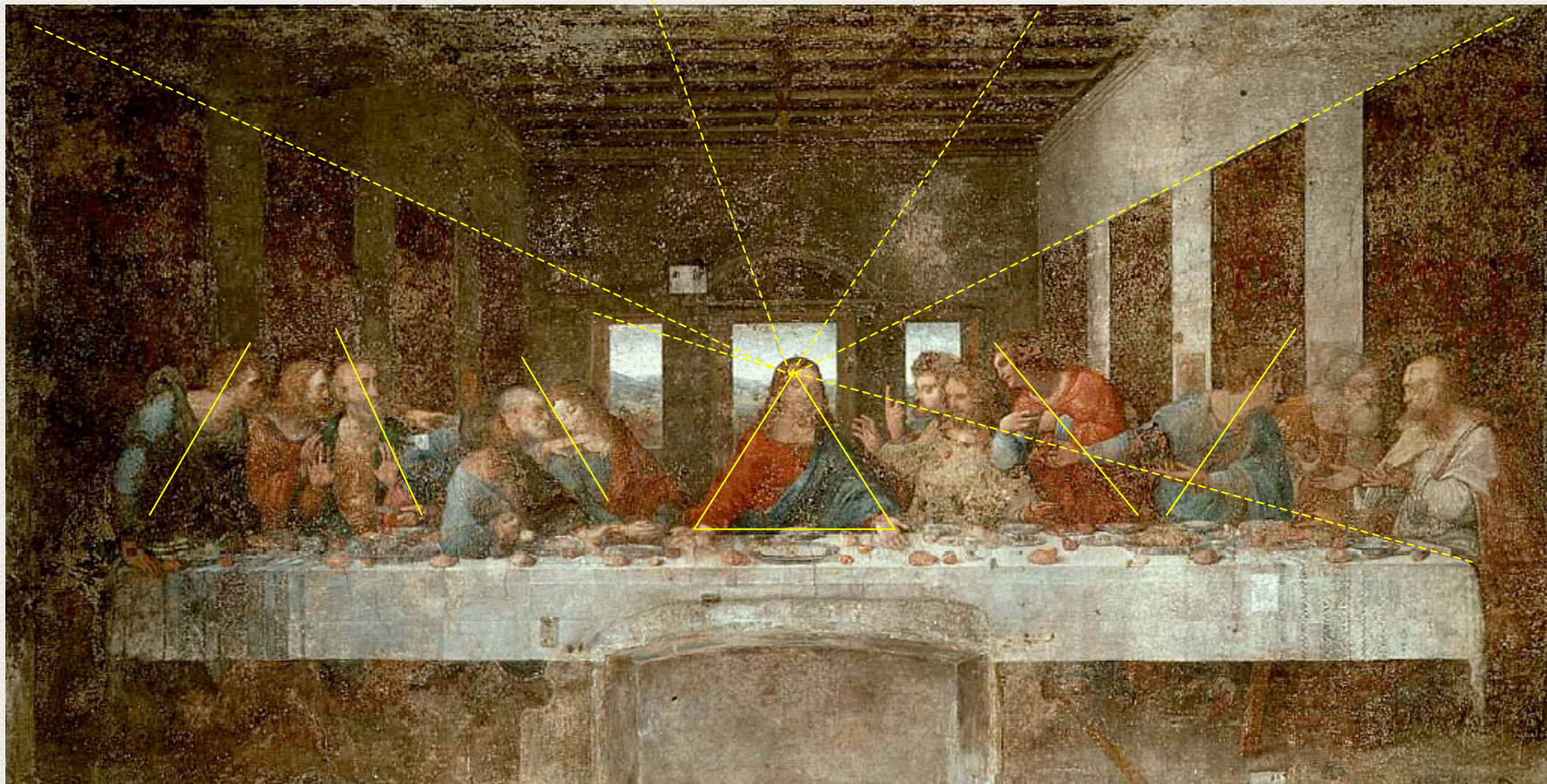
Leonardo da Vinci, *Mona Lisa*, 1503, Louvre

the almost perfect composition

The last supper is both a perspectival masterpiece

- vanishing point in Christ's head - we and he are in a privileged position at the table (the painting is in a refectory dining hall)
- but a masterful composition of balance, harmony, subdued motion

