Chapter 13:
The High Renaissance in the North

Culture and Values, 8\textsuperscript{th} Ed.
Cunningham and Reich and Fichner-Rathus
Northern Europe in the 16th Century

- Synthesis of new ideas from Italy
  - Alternatives to traditional religious doctrine
  - Enthusiasm for classical antiquity
  - Emphasis on individualism

- Culture and Politics
  - Francis I, The Hapsburgs, The Tudors
  - Scientific, religious revolutionary movements
Humanism Travels North

- France
- Germany
- The Netherlands
- England
The Reformation

- Martin Luther’s Ninety-Five Theses
  - Indulgences
- Luther’s reforms
  - Anabaptists (Peasants’ War 1525)
  - Swiss Protestants, Calvinists, Anglicans
  - Dissolution of Catholic Christendom
13.3 Lucas Cranach the Elder, Martin Luther and His Wife Katherina von Bora (double portrait), 1529
Consequences of Luther’s Challenge

- Anabaptism
  - More radical than Luther

- Calvinism
  - Ulrich Zwingli
  - John Calvin

- The Church of England
  - Act of Supremacy
Causes of the Reformation

- Economic and nationalistic self-interests
  - Unfair political and economic papal demands
- Maturation of reformation ideals
  - Desire for more personal, interior piety
- Moral and intellectual depravity of clergy
  - Wealth of monastic and episcopal lords
Renaissance Humanism and the Reformation: Humanists and Reformers

**Similarities**
- Religious aversions
- Favored early Christian writers over medieval scholastics
- Mastery of Biblical languages

**Differences**
- Nature of humanity
  - Education vs. Grace
- Universal truth found through exploration of religious texts vs. Scriptura sola
Renaissance Humanism and the Reformation

- Emphasis on reading Scriptures
  - Lay education
  - “Universal Priesthood”
- Humanism as intellectual instrument
  - Too optimistic and ecumenical
Cultural Significance of the Reformation

- **Spread of literacy**
  - Diffusion of literature
  - Proliferation of vernacular texts
- **Focus on the Word**
  - Aural vs. visual
  - Hymns
  - Simplistic decoration
  - Secular art
The Growth of Science

- New Renaissance Scientists
  - Rejection of traditional methods, practices, assumptions
  - William Gilbert
  - William Harvey
  - Paracelsus
  - Andreas Vesalius
  - Francis Bacon
  - Copernicus
The Visual Arts in Northern Europe
Painting in Germany
Albrecht Dürer (1471-1528)

- Italian, humanist influences
  - Linear perspective
  - Perception of the artist (Self-Portrait, 1500)
  - Classical ideals of beauty, proportion
  - Quest for knowledge, scientific precision
- Woodcuts, engraving
- Painting (Venetian influences)
13.6 Albrecht Durer, Self-Portrait, 1500

smart history link
Matthias Grünewald

- Rejected Renaissance innovations
  - Traditional religious themes
  - *Isenheim Altarpiece, Crucifixion (1510-1515)*

- Political, religious sympathies

- Tortured images

- Lack of perspective, proportion
13.9 Matthias Grünewald, *Crucifixion*, c. 1515. Panel (with framing), from the Isenheim Altarpiece (exterior)

smart history link
The Visual Arts in Northern Europe
Painting in Germany

Albrecht Altdorfer

- Personal worldview through landscape
  - Battle of Alexander at Issus (1529)

- Contemplation on beauties of nature
  - Sympathy with natural forces
  - Light, scale, vitality
The Visual Arts in Northern Europe
Painting in the Netherlands

Hieronymus Bosch (c. 1450-1516)

- Pessimistic view of human nature
  - Human folly
  - Inevitable punishment for sin

- Garden of Earthly Delights (1505-1510)
  - Pleasures of the body lead to damnation
  - Private and complex symbolism
13.11 Hieronymus Bosch, Garden of Earthly Delights, c. 1505-1510
The Visual Arts in Northern Europe
Painting in the Netherlands

Pieter Bruegel, the Elder (1525-1569)

