

Art of the Rinascimento

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What the Rinascimento knew

- Prodromes of the Rinascimento (Firenze)
 - Giotto: Naturalism + Classicism
 - Santa Maria Novella 1278-1360
 - Santa Croce 1295-1442 (Arnolfo di Cambio)
 - Palazzo Vecchio 1299-1314 (Arnolfo di Cambio)
 - Duomo, except dome 1296-1366 (Arnolfo di Cambio)
 - Campanile 1334 (Giotto)
 - Doors of the Baptistery of Firenze (Lorenzo Ghiberti)
 - Donatello

What the Rinascimento knew

- Art of the Rinascimento
 - Medieval mindset
 - The human race fell from grace and is living in hell, waiting for the end of the world that is coming soon
 - Contemplative life
 - The new mindset in Italian city-states
 - The world is full of opportunities, and paradise is here if you can make it happen
 - Active life

What the Rinascimento knew

- Art of the Rinascimento
 - Medieval aesthetic
 - Originality is not a value
 - Imitation is prescribed, almost mandatory
 - Plagiarism is the way to broadcast ideas
 - Cooperation among "artists", not competition
 - The artist is just one of many craftsmen cooperating on building the city
 - The artist is a servant
 - Little imagination and little realism
 - Most paintings are for church walls or wooden panels

What the Rinascimento knew

- Art of the Rinascimento
 - The new aesthetic in Italian city-states
 - Originality
 - The artist is a creator
 - Lots of imagination and lots of realism
 - Rediscovery of Greek and Roman art
 - Easel painting become more common

What the Rinascimento knew

- Art of the Rinascimento
 - Patronage of the arts
 - Firenze: Medici family
 - Roma: pope Leone X, Lorenzo's son (Raffaello, Michelangelo)
 - Paris: François I (eg Leonardo)
 - Germany: Karl V (eg Durer)
 - Spain: Felipe II
 - England: Henry VIII (eg Holbein)

What the Rinascimento knew

- Art of the Rinascimento
 - Technology
 - Oil instead of fresco: the painter can revise the painting
 - Linear perspective and oil painting make paintings more realistic

What the Rinascimento knew

- **Art of the Rinascimento**
 - **Classical antiquity (just proportion, ideal form of beauty) as source of inspiration (the base, the shafts and the capitals of a church reflect the foot, the body and the head of the human body)**
 - **Biblical themes**
 - **Rinascimento's fundamental contradiction: a Christian art based on Pagan art, an art that was invented (by the Greeks) to please the pagan gods and (by the Romans) to exalt pagan emperors translated into an art to pay tribute to the Christian dogma**

What the Rinascimento knew

- **Art of the Rinascimento**
 - **Naturalism, ordinary life (Giotto and the anecdote of the fly)**
 - **Art as life (the angel of Piero della Francesca that stares at the viewer)**
 - **Perspective**
 - **Lighting**
 - **Third dimension**

What the Rinascimento knew

- **Art of the Rinascimento**
 - **Market:**
 - **The Church**
 - **Firenze: one cathedral, one baptistery and 100 churches (for 95,000 people)**
 - **Not very rich but very big**
 - **The aristocracy, very small but very rich**
 - **The despots of the city-states, that compete in hiring the best artists**

What the Rinascimento knew

- **Art of the Rinascimento**
 - **Private patronage of art led (1450-1500) to art appreciation as an elitarian practice (birth of art critics and of art collectors)**
 - **Aesthetic led to appreciation of genius: originality, individuality, creativity (transition from Giotto's excellence to Michelangelo's madness)**
 - **Art as the creation of an artist (a solitary hero)**
 - **Medieval art was imitation, Rinascimento art was creation**

What the Rinascimento knew

- **Art of the Rinascimento**
 - **Perspective (Giotto, Leonardo)**
 - **The viewpoint (the outside observer at the center of the scene vs simultaneous representations of events from different viewpoints)**
 - **Light (Piero's shadows, Masaccio's shading, Caravaggio's chiaroscuro)**

What the Rinascimento knew

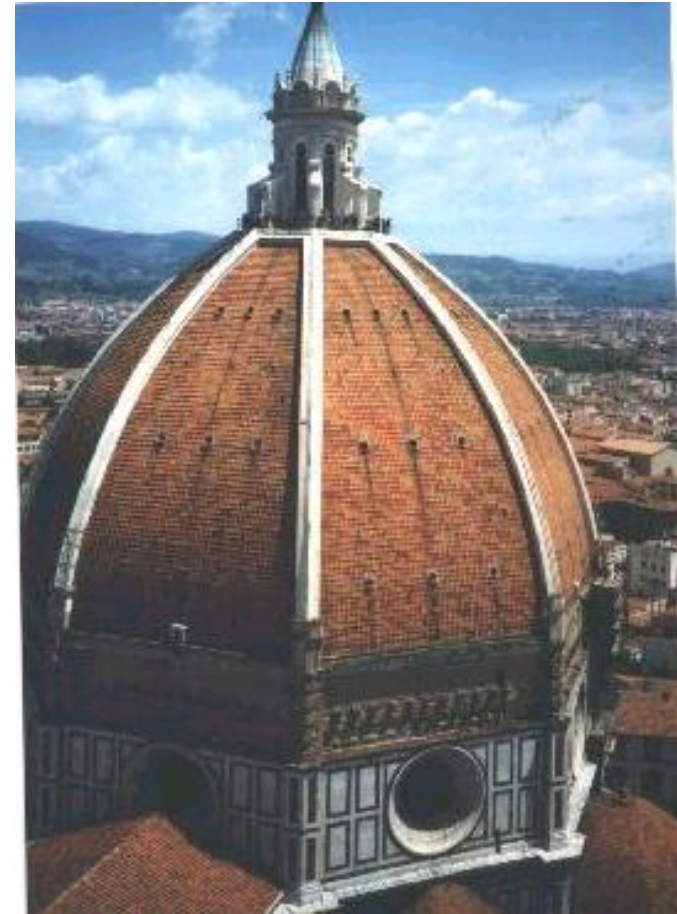
- Art of the Rinascimento
 - See my review of Margaret Wertheim's "The Pearly Gates of Cyberspace" (1999) for the influence of perspective painting on science and our concept of space

