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- Characteristics of Early Modern Art
- Cultural and Social Roots of early modern art
- Subjects of early modern art
- Changing role of the artists

- **Characteristics of early modern art in Europe**
 - Images were plentiful for both public and private use
 - Very expensive and created for and by elite part of population
 - Only wealthiest individuals could commission a work of art
 - Intended to appeal to and satisfy the needs of the wealthy
 - At beginning, art's look was inherited from the byzantine empire
 - Images were largely about ideas
 - Tell us what the period thought about these individuals
 - Tried to present all the individual and characteristics, vs. naturalistic
 - Had a great impact on the late myth medieval period

 - Next half of period
 - Renaissance = revival of golden classical past
 - Art looked vastly different
 - Renaissance artists were distrustful of anything new... rather than creating something new, they looked back to classical Rome and Greece

 - 17th century
 - Interest in making art much more immediate to those that are viewing it
 - Baroque = deformed pearl, excess
 - Doesn't describe a good deal of the art produced
 - Much contemplative art was produced as well
 - Encompasses a much broader range... called early modern period now

 - TRENDS
 - **Secularization**: even religious images become secularized in their appearance
 - They become more domestic and immediate to their audiences
 - **Naturalistic**: not a static image or an image of an idea
 - Becomes an idea of the living, breathing nature
 - Is a style, there is no such thing as a purely naturalistic or realistic work of art
 - **Individualization**: Stresses the individual: moves focus from god and spiritual world to focus on man and material world, subject matter and method of portrayal change

- Cultural and Social Roots of the Early Modern Period
 - Agricultural prosperity - countryside developed new techniques and created abundance
 - Urbanization: merchants and bankers arise and moved to cities
 - Banking: invention of stock market exchange, private banks, made possible the exchange of wealth behind flourishing of arts
 - Secular Government = a new kind of elite was created, rise of republics, self-government interested in their own expansion, art no longer just religious
 - Protestant Reformation = split in catholic church 1517 - 95 thesis of martin Luther
 - Papal bull excommunicating martin Luther from catholic church
 - Became his own church, Protestantism
 - Encountering difference in the past

- Different from that which was found in ancient Greece and Rome
 - Reentered the culture from god to man... man could create his own world
 - Encountering difference in an expanded world
 - Merchants were able to see many new kinds of cultures
 - Investigation of universal principles
 - Seeking to understand how god created the universe
 - God is a great geometer was their understanding
 - Control of Time
 - Make appointments and know how long it takes for transport was important to merchants
 - Also made possible the control of space
 - More immediate sense of time and more definite position of space
 - Investigation of the world
 - Galileo's telescope, microscope
 - Dispersal of knowledge= printing press allows for mass dispersal of knowledge
 - 1451, printing press, Gutenberg
 - 13th century paper, 15th century press
 - First publication was both a bible and Latin text book (secular)
 - Allowed many more people, other than priests and scholars, to learn Latin and investigate ancient texts
- Subjects in early modern art
 - SPACE became very important, more 3d perspective, different kinds of naturalism
 - Geometric space, perspective, nature
 - The body= becoming the center of the universe, was investigated
 - Anatomy lessons by Rembrandt, handbooks created for artist
 - Nature = Leonardo's dissections
 - Both anatomy and nature via leaves, clumps of dirt
 - Nature's Processes = trying to understand nature and creating scientific diagrams
 - Emotions: variety of emotions depicted in response to tragedy (wailing, grief, sadness)
 - Psychological states = individual is more than a place in society, own beliefs, social experiences and encounters, religious figures also given a psyche
 - Artists investigate sight and looking
 - Many self-portraits created
 - What the mirror does in the case of reflexion
 - Drawings were considered the intellectual work of the artist and represented the idea
 - Manifestation occurred through the production of the physical piece
 - Pointing to drawing is pointing to intellectual work
 - Artists did remain in the religious world, it imbues all of life

01 / 09 / 08 - Discussion Section

Wednesday, January 09, 2008

2:02 PM

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- Formal Analysis
 - Line
 - Space/Depth
 - Composition
 - Light
 - Color

!!! Mary Burgandy !!!

- Why Make Art?
 - Answer / protest
 - Historically significant
 - Money / Image / Religion
- Line
 - How thick or wide will characterize the object
 - Lines don't have to be geometric can be a distinction between colors
 - Main purpose is to move your eye (jiato pointing to Jesus)
- Space / Illusion of Depth
 - Illusion of 3D
 - Shadows
 - Scale and relationship
 - Leading Lines
- Composition
 - The arrangement of forms on a picture plane
 - Anything is a form, people... buildings... trees...
 - Establishment of a foreground, middleground, and a background
 - Best way to determine is a plot mapping important figures
- Light
 - Helpful in spatial development because of shadows
 - Like Lines, it can help draw focus on where to look
 - Can add opulence and distinction between subjects
 - Mirror can show designated audience (who should be standing in front of painting)
- Color (Hue, Value, & Saturation)
 - Can create depth
 - Symbolic message

01 / 10 / 08

Thursday, January 10, 2008
9:39 AM

- Florence & Padua
 - Scrovegni Chapel (Arena Chapel), Padua
 - Giotto
 - ◻ Life of the Virgin and Christ c 1350
 - ◻ Fresco
- Sienna
 - Town Hall
 - Ambrogio Lorenzetti
 - ◻ Allegory of Good Government c 1340
 - ◻ Fresco
 - Cathedral
 - Duccio
 - ◻ Maestra altarpiece c 1308 - 11
 - ◻ Tempera
 - Simone Martini Anunciation 1330
- Secularization
- Naturalization
- Individualization
 - Focus on individuals vs. religion
- 14th century = 1300s = [mille] Trecento
- New patrons = new functions
 - Previously primary patrons was the church
 - Now, the individual was the patron (wealthy merchant or banker)
 - 2 needs: glorify god & glorify and enhance status
 - Independent cities and communities also commissioned art
 - Invoke God's protection
 - Underscore their legitimacy as a governing body
- Giotto di Bondone (Florence) Kiss of Judas, c 1350
 - MASS
 - SPACE
 - EMOTION
 - Figures are very massive, structural
 - Creates a sense of sculpture with highlights and deep shadows
 - Mass and sculpture creates a sense of space
 - Dramatically new sense of emotion, creates empathy and psychology to the figure depicted
 - Judas' kiss of betrayal and Peter's cutting off the ear depicted to give emotion
 - Previously size denoted importance, but now highlighting, halos, etc.
- Scrovegni Chapel - Arena Chapel - GIOTTO
 - Created for an individual patron
 - Private chapel on the grounds of an old Roman arena
 - Major advancements led to new
 - Compass enhanced navigation
 - Arabic numbers, Roman numerals
 - Double booking on bankers
 - Archangel Gabriel receiving
 - Donated the chapel to the Virgin of Charity
 - Diaphanous robe
 - Virgin Annunciate
 - West wall had a depiction of the Last Judgment

- Usury: making loans at very high interest rates
- Chapel dedicated to the virgin of charity
 - A key part of the art depicted
- 37 scene perspectives
- Giotto is making reference to the roman past rather than the Byzantine past by the red in the walls
- Fresco
 - Putting pigment into wet lime plaster
 - Color becomes bonded as it dries
 - Dries very quickly, about 1 day
 - Artists can only work on small segments in the course of one day
 - Artists tend to work from top to bottom
 - Giornata (one day's passage on work on the plaster)
 - Surface is rather flat and matte, not shiny, paint is embedded on surface
- Sienna - Commissioned Ambrogio Lorenzetti, Allegory of Good Government c 1340
 - Individuals drawn from a very elite group of self governing people
 - Drawn for a town hall chamber
 - "Allegory of Good government" - most secular work to date in study
 - Celebrates and helps legitimize the town hall
 - Personifications representing all the qualities of good government
 - Personification of justice by figure in center
 - Madonna with the Large eyes c 1200
 - Transubstantiation
- Tempera
 - Paints that are wet

01 / 15 / 08

Tuesday, January 15, 2008

9:31 AM

- Art of Northern Europe
 - 1400s = fifteenth century = quattro mille cento
 - Art of the French courts
 - Limbourg brothers
 - Hours of the duc de berry (les tres riches heures)
 - Christine de Pizan, city of women, c 1410
 - House of Jacques Coeur 1443
 - International Gothic Style
 - Highly decorative quality attached to the word Gothic
 - Artists who worked in these parts worked all over Italy
 - Hours of the duc de berry
 - Laying of gifts on the table shows relationships
 - Reality Effect
 - Not realistic images
 - They do however attend to the details of everyday life that they try to convince you they are depictions of reality.

01 / 16 / 08 - Discussion Section

Wednesday, January 16, 2008
1:56 PM

- Terms:
 - Host: wafer or bread that becomes the body of Christ (memory through consumption)
 - Mass: a group of people, a service that people congregate to
 - Transubstantiation: host and wine become the flesh and blood of Christ
 - Eucharist: reenactment of the last Supper
 - Tempera: egg-based and ground pigment (minerals) mixed together to form colors
 - Liturgy: public set of worship, prayers, and rights
 - Book of Hours:
- Examples of Christian Art
 - Altarpieces
 - Images of Madonna and child
 - Temples, mosques
 - Pieta
 - Icons of the saints, Madonna with big eyes
 - Book of Hours
- Why Create religious art?
 - Teach illiterates about the Bible through the pictures
 - Still at a moment where we do not have vernacular languages in mass (only Latin)
 - Artists as creators - to show devotion to God
 - For devotion - keeping up on the faith (already believe, just need inspiration to keep the faith)
- Page 81 in the Reader
- Paper Details - Due in Section on January 30th
- Must give a thesis on the paper as well - one emphasized the spiritual qualities of Christ vs. man
 - Based on what they look like
 - Based on visual analysis which will prove your thesis
 - Page 81 - see books - Are at Davidson library - not at the arts library
 - Ignore the part where it says to consider in relation to period styles
 - Read pages 83 - 85 = criteria for grading me
 - What you are looking to do:
 - Thesis must be present
 - Start with that which catches your attention the most
 - First paragraph on composition
 - A + B in relation to composition
 - Divide paper
- Altarpieces
 - Mostly liturgical, not so much devotional
 - Is more public, rather than private (though you can still have a private chapel)
- Ghent Altarpiece
 - Central figure is the form of God as Christ
 - First on left: Mary
 - Right: Peter
 - Sacrificial Lamb: Christ was the sacrificial Lamb - the ultimate sacrifice - the last animal sacrifice, sins of the world were washed away
 - Adam and Eve on edges
 - Symbolic of the last judgment - where the saved have come to be carried to heaven

- Thesis:
 - Mary of Burgundy: personal devotion in one's house
 - Ghent Altarpiece: Liturgy for large-scale teaching
 - Mary of Burgandy and Ghent Altarpiece differ in both style and level of intimacy because of their intended audience and message.
 - Liturgical vs. devotional should be emphasized through the visual elements
 - Intimate vs. community
 - Represented very much in the style of art in which a group is represented
 - **The Ghent Altarpiece differs from Mary of Burgundy in its stylistic emphasis on mass Christian teaching and worship whereas Mary of Burgundy honors the merits of private devotion.**

Looking at these two images side-by-side, what is your initial response regarding similarities or differences in the use of perspective in these images?

Masaccio creates a sense of perspective through leading lines which fall before the central figure of Jesus, whereas Mantegna depicts the character of Christ in a three dimensional perspective himself though scale in body composition. The use of reflection off the skin of Christ also aids in the creation of a deeper space.

How do the artists produce these responses through their use of visual forms? Use formal analysis of line, space & depth, composition, and light & color.

