The figures in this image are organized in a triangle or pyramid. This is a characteristic design configuration of many paintings in the Renaissance.

The Northern and Late Renaissance

- More religious & economic than artistic
- Humanism with a skeptical twist
- Realism & real people; everyday life
- Printing Press
- Oil painting
- Portraits (including self-portraits)
- Landscapes

A Darker Humanism

Matthias Grünewald
Isenheim Altarpiece
1515

Compare to Christ Pantocrator-type images

The Reformation

- Martin Luther – a composer himself
- Effort to reform creates new church
- Sides with rulers against peasant revolts
- Printing press disseminates The Word
- Boost to individualism
- Consequences for music: Mass less important; hymns
Jan Hus

Failed earlier rebellion

RULERS
CHURCH
PEASANTS
Jan Hus

Martin Luther

UNINTENTIONAL
Revolution

RULERS
CHURCH
PEASANTS
out of it

Erasmus
a skeptical humanist

‘Drawn from life’

‘tho’ a better likeness
is found in his books

1526
Dürer’s logo signature

NEW MEDIA:
WOODBLOCK &
ENGRAVING

Gossaert's portrait shows a merchant seated in a cramped yet cozy space, surrounded by the tools of his trade. Scattered over the table are such useful items as a talc shaker used to dry ink, an ink pot, a pair of scales for testing the weight (and hence the quality) of coins, and a metal receptacle for sealing wax, quill pens, and paper. Attached to the wall are balls of twine and batches of papers labeled “miscellaneous letters” and “miscellaneous drafts.” . . .

The artist's Netherlandish love of detail and texture combine with his admiration for the massiveness of Italian High Renaissance art to achieve here what might be termed a monumentality of the particular. At the same time, the sitter's furtive glance and prim mouth are enough to inform us of the insecurity and apprehension that haunted bankers in the 1530s, when the prevailing moral attitude was summed up by the Dutch humanist Erasmus, who asked, "When did avarice reign more largely and less punished?"
Albrecht Dürer
German, 1471 - 1528
*Portrait of a Clergyman (Johann Dorsch?)*, 1516
oil on parchment on fabric, painted surface
(16 3/8 x 12 7/8 in.)

Dürer, Albrecht
Self-Portrait at 28
1500
Oil on panel
67 x 49 cm

Dürer, Albrecht
*A Young Hare*
1502
Watercolor and gouache on paper
25 x 23 cm

stunning realism

Is a more realistic painting a *(better)* painting?

That painting is the most to be praised which agrees most exactly with the thing imitated.

- Leonardo da Vinci

Hey, where did everybody go?

Durer, Albrecht
*The Wire-drawing Mill*
c. 1489. Watercolor and gouache on paper 29 x 43 cm

Durer, Albrecht
*Knight, Death and Devil*
1513
Engraving
24 x 19 cm
Dürer

- new media: prints (wood & metal)
- refines oil painting
- subjects:
  - sacred
  - secular
  - portraits
  - SELF
  - LANDSCAPE

Jan van Eyck
Marriage of Giovanni Arnolfini and Giovanna Cenami, 1434

- single candle = God’s eye
- St Margaret?
- crystal prayer beads
- oranges = ?
- shoes
- imported carpet $$$

What does a painting mean?

How does a painting mean?
Is there a meaning or meanings inherent in an image?
Why are our pictures puzzles? (James Elkins)

HOLBEIN, Hans
The Ambassadors, 1533
Oil on wood
207 x 209.5 cm

BRUEGEL, Pieter
The Harvesters, 1565
Oil on wood, 46 1/2 x 63 1/4 in. (118.1 x 160.7 cm)
Metropolitan Museum of Art, New York
**BRUEGEL, Pieter**, *Peasant wedding*, c. 1568
Oil on wood, 114 x 164 cm (45 x 64 1/2 in.)

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**Music at Court**

**Dances**

Instrumentation unspecified; usually a consort (group) of a family of instruments of uniform timbre

Dances are collected into suites (Baroque) which evolve into symphonies (Classical)

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**Music at Court**

**Listening example – a dance**

Key info:
- a family of instruments of uniform timbre
- Dance music from the Renaissance

Extra info:
- *La Bourée* (title & type of dance) by Michael Praetorius (c. 1571-1621)
- German composer of international fame


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**Music at Court**

**Madrigals**

Origin of term obscure

A type of song *(see text for longer definition)* for multiple voice parts

Text is a rhyming poem, usually with sections of repetition & is usually about

*Love*

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**Music at Court**

**Madrigals**

Popular-at-court-&-wealthy-homes music in Italy & England – in some ways a “popular” music, but participatory

Madrigals:
- text-painting
- importance of words → homorhythmic texture → chords
As Vesta was from Latmos hill descending
She spied a maiden Queen the same ascending,
Attended on by all the shepherds' swain;
To whom Diana's darlings came running down amain
First two by two, then three by three together
Leaving their Goddess all alone, hastened thither;
And mingling with the shepherds of her train,
With mirthful tunes her presence did entertain.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana!
Palestrina – listening example

Kyrie from Mass of Pope Marcellus (Missa Papae Marcelli, date of composition, 1562-3; date given in text, 1567, is probably incorrect) See p. 248; the mass is mentioned in text, but is not the one in the example (9.26). A 6-part texture; very conservative in style. The epitome of 16th-century counterpoint. →Note forward (but gentle) rhythmic drive.

William Byrd

Catholic composer in Protestant England p. 243 (DVD Playing Elizabeth's Tune)

Example: Ave Verum Corpus

Cross relations subtle comment on text

Homorhythmic texture

Ave Verum Corpus

COMPOSER: William Byrd

PERIOD: LATE RENAISSANCE

IDEA TO ASSOCIATE: Catholic composer in Protestant England

Ideas mark the music?

Summary – Northern and Late Renaissance

• RELIGION/POLITICS – Reformation; much political & religious violence
• IDEAS – a skeptical Humanism
• ART – a realism of everyday life: PORTRAITS, LANDSCAPES; oil painting
• MUSIC – conservative perfection (Palestrina) & new approaches (madrigals)