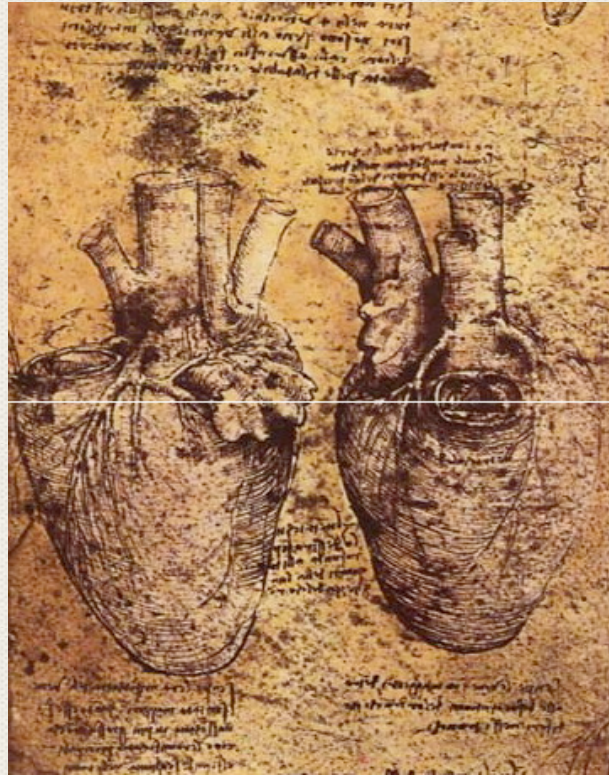
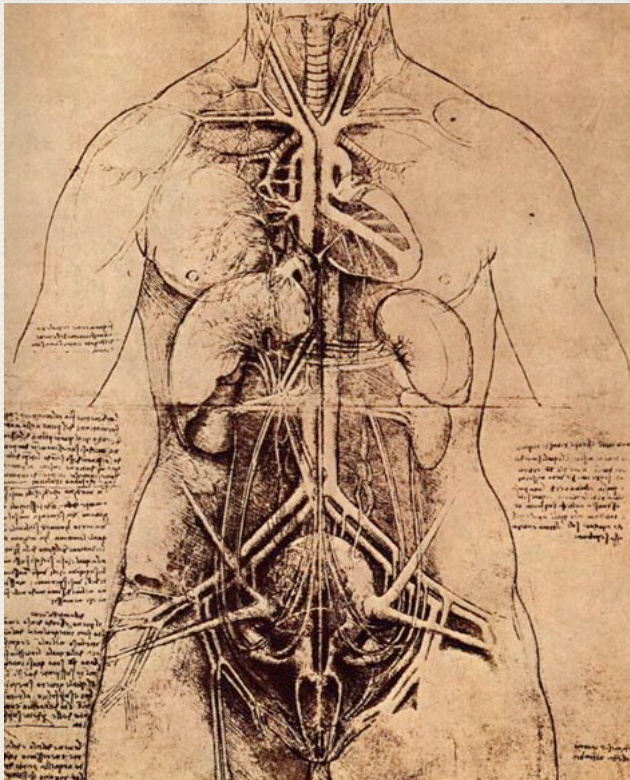
It was frescoed by a (secret) formula of Leonardo's invention which started decomposing during his lifetime and, in spite of frantic attempts at recovery, deterioration has continued



of his notebooks,..books are written

For example, physiology

- like Michelangelo, Leonardo performed dissection in order to understand the skeletal, muscular, and organ function and appearance.



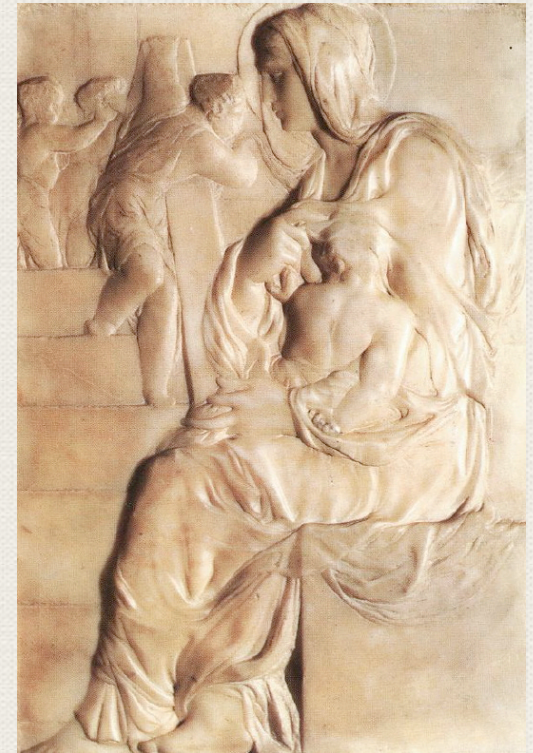
Michelangelo Buonarroti (1475-1564)