Line:

Masaccio: lines all pointing to the base of the cross for added emphasis

Mantegna:

Space & Depth:

Composition:

Light & Color:

01 / 17 / 08

Thursday, January 17, 2008
9:35 AM

- Art of Salvation in Flanders
 - Flanders: lowland over there
 - Beyond France and Italy
 - Early Netherlandish art
 - Van Eyck
 - Campin Van der Weyden
 - Jan Van Eyck
 - Characterized the differences between northern and southern European art
 - Fine attention to detail
 - References to the daily world
 - Flemish painting will please the devout
 - Many figures on the landscape
 - Kind of detail runs through the rest of the image (Patron St. George)
 - St. George is raising his helmet in honor of the Virgin
 - On helmet are 4 reflections of the virgin
 - Interest in light is something that begins in Flemish art
 - Background images
 - Makes reference to Christ's coming and sacrifice
 - A variety of interesting surface textures
 - On the fabrics there are textures of tapestries / cloak / gold threads
 - Oil painting glazes
 - Manipulated oil paint
 - Watery pigment through which light penetrates and can be refracted
 - Exaggerate color via watery glazes
 - Color Symbolism
 - Different ways space is represented
 - Giotto: space via sculpture
 - Jan van Eyck: folds, cascades, etc.
 - Solarium
 - Space is bathed in light by windows in towers
 - Angel Gabriel holding a lily representing the virgin's purity, announcing she is pregnant
 - Other symbols to purity: petal, basin for washing, bottle with a slim neck and larger base a reference to the virgin's womb
 - Trompe l'oeil: fooling the eye
 - Seven virtues being displayed
 - Blades of grass separated
- St. Barbara
 - Daughter of a pagan
- Jan Van Eyck
 - Drew pictures of the wealthy class as commissioned as well
 - Dog = fidelity
 - Self Portrait? = man with turban
- Robert Campin: (Master of Flemalle)
 - Merode Altarpiece

01 / 22 / 08

Tuesday, January 22, 2008

9:29 AM

- Republic
- Marble
- Bronze
- Polychrome
- Sinopia
- Contrapposto = means placed opposite, segments of the body opposite others.
- Venus pudica
- Continuous narration = multiple episodes in the scene, not just one
- Linear perspective
- Atmospheric perspective
- Foreshortening - representing 3D space as it is seen, ovals vs. circles, rather than how they are understood

- Donatello
- Ghiberti
- Brunelleschi
- Masaccio

- Florence: republic / city-state
 - Palazzo Vecchio = old palace which became the center of the town hall
 - Not governed by pope or church, not governed by king / foreign state
 - Early form of self-governing democracy
 - Had its own army and made its own laws
 - City was in fact a large city for its time: 60,000 people
 - Produced large numbers of art with only 2/3 the population of Santa Barbara
 - Duomo = Santa Maria del Fiore
- Donatello - sculptor
 - David, c1408
 - Niche, buttress, no. tribune
 - David killed Goliath with a stone
 - Initially created to sit in a niche of one of the buttresses of the cathedral
 - Representative of age of art: many characteristics of medieval and gothic artwork
 - Takes on some of the classical style of Rome, renewal of culture as they were dug up
 - Tight curls visible, in marble attempted to differentiate fabrics
 - Goliath lies under the foot of David
 - Created for the duomo, but was placed in the square in front of the town hall
 - David came to symbolize the city of Florence, up and coming city who was fighting off armies
- Donatello - sculptor
 - One of the Medici family commissioned it
 - David, 1420's to 60s
 - Made of bronze, sculpture, incredible attention to detail
 - Unlike marble where you must subtract, creation of bronze is an additive process
 - Has an elaborate multi-directional body pose
 - Contrapposto = placed opposite
 - Pose was adopted from the classical sculpture Doryphoros
- Donatello - sculptor
 - Mary Magdalene c. 1455
 - Made in polychrome wood - - - wood that is painted and chromed
 - Horrifiably naturalistic - spent 30 years in penance for prostitution
 - Shown with a great degree of sympathy and emphatic degree of naturalism
 - Made to be seen from both the front and the back
- Baptistery - Duomo Santa Maria del Fiore

- Sits in front of the duomo
- Six sided building elaborate on both outside and inside
- Built over the course of 150 years, begun in the early 1300's
- Bronze doors contest
- Ghiberti
 - Created 2 sample plaques survived, of the story of Isaac and Abraham
 - Sacrifice of Isaac, 1401
 - Angel stays the hand of Abraham
 - May have won the competition because his was cast all in one piece
 - Was originally trained as a gold-smith
 - Commissioners changed the content from old to new testament stories
 - Flagellation of Christ
 - Commissioned to create a second set of doors
 - Ghiberti includes the story of Isaac
 - SINGLE POINT PERSPECTIVE: the lines all converge on a single point
 - CONTINUOUS NARRATION: not a single moment in time represented, represents several different episodes from the same story
 - Esau hunting, Isaac send Esau on hunt, Isaac blesses Jacob, god warns Rebecca, all on same slide
 - Gates of Paradise, 1425 - 1452
 - Includes latest forms of story telling
 - Was very proud
 - Includes his portrait in the depiction
 - Demonstrates his pride in his work
 - Solomon and Queen of Sheba
 - Contemporaneous reference
 - Union of catholic church and Byzantium (John VIII Paleologus)
- Brunelleschi
 - Lost the competition for the doors
 - Won the competition for creating the dome of the cathedral
 - Had been trained as a civil engineer, not surprising that he won
 - Largest masonry dome
 - Made with two shells, all bricks and mortar
 - LINEAR PERSPECTIVE: used to create 3d objects in space, done using a pinhole and mirror
 - two point perspective and one point perspective, two focal points
- Masaccio
 - Created the decorations for the niche
 - Tribute money c. 1427
 - Should they pay taxes to the civil government
 - Peter finds a coin in the fish, Jesus told him to, and then pays the collector, in the same frame, continuous narration
 - Sinopia: Can actually see corrections and under-drawings in wet fresco
 - Has a horizon line, focal point (on Jesus), and then orthogonal travel (diagonal lines creating background)
 - Heavy attention to light / cast shadows, creates pervading space
 - Light is responding to the location, light in the picture represents the physical lighting in the room
 - FORESHORTENING: using perspective to create real space as it is seen, not just as understood, using an oval when the apostles are standing in a circle
 - Giornata = Italian word for day, one day's work for the artist a section made before plaster dries
 - Adam and Eve's expelled from Eden, c. 1427
 - Emotionality depicted in
 - Underwent a fire, restored and covered Adam and Eve with fig leaves
 - Venus Pudica (modest Venus) 3C BCE
 - Eve is consciously making reference to a classical sculpture
 - Don't have the original, but have roman copies
 - Symbol of modesty, and honors the classical past, latest in knowledge
 - Trinity with Mary and John c. 1426

- Well known for use of linear perspective
 - One of the central images in the development of linear perspective
 - Painted for a side chapel
 - Designed by the architect Alberti
 - Very common combination, Mary the mother, and John the Baptist who foretold Christ's coming.
 - Skeleton in a tomb depicted below, donors are also depicted,
 - Impressive because of its use of linear perspective, created on a flat surface
- Differences between Florence and Northern artists
 - Masaccio vs. Ghent altarpiece
 - Masaccio is more interested in form and space
 - Jan van Eyck more interested in decorative qualities as a vision
 - 3D form vs. idealized form of Mary as vision
 - Masaccio vs. Rogier van der Weyden
 - Different treatment of space
 - Create different kinds of naturalism (treated as a convention)
 - Trying to create reality differently
 - Treat form very differently
 - m's are very round
 - r's are more emotionally posed
 - m's has much more emphasis on space
 - r's space is far more limited, visionary
 - m's created through the bodies, exaggerated facial expressions
 - r's are more tender, quieter, private

01 / 23 / 08 - Discussion Section

Wednesday, January 23, 2008
2:05 PM

- Terms
 - **Linear perspective** = a convention of space, constructing a 3D space via lines, also known as 1 point perspective, mathematical and exact
 - **Atmospheric perspective** = as things recede into space, they get blurry, don't need to do complicated mathematical proportions to create space... just need to blur it. Color also suffers from this phenomenon.
 - **Orthogonal** = the diagonal lines which converge upon the vanishing point to create
 - **Vanishing Point** = supposed to be eye level, the center where the eye hits the image, orthogonal will converge to that vanishing point, theoretically supposed to be the eye level portion of the painting. Where all the lines of the orthogonal converge.
 - **Foreshortening** = a convention to create 3d by drawing objects as they are seen not as they mathematically are. Take something that is long and shorten it by having the smaller part in the foreground and the rest receding into space.
 - **Anamorphosis** = a skewed perspective, a distorted perspective to create a 3D space
 - **Convention** = method by which you can create something, an approach, standardized way of doing something, there is not just one. Technique.
- Donatello, Feast of Herod
 - Rough on the mathematics
 - Tiling does not hit the vanishing point
- Leonardo, Mona Lisa
 - Excellent atmospheric perspective
 - Monumental figure because she overcomes the horizon line
- Leonardo, The Last Supper
 - Linear perspective, around Christ's head
 - Playing with space in both styles
 - Christ's head exceeds the horizon as well
 - Brings all the focus onto christ
- Botticelli, Birth of Venus
 - Not supposed to be a perfect perspective
 - Perspective is a little odd and a kilter
 - Depicts a mythological scene, telling us
 - Doesn't use linear perspective in order to create a dream, mythical world
 - Movement is hard to show in linear perspective
- Anamorphosis
 - Skull depicted on the bottom with priest and upper-class man
 - Memento morri,
- Thesis:

The Holy Trinity: emphasizes the divinity and sacrifice of christ

The Dead Christ: emphasized the human nature of Christ by bringing him down to our level

Didactic vs. emotional

01 / 24 / 08

Thursday, January 24, 2008

9:31 AM

- Florence: Lorenzo de' Medici
- Urbino: Fredencoda Montefelro
- Mantua: Ludovico Gonzaga
- Rome: Pope Sixtus IV

- Civic Humanism
 - Based on old, classical texts
 - Man learned about the world around him through observation
 - Study of texts that understood classical antiquity to be different from the late middle ages
 - That difference was that man was the center of the universe observing the world around him
 - A new understanding of art emerged
- Purposes of Art
 - EDUCATE - about faith in Christianity as well
 - IMPRESS - fortunes won and lost rapidly in this era
 - ENJOY - intended to be appreciated by the commissioners as well
 - All done with an emphasis on reason and intelligence of the patron
 - Virtu = govern with reason
- Collecting classical sculptures became an important enterprise for artists

- Lorenzo de' Medici, Florence
 - Was not a prince in name, but in practice
 - Was a banker who amassed a vast fortune, controlled half of all money in Florence
 - Create a private academy - few learned men taught as if a university, didn't have a large student body, men who were not academics, but found it important to learn about the humanities

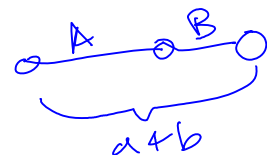
- Sandro Bottacelli. Primavera, c 1478
 - An overtly pagan image
 - May have come from the author Ovid
 - Oversees all the pleasures of this world
 - 3 Graces = Joy, Charm, & Beauty
 - Mercury = reason Venus = humanities
 - Possible that it is a political allegory with multiple meanings
 - Venus may be there to represent the school
 - Has both intellectual complexity and beauty
 - Embedded in the painting are several portraits (one of the Medici wives)
- Sandra Bottacelli, Birth of Venus, c 1480
 - Derived from Ovid, pagan gods and goddesses
 - Venus was believed to be born fully an adult
 - Modest Venus - beginning to be clothed
- Federico da Montefeltro, Urbino
 - Equal to the social power of the pope
 - Created extraordinary works of art to show off wealth and personal power
- Piero della Francesca, Federico da Montefeltro c. 1465
 - Compares him to Caesar, the roman empire
 - Half of his face was blown away in battle
 - Battista Sforza andFederico da Montefeltro c. 1468
- Piero della Fancesca, Flagellation of Christ, c 1465
- Alberti, Sant Andrea, 1470, Mantua
 - Made direct reference to classicizing buildings
 - Subtle references to basillica of Constantine
 - Became a prototype for saint Peter's basilica in the Vatican

- Andrea Mantegna, St. Sebastian c. 1455 - 60
- Andrea Mantegna, Lamentation of the Dead Christ, c. 1490
 - Extraordinary image with foreshortening
 - Creates the illusion of depth by foreshortening the body of christ
 - Classicizing treatment of the fabric over the body of Christ
- Main point of the skill
 - One of the themes that is running through this course is the status of the artist
 - Artists begin to evidence their skill not as a craftsman but rather as an thinker
 - Evident in mathematical use of linear perspective, intelligent use of reference to classical antiquity. Different than the use of materials to make the work valuable.

