I. Why do we study art in a history class?
   A. They often reflect dominant cultural and philosophical ideas of the era.
   B. Genres of art are usually reactions to previously dominant styles
      1. Reflect shifts in what society thinks is important
      2. Let’s review

II. Renaissance (Review)
    A. Humanism
       1. Not always religious
       2. Individualism in portrayal of human figures
       3. Naturalistic (but often idealized)
       4. Greco-Roman themes
    B. Patronage
       1. Florence the leader in Renaissance art especially in the 1400s
          a. Merchant families, such as de Medici, provided patronage
       2. Rome became center of Renaissance art
          a. Renaissance Popes
             • Pope Alexander VI (1492-1503): commissioned a fortune in Renaissance art
             • Also, Julius II (1503-1513); and Leo X (1513-1521)
          b. Artists like Michelangelo and Raphael rec’d many commissions
       3. Purpose is to project power and influence
    C. New artistic techniques
       1. Painting
          a. perspective: depth, 3-D effects (dev. largely by Brunelleschi)
          b. chiaroscuro: dramatic use of dark/light, focus and depth
          c. sfumato: blurring or softening sharp lines in painting; creates rounding effect developed by Leonardo
          d. Examples (all mid 1400s – mid 1500s):
             • Botticelli - Birth of Venus
             • Michelangelo - ceiling of the Sistine Chapel
             • Raphael - School of Athens
             • Da Vinci - Mona Lisa, The Last Supper, Vitruvian Man
       2. Sculpture
          a. Use of marble/bronze (as was case in ancient Greece/Rome)
          b. Free-standing sculptures; designed to be seen in the round; contrapposto stance (weight shifted to one side, not stiff)
          c. Glorification of the human body and emphasis on individualism
          d. Examples:
             • Ghiberti (1378-1455): bronze doors on Florentine baptistery ("Gates of Paradise")
             • Donatello (1386-1466) - sculptor: David (in bronze)
             • Michelangelo: David, the Pieta
       3. Architecture
          a. Utilized Greek temple architecture in numerous structures
          b. Simplicity, symmetry and balance
          c. Brought back domes and Roman arches of the ancient Greco-Roman tradition
          d. Examples:
             • Filippo Brunelleschi (1377-1446) – Dome of Florence cathedral (Il Duomo in Florence)
             • Michelangelo: dome atop St. Peter’s Basilica in the Vatican
III. Northern Renaissance Art (review)
A. Characteristics
1. Heavily influenced by the Italian Renaissance
2. Oil paints (in contrast to Italian Renaissance that used tempera)
3. More detail throughout paintings (especially the background) than the Italian Renaissance
4. More emotional than the Italian style
5. Often secular with religious symbolism
B. Examples:
1. Jan Van Eyck - (c. 1339- c. 1441) Flemish painter
   a. Perfected oil painting; used much religious symbolism.
   b. Employed incredible detail in his works
   c. Arnolfini Wedding (1434) is perhaps his most famous work.
2. Peter Brueghel the Elder (1520-1569)
   a. Not influenced much by the Italian Renaissance
   b. Focused on lives of ordinary people [e.g. Peasant Dance (1568), Peasant Wedding (c. 1568), and The Battle Between Carnival and Lent (1559)]
3. Albrecht Dürer (1471-1528)
   a. Foremost northern Renaissance artist; master of the woodcut
   b. First northerner artist to master Italian Renaissance techniques of proportion, perspective, and modeling
4. Hans Holbein the Younger (1497-1543):
   a. Premier portrait artist of his era: painted Erasmus, More, numerous portraits of King Henry VIII and his family members
5. Fugger family in Germany, especially Jacob Fugger (1459-1525) was significant in patronizing art of the Northern Renaissance; international banking family

IV. Mannerism (Review)
A. Characteristics
1. Reaction against the High Renaissance ideals of balance, symmetry, simplicity and realistic use of color
2. Works often used unnatural colors while shapes were elongated or otherwise exaggerated
   a. Reflects artist’s inner emotions regarding subject matter
B. Example:
1. El Greco (1541-1614): (Greek-born) quintessential mannerist who spent most of his creative life in Spain
   a. Burial of Count Orgaz (1586) is among his most famous works