A legend in his own time - the very definition of genius

- **biographies written about him while alive**
 - personifies the transformation of artist from artisan to intellectual
 - A creator of reality, not just a technician
 - He liberated the image in marble - he was “the maker of men.”
- **classically trained in Florence, just like Leonardo**
 - precocious from the start: Frieze done at the age of 15.
 - A complicated and tormented man
- **Taken into the household of Lorenzo Medici as a teenager—there, fed neoPlatonism**
 - traveled away from Florence after Savaranola and Lorenzo’s death - north to Padua and then south to Rome
- **Assigned to first produce the tomb of Pope Julius II (worked on it for 40 years, unfinished)**
 - and the ceiling of the Sistine Chapel

In contrast to Leonardo

- **Michelangelo was at his core a sculptor, with chisel and with brush**

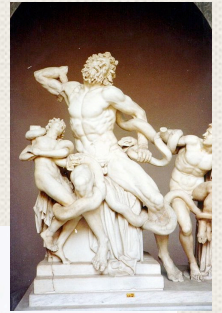


Michelangelo, Madonna of the Stairs,
1490, Casa Buonarroti, Florence
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Three contemporary works

The *Doni Tondo* (1504), *David* (1504), and *Pietà* (1496)

- all 'sculpture', although the *Doni* is magnificent 2 dimensional sculpture
 - The solidity and form is paramount, with the striking colors and distinct contrasts almost afterthought
 - The pose is unusual, with wide, curves
 - The muscle tone is almost carved
- The composition is unclear but the dividing line may have something to do with separating the old from the new (monotone from colored, nude from clothed)
 - The poses are all well-known classical sculptures
 - in particular a quotation from the *Laocoon*, which had just been unearthed in Rome

