Renaissance in the North and The Age of Reformation: 1500~1620

Germany

• 1517: Martin Luther’s 95 Theses
• 1534: Translation of Bible by Luther

Painting:
Albrcht Durer (1471~1528), Matthias Grunewald (c. 1500~1528)
Albrecht Altdofer (1480~1538.), Lucas Cranach The Elder (1472~1553)
*Han Holbein the Younger (1497~1543)

England

• 1534: Henry VIII found Anglican Church
• 1611: King James Version of Bible

Literature:
Prose: Montaigne, Bacon, More
Poetry (sonnet): Shakespeare, Sidney
Drama: Shakespeare, Marlowe

Flanders

• 1509: The Praise of Folly
• 1581: United Provinces declare independence from Spain.
  → 1609: Independence of Netherland was recognized by Spain. → Dutch
• Painting:
  Hieronymus Bosch (c.1450~1515)
  Pieter Bruegel (1525~1569)
Religious Reformation: Protestants
Counter-Reformation: Catholicism → Baroque
1517: Martin Luther’s 95 Theses

1534: Henry VIII found Anglican Church

Reformers

John Calvin

Ulrich Zwingli
DURER, Albrecht. German painter (b. 1471 ~ 1528)

Self-portrait at 22. 1493. Oil on linen, transferred from vellum, 57 x 45 cm. Musée du Louvre, Paris

Self-Portrait at 26. 1498. Oil on panel, 52 x 41 cm. Museo del Prado, Madrid
Self-Portrait, 1493, pen and brown ink, Metropolitan Museum of Art, New York

Self-Portrait at 13 Years Old, 1484, silverpoint on paper, Graphische Sammlung,
Self-Portrait in a Fur-Collared Robe, 1500. Oil on lime panel, 67.1 x 48.7 cm. Alte Pinakothek, Munich
Paumgartner Altar

Paumgartner Altar, c. 1503. Oil on lime panel, 155 x 126 cm (central), 151 x 61 cm (each wing)
Alte Pinakothek, Munich
Second Italian journey; paintings (1505-1506)

Portrait of a Young Venetian Woman, 1505. Oil on elm panel, 32.5 x 24.5 cm. Kunsthistorisches Museum, Vienna

Portrait of a Venetian Woman, 1506-07. Oil on poplar panel, 28.5 x 21.5 cm. Staatliche Museen, Berlin
Return to Nuremberg; paintings (1507-1509)

Adam and Eve, 1507. Oil on panel, 209 x 81 cm (each panel). Museo del Prado, Madrid
The Four Holy Men, 1526. Oil on lindenwood, 215 x 76 cm (each panel). Alte Pinakothek, Munich

Small Passion: 2. Expulsion from the Paradise
The Revelation of St John: 7. The Seven Trumpets Are Given to the Angels

The Revelation of St John: 11. St Michael Fighting the Dragon, 1498. Woodcut, 392 x 283 mm. printed by Hans Schongauer.
Engraving

Adam and Eve, 1504. Engraving, 252 x 194 mm. Staatliche Kunsthalle, Karlsruhe

Snake: Satan

Sheep:
Mouse:
Rabbit:

Cat: pride and cruelty

Ox: gluttony and sloth

Tree of knowledge
Knight, Death and the Devil, 1513. Engraving, 245 x 188 mm. Staatliche Kunsthalle, Karlsruhe
Melencolia I, 1514. Engraving, 239 x 189 mm. Kupferstichkabinett, Staatliche Kunsthalle, Karlsruhe
GRÜNEWALD, Matthias. (b. 1470/80~ 1528

Isenheim Altarpiece (first view), c. 1515. Oil on wood. Musée d'Unterlinden, Colmar
The Isenheim Altarpiece was executed for the hospital chapel of Saint Anthony's Monastery in Isenheim in Alsace, which explains the presence of the plague saint, St Sebastian, and the patrons of the more austere and solitary forms of monasticism, St Antony Abbot and St Paul the Hermit. The altarpiece is now at the Unterlinden Museum in Colmar, a nearby town.
Crucifixion

“Jesus of Nazareth, King of the Jews.”

John the Baptist:
“He must increase, but I must decrease.”

A lamb holding a cross, symbol of the "Lamb of God" slaughtered for man's sins.

The mourning Madonna being comforted by John the Apostle, and Mary Magdalene kneeling with hands clasped in prayer,
Giotto

Italian (Southern Europe)
Tradition: moderation, order

German (Northern Europe)
Tradition: passionate, pathetic
St. Antony the Hermit

The temptation of St. Anthony.
St. Sebastian
Isenheim Altarpiece (second view)
Concert of Angels and Nativity
God the Father  Angels

Crystal vase: symbol of virginity  Fig: Tree of Knowledge
The Resurrection
Isenheim Altarpiece (third view)
St. Paul and St. Antony in the Desert
The Temptation of St Antony
Predella of the Isenheim Altarpiece

The Lamentation
HOLBEIN, Hans the Younger
German painter (b. 1497, Augsburg, d. 1543, London)

Erasmus, 1523. Oil on wood, 43 x 33 cm. Musée du Louvre, Paris

Sir Thomas More, 1527. Tempera on wood, 74,2 x 59 cm. Frick Collection, New York
Henry VIII, after 1537. Oil on canvas, 233,7 x 134,6. Walker Art Gallery, Liverpool

Portrait of Henry VIII, 1536. Oil on wood, 28 x 19 cm. Thyssen-Bornemisza Collection, Madrid
Jane Seymour, Queen of England, 1536. Oil on wood, 65.5 x 40.5 cm. Kunsthistorisches Museum, Vienna

Portrait of Anne of Cleves, c. 1539. Parchment mounted on canvas, 65 x 48 cm. Musée du Louvre, Paris
Jean de Dinteville, on the left, was in England on a mission for Francis I on the subject of Henry’s quarrel with the papacy over his marriage to Anne Boleyn in 1533.