01 / 29 / 08

Tuesday, January 29, 2008
9:34 AM

- Leonardo Da Vinci
 - Renaissance Man: interested and mastery of a wide variety of subjects
 - Interested in investigating the world
 - Considered to be a beautiful man physically
 - Was an illegitimate son of a peasant woman and a notary
 - Produced very few paintings (only 1 more finished, and 3 unfinished paintings)
 - Did not sign any of his paintings (only 6 fully documented)
 - 12 paintings total are attributed to him based on other circumstantial evidence
 - Painting techniques - experimented a great deal
 - Constantly thinking about new ways of doing things
 - Painted images - reworked over a long period of time
 - 13,000 pages in which he made notebooks, sketches, and ideas.
 - Made many inventions: capapult, seige machines, diving suit, construction of bridges of sorts (720 feet)
 - Wrote in mirror script (was left handed)
 - Was fascinated by air, currents, flight
 - Ornithopter, helicopter,
 - Observations of Nature
 - Was a humanist who was interested in finding his own views
 - Not a great reader of older texts
 - Was interested in how water works and how it is interrupted.
 - What happens when rushing water lands in a pool of water
- Leonardo Da Vinci, Virgin of the Rocks, 1483 - 1486
 - Sitting in a natural grotto
 - Coming out of the natural order of things
 - Christs coming was inevitable, product of nature
 - Chiaroscuro: leonardo is emphasizing emotion utilizes play of light to create a wonderful sense of the way fabric folds over a body, shiny fabric vs. matte fabric.
 - Elemental background rocks, not as we see them, but as we know them
- Leonardo da Vinci, Vigin and Child, with St. Anne and the infant John the baptist, 1499
 - Christ is baptizing the baby john
 - Cartoon is a full scale design - 8 sheets of paper glued together
 - Subject: theologically complex, personal psychology, and patronage society
- Leonardo da Vinci, Virgin and Child with St. Anne, c 1508
 - Sought to put them in the natural world
 - Removing religion out into the world
- Leonardo Da Vinci, Mona Lisa
 - Columns not really described
 - "she is older than the rocks among which she sits" 1867
 - Prevents us from getting close to her psychologically
 - Gazes out at us directly, creating a push pull thing.
 - Winding rivers and jagged rocks in background, very elemental
 - Atmospheric perspective: space created by color differences like in reality
 - Stolen 1911, doused with acid, hit with rock
- Leonardo Da Vinci
 - Intense focus on psychology of the images he creates
 - Compliments the theological subject of Christ, making reference to the Trinity
 - Golden Ratio: relationship between two lines which generate each other
 - A is to B as A is to A + B



01 / 30 / 08 - Discussion Section

Wednesday, January 30, 2008

2:00 PM

- Terms:
 - **Renaissance:** a rebirth of classicism (Ancient Greece / Rome). Caused by a discovery of the old artifacts, increased trade with exchange of cultures. Fall of Rome in 475 AD
 - **Humanism:** an interest in human endeavor, literary achievement, and human body. Deceptive because it only refers to men, not so much the generic term including children and women
 - **Microcosm:** a smaller thing that is representative of the whole. Man is illustrative of the cosmic unity and the greatness, order, and beauty of the universe.
 - **Wunderkammer:** Rudolph the second's "room of wonders" which held many old artifacts. During the rise of colonialism. Amassed curiosity cabinets which acted as a microcosm
 - **Anthropomorphic:** looks human or behavior that appears human, but is not human. Typically applies to non-human subjects.
- "man is the measure of all things" -Pythagoras
 - Legitimized by Christianities notion of being made in the image of God
 - Jesus also born as a man
 - Looked at nature as under the dominion of man
 - An Ancient saying, not developed during the middle ages or Renaissance
- Raphael's Loggetta, 1516-1517
 - Replicated much of what he saw of Nero's domus
 - Tailored to Italian taste by giving a more natural flow and has medieval baggage
 - Avoids the color gold.
- Nero's Domus Aurea 64-68 AD
 - Influenced Raphael
 - A well preserved example of painting at this time
 - Strong geometric shapes bounding the objects
 - Colorful, gold hues, blue, etc.
- Laocoon and His Sons, c 160-20 BC
 - Roman copy
 - Had a base because Romans couldn't make it stand
- Leonardo da Vinci, Vitruvian Man, 1492
 - Borrowed the tight curls from Laocoon
 - Didn't take anything for granted, looked objectively at all aspects
 - Leonardo was the ultimate humanist
 - Deprived of emotion, like later Greek art
- Of what images do the shell faces remind you from our readings this week?
 - The merchant
- How do arrangements like these reflect the humanist ideals of man, nature, human creativity, etc?
 - Man is the pinnacle of nature
 - Adam made in God's image
- How do the shells connect with the other objects in the room?
 - Many other natural things in the cabinet

- Signifies the variety of experience of their owner
 - Many of the things come from the "new world" to proclaim your dominion
 - CREATING, COLLECTING, and CONTROLLING
- Arcimboldo's Rudolf II as Vertumnus, 1591
 - Man as pinnacle of nature
 - Nature being reflective of man or fitting the contours of man
 - Element of control expressed.

01 / 31 / 08

Thursday, January 31, 2008
9:37 AM

- Terms
 - Sprezzatura = nonchalance, effortless grace - valued at the time for art
- Rafael: the ultimate courtier
 - Born and raised in Urbino
 - Moved to Florence
 - Orphaned at age 11
 - Sent to be trained as an artist to follow his father's footsteps at an unusually early age
 - Drawing in the Renaissance became a form of thinking and self-expression for artists
 - Contemporaries were very self-conscious
 - Expresses so much sprezzatura
 - ★ ○ TEACHER: associate Rafael with graceful drawings
 - Interested in marketing his works of art through reproductive engravings
 - Had many mistresses: La Momarina (bakeress) 1518-19 Margherita Luti
 - Became a subject of many of his pictures
 - Signed his name and date on an armband
 - Served as the model of the sistine madonna
 - Raphael was said to have died in her arms.
- **Marriage of the Virgin, Rafael, 1504**
 - Used conventions of linear perspective
 - In its symmetry, it is classicistic
 - Focal point is right above the main subject of the painting
 - Very similar to Perugino, Christ delivering keys to saint Peter
 - Circular temple much like the building in the back
 - Commissioned for a private chapel
 - Treatment of the figures re not delineated, but have atmospheric perspective
 - Exaggerated colors which have a very clear colors - bright but not harsh
- **Madonna of the Meadow, Rafael, 1505**
 - Shows her in a landscape
 - Shares a pyramidal form
 - Landscape is a loosely composed background - spring time meadow with little in it
 - Begins to have a much less linear style, and the body is much more full-formed
 - Very much like the work of Leonardo, sfumato - smoky quality through lights and darks
- **Portrait of Pope Julius, Rafael, 1511**
 - First single portrait of a pope
 - Pope fathered 3 illegitimate daughters
 - Liked the finer things in life
 - Pope depicted unassumingly in the cardinal robe
- **Stanza della Segnatura, Rafael, 1508-11**
 - Room of the signatures
 - Room became a place where the pope signed documents
 - Room was a library at the time, for the private apartments of the pope
 - Created an elaborate ceiling
 - Created views through the walls into a scene beyond.
 - 4 images for the 4 walls
 - The law, school of Athens, Carthusian, disputa of the eucharist

- Religion, philosophy, the arts, and the law
 - The 4 aspects of human endeavor and creativity
- **The School of Athens, Raphael, 1510**
 - Represents the "high renaissance"
 - Have an image that combines both aspects - architecture and individuals of ancient times mixed with christian values and references to man (values of man/religion in classical antiquity and in modern day life)
 - An arch with a classicizing building, a cross with arms of equal dimension
 - Apollo and _____ flank Plato and Aristotle in the center
 - Placed himself and michelangelo in the painting as well
 - **Parnassus, Raphael, 1510**
 - Represents poetry and literary arts
 - Figures have laural wreaths on their head to dignify them
 - Homer & Dante depicted in the scene
 - **Dispua, Raphael, 1510**
 - Arrangement of God the father, son, and Mary commonly
 - Holy ghost hovering over the Eucharist
 - Great conflation of the spiritual and material world
 - There are both contemporary as well as biblical figures
 - **Sistine Madonna, Raphael, 1513-1515**
 - Incredibly complex in terms of the figures represented
 - Walking down from heaven holding the Christ child
 - Initially comissioned to be in his tomb
 - Sain Sixtus shares some of the qualities of Pope Julius II
 - Conflating himself by worshiping the Madonna in the guise of his patron saint sixtus
 - Saint Barbara also in the painting - associated with tombs and death
 - A notable change from conventional images of this sort
 - No realistic sense of space - visionary space
 - **Miraculous Draught of Fishes, Raphael, 1515**
 - Drew the entire image out on this sheet of paper and then colored it in
 - Made in water colors
 - Only meant to be a guide for the weavers of a tapestry
 - Woven in Belgium and sent back to the Vatican
 - One of Seven Cartoons that survived
 - The figures turn and twist in space - characteristic of Raphael's style
 - Figures caught in momentary actions - stepping into the boat
 - Tapestry was woven in reverse and full of gold threads
 - Bottom corner has a personal history of the Pope
 - Bankrupted the Vatican because of all the Gold threads, gold threads, gold threads
 - **Galatea, Raphael, 1513**
 - Cupids in the scene
 - Galatea fell in love with another nymph and husband god mad and killed him
 - Pagan image, Raphael was in high demand for these as well
 - Housed at Villa Farnesina
 - Pleasure palace
 - Lined with frescos of figures from antiquity
 - Advertised his works of art to produce reproductive engravings

- **Massacre of the Innocents, Raphael**
 - Made exclusively for engravings
 - Interested in promoting his work as well as creating original masterpieces
 - Created in red chalk details for the main work
 - Engraved by mark antonio romando

02 / 05 / 08

Tuesday, February 05, 2008

9:36 AM

- Michelangelo - sculptor
- Trained in later adolescence
- Melancholy was viewed as a sign of genius
- Trained at the Medici household giving him classical experience
- Above all, could convey human emotion with great sensitivity and naturalism
- Bacchus, Michelangelo, 1496
 - Completely drunk from the wine in his cup
 - Different completely in style than anything else
 - Classical sculpture began to be collected and sold for vast sums of money
 - Bashed up a little bit to make it look classical, it has since been repaired
- Pieta, Michelangelo, 1498-1500
 - Virgin Mary holding dead son in her lap
 - Commissioned by the pope
 - Lovingly holding her son rather than weeping as classically depicted
 - Very stable, triangular composition
 - Idealized bodies, with human emotions
- David, Michelangelo, 1501-1504
 - Found a place in front of Palazzo Vecchio in Florence
 - Massive 18 feet tall
 - Monumental and classicizing
 - Symbolically important to the city of Florence as it was developing
- St. Matthew, Michelangelo, 1503
 - Sculpture remained unfinished because he was called to Rome by the pope
 - Important because it shows us how he worked
 - Takes away chips of marble to reveal the figure within it
 - Described as having conceived his sculptures as living within the stone
 - Dynamism and energy expressed in his figures because of this
 - Caught in a moment of action with a pagan like quality
 - Leaves rough surfaces because it catches more light than smooth curves
- Doni Tondo, Michelangelo, 1503
 - Was created for a private patron to commemorate his wedding
 - Circular paintings often used to represent weddings
 - Holy family painted in one organic combination
 - The Virgin Mary appears to be rather masculine, they all look like it though, just part of his style
 - A bunch of nudes sit in the background
 - Oil glazes, intense to pale, different than his counterparts
- Sistine Chapel, Michelangelo
 - Was a very simple rectangular building next to the basilica
 - Pope Julius the 2nd, renovated the Vatican, also commissioned Raphael

- As war many times against city states,
 - Wasted much Vatican money
 - Was initially offended at having to paint a ceiling
 - Had a beautiful blue ceiling with gold stars, but wanted to do something far more interesting
 - Convinced him to do 12 apostles
 - Creation of earth, sun, and details
 - Worked with fresco
- Ignudo = seated, but twisted in an awkward pose, trompinoy effect, achieved by manipulating light ans shading
- Last Judgment, Michelangelo
 - Made like no other of its time
 - Heroic and magnificent figure of christ in center
 - Incredibly dynamic serises of images
 - See angels holding the cross of christ and crown of thorns
 - Devlish figures with tongues sticking out
 - Cardinal burning in hell that he didn't like
- Deposition, Micelangelo, 1546
 - Made for his own tomb
 - Himself carrying Christ