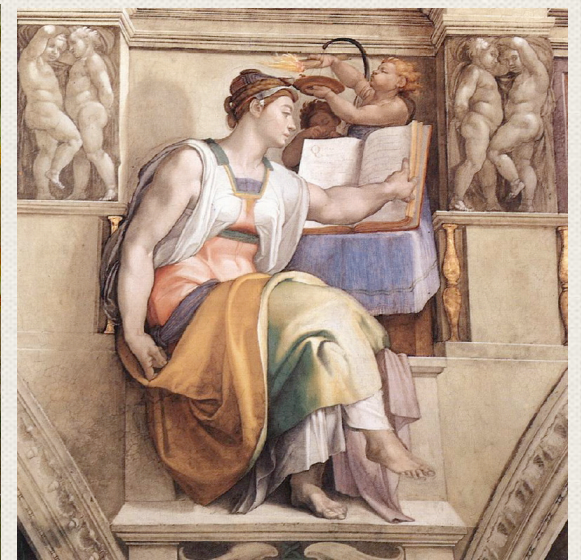


Michelangelo, *Doni Tondo*, 1504, Uffizi, Florence

the Ceiling 1508-1512

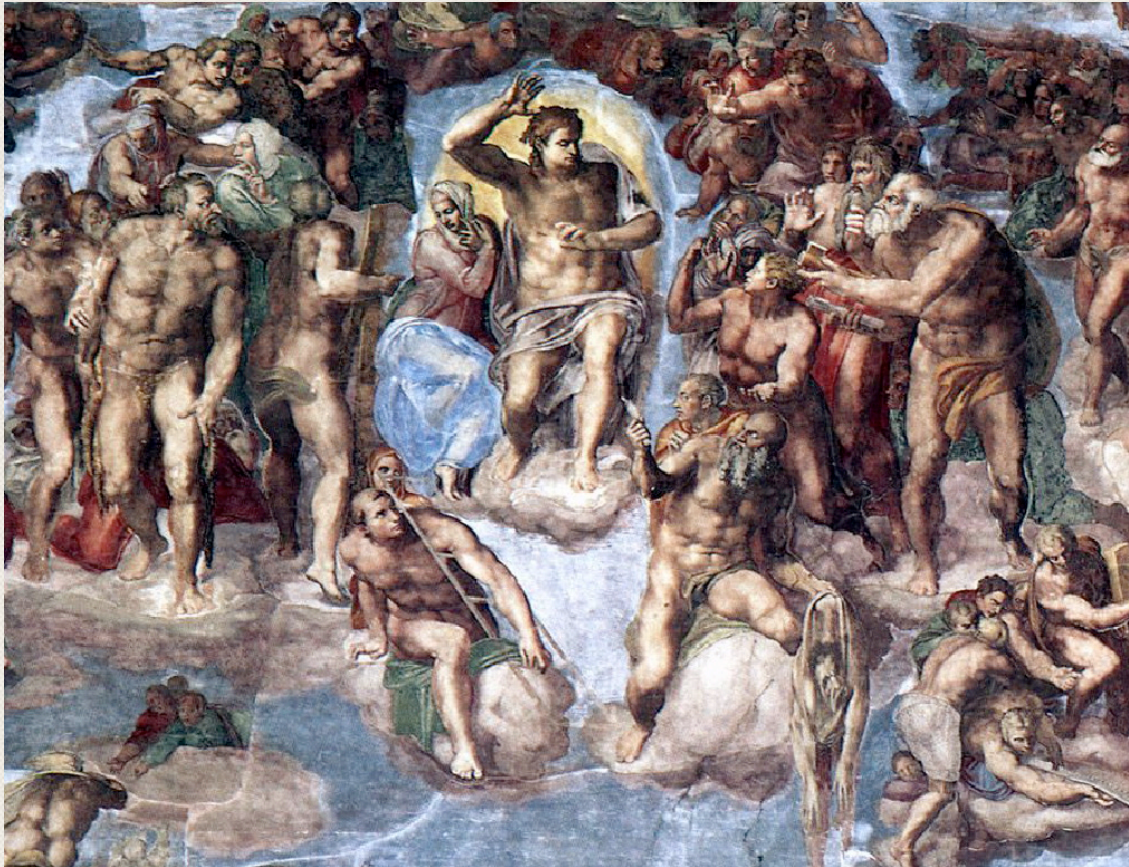


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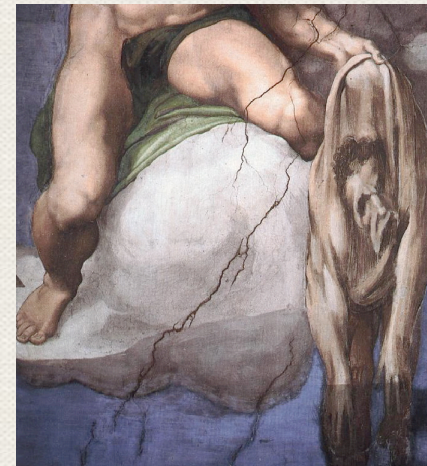
the Day of Judgment 1536-1541



Added 20 years later...with a surprise self-portrait. Rather than Bartholomew, symbolizing his death by flaying, the face is Michelangelo's.

The mood is now different: the colors are more subdued, even somber as is the tone.

I think that in some ways, it is a preview of the late Titian, as you'll see.



the *Pietà*

Here, Michelangelo plays with the rules again, in order to make his point

- Mary is huge and young, dominating the scene

her proportions are wrong, relative to Jesus and her head, relative to her body.



Michelangelo, *Pietà*, 1496, Vatican

David. That's all one has to say.



....maybe the most recognized statue in the world?

Commissioned by the Florentine Republic as a statement of their collective determination...

Notice what's missing: normally David is represented as having done the deed

This David, however, is gathering his courage and demonstrating his resolution

All the more significant, given our foreknowledge of how it comes out.

The proportions are not quite right, but Michelangelo is taking into account the viewer's position and emphasizing what he wants to emphasize

The hands, the engines of the "deed" are prominent, as is the steely gaze

Raphael (1483-1520)

In some sense an amalgam of what was good in Leonardo and Michelangelo

- in particular, the sculpture-like feel for solidity of Michelangelo, without the unnatural muscularity

Younger, but contemporary with Michelangelo, Raphael's most celebrated work was done in the Vatican while M. was painting the ceiling.

A contrast with M. - everything came easy for Raphael, he was adjusted, comfortable, even stylish to M's earthy countenance



His most famous: an embodiment of Renaissance feeling for Classical ideas - illustrated in the philosophers and mathematicians.