De Selve (later Bishop of Lavaur) probably gave his friend diplomatic and moral support.
Jean de Dinteville, on the left, was in England on a mission for Francis I on the subject of Henry’s quarrel with the papacy over his marriage to Anne Boleyn in 1533.
Hans Holbein’s “The Ambassadors”
painted in 1533 (National Gallery, London)

In ancient times a broken lute string
was a traditional symbol
of death and decay

Apparently, the ancients were easily depressed
That,
or there was a vicious lute string monopoly
oppressing the people.

Or
there weren't that many good lutes, so people said:
"Look, if you're just
going to paint the damn thing,
how come you can't use the broken lute?"

And took the good one out to go visit their
girl, ...or boy

Most
probably the broken lute string symbolized
a really hot date gone bad,

when everything was moving along quite nicely,
until one silly string
broke
and you could never get the mood back.

After all,
what better
symbol of death and decay could there be,
than having to go home by
yourself holding a broken lute?

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The floor has long been observed to be based on the sanctuary pavement in Westminster Abbey. The pattern can be related to macrocosm diagrams going back to at least the Early Middle Ages.
Macrocosm and Microcosm

Through his physical body and sense perception, man participates in the terrestrial realm, and through his intellectual skills, he shares in the super-terrestrial realm of pure intelligence. Man uniquely combines body and soul, matter and intellect, animal and angel. He is neither terrestrial nor super-terrestrial, but a dynamic combination of the two. As noted by Nicholas of Cusa:

*Human nature is that [nature] which, though created a little lower than the angels, is elevated above all works of God; it enfolds intellectual and sensible nature and encloses all things within itself, so that ancients were right in calling it a microcosm, or a small world.*

an illustration from Charles de Bovelles
The Two Shelves: The Celestial vs. The Terrestrial
Celestial sphere

- Celestial globe
- Cylindrical or shepherd's sundial
- Quadrants
- Torquetum
- Polyhedral Sundial
Terrestrial sphere

Terrestrial Globe

Lute with broken string: musical harmony as symbol of heavenly harmony

Arithmetic:

Lutheran Hymnbook: Johannes Walther's Geistlich Gesangbuhli (Holy Hymnbook) 1st ed (Wittenberg, 1524) and a case of flutes.

Nicholas of Cusa, in his De concordantia catholica, notes: "The King therefore must be a luteplayer, who well understands...how to preserve harmony...and how to tune the string neither too high nor too low, so that through the combined tone of them all a companionable harmony sounds...."
The Skull as symbol of human finiteness: *vanitas*

anamorphosis
The crucifix is thus a link between what we see in the painting and the invisible and unknowable reality that lies behind the curtain.
What is represented is a network of signs that leads us to this true reality hidden in the world of appearances.

The Ambassadors can be likened to the Silenus of Alcibiades in Erasmus' Adages:

• "What is most excellent in any way is always the least showy...."
• "...under these veils, great heaven what wonderful wisdom lies hidden."
• "If you crack the nut, you find inside that profound wisdom, truly divine, a touch of something which is clearly like Christ Himself."
• In his The Praise of Folly, Erasmus writes: "...what at first sight seems to be death, if you view it narrowly may prove to be life; and so the contrary."

The painting asks us to see invisibly the invisible truth which is hidden behind the surface of appearances.

“Holbein's The Ambassadors and Renaissance Ideas of Knowledge: Gratiae invisibilis visibilia signa" [http://employees.oneonta.edu/farberas/arth/ARTH214/Ambassadors_Home.html]
The Dance of Death

The Rich Man (The Miser); The Queen, 1523-26. Woodcut, 64 x 48 mm. National Gallery of Art, Washington
The Dance of Death

The Plowman from Dance of Death, 1524-26. Woodcut, 65 x 48 mm. Kupferstichkabinett, Öffentliche Kunstsammlung, Basle

The Noble Lady from Dance of Death
Albrechet Aldorfer (c. 1480~1538)

Danubian Landscape, 1520-25.
Parchment on wood, 30 x 22 cm. Alte Pinakothek, Munich.

This could be regarded as the first purely landscape painting in European painting.
Landscape is as important as the architecture. There is a strong consciousness of the relation between Nature and Culture.

Susanna in the Bath and the Stoning of the Elders, 1526. Oil on Wood, 74.8 x 61.2 cm. Alte Pinakothek, Munich
Image of the World

Red Sea

Egypt, with the Nile, and the delta

Alexander the Great

The Battle of Alexander
1529. Oil on Wood, 158.4 x 120.3 cm. Alte Pinakothek, Munich
Lucas Cranach, The Elder 1472~1553

Adam and Eve, 1528. Oil on wood, 172 x 63 cm and 167 x 61 cm. Galleria degli Uffizi, Florence
The Rest on the Flight into Egypt, 1504. Wood, 69 x 51 cm. Staatliche Museen, Berlin
Cupid Complaining to Venus, 1530. Oil on wood, 81.3 x 54.6 cm. National Gallery, London

Lucretia

C. 1524
Lime panel
Alte Pinakothek, Munich
The Judgment of Paris, c. 1528.
Oil on wood, 101,9 x 71,1 cm.
Metropolitan Museum of Art, New York
Recycle and cycle of life

The Fountain of Youth, 1546. Lime panel, 122,5 x 186,5 cm. Staatliche Museen, Berlin
And then . . .