02 / 06 / 08 - Discussion Section

Wednesday, February 06, 2008
1:57 PM

- On eres password = vicep
- Terms:
- **Ground plan** = outline, blueprint - specifically relating to architecture - doesn't show elevation, looks like a 2d maze
- **Vitruvius** = was an ancient, wasn't around in the ages, monks were the ones who did most of the scribing discovered his manuscript. Writes on architecture
- **Dispositio** = all the parts being equal, all parts having a logical relationship to each other, man's body has these ratios, finger double sized the hand, etc., all parts have a relationship

Big Central Dome

- **Symmetria** = symmetry, if its on one side, it has to be on the other, hyper-symmetry, dispositio must carry to all the modules in the building,

- **Basilica** = horizontal roof building, entrance, atrium



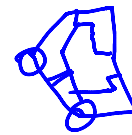
- **Greek Cross plan** = all sides are symmetrical



- **Latin Cross plan** = horizontal arm is shorter than the vertical arm

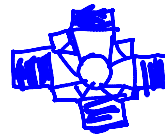
- House of Jacques Coeur, Boughes, France, 1443-1451, Plan and View

- Characterized by: irregular spaces
- Culturally at this point in time, they were not interested in strict proportions
- Coming from a high gothic culture - wanted it to go even further into Greek heritage



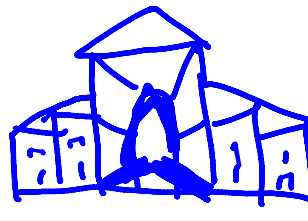
- Villa Rotunda, Vicenza, Andrea Palladio, 1566-1570, Plan

- Differences in ground plan
- High orderliness in each module
- Symmetry highly developed
- Everything is exactly the same in each module
- Congruency and equal
- Working directly from Vitruvius and the golden ratio
- Villa = countryside, wealthy residence



- Old. St. Peter's Basilica, Rome, Italy, ca. 320

- One of the oldest churches in rome
- Built by Constantine
- Very nice for congregating
- Purpose of christianity = fellowship
- Pope Julius II - came back to Rome



- New St. Peter's Basilica, Donato Bramante, Rome, 1506, Plan

- Really trying to make Rome a great place to be
- Bramante Dies before able to finish it
- Michaelangelo adds a square to it under pope sixtus
- Greek Cross in style



- Carlo Maderno, New St. Peter's, Rome, 1607-12, Plan

- Becomes like a latin cross
- Can compensate for even more people
- Height of reformation



02 / 07 / 08

Thursday, February 07, 2008
9:31 AM

- Slide Comparison = wording on the webpage
- 12 questions, matching, multiple choice and fill in
- Essay, be able to cite important piece of art
 - Know early or high renaissance time frame
- Venice
 - Republic that was self governed
 - Was the longest existing republic
 - Occasionally were minor scuffles, but for the most part it enjoyed a period of incredible stability
 - Is an island laced with canals
 - No symmetry
 - No landscape, no room for grass and trees
 - Light changes minute by minute due to location
 - Attention to changes in artwork
 - Commerce: integral to the city
- Bellini, Doge Leonardo Loredan, c. 1501
 - Incredible attention to light on the fabric
 - Highly attuned to luxury, pattern color, and quality
 - Merchants were very focused on the quality of fabrics
- Bellini, San Zaccaria Madonna, 1505
 - Venicians had to invent their artistic past
 - Did not have roman ruins that they were surrounded by or had to dig up
 - Didn't have much architecture at all
 - Mosaic
- Giorgione, The Tempest, c.1505
 - Most famous for the tempest
 - Mysterious because we have no idea what it is about.
 - Many contrasts, woman contrasted with man,
 - Exemplifies Venician emphasis on landscape
 - Peaceful pastoral foreground contrasting with buildings
 - Landscape contrasting with buildings
 - Botacelli has pastern laced trees
 - Pays attention to the way foliage is attached to the leaves, and the way branches are attached to trees, clumps of weeds, and rush of water
 - Color included a sense of atmosphere and light
- USEFUL TERMS TO DISTINGUISH AESTHETIC ART AND DESIGN
 - INVENTION - unlike everyday life
 - COLOR -
 - DESIGN -

 - Were concepts that the Renaissance artists themselves used
 - Distinction between paintings made by color masses vs. outline drawings
- Giorgione, Sleeping Venus, c. 1510
 - Entire subject of the painting is a nude woman
 - Sleeping in a landscape
 - Woman is associated with nature,

- Outlines of body followed by the landscape
- Completely in her own world while asleep
- She is unaware of our gaze
- Self-absorbed
- Titian, Venus of Urbino, 1538
 - Probably created for one of the dukes on the main land
 - Probably for a courtly environment
 - Is in a more interior setting,
 - Gazing out at us,
 - Dramatically different
 - First self-possessed nude in art
- Titian, Bacchus and Ariadne, 1520-1523
 - Makes reference to antiquity, no narrative however
 - Made for another court
 - Fascinating because it gives us a notion of their humanist learning
 - Has taken literal descriptions of Ovid in Metamorphosis
 - **Ekphrasis = creating a classical description in a classical painting**
 - **Textual description of a visual image**
 - **Paragone = rivalry to surpass**
 - Attempting to bring to life and do better than the description of the classical painting
 - Engaged in a paragone
 - ART COMPETES WITH NATURE
 - Titian triumphs over art and nature
- Titian, Assumption of the Virgin, 1516-1518
 - Mary sails up into heaven
 - Sharp distinction between the earthly sphere and the heavenly sphere
 - Dynamism: talked about in the art of Michelangelo,
 - Has incredible energy, fused with light and atmosphere in the figures
- Titian, Isabella d'Este, age 60, 1534-1536
 - Gives us a good idea of how artists could flatter their subjects
 - She didn't want artists in front of her
 - Based on a portrait of 1511, which itself was based on an even earlier portrait
 - Highly idealized picture of women
 - Also painted emperor Charles V, and Phillip II,
 - Created the notion of the royal portrait
 - Made in full size, full length, life size, and lesser nobles got 3/4 length
- NO NEED TO REMEMBER ITALICS STUFF
- Titian, Man with Blue Sleeve, c.1510
 - *Might be Ariosto [poet] or a self-portrait*
 - *Representation of a man for himself, rather than being surrounded by things of his trade*
 - *Just for knowledge of having been alive*
- Titian, Self Portrait, after 1564
 - *Has his gold chain from when he was knighted*
 - *Was raised in social stature to the position of knight*
 - *Artists were considered lowly craftsmen, with highly valued things, but nonetheless still craftsmen*
 - *Painted in a very free manner = OLD AGE STYLE*
 - *Broad brush strokes, rather than light fine strokes*
 - *Losing eyesight*

- Titian, Allegory of Time governed by Prudence, c1565
 - Shown him in old age, son, and nephew
 - Represents the three ages of man, old middle and youth
 - Each age associated with an animal
 - Old = wolf
 - Middle = lion = virility
 - Youth = dog
 - Dog looks forward with prudence, and wolf looks backward with care

- Titian, Christ Crowned with Thorns, 1570
 - Ultimate in Venetian art
 - Attention to color
 - Freely painted, in some areas you can see the canvas underneath
 - SCUMBALINE, put paint on the brush and mush it around
 - Very different from the work of his youth.
 - Much more naturalistic than pierro della Francescas
 - Creation of space through atmosphere

- Palladio, Villa Barburo, Maser, c. 1555
 - Is a copy of the renaissance edition of the classical author Vitruvius 1c, BCE

- Tintoroto, Last Supper
 - Super sense of space

02 / 11 / 08 - MIDTERM REVIEW

Monday, February 11, 2008
11:07 AM

- Exam Format:
 - Comparison
 - Matching, Multiple Choice, Fill in the Blank - 10 questions = will revolve around terms
 - Essay = use readings, specificity,
- While you will not be asked to identify specific images shown to you, the essay requires you to answer the question in relation to the work of specific artists, representatives images by that artists, and the issues they illuminate.

Limbourg brothers, "Lamentation" from the Tres Riche heures of the Duc de Berry, 1412-16	Giotto, "Lamentation" Life of the Virgin and Christ, c1350, fresco, scroveni chapel, arena chapel, padua
<ul style="list-style-type: none"> • Art of the french court • International style • Devotional • Book of hours • Illuminated manuscript • Vellum = calfskin 	Innovations in Medieval painting = doesn't have space quite right yet, mass, trying to be less shallow Fresco Giornata = pieces are done each day, only can do so much in wet plaster Liturgical Mass
Book, devotional	Blue leading lines, angels in sky, much blue, remember?

- The Conventions of space:

House of Jacques Coeur, 1443-1453, Bourges, Fance, Street Façade, and plan	Pietro Perugino, Delivery of the Keys to Saint Peter, 1481
<ul style="list-style-type: none"> • Northern european architecture • Varied spaces 	Renaissance Linear perspective Orthogonal Vanishing point

- North Vs. South: North never shown interest in symmetry, southern (aka italy) cared a great deal about it

- Narrative and Composition

Ghiberti, Narrative of Isaac, Gates of Paradise, 1424-52, Baptistry, Florence	Leonardo, Last Supper, refectory, Santa Maria delle Grazie, 1495-1498
Continuous narration Bronze Context - baptistry exterior doors Patrons: guild In situ work (can't move it) Big contest to get the comission	High Renaissance Golden ratio Context - refectory Patrons: monks Fresco on walls In situ work (can't move it)

- Northern Painting vs. Southern Painting

Jan van Eyck, Arnolfini Wedding Portrait, 1434	Pierro Della Francesca, Battista Sforza and Federico da Montefeltro, c. 1465
Flemish Art Oil Painting Glazes • Has the mirror in the reflection and the two people in front holding hands More about the contract between them (van eyck was here)	Renaissance Republic/City State Civic Humanism = federico becomes the duke, but still a man of the people and goes around talking to the common people Had the two pictures side by side More about the greater good of the state Corinthian columns as the frame = reference to the old

- Both marriage paintings,
- Northern works have more emphasis on patterns, texture, detail which is emphasized via oil painting
- Transition to the High Renaissance

Ambrogio Lorenzetti, Allegory of Good Government, c 1340, fresco	Raphael, School of Athens, Stanza della Segnatura, Vatican, c 1510
Early renaissance Allegory = ladies for justice Iconic figures All the people lines up with dark blue sky above them	High renaissance Mixture classicizing and contemporary elements Contrapposto = counter balance, shifting weight rather than static one locked leg, one using, etc. shoulders too Figures have much more mass, naturalistic Aristotle and Plato walking through the big building

- Both are physically set in buildings, but the later has much more focus on architecture, both set in law rooms, context and function is the same,
- Later Renaissance led to increased mass in figures, no more flat iconic figures like in early renaissance, judges larger to be emphasized in the older renaissance vs. perspective used later with them being at a center focal point, sienna held on to byzantine look, weren't interested in changing it
- Naturalism of body (contraposto) later

"Man is the Measure of all things." protagoras (490 -20 bCE)

Michelangelo, David, Marble, 1501	Palladio, Villa Rotunda, 1566-70, Vicenza, EXT: portico
Contrapposto Humanism Idealize = Reality effect =shown in the detail of the hands Metaphor = underdog shown without clothing or armor, because god is going to protect him, needs no armor but god. Also represents the city state of florence as a metaphor, see themselves as the underdog	Golden ratio Microcosm Reflecting the cultural aspect of understanding greek architecture

Venice

Raphael, Madonna of the Meadow, c1505	Giorgione, The Tempest, c 1505
Focused much more on the Madonna and baby jesus with john the baptist Gentle landscape	Mainly a landscape painting No one knows what its about Soldier standing by breast feeding painting First landscape painting Sky emphasized More primordial, elemental quality Atmospheric perspective

Venice is associated with their use of color
Paper will be provided, no bluebooks, bring ink pen,