Commissioned by Julius II share 4 walls of the Pope's library as a cycle 3 of depictions of philosophy, theology, law, and art.

Plato (the likeness of Leonardo?) pointing up, Aristotle at his left (the sinister side?) pointing to earth.

There are many contemporary faces, including Raphael himself and Michelangelo as Heraclitus.

The groupings are intentional and there is a measure of balance and proportion in the distribution of the people.

It's like the Last Supper, with every "character" playing a role.



Madonnas were an Raphael specialty

He painted many of them, all delightful and evocative

- they are simple, gentle and calm
- notice that the pyramid structure is still evident

Here the colors are restrained, almost muted. But the unmistakable signature skin texture is so...healthy.



Raphael, *The Alba Madonna*, 1510



Raphael, *La Belle Jardinière*, 1507

This is not as pale as pictured here, rather the red is strikingly bright.

The gentle support from Mary's left arm is just like a real firm, but alert, grip on a toddler.

The background is much more detailed and realistic than in a Leonardo...

likewise, portraiture was a trademark

He was famous for portraits

- he draws out character, but does not idealize personality, even flaws are not hidden

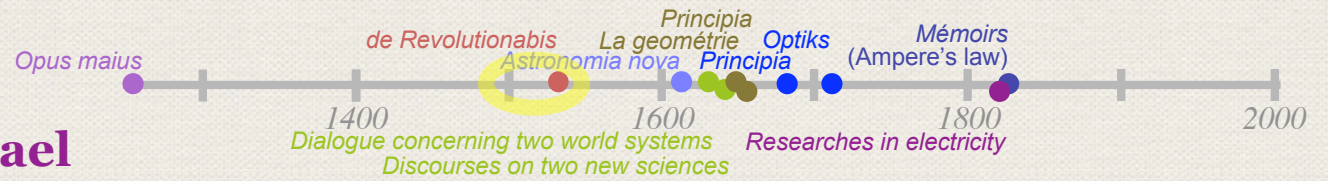


Raphael, *Pope Leo X with Giulio de' Medici and Luigi de' Rossi*, 1518, Uffizi, Florence



Raphael, *Portrait of Baldassare Castiglione*, 1515, Louvre, Paris

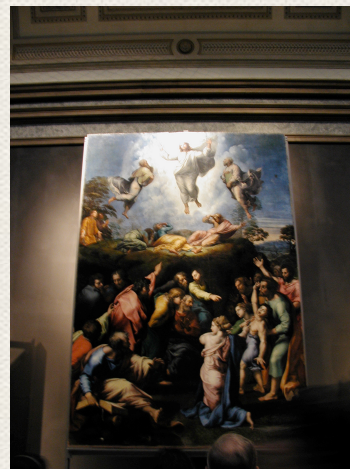
I think that I would have liked Castiglione from this painting. A writer and respected diplomat, this is a complex painting.



my favorite Raphael

his last painting

- in a dark, enormous room in the Vatican, this large painting looms overhead
it almost emits sound, it is so commanding a presence
- Here the influences are apparent:
colors are Chapel-like, same reds, greens
the emotions are Last-Supper-like, the full range exhibited



Raphael, Transfiguration, 1520

The last of the quartet

Tiziano Vecellio, Titian (1488-1576), was a giant, if not for his longevity - productive until 80

- but he changed with the times, or caused the times to change

Color was his trademark. He said that the mark of a good colorist was whether he could make Vermillion look like Venetian Red - by what other colors were around it.

This mid-career painting is very unusual...it's composition is unique with Mary not at the center.

Rather, colors bind the painting together (orange dress-orange Turkish flag) along with the unusual diagonal spacing...normally an element of tension

The inclusion of the patrons in so integral a fashion was also new and more personal than typically done.

Look how we're drawn in by the direct stare of the young boy...



Titian, *Madonna with saints and members of the Pesaro Family*, 1519, Venice



Titian, *Christ crowned with thorns*, 1570, Munich

In this very late painting, notice how the figures are almost totally made of just color.

The light is a stripe in the middle, but the figure in the back is in the gloom and at one with the darkness, in concert with the mood and theme.