- Futility of human existence
  - Pervasiveness of sin
- Order, purpose in natural cycles
  - Triumph of Death (1562-1564)
  - Hunters in the Snow (1565)
- Scenes from peasant life
13.12 Pieter Bruegel the Elder, *The Triumph of Death*, c. 1562-1564
Pieter Bruegel the Elder, Hunters in the Snow, 1565

smart history link
The Visual Arts in Northern Europe
Painting in the Netherlands

❖ Caterina van Hemessen
❖ Burgeoning middle class commissioning paintings
❖ Painter to Mary of Hungary
❖ Trained by her father
13.14 Catherina van Hemessen, Portrait of a Lady, 1551
Art and Architecture in France

- Jean Clouet (c. 1485-1541)
  - Francis I (c. 1523-1530)
- French Gothic + Italian Renaissance
  - Château de Chambord
- Emphasis on decoration
  - Square Court of the Louvre
13.16  Château de Chambord, France, begun 1519
Art in Elizabethan England

- 16th-century stability, prosperity
- Relations with Netherlands, Spain
- Insularity, nationalism
  - Hans Holbein, the Younger (1497/98-1543)
  - Levina Teerlinc
  - Nicholas Hilliard (1547-1619)
13.2 Hans Holbein the Younger, Henry VIII in Wedding Dress, 1540

smart history link
13.18 Hans Holbein the Younger, Anne of Cleves, c. 1539-1540
13.20
Nicholas Hilliard, Ermine Portrait of Queen Elizabeth I, 1585
Music of the Northern Renaissance

- Complexity of style, polyphony
- Motets, madrigals
- Instrumental accompaniments
- French chansons, lyrical narratives
- German and Flemish songs
  - Romantic, military, political
  - Isaac, Sendl
Music of the Northern Renaissance: Elizabethan Music

- Legacy of John Dunstable (c. 1385-1453)
- Italian secular music
- English Litany (1544)
  - Simplified Gregorian Chant
- Catholic music traditions
  - Blocks of chords, counterpoint
Music of the Northern Renaissance: Elizabethan Music

- English anthems
- Thomas Tallis (c. 1510-1585)
  - Protestant compositions, Catholic masses
  - Master of counterpoint
- William Byrd (c. 1539/40-1623)
  - Protestant compositions, Catholic masses
  - Virginal instrumentation, madrigals
Music of the Northern Renaissance: 
Elizabethan Music

- English madrigals
  - Expression of emotional extremes
  - Thomas Morley (1557-1602)
- John Dowland’s ayres (1562-1626)
  - Simple songs, lute accompaniment
  - Obsessively depressed and woeful
English Literature

- Michel Eyquem de Montaigne (1533-93)
  - First essayist
  - Violence and religious bigotry
- Humanism in England
  - Caxton’s printing press
  - Increased literacy
  - Influenced by Erasmus
English Literature

- Thomas More (1478-1535)
- Thomas Wyatt (1503-1542)
- Edmund Spencer (1552-1599)
- Queen Elizabeth I
English Literature

- **English Drama**
  - Inspired by Classical models
  - Increasing prosperity and leisure
  - Traveling actors, noble patrons
  - Permanent theater buildings

- Intellectual content, “common touch”
  - Nobility → groundlings
English Literature

- Christopher Marlowe (1564-1593)
  - Blank verse
  - Humanity defeated by destiny

- William Shakespeare (1564-1616)
  - Classical models, complicated plots
  - Soliloquy, psychological motivation
  - Great problems of human existence
Chapter 13: Discussion Questions

- What is the relationship between Luther’s religious reformation movement and the socio-economic revolts in Germany? Why were Luther’s principles so well received by the lower classes? Explain.
- To what extent did Humanism serve to further Luther’s reforms? At what point was Humanism no longer useful for the Protestant movement?
- Why was there so little visual art created in England during the sixteenth century? In what ways does Nicholas Hilliard’s Ermine Portrait of Queen Elizabeth I serve to foster the spirit of national pride evident in England during that time? Explain.
- In what ways is the “emphasis on individualism” evident in the arts of the Northern Renaissance? Explain, citing specific examples.