02 / 12 / 08

Tuesday, February 12, 2008
9:29 AM

- **GERMANY**

- **Albrecht Durer, Self Portrait, 1500**

- Attention to exquisite surface detail
- Much detail on the hands, the etching of the fur lining, can almost feel texture of the fur
- Invite examination from a few inches away,
- Painted with very fine brushes in many places
- Eye shows close attention to detail
- Very different from realism seen in Italy
- What was he doing equating himself with Christ?
 - Number of ways to analyze this prospect, in this time, religious practices urged faithful to imagine themselves as Christ, appreciation for God's world and forgiveness



- **Albrecht Durer, Great Piece of Turf, 1508, Watercolor**

- Looking for hidden commonalities in nature by other artists, but he:
- Looked for distinction between things different
- Emphasis back to north vs. south
- Was printed in grey, probably unimportant



- **Albrecht Durer, Adam and Eve, 1500**

- Worked in all different kinds of medium
- Was an engraving
- An extraordinary skill for his time, had to work on an iron plate and have to scratch lines in order for in to sit in them and get stamped
- Went from bright lights to dark shadows.
- Exceptional detail made into light and dark
- Revolutionized print making with his master of the medium
- Allowed images to be circulated to a much larger population
- Like the reprints of Raphael, was done at the same time, plagiarism
- Took a trip to Italy to see first hand the art there
- Was very much aware of Italian art
- Very much like the Apollo belvedere - though he is in the opposite direction
- Was trying to codify the human body , in a variety of situations



- **Matthias Grunewald, Isenheim Altarpiece, c1510-15**

- **CLOSED STATE:**
- Created for a hospital
- Currently located in hollmark
- Very complex altarpiece
- Taken apart into pieces, so you can appreciate them individually
- Mary and John grieving at Christ's side
- Representation of grief is in a type of horror unseen before
- Known all over Europe, though few people knew about it
- Hospital was for people who got disease from rye
- Not surprising then that the altarpiece reflected the torment of the patients in the church
- Unlike Masaccio's Christ is not in a grand space, different skin textures
- St. Sebastian and Anthony were patron saints of hospitals thought to cure people
 - Sebastian being threatened by the devil
 - Anthony has two angels hovering above him
 - Naturalistic touches - leaves in stone coming alive, sense of restoration of life from death
- PREDELLA = area underneath an altarpiece, has the lamentation where Christ is taken off the cross. Has a split in the middle and could be separated to reveal a religious element
- Separation at the legs of Christ, may be a metaphor for the amputation of the patients at the hospital as well
- **OPEN STATE:**
- The center has the annunciation to the Virgin
- Rosary was accepted as a form of prayer at this time and Christ is playing it
- Christ ascending into heaven on the right
- **SHRINE:**
- Sculpted
- Built by Grunewald around earlier altarpiece



- Devil being tormented by other devils, Similar to the sores other patients may be experiencing

- **NETHERLANDS:**

- Hieronymous Bosch, Garden of Earthly Delights, c1505-10

- Form of religious triptych
- Secular - not meant for a church
- Makes reference to biblical morality though,
- Every bit as religious as art of Italy, but takes a secular tone
- Genesis creation myth is in a monochromatic painting
- Religious imagery - creation of eve, earthly sin, hell all depicted in secular tone
- Very weird
- Sexual sin depicted
- Damnation seen still with fanciful images
- ANTHROPOMORPHISM: interaction or blending human and natural elements
- Unlike Leonardo, shows nature and man being combined, not showing distinctions



- Protestant Reformation

- Martin Luther - 95 Thesis
- Faithful Catholic Monk - wanted to remain in Catholic church, but needed it cleansed
- Images are often of horror and terror because Europe began to be convulsed with dissent
- Created great Schism in Europe

- Non-royal citizens began to amass large amounts of money
- Very different than merchants in Venice
- In northern Europe they didn't have political power like the people did in Italy,
- Was more about the spiritual relationship to the material world.

- Pieter Bruegel, Blind Leading the Blind, 1568

- Known greatly for the satirical nature of his images
- Laugh at the folly of man
- Not by accident that these were released at the time of great societal strife
- If the blind lead the blind, they are all going to fall into a ditch, biblical proverb
- Observed different kinds of blindness - not physical but spiritual blindness
- In secular terms is about religious faith



- Pieter Bruegel the Elder, Netherlandish Proverbs, after 1500

- All the peasants are engaged in some sort of proverb
- In human terms, turning proverbs into pictorial form
- Has at least 100 proverbs identified
- Originally called "the blue cloak"
- Incredible attention to detail
- Many dealing with having all advantages
- Figures in these images are all peasants and "low-life" types
- Made for bankers and upper-middle class, why would they want pictures of poorer people?
 - Bankers were self-made people - have originally come from land an peasant environment
 - Need to separate themselves from their peasant past
 - Can laugh at the peasants and enjoy their humanity
 - There is a separation form the upper class owners and the subjects of the paintings



02 / 19 / 08

Tuesday, February 19, 2008
9:35 AM

- Tintoretto, Last Supper, 1592-94
 - Juxtaposition of colors
 - Has unreal perspective,
 - Ballet-like unnatural poses
 - Dramatic use of light
 - Very elegant posing of the individuals
 - Some activity does not contribute to the narrative



- HUMAN:
 - Qualities of high renaissance art
 - **MAN** is at the center of this art as a subject
 - Although we may have religious images, it is presented in a very human fashion
 - **NATURE**: very close attention in a variety of ways, studying the principles behind it and made good background material (Leonardo) or part of the image (sky beyond in Rafael's School of Athens) or natural poses, and close observations
 - **REASON**: rationality and natural perspective
 - **CLASSICAL ANTIQUITY**: stable triangular composition, classicizing, makes reference to eternity or through subjects back to the past

- Parmigianino, Self Portrait in a convex mirror, 1524
 - Mannerism - maniera
 - Name means little one from Parma
 - Human
 - Makes emphasis on the diffraction of light on the surfaces
 - Making his body more of an object
 - Not celebrating himself as the subject, but himself as an artist, his own human ability to observe the world and be imaginative in his interpretation of the world
 - Nature and naturalism are so perverted it draws attention to the artists skill
 - Higher purpose is to admire Parmigianino's Skill



- Parmigianino, Madonna with the Long Neck, c 1535
 - Virgin's neck compared to an ivory column,
 - Praises the virgin for her purity and for the grace, elegance and expense of ivory
 - Very obscure form of praise.
 - Column is wide at the base, bulges in the center, and narrows at the top.
 - Image is far from classicizing
 - Virgin would tower over anybody surrounding her should she stand up,
 - This is echoed by the other angels in the picture
 - Elaborate kind of symbolism: the virgin is considered to be a vessel, the urn in the image makes subtle reference back to her womb
 - Painting was unfinished at the time of his death
 - Sensual elegance is one of the most important components of mannerist paintings
 - Cool colors / gold emblematic of this type of art work
 - Her presence in the life of the faithful just like her sensual nature
 - St. Jerome? Also depicted in the corners
 - Wet drapery also shown around the body of the virgin



- Pontoromo, Deposition, c 1525
 - Created for a chapel, hung over a main altarpiece
 - Flooded with light from stained glass windows on both sides
 - Had a circular dome which has no painting in it
 - Figures are elongated with unnatural bodies
 - Nothing about the image is stable, unlike the work of Renaissance artists
 - Entire image is a house of cards, carefully worked together, move them one inch, they fall
 - Figures move our eyes constantly around because there is so much activity regarding them
 - Colors of the image are reminiscent of Michelangelo's Sistine Chapel colors, pastels that are about as unnatural as you can get as they get deeper in the folds
 - Faces are elegant, and not your normal face
 - Poses of the hands are incredibly elegant, long thin slender
 - Fabric bunched up just for the artist to show off in the hands
 - Very different from the sober, conscious, reasonable deposition of Giotto



- Bronzino, Allegory of Venus, c. 1546



- Most far out image in terms of mannerism
- Goddess of love, who was judged most beautiful
- Full of mortalizing reference
- Highly intellectual image = Sensual love passes with time
- Father time depicted in the top, looking at strange figures which may represent deceit
- Masks for comedy and tragedy
- Holding the golden apple which was given to her on account of her beauty
- Holding the stinger of a dragon's tale which makes reference to the pain which love can bring about
- Sense of space is irrational, Venus could fall right out the painting
- Figures are elongated and the figures would be substantially taller than necessary
- Had a political use = circulation of gifts between rulers was a way of solidifying alliances
- Given as a gift to the king of France
- Child is actually cupid, the son of Venus, sensual kiss, not innocent



- Il Rosso, Descent from the Cross, 1521

- Was a painting he sent back to Volterra, Italy
- Has the qualities that we've come to associate
 - Artist centered
 - Brings us back to the intellectual qualities of the artist
 - Nature is nowhere to be found
 - Natural presentation is obscured, perverted, or changed
- Heavy Christ is taken down from a cross that is too big for him
- Dramatically larger figures than others
- Sub-narratives distract our eyes, making us jump from one subject to another
- Intensity in the shadows is very characteristic of mannerist paintings
- Rather than being grey in the shadows, the colors are more intense.
- Makes it unnatural because it is quite empty, cannot be plotted like linear perspective



- **Protestant Reformation:**

- Martin Luther
- 95 Thesis
- Translated the Bible into German and made pictures
- Wanted to do away with the intercession of the pope
- Catholic Counter Reformation

- El Greco, The Burial of Count Orgaz, 1586

- Miracle happened at his death
- At his burial appeared two saints (steven and augustine) to lay down the body
- Left money on the condition that people would donate money the church in his honor
- Priests brought a lawsuit against the citizens
- Figures of the background are the 16th century citizens who had to cough up money to pay for the church
- Celebrates the rewarding of good deeds in counter reformation fashion
- Belief that good will come to you if you do good



- El Greco, Laocoon, c 1610

- Classicizing, foreshortening present but different than that art before.

02 / 20 / 08 - Discussion Section

Wednesday, February 20, 2008

1:56 PM

- **Terms:**
 - Reformation = lavishness in catholic church, selling of indulgences,
 - Council of Trent = Vatican is a powerful entity, reaction by the Catholic church to the loss of political power, mostly Italian delegates,
 - Counter Reformation = comes out of the council of trent, get rid of the indulgences, want to keep the images to maintain the sense of mysticism,
 - Idolatry = the worship of idols
 - Iconoclasm = destroying of devotional images, destroying of icons
- Prior to Martin Luther, nobody had ever translated the Bible, and were dependent on the Church to provide you with what was necessary for your own salvation
- Icons can actually stand in for an image of the person because there is no other frame of reference for their views.
- **Reliquary statue of Saint Foy, Romanesque late 10th - 11th century, gold and gemstones, Conques, France**
 - She was grilled for not worshipping pagan Gods
 - Long pilgrimages were often made to such relics
 - Held a part of the saint often, though they may not have been real
 - Idolotrous if you came to view just the bones
- **Hans Holbein the Younger, Fool praying before painting of Saint Christopher, 1515**
 - Iconic
 - Associating the picture with the actual saint
 - Considered sacrilegious in practice
 - Is it an idol or a work of art? - reception of the piece personally dictates this question
- **Pieter Saenredam, Interior of the Church of St. Odolphus in Assendelft, 1649**
 - Barren depiction of a pulpit and the church
 - Pulpit not as much of the focus
 - Emphasis on self-reflection
 - Pastor speaks to you in the vernacular - more cerebral, self-focused dialogue
- **St. Peter's Basilica, Vatican, Rome**
 - Altar = literally the place where transubstantiation occurs
 - Gold, very ornate
 - Whole sensual experience creates a sense of mysticism
- **Erhard Schon, Complaint of the Poor Persecuted Gods and Church Images, c. 1530**
 - Cleansing of the church
 - Throwing away of the icons and all that is ornate
 - No more intermediaries, you pray directly to God
 - Symbolically and physically removing the barriers between them and God

02 / 21 / 08

Thursday, February 21, 2008

9:35 AM

Michelangelo da Caravaggio

- Shares the name with the Michelangelo from the High Renaissance
- Was a juvenile delinquent
- Born in Milan, raised in Caravaggio
- Came to Rome, broke and penniless
- Just painted still-lives as an apprentice

Counter reformation	Mannerism	High renaissance
Focuses on the common man	Reflects on the humanity of the artist	Idealizes the human
Radically naturalizes nature	Highly unnatural view of nature, in opposition, think about mirror and light	Attends to natural detail but idealizes it
Depends on emotion	Depends on imagination	Relies on mathematics and reason
Highly theatrical in the present day world	Plays with the notions of classical antiquity	Direct references to classical antiquity