V. Baroque Art
A. reflected the ideas of the Catholic Reformation (and later Absolutism)
1. Began as a way to teach in a concrete and emotional way and demonstrate the glory and power of the Catholic Church
2. Sought to overwhelm the viewer: emphasized grandeur, emotion, movement, spaciousness, and unity surrounding a certain theme
3. Style later spread to Protestant countries such as the Netherlands, northern Germany and England
B. Architecture and sculpture
1. Bernini (1598-1650)
   a. Colonnade for piazza in front of St. Peter's Basilica in Rome was his greatest architectural achievement.
   b. His altarpiece sculpture, The Ecstasy of St. Teresa, evokes tremendous emotion
   c. Sculpted Canopy over the high altar of St. Peter's Cathedral
C. Painting
   1. Characteristics
      a. Tenebrism: stressed broad areas of light and shadow rather than on linear arrangements of the High Renaissance.
         - Similar to chiaroscuro
      b. Mostly concerned with overall dynamic effect.
      c. Designed to give a spontaneous personal experience.
   2. Example
      a. **Caravaggio** (1571-1610), Roman painter,
         - Depicted highly emotional scenes
         - Used sharp contrasts of light and dark to create drama.
      b. **Peter Paul Rubens** (1577-1640), Flemish painter
         - Worked much for the Hapsburg court in Brussels
         - Emphasized color and sensuality; animated figures and melodramatic contrasts; monumental size.
         - Nearly half of his works dealt with Christian subjects.
      c. **Diego Velázquez** (1599-1660)
         - Perhaps the greatest court painter of the era
         - Many portraits of the Spanish court and their surroundings
      d. **Artemisia Gentileschi** (1593-1652)
         - 1st female member of the Academy of Fine Arts in Florence
         - Famous for vivid depictions of dramatic scenes and her "Judith" paintings
         - Female-centric and showed feminist empowerment

D. In the 17th century, the Baroque reflected the Age of Absolutism
   1. Versailles Palace typifies Baroque architecture

E. **The Dutch Style**: 17th century painting (part of Baroque?)
   1. Characteristics
      a. Used many of the same techniques but...
      b. Did not fit the Baroque style of trying to overwhelm the viewer
         - Reflected the Dutch Republic's wealth (merchants) and religious toleration of secular subjects
         - Reflected Dutch life during "Golden Age of the Netherlands"
         - Subject matter less likely to be religious/historical
   2. Examples:
      a. **Rembrandt** van Rijn (1606-1669), painter
         - Used extremes of light in the Baroque style
         - *The Night Watch* (1642), tenebrism, colossal size, merchants paid to be included
      b. **Jan Vermeer** (1632-1675)
         - Interior domestic settings of commoners in simple scenes
         - *Girl with the Pearl Earring* (1665)
         - Used camera obscura? (projected image shows influence of the Scientific Revolution)

F. **Baroque Music**
   1. Characteristics
      a. Belief that the text should dominate the music; the lyrics and libretto were most important
      b. Baroque composers developed the modern system of major-minor tonalities.
      c. Dissonance was used more freely than during the Renaissance
   2. Examples:
      a. **J. S. Bach** (1685-1750): greatest of the baroque composers
         - Often wrote dense and polyphonic structures (in contrast to the later balance and restraint of the Classical Period-Mozart & Haydn)
      b. **George Frideric Handel** (1685-1759)
         - Masterpiece is the oratorio *The Messiah*
VI. Rococo style (in France)
A. Characteristics
1. Sometimes considered “late Baroque”
2. white and warm pastel colors
3. asymmetry, excessive ornamentation and curves
4. elegance, pleasantness, frivolity; very unseriousness
5. porcelain sculptures and decoration (link to consumer revolution)
6. contrasts with emotional grandeur of Baroque and seriousness of Neoclassical
B. Associated with reign of Louis XV (1715 – 1774)
1. Supported/encouraged by his mistress, Madame de Pompadour
2. Depicted idle life of aristocracy
   a. “fête galante”: nobles at leisure
3. Examples of artists: Watteau, Boucher

VII. Neoclassicism in the visual arts reflected the new Enlightenment ideals of political and citizenship (late-18th early 19th centuries)
A. Characteristics
1. Sought a return to the artistic style of ancient Rome, Greek ideals, and the Renaissance
2. Simplicity, balance, symmetry, restraint in movement, clean lines
3. didactic: intended to teach a civic or moral lesson
B. Examples:
1. Jacques-Louis David (1748-1825) was the most important artist of the movement
   a. The Oath of the Horatii (1786) and Death of Socrates (1787) teach civics lesson.
   b. He painted numerous works glorifying the French Revolution
      • The Death of Marat (1793) = revolutionary propaganda
   c. After 1800, David developed his “Empire style” that, in part, glorified Napoleon’s regime.
      • He became Napoleon’s official court painter after the coronation in 1804.
      • Can be seen as a transition to the Romantic movement
C. Neoclassical architecture became popular in many public buildings and private residences.
1. Washington, D.C. saw numerous buildings created in the neoclassical style
D. Music: Classical Style
1. The neo-classical ideas in the visual arts influenced music as well with the ideals of balance, symmetry and restraint.
2. Wolfgang Amadeus Mozart (1756-1791), Franz Joseph Haydn (1732-1809), became the masters of the new style.
   a. The Classical era moved away from the dense Baroque textures of J. S. Bach and Handel.
   b. Simple, tuneful melodies and clearer forms emerged.
   c. Compositions became symmetrically balanced
   d. The symphony developed as an important genre.
3. Ludwig van Beethoven (1770-1826) begins career in classical genre but becomes a bridge to the Romantic Era in music.