There is a feeling here of the Michelangelo Last Judgment.

portraits were his specialty

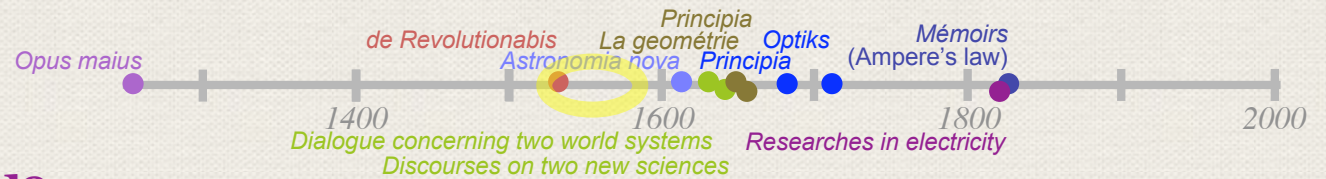


Titian, *Portrait of Ranuccio Farnese*, 1542, National Gallery, Washington



Titian, *Emperor Charles V at Muhlberg*, 1548, Prado, Madrid

What's going on during this period?



Lots.

- **Discovery**

Gutenberg, 1455; Columbus, 1492; Magellan, 1519

- **Politics**

Luther's 95 Theses, 1517; Council of Trent, 1545 (counter reformation); Church of England, 1531; sack of Rome by Emperor Charles V, 1527; invasion of Italy by France, 1527.

- **Science**

By this time, Copernicus had been in Rome for his education - just during the period where perspective technique was perfected (Alberti's famous book was 1435)

Artists had solved the problem of how reality would appear from a unique vantage point

- Copernicus (and later Kepler) solved the problem of how the motion of the planets would appear as viewed from a unique vantage point (Sun, for C., Mars for K.)

Artists in the High Renaissance started to bend or free themselves of traditional rules of representation

- Clearly, this is a universal trend, most obviously present in 16C and 17C physics

Things were on a fast track...change and much turmoil was everywhere

- **except in art - it had stopped**

or so some thought

- **After the 4: Leonardo, Michelangelo, Raphael, and Titian**

It was feared that everything that could be done in art had been done

- Their work was instantaneously recognized as genius and by definition, unmatched

This led to a short-lived movement called **Mannerism**: "in the manner of..."

- actually styles that were distinct to each admirer of the virtuosity of the 4

3 examples:

All are exaggerations - expressing an idea with suggestion, rather than with actual verisimilitude. The Parmigianino is especially a strong suggestion of grace, without actually being graceful, a warm scene, but cold.



Parmigianino, *The Madonna with the Long Neck*, 1535, Uffizi, Florence



El Greco, *Madonna and Child with St. Martina and St. Agnes*, 1597, National Gallery, Washington



This is not Leonardo, but similar in some ways. It's not Titian, but similar...it is diagonal, that's going to happen more and more, suggestion of tension and movement.

Tintoretto, *The Last Supper*, 1592, S. Giorgio Maggiore, Venice

Back North

The techniques and styles of the Italian High Renaissance spread

- through the broad reach of Titian
- the visits of Northern artists to Italy
 - here, the quintessential example is Nuremberg artists Albrecht Dürer (1471-1528), who in 1494/5 and 1505-07 visited Venice
 - He picked up and bonded to the Renaissance ideas of humanism and the place of the artist in society
 - He was a very structured thinker, pressing the importance of objective standards such as the Renaissance offered
 - He was the holder of a number of “firsts”
 - first** to paint a landscape for landscape’s sake
 - first** to paint self-portraits of himself throughout his life
 - first** to master oil(>60), watercolor (thousands), woodcut, and engraving (>350) - important for the dissemination of his work in print
 - first** in the North to write prodigiously and introspectively