• Caravaggio, David with the Head of Goliath, c. 1609

- May be a part of his own remorse for the trouble he caused
- Full of thoughtful psychology
- David has killed Goliath, thinking about the deed he did
- Caught in a particular moment
- Typical of counter-reformation art



• Caravaggio, Boy with a basket of fruit, c. 1594

- Can tell which types of fruits are present
- Identifiable fungus decaying leaves
- So closely observed nature that we can identify elements in painting
- VERY CLOSELY OBSERVED
- A highly theatrical image in that there is a dramatic shadow in the background
- Two sources of light that cast two shadows
- Boy looks like a peach (delicious)
- Painted for a gay pedophile Cardinal



• Caravaggio, Calling of St. Matthew, Contarelli Chapel, Sc 1599-1602

- Also painted him writing the Gospel and his martyrdom
- Picture of the moment when Christ comes into an inn where the tax collector Matthew is counting money
- Matthew immediately recognizes Christ's significance and follows him to become an apostle
- Whenever you see glasses in 17th century imagery it is a metaphor for spiritual blindness
- Two sidekicks who don't have a clue what is going on
- Primary element is a form of chiaroscuro. Contrast taken to an even more dramatic degree.
- Light becomes a subject in the painting
- TENEBRISM: light which has a personality / subject in the painting
- Christ is depicted as a handsome young man but nonetheless a normal human being
- Only a halo separates Christ from us as the viewer
- Recognizes that he is being called from his world of money through his hand
- Response to the counter-reformation,



• Caravaggio, Judith Beheading Holofernes, 1598-99

- Old testament story
- Captures the moment where the head is being cut
- Finding a story in the old testament that is emotional and dramatic
- Basically hits you in the stomach, utterly visceral
- Emotionality and theatricality emphasized
- Has a dramatic red curtain above the event
- Subjects taken from every day life but laid out carefully to emphasize the events
- Contrast of light helps to enhance emotionality in the subject
- Painted directly on the canvas from models in front of him, no preparatory drawings like were done with earlier Renaissance paintings



- Red curtain helps to ennoble the subject
- Caravaggio, Death of the Virgin, c. 1601
 - Apostles weeping is a very naturalistic touch because it won't help
 - Very apocryphal story - apostles appeared at the Virgin's Death
 - Probably painted from life
 - Created discomfort by the Church authorities because he used a prostitute as a model for the virgin mary
 - Older paintings were idealized to portray her holiness
 - The virgin in this painting is dishoveled, rather than composed.
- Annibale Carracci, Assumption of the Virgin, 1601
 - Apostles are being thrown back
 - Color palette is much sweeter and gentle than caravaggio used.
- Carracci, Farnese Ceiling c. 1610 "love conquers all"
 - Figures = light young men
 - Bagueely similar to Sistine Chapel by Michelangelo
 - Full of sensuality
 - Very secular
 - Created for church cardinal
- Artemesia Gentileschi, Judith and Holofernes
 - Apprenticed to his favorite pupil
 - Raped,
- Gentileschi, Susanna and the Elders, 1610
 - Participating in a visual tradition that had been established by males
 - Biblical heroines who had stories similar to her own
 - Two elders of the temple saw Susanna bathing
 - Showing the moment where she realizes that she is being viewed
 - She is depicted as vulnearble but very strong (pain but resolve)

02 / 26 / 08

Tuesday, February 26, 2008
9:30 AM

- **GianLorenzo Bernini**
 - Born in Naples
 - Family from Florence
 - Had the art from the high renaissance in Rome
 - Uses facial emotions to show horror
 - Like Caravaggio , uses his own face in the artwork
 - Emotions respond to the need within the audience
 - Caravaggio attempts to engage you in thought
 - Bernini's theatricality sweeps you up in the emotion

Caravaggio	Bernini
Radical naturalism	Radical naturism
Emotion	Theatricality

- **OVID, 43 BC - 17 AD**
- Most famous of works Metamorphoses of the Gods
- Metamorphosis means change
- Translated and published in huge numbers in Renaissance after its discovery
- Available to just about everyone if you wanted it
- Apollo (God of Light)
 - Stabbed with golden arrow making him lustful
- Eros (Cupid, God of Love)
- Daphne (Virgin Water Nymph)
 - Stabbed with a lead arrow making her uninterested
 - Flees Apollo
 - Changes her into a Laurel tree - Metamorphosis
 - Saved from Apollo
- Bernini, Apollo and Daphne, c 1624
 - Two gods from ancient mythology
 - Bernini liked to do sculpture based on myth
 - Apollo turns daphne into a tree
 - Tries to turn nature into art
 - Crosses venues
 - Bernini has tried to produce art that has turned into nature
 - Cold white marble sculpture, turning Daphne into a natural tree
 - Depicts a single moment in the story / narrative
- Bernini, David, 1623
 - Couldn't be more theatrical
 - Captures the moment right before the event
 - Taking aim with the slingshot toward goliath
 - Corkscrew like composition is very characteristic of Bernini
 - Contrapposto pose is characteristic of Renaissance artists
 - Dramatically different effect from each side
 - Being turned in space is a hallmark of figures like this
- Bernini, Baldacchino, 1624-33

- Made a sculpture that is also a part of architecture
 - Like he merged art and nature, he is also mixing mediums here too
 - Created it in cast bronze
 - Reproduced fabric in metal
 - Columns are twisted and fanciful, making reference to the ancient temple of Solomon
 - Little honeybees and lizards crawling up and around the base
 - Lizards symbolize faithfulness
 - Bees were the symbol of the commissioning family
 - Ensemble in the apse: bronze throne being carried by some angels underneath this stained glass window which has a dove in the center (representative of the Holy Spirit)
 - Alabaster has the effect of stained glass
- Bernini, Tomb of Pope Alexander VII, c1675
 - Pope Alexander 7th, commissioned his tomb while still alive
 - Given an odd location in St. Peter's because there was no wall there, but rather a door, made a tomb monument over the door
 - Charity (love of a woman for her child)
 - Prudence ()
 - Justice ()
 - Truth (originally created with no clothes on, but corrected)
 - Death was climbing out from the bottom waving an hourglass to let him know that his time is up
 - Mixed media, metal bronze stone marble all mixed in
- Bernini, Colonnade, 1656
 - Originally a Roman circus
 - Commissioned to create a Christian Piazza (plaza)
 - Created a beautiful walkway through classicizing columns
 - Provides shelter in bad weather
 - Creates drama with light using only stone
- Bernini, Ecstasy of Saint Teresa, 1645-52
 - Most famous of sculptures by Bernini
 - Sacked by the Pope, even after many successful projects
 - Given "free-hand" to create the Chapel
 - Private hiring by the Cornaro family in their Chapel
 - Made a multimedia ensemble - combined architecture, light, stone
 - Subject of chapel is Saint Teresa - Italian saint from the previous century who experienced a piercing by Christ/God
 - Has caused a great deal of comment over the centuries

02 / 27 / 08 - Discussion Section

Wednesday, February 27, 2008
1:54 PM

- Narration: the way in which a story is composed
 - Continuous: same story depicted, just different moments
 - Simultaneous: two completely different stories standing on their own happening at the same time
 - Allegorical: symbols in the thing have both a physical and metaphorical meaning
 - Culmination: the narrative is left incomplete without the addition of the viewer
- Trope: themes or motifs that come up a lot
- Typology: two different levels of meaning: (1) the study of types, and (2) when you have the scenes of the Old Testament as allegories for the New Testament --- Old Testament should foretell the New Testament
- Viewer:
- Masaccio, Tribute Money, c. 1427
 - Continuous narration
 - Peter seen three times in the same scene
- Fra Angelico, Annunciation, c. 1432-34
 - Simultaneous narration
 - Adam and eve (fall of man) on left
 - Annunciation to the Virgin (Gabriel telling Mary) on right
 - Fall and salvation of man both shown
 - Apple is only a metaphor. You start out as children and as you become an adult
- Botticelli, Primavera, c. 1482
 - Considered an allegorical painting
 - Symbols in the thing have both a physical and metaphorical meaning
 - Literally depicting the creation of the month of spring
 - Allegorically: the Renaissance: the rebirth of the thought and classicism, newfound knowledge, rediscovery of their past
- Caravaggio, Conversion of Saint Paul
 - Fell off horse
 - Christ is making a visitation
 - Getting bathed in light
 - Being converted
 - Viewer is stepping into the narrative, looking down at him, trying to figure out what's going on
 - The narrative has to be completed by the viewer, it won't unfold without you there
 - Have to watch the conversion
 - Indicative of Counter-Reformation
 - Don't need mediation to God
 - Providing the viewer a more direct role in the events
 - Supposed to bring you back to the Catholic faith
 - Supposed to make you see the conversion and feel the effects
- Velasquez, Las Meninas (1656)
 - The audience is the king and queen, he is painting the audience then
 - Culmination narrative = the artist is painting you, all the other characters, daughter included, are

- presenting themselves to you
- About the construction of order, as the king stepping in attention is drawn to him.
 - King then, is necessary, and has his power justified
 - Political narrative: all the colonies lie before the power of the king, he is the sun and light
 - "I think therefore I am" as a thinking subject you are to determine what is true, you can figure it out yourself
 - Shift in world view from earth centered to sun centered --> attempted to be minimized.

02 / 28 / 08

Thursday, February 28, 2008

9:34 AM

- Peter Paul Rubens, Descent from the cross, 1612
 - Height of the Baroque
 - Gently being lowered from the cross
 - Triptych made for a side chapel of gold
 - Guild of musketeers commissioned to a painting
 - Indirectly makes reference to the guild and its patron saint
 - Grief on Mary's face is heart wrenching, but was worried it would make her appear weak
 - Participating in counter-reformation ideology
 - Was a very, very savvy man, he was learned
 - While he was painting, dictating, and listening, talking, business man
 - Created reproductive engravings
 - Saint Christopher was the patron saint of these musket men, carried Christ across a stream
- Rubens, Meeting of Mary and Elizabeth, 1612
 - Carrying Christ as well
 - Representing this particular wing as well makes reference to contemporary life
 - Makes the religious scene more accessible to you
 - Wearing 17th century clothing and accessories
 - Making reference to classical past with the classicizing architecture
- Rubens, Presentation in the Temple, 1612
 - Very much like the Italian architecture he would have seen
 - Making reference to classicizing type of architecture
 - St. Christopher carried a baby, got heavier and heavier, wondering why heavy, turned around and spoke
 - Made reference to a classicizing sculpture
- Rubens, Garden of Love, 1633
 - Enclosed protected space makes reference to female chastity
 - Theme of the garden of love = chastity
 - References to classical architecture
 - Quite mannerist columns in the back
 - Figures are created with brushwork rather than with lines
 - Raphael used line, Titian used color too
 - **RUBEN IS A COLORIST**
- Rubens, Venus at a Mirror, c. 1615
 - In front of a mirror
 - A little chunky, 17th century (?)
 - Cupid holding a mirror
- Rubens, Presentation of The Portrait to Henry IV, c. 1622-5
 - Little Cupids promoting his love
 - Pagan gods Juno and wife hoping match is successful
 - He accepted her without ever having met her
 - Didn't even meet her at the wedding because he was out hunting, marriage is

actually between her and his cousin

- Raphael vs. Velasquez in their paintings
 - Right in the center, engaged in his activity of painting
 - Velasquez is not a passive observer, celebrating himself, achieved knighthood
 - Reflections in the mirror
 - In the earlier work it is the artist that gets reflected, in the later works it is the patron who is reflected and the artist who is the central figure in the painting

- Diego Velazquez, Surrender at Breda, 1634
 - Dutch surrendering connects us to the painting
 - Viewer is very important to the construction of that narrative
 - Highlights the mercy of the Spanish to those they vanquished
 - Emphasis on the mercy because they still wanted fealty in the kingdom

- Diego Velazquez, Juan de Pareja, 1650
 - Heavy brush stroke
 - Imbued with Titian's late style
 - His slave is depicted who he granted his freedom allowing him to become an artist in his own right

- Diego Velazquez, Venus at a Mirror, c. 1650
 - Ribbons refer to the bondage of love
 - Cupid holding a mirror for Venus
 - Gazing at herself in the mirror, however if a real mirror was there, we would see her torso, not her face.
 - Wonderful play of perspective that disorients us, just like how love can disorient you
 - Stain in the back is concealing something, mysterious, just like love

03 / 04 / 08

Tuesday, March 04, 2008
9:31 AM

- Early modern period vs. later modern period for comparison slide
- Dutch art appears to be
 - Secular in subject matter
 - Doesn't have any religious content whatsoever
 - Every day life appears in images
 - A quality of the early modern period was secularization
 - Gradually and increasingly takes subject matter from every day life, even religious subjects appear in more secular settings
 - Intensely naturalistic.
 - Highly ethical in nature - have a moral content that was understood by the viewers of the time
 - Although they appear to be naturalistic, they are highly and intensely manipulated in terms of their style
- Historical context
 - Dutch were a new, emerging republic
 - No King or aristocratic overlord
 - Declared independence from Spain in 1579
 - Set up an independent republic governed largely by the merchants
 - Anxiety about their self-identity and position in the world (in terms of individuals, economy, etc.)
 - Protestant Revolution
 - Almost the rest of Europe was Catholic, but the Dutch were mostly protestant
 - Had no use for religious imagery as such.
 - New capitalist economy
 - Dutch actually bought and sold stocks
 - Invested in companies
 - Traded their investments
 - Made for mostly middle class people, tailors and others could get their hands on artwork
- History painting
 - Based in the bible
 - Based in historical texts: OVID
 - History painting, still life, genre paintings (every day life), Portraiture

- Ambrosius Bosschaert, Bouquet of Flowers in a Glass Vase, 1620
 - Anxiety about capitalism
 - When a Dutch person viewed it they would think about capitalism
 - Loving portrayal of all the details
 - Tulips are especially evident of anxiety
 - Even the water drops on the water have been meticulously painting
 - There is a degree of animation to it with the water disappearing
 - The scene is going to change soon, this could be like a portrait of each of the flowers
 - Wrote a letter to the patron describing what he intended by it
 - "This will make a beautiful sight in the winter" - meant to substitute for real flowers.
 - Travelled all over Europe to get the flowers and bloomed at different times of the year (an impossible bouquet to make) - highly contrived though it looks naturalistic.



- **The commerce of flowers**
 - IOU's were traded for a tulip from next year
 - Farmers would pay up to 2500 guilders for a possibility of getting a striped tulip
 - Stopped by the Dutch council which banned their sale
 - Pictures of tulips may have moralizing connotations in that you shouldn't become greedy for the possibility of quick wealth,
 - Flowers became associated with vanity of life

- Jacob van Ruisdael, Bentheim Castle, 1853
 - Castle on the Rhine on the eastern part of the Netherlands
 - **A landscape painting**
 - Very popular as a subject
 - The Dutch live in a very flat landscape, liked images of mountains and hills in landscape
 - Had a very sensitive notion of their landscape
 - Most of the land is man-made, where water was drained from ocean
 - Windmills are pumping water out of the land into the canals
 - Have a great attachment to their land, since they created it, has very little history



- Need to invent a history for themselves, so did their landscape
- Though looks naturalistic, the castle is actually not that elevated on mountains
- Hills in the landscape had religious associations



- Jan Steen, Topsy-Turvy Household, 1663

- Low life genre scene-people misbehaving
- **A Genre painting**
- Mother is asleep so everyone starts misbehaving
- Suggestive elements with the children, especially with the daughter
- Charlatan Medical doctor depicted with the tall hat
- Throwing "roses before swine" proverb evident in the corner



- Gerard Terborch, "Paternal Admonition", 1654

- Quotations are part of the title
- Is the wrong name, but is an important part of the moral message of the painting
- No respectable women would have herself painted drinking wine
- Items related to pride and vanity of female appearance
- **A genre painting as well**
- Objects on the table are also suspicious of vanity
- Gesture in hand of man was commonly used in rhetoric
- Man is holding a coin and is probably a soldier (has a sword)
- Is a brothel scene, young prostitute being offered money
- Appears to be an upper class household, but has a moral about what you should not do
- Is a message about misbehavior but has to be uncovered



- Frans Hals, Malle Babbe, c. 1635

- Portraiture Genre
- Ordinary men and women were depicted in Dutch paintings
- An expensive portrait of a homeless woman in Harlem
- Dutch were a socially conscious country
- Spent a good deal of tax-payer money supporting widows, orphans, etc.
- Town council paid to have this homeless women taken care of, and to celebrate their generosity, they commissioned Frans Hals to make themselves feel good.
- Unique and rare kind of image
- Owls are typically associated with wisdom, but the woman is known to be deranged
- Deranged people have their own kind of wisdom - conveyed by the owl on her shoulder
- Freely painted with a brush loaded with paint (impressionistic fashion)
- 3d characters full of life and vibrancy with just a few strokes

★ Where else have we seen this? Maybe on the final...



- Frans Hals, Banquet of the Haarlem Civic Guard, c. 1627

- Every city in the Netherlands had one of these guard units
- Volunteered to defend the city if necessary
- Had a great deal of prestige in this era, but didn't defend much toward the end
- Banquets got out of hand and were banned by cities for durations over 3 days
- Wealthier member of the society had to be able to afford your gun, etc.
- Many of these guards commissioned group portraits of themselves
- Frans depicted them at one of their feasts, rather than just lined up
- Narrative of eating depicted as they gaze out at us.



03 / 05 / 08 - Discussion Section

Wednesday, March 05, 2008

1:59 PM

- Week 9: Iconography and the Dutch Golden Age
 - Terms:
 - Iconography: a way of studying paintings by the symbols to determine the meaning
 - Emblem: a disseminated image with a motto (one dollar bill with "in God we Trust")
- Methods of Analyzing Art
 - Formal Analysis
 - Patronage
 - Where is the art?
 - Regional Styles (North vs. South / Dutch vs. Italian)
 - Political & Social Context (Reformation vs. Counter-Reformation)
 - Time Period -
 - Biography of Artist
 - How it was received at its time
 - Function (liturgical, devotional, public, private)
 - Iconography
- Johannes Vermeer, Woman Standing at a Virginal, c. 1672
 - Used other paintings and emblems
 - Ovid's metamorphosis - only logical source for Dutch people
 - Inventory lists of his possessions
 - Science (radiology) to find other cupids in his works
 - Ficino - other classical texts used to study this painting
 - Need to take a lot of things into consideration during analysis
 - Cupid = love painting, fear of women, the hazards or folly of love
 - Art has the power to inspire love through its beauty
- Modernity in Renaissance
 - More about the individual
 - Think about yourself as thinking, active, moving subject
 - Don't need to relate to a fantastic mythical statement, but can look at yourself to make statements about the world
 - Reformation: "I can talk to God myself"
 - More about the statements made by everyday life
 - Threshold of something very new and different
 - Prior to Renaissance, the role of the artist was minimized
 - Your creation was a manifestation of your own intellect
- Jan Van Eyck, Arnolfini Wedding Portrait, 1434
 - Painting is a document of their marriage
 - Some people have said that it isn't a wedding portrait
- Ambrosius Bosschaert, Flowers in a Glass Beaker, c. 1600
 - Striped tulips - very in vogue, created a craze, excessive
 - Impossible bouquet - different zones and seasons depicted
 - Commenting on the tulip mania occurring in his society
 - Very interesting that a flower that isn't indigenous to Holland is now its Trademark.

- Peter Claesz, Still-life with Oysters, c. 1633
 - One of the cups is turned over - indicates spilt wine = folly
 - Citrus fruit with oysters
 - Still life means death (eaten orange, dead oysters, spilt wine)
 - Insidious message embedded in light scene

03 / 06 / 08

Thursday, March 06, 2008
9:32 AM

- History painting
 - Bible
 - Mythology
- Rembrandt van Rijn, Delilah & the Binding of Samson, 1636
 - Created to demonstrate the full range of the artistic capacity
 - Story from the Bible (Judges 16) - Old Testament
 - Protestants tended to prefer stories from the Old Testament
 - History painting: had the most prestige
 - Created on speculation and then given as a gift with the hope of receiving future commissions
 - Created with the style of tenebrism - initially created by caravaggio years ago, to highlight dramatic movement
- Rembrandt, Bathsheba Reading King David's Letter, 1654
 - King David spied on her and fell in love
 - Made sure her husband died in the war
 - Isolation of the story
 - Just a part of the story (psychology in individual figures)
 - Patrons liked the fact that you could closely connect with the images
 - They were just regular people - not overly idealized like the tradition he was trained in
 - In protestant holland there was a tremendous amount of tension regarding nude biblical characters
 - Impasto: thickly loaded paint brushes
- Rembrandt, Return of the Prodigal Son, c. 1669
 - Comes from the Bible as well
 - Textual Source
 - Parable in the New Testament from Jesus
- Rembrandt, Company of Captain Frans Banning Cocq (The Night Watch), 1642
 - History painting, but also a portrait
 - Depicts a particular event: the coming together of this group of men in celebration of the arrival of Medici from France
 - Paint has oxidized making it look dark
 - Engaged literally in the night watch
 - Painting is actually during the day
 - Full of symbols that celebrate this particular company
 - Little girl hiding with a chicken - representative of their company
 - Guns were outlawed unless a member of the shooting company or a noble person
 - Gun ownership was very special and very expensive
 - Combining the narrative with an emblem of the group
 - Correct use of the gun is shown all the way through
 - Created a sense of drama as well as prestige in his painting regarding the identity of these figures
 - Tenebrism = high contrast between light and dark
- Rembrandt, Self Portrait, 1640
 - Height of his prestige and bank account
 - Enjoying the company of wealthiest men in city
 - Presents himself to us as not an artist, but as a gentlemen
- Rembrandt, Self Portrait, 1658
 - Making reference to himself as a painter holding a scepter like God
 - Makes him also look like a king

- Nothing idealized about his face, ravaged with age
- Looking at us intensely to engage us directly
- Isolating the figure of the artist and bonding with us as the viewer psychologically
- Impasto - heavily laded brush
 - Contradicts naturalism
 - Two kinds characteristic of northern European art
 - Reflect life with glazes or off the surface

03 / 11 / 08

Tuesday, March 11, 2008
9:35 AM

- Sameuel Van Hoogstraten, View into a Room, c.1660
 - Don't need to remember this painting
 - Worked in convention of space
 - Drawn back by linear perspective, but also by light with the back room being darker.
- Samuel Van Hoogstraten, Perspective Box, c. 1656
 - Has the front taken off when in exhibition
 - Two peep holes
 - Each view into the box gives you a different set of viewpoints and rooms visible
- Jan Vermeer, Women at a Virginal,
 - Ran an inn at Delph
 - Elaborate painting on top
 - Has cupid
 - 11 children
- Vermeer, The Music Lesson, c. 1662-64
 - Has words on top of the virginal
 - A virginal still survives which reads "music is the companion of joy and balm for sorrow"
 - Celebrates music
 - Man put down cello to stop and listen to her playing music
 - An ordinary corner of a room, with real objects Vermeer owned
 - Painting of roman charity in room
- Camera Obscura
 - Portable box with a hole in the front of it (or a lens)
 - Don't have to work about binocular vision
 - Exaggerates the spots of circles of confusion, halos
- Jan Vermeer, View of Delft from South.
 - Rotated one of the buildings 90 degrees
 - Elaborate story with accurate descriptions of the houses
 - Circles of confusion
 - Explosion
- Jan Vermeer, Allegory of Painting, c. 1665
 - Thinking about the process of painting
 - Has a wreath around her head indicating her as an allegory
 - Chair for viewer to sit in
 - Middle ground where Vermeer is engaged in his task
 - Allegorical figure of Cleo who was the muse of history (carrying a huge book, trumpet which celebrates great deeds and wreath
 - Old fashioned dress painting the muse of history with a map of the Netherlands, both Holland and Belgium - mourned the splitting of Catholic Belgium from Protestant Holland