evolution of Durer



1493

Renaissance Art



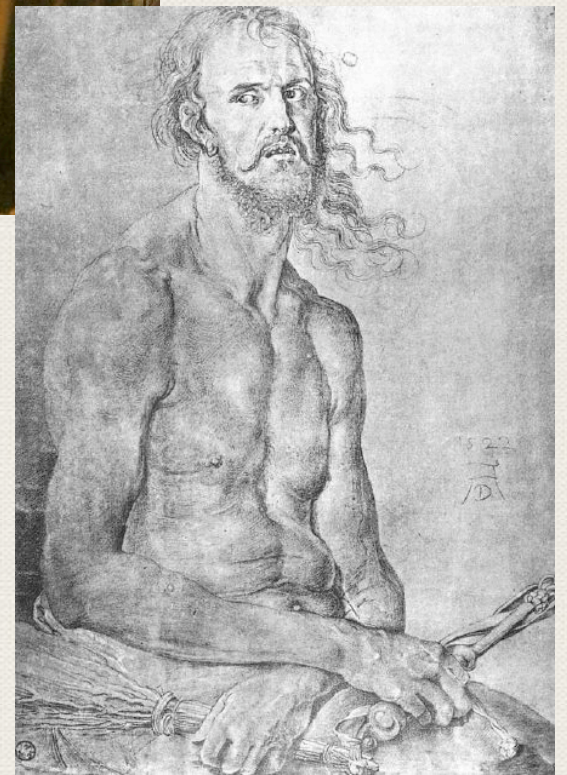
1498



1500



1522



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landscapes

essentially a new subject...bending more rules



Durer, *St. Johns Church*, 1489, Hermitage, St. Petersburg, watercolor

Among the first known painting of a real place. in Europe. Done when Durer was 18 years old.

Renaissance Art



Durer, *View of Arco*, 1495, Louvre, Paris, watercolor

A believable rendering of this landscape...with the face of a scowling man in the hill.

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details of nature

His eye and patience was famous

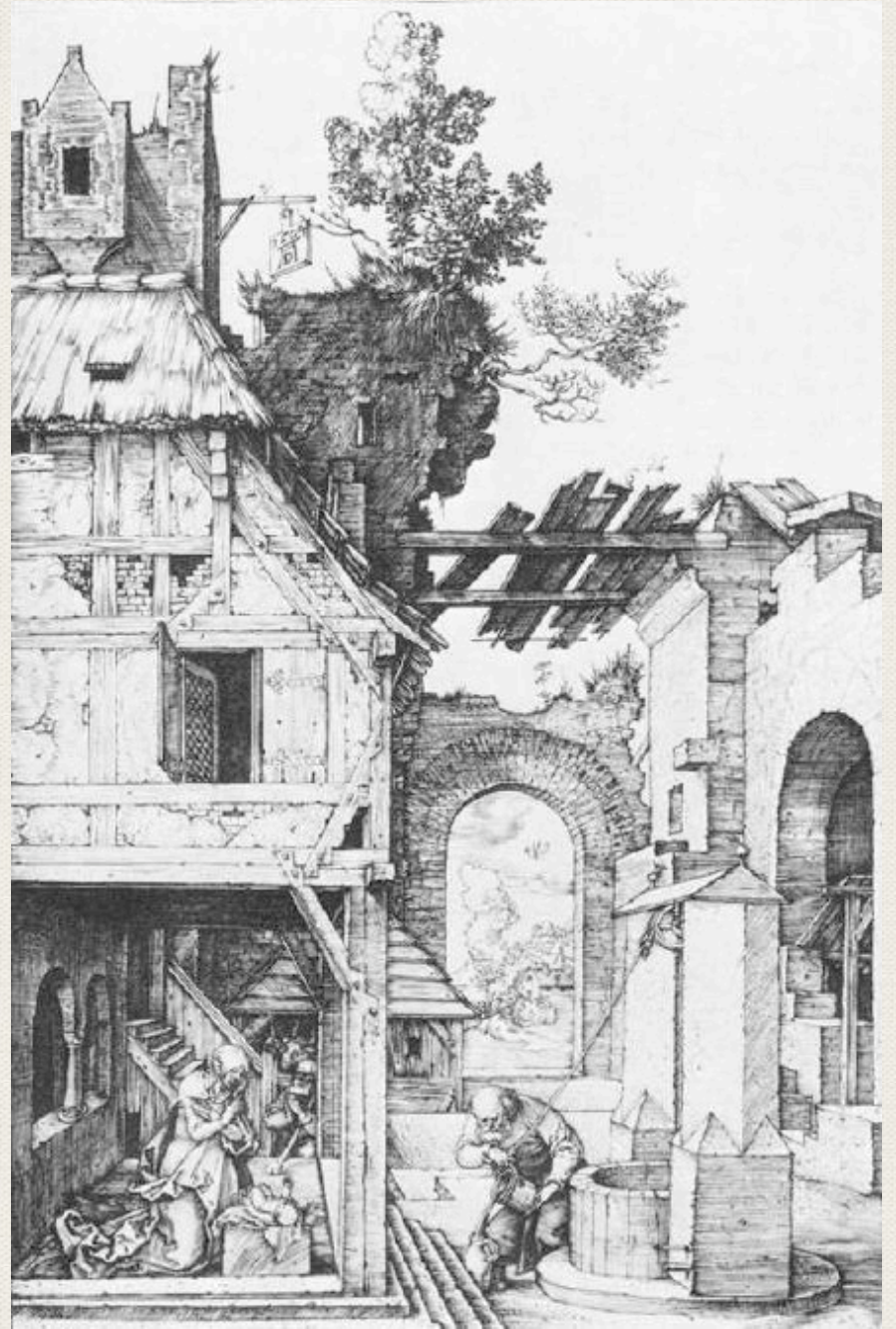
- which played into his engravings...



Durer, *Hare*, 1502, Vienna, watercolor

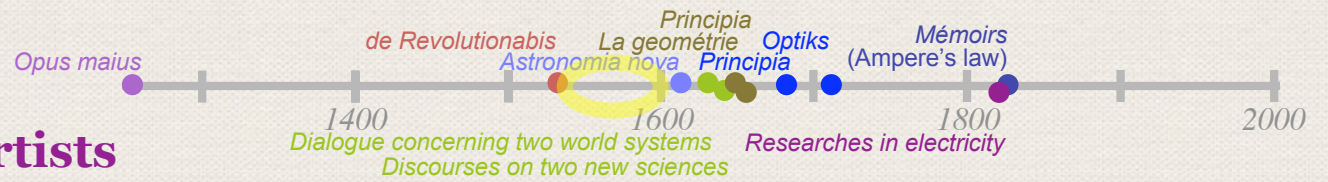


Durer, *Large Piece of Turf*, 1503, Vienna, watercolor



Durer, *Nativity*, 1504, engraving

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other northern artists

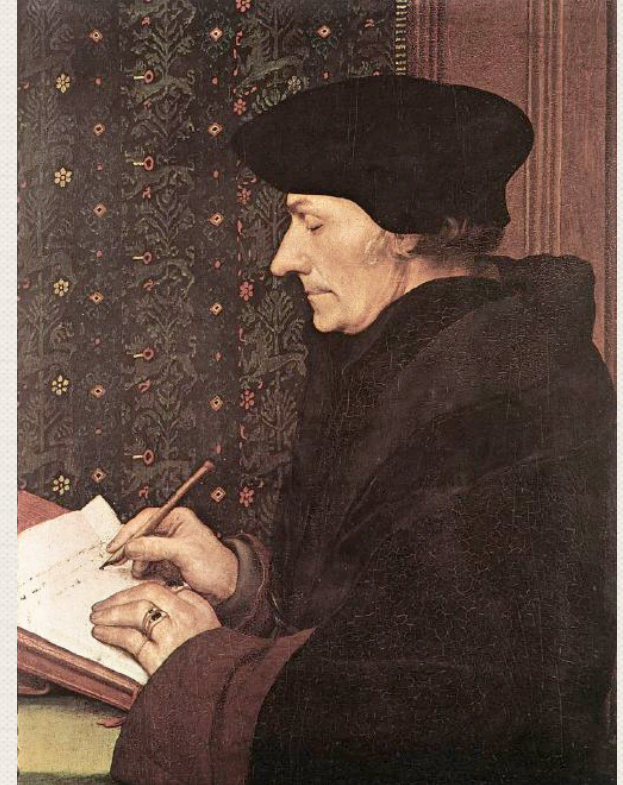
Hans Holbein (1497-1543) - portraits of British noble and royalty...and many of Erasmus



Holbein, Henry VIII, 1537, Walker Gallery, Liverpool



Holbein, Sir Thomas More, 1527, Frick, New York



Holbein, Erasmus, 1523, Louvre

Again, the German knack for detail comes through, but also with an intimacy which is unusual. The portrait, over the shoulder, of Erasmus is unusual. More rules bending...

Netherlands

underwent a tough time during Reformation

- but art survived with an almost quaint approach to everyday life depiction
- Especially apparent in Pieter Bruegel the Elder



Bruegel, *The Hunters in the Snow*, 1565, Vienna.



Bruegel, *The Bouquet*, 1603, Munich



Bruegel, *Going to Market*, 1603, Vienna.

Now, at this point look at the composition: the horizontal placement of figures is gone, perspective is effortless and not overpowering, the use of atmospheric perspective is believable.

Not since, perhaps the Book of Hours, have there been such a convincing and evocative depiction of everyday life.



Bruegel, *Peasant Wedding*, 1568, Vienna