03 / 12 / 08 - Discussion Section - Final Exam Review

Wednesday, March 12, 2008

1:57 PM

Period	Early modern with medieval aspects
Locations	Southern Italy
Date	Late 13th - 14th centuries
Artists	Giotto, Lorenzetti, Duccio, Martini
Art examples	Servogengi chapel, allegory of good live, Maestra altarpiece, annunciation
Information	Naturalization, individualization, secularization, city state, war and pride patronage, reasons changing individuals with more money
Formal characteristics	Giotto figures show emotions fuller, more naturalistic looking not just byzantine gold backgrounds, some experimentation with illusion of depth
Terms	Altarpiece, Predella, transubstantiation

Tools of the trade:

- Methods of Analyzing Art
 - Formal Analysis
 - Patronage
 - Where is the art?
 - Regional Styles (North vs. South / Dutch vs. Italian)
 - Political & Social Context (Reformation vs. Counter-Reformation)
 - Time Period -
 - Biography of Artist
 - How it was received at its time
 - Function (liturgical, devotional, public, private)
 - Iconography
 - Literary Sources (classical text - Ovid?)
- Bosschaert, Bouquet of Flowers in a Glass Vase, 1621
 - Striped tulips - very in vogue, created a craze, excessive
 - Impossible bouquet - different zones and seasons depicted
 - Commenting on the tulip mania occurring in his society
 - Very interesting that a flower that isn't indigenous to Holland is now its Trademark.
 - General Period: early modern
 - Location: Holland
 - Type of Painting: Still Life
 - Futility of life also "momento mori" the flowers are in bloom but they will also shrivel up and die = our fate too.
 - Normal patron: middle class - Holland was not ruled by a monarchy, people were in power
 - Dutch are mostly protestant at this time
 - Not a blatant religious message because of what happened during the Reformation
 - Incredibly detailed, bright colors, strong contrast, recognizable colors
 - Was a form of entertainment for the middle class of this time, and figure out which flower from which region
- Forming a Thesis:
 - Giotto, Lamentation of Christ, 1305
 - Caravaggio, Death of the Virgin, 1605-6
 - Christ is depicted as much more abstract and idealized

- Mary is depicted far more naturally, and was cause for rejecting of the painting
 - Captures it in the moment
 - No welcome for us in the Giotto painting, where there are backs facing us
 - In the picture with Mary we are able to walk all the way up to the bed over her face
 - Pre vs. counterreformation
 - By witnessing and taking part, you aren't just worshipping and icon
 - By participating in the scene, you aren't as removed from the scene, potential for more connection
 - More personal level than previously
- With the dawn of the Reformation, the depiction of religious figures in art transformed
- Historical Context:
 - Rembrandt, The Night Watch, 1642
 - Early modern period
 - Location: Holland
 - Recognizable people
 - Paintings
 - Public
 - Not mobile, have to go and see it
 - Limbourg Brothers, January, 1412-14
 - French court Duc De Bury
 - Book of hours
 - Private, devotional
 - Mobile, international style, book form
 - Patronage significant
 - Accumulation of everyone in the troupe, more than one patron
 - Vs. solely commissioned by an upper class individual

03 / 13 / 08

Thursday, March 13, 2008
9:40 AM

- Poussin
 - Classicism
 - Strict geometric shapes
 - Extremely geometric in terms of shape and composition
 - Centers on images of people either in action or thought
 - Focuses on individual people
 - Very specific kind of patron base: highly educated, upper middle class, not kings or popes
- Claude
 - Pre-romanticism
- Nicolas Poussin, Death of Germanicus, 1628
 - Complicated death
 - Adopted son became very jealous of Germanicus
 - Tacitus (adopted son of Tiberius)
 - Very classicizing mode of people
 - Emphasis on the individual
 - He is surrounded by some of his soldiers he commanded on the battlefield
 - Stoicism: emphasis on classical philosophy, religious turmoil, being stoic in the face of disaster and misfortune, control emotions and weep but carry on
- Nicolas Poussin, Et in arcadia Ego, c. 1638
 - Depicts a tomb, above ground in a rocky landscape
 - 3 shepherds
 - Archaeologically correct reference to ancient statues
- Poussin, Landscape with funeral of Phocion, 1648
 - Highly classicizing architecture
 - Very rectilinear buildings with geometric shapes
 - High geometry
 - Landscape is laid out compositionally with tremendous geometry
 - Layers of landscape that move back into space
- Nicolas Poussin, Holy Family on the steps, 1648
 - Mary gazing off into space
 - Jesus gazing down onto John the Baptist
 - Seated in a remarkable setting
 - Classicizing steps of an ancient temples
 - Surrounded by archeologically correct columns
 - Classicizing
- Nicolas Poussin, Dance to the Music of Time, 1640
 - Picture about all the different kinds of people who dance through this life
 - Shepherd represents poverty
 - Wealth, labor, pleasure, poverty

Final Exam Review Guide

Tuesday, March 18, 2008
7:28 PM

1. Tenants of the Catholic Church dominated religious art until the 16th century. Artists were faced with new iconographic and visual demands with the Protestant Reformation and subsequent Catholic Counter-Reformation. Select two works of art which may be drawn from painting, sculpture or architecture, at least one of which must be from the second half of the course. The two works you select must represent two different kinds of religious function, either in terms of liturgical or devotional function, or responses to religious changes of the 16th century. Discuss such differences as function, iconography, style, and narrative qualities, making sure you cite relevant course and section readings. Although you may employ themes discussed in week 10 review session, you may not use comparisons from this session, nor works from elsewhere on the exam.

Dutch Art vs. Counter Reformation Art

- **Pieter Saenredam, Interior of the Church of St. Odolphus in Assendelft, 1649**
 - Barren depiction of a pulpit and the church
 - Pulpit not as much of the focus
 - Emphasis on self-reflection
 - Pastor speaks to you in the vernacular - more cerebral, self-focused dialogue
- **Erhard Schon, Complaint of the Poor Persecuted Gods and Church Images, c. 1530**
 - Cleansing of the church
 - Throwing away of the icons and all that is ornate
 - No more intermediaries, you pray directly to God
 - Symbolically and physically removing the barriers between them and God
- **Bernini, Baldacchino, 1624-33**
 - Made a sculpture that is also a part of architecture
 - Like he merged art and nature, he is also mixing mediums here too
 - Created it in cast bronze
 - Reproduced fabric in metal
 - Columns are twisted and fanciful, making reference to the ancient temple of Solomon
 - Little honeybees and lizards crawling up and around the base
 - Lizards symbolize faithfulness
 - Bees were the symbol of the commissioning family
 - Ensemble in the apse: bronze throne being carried by some angels underneath this stained glass window which has a dove in the center (representative of the Holy Spirit)
 - Alabaster has the effect of stained glass
- **Bernini, Tomb of Pope Alexander VII, c1675**
 - Pope Alexander 7th, commissioned his tomb while still alive
 - Given an odd location in St. Peters because there was no wall there, but rather a door, made a tomb monument over the door
 - Charity (love of a woman for her child)
 - Prudence ()
 - Justice ()
 - Truth (originally created with no clothes on, but corrected)
 - Death was climbing out from the bottom waving an hourglass to let him know that his time is up
 - Mixed media, metal bronze stone marble all mixed in

2. Select two works of art which may be drawn from painting, sculpture or architecture, at least one of which must be from the second half of the course and, along with relevant readings, and discuss the ways that artists employ visual devices to situate the viewer in relation to the work of art. Examples of these devices may be illusion of depth, mirrors, or gazes, etc. Although you may employ themes discussed in week 10 review session, you may not use comparisons from this session, nor works from elsewhere on the exam.

Women at the Virginal = gaze, vs. Bathsheba =
Iconography - Cupid, Glasscow?

Reubens - Venus at a Mirror vs. Titians Venus or Urbino

Arnolfini Wedding Portrait = Don't know who that third person

Las Moninas =

Venus at Urbino = Titian, looks away

Apollo and Daphne vs. Ecstasy of Saint Teresa (sculpture)

Allegory of Time and

As if you interrupted

3. Patronage played a pivotal role in the very existence, subject matter, style, and function of images. Select two works of art which may be drawn from painting, sculpture or architecture, at least one of which must be from the second half of the course. These must have been created for two different types of patrons. Discuss the impact of their patrons upon such issues as their function, subject matter, and style, citing relevant readings. Although you may employ themes discussed in week 10 review session, you may not use comparisons from this session, nor works from elsewhere on the exam

Giotto, Scrovegni Chapel

Nightwatch, Rembrandt

Bosschaert's, Vase of Flowers = anxiety with capitalism

Council of Trent = commissioned more paintings, experience Christ's passion

Burial of Saint Orgaz = renewed funding for Church After Lawsuit

Calling of Saint Matthew = Tenebrism = using light as a subject

Types of Paintings

Genre paintings

Portraiture

Landscape

Still life

History Paintings

Four elements of high renaissance

- Human
- Nature
- Reason
- Classical antiquity
 - Mannerism negates or changes those properties (makes human more the focus)

Dutch Art

- 1620s - 1660s
- Bosschaert's Vase of Flowers, Van Ruisdael's Bentham Castle, Stern's Topsy-Turvey
- Telboch's Paternal Admonition, Hals' Malle Babbe and Banquet of Harlem
- Secular subject matter
- Intensely naturalistic
- Moral context
- History: new republic run by middle class, protestant country, new capitalist economy, painting for non royals
- Middle-class, domestic interiors
- Still life, landscape, genre to portraiture

Velazquez

- 1630s - 1650s

- Las Meninas, Surrender of Breda, Venus at Mirror
- Coloristic
- Culmination narrative (Las Meninas) --> Viewer participates
- Historical narrative (surrender of Breda)
- Light and dark
- Rough brushstroke
- Heavily laden brush

Bernini

- 1620s - 1650s Italy
- Damned Soul, Apollo and Daphne, Baldacchino, Colonnade, Tomb of Pope Alexander VII, Ecstasy of Saint Theresa
- Theatricality
- Emotion in the face based on himself
- Takes you in the moment --> sweeps you in emotion
- Radical naturalism
- Use of ancient mythology ---> Ovid
- Mixed media: stone, marble, and bronze

Caravaggio

- 1590s - 1600s Italy
- David with the Head of Goliath, Boy with Basket of Fruit, Death of Virgin, Calling of Saint Matthew
- Focus on common man
- Radical naturalism
- Emotion
- Theatrical
- Tenebrism: light becomes subject matter in painting
- Art of counter reformation
- Psychological connection to audience
- Everyday models

Rubens

- 1610s - 1620s Flanders (northern)
- Descent of Cross, Garden of Love, Presentation of Portrait
- Counter-reformation ideology
- Reference to classical figures' musculature
- Classical architecture and contemporary costume
- Wide brush laden with paint (impasto)
- Figures created with color and brushwork ---> not line
- Broad brightly colored brushwork (colorist)
- Fleshy and contemporary, less idealized ---> Venus at mirror

Rembrandt

- 1630s - 1660s Dutch
- Blinding of Samson, Bathsheba, Return of the Prodigal Son, Night Watch
- Dramatic composition
- Tenebrism to highlight dramatic moment
- Isolation --> single figure
- Empathy --> bond with audience, emotionally identify
- Impasto
- Quiet inner drama --> psychology of figure
- Focus on single moment
- Atmospheric perspective

Vermeer

- Woman at Virginal, Music Lesson, Woman holding a Balance, View of Delft, Allegory of Painting

- Juxtaposition of music and love
- Metaphorical
- Camera Obscura and circles of confusion
- Oil glazes
- References to Ancient Greece and Rome

Tools to Read Images

- Formal analysis
- Patronage
- Political and social context
- Regional style / location
- Biography of artist
- Iconography
- Time period / movement
- Function (public vs. private, liturgical vs. devotional)
- Relationship to viewer

Poussin

- 1630s - 1640s
- Death of Germanicus, Et in Arcadia Ego, Landscape with Funeral of Phocion, Holy Family on the Steps, Dance to the Music of Time
- Classicism --> dress, setting, composition (shallow space)
- Stoicism
- History painting
- Theory of modes
- Line

Counter-Reformation

- Italy 1590s - 1620s
- Intercessors between Viewer and God
- Simplified, understandable images
- Make biblical figures look everyday and relatable
- Single, dramatic moment
- Highly emotional
- Psychological relationship to viewer
- Caravaggio, Caracci, Genileschi

Iconography

- Art historical method of interpreting objects and symbols in a work of art to determine its subject matter and meaning
- Can also refer to the objects and symbols themselves