What the Rinascimento knew

- Firenze 1420-1450
 - Brunelleschi
 - Inventor of one-point perspective (the building as a painting)
 - Dome for the cathedral (1418-38)
 - two octagonal vaults, one inside the other
 - shape dictated by structural needs (architectural functionalism)
 - planes and spheres as dominant motifs (unlike gothic)
 - synthesis of gothic and classical
 - Spedale degli Innocenti (1421-55)
 - first neoclassical building in Europe (“wall architecture”)

What the Rinascimento knew

- Firenze 1420-1450
 - Brunelleschi
 - Dome for the cathedral (1418-38)



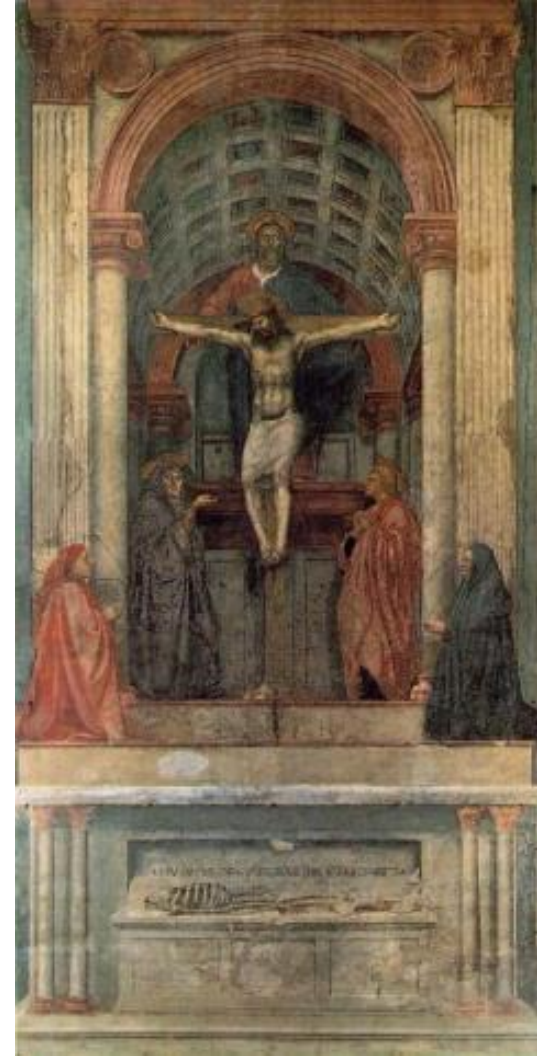
What the Rinascimento knew

- Firenze 1420-1450
 - Masaccio's Trinity in Santa Maria Novella (1425)
 - First full-perspective painting in western art
 - Light and shade effects
 - Masaccio's The Expulsion of Adam and Eve (1427)
 - Donatello's David (1430-35)
 - Fra Angelico's frescoes in San Marco (1438)
 - Filippo Lippi's Barbadori Altarpiece (1438)

What the Rinascimento knew

Masaccio's Trinity in Santa Maria Novella
(1425)

Gentile da Fabriano's "Adorazione dei Magi" in
Santa Trinita` (1423), last gothic masterpiece



What the Rinascimento knew

- Firenze 1420-1450
 - Fra Angelico



Coronation of the Virgin (1435)



San Marco altarpiece (1438)

What the Rinascimento knew

- Firenze 1420-1450
 - Filippo Lippi



Annunciation (1450)
Alte Pinakothek, Munich

Annunciation (1440)
in the Martelli Chapel
of San Lorenzo, Firenze



What the Rinascimento knew

- **Firenze 1420-1450**
– **Filippo Lippi**

Barbadori Altarpiece (1438)
Louvre



Madonna and Child (1452)
Palazzo Pitti



What the Rinascimento knew

- **Firenze 1420-1450**
 - **Filippo Lippi**

The Funeral of St. Stephen (1460)
Duomo di Prato



What the Rinascimento knew

- **Firenze 1420-1450**
 - **Lorenzo Ghiberti's Bronze doors ("Gates of Paradise") of the Battistero (1425-1452)**
 - **Michelozzo's Palazzo Medici (1444)**
 - **Donatello's Gattamelata (1453)**
 - **first bronze equestrian statue since ancient times**
 - **standpoint of the viewer**
 - **Donatello's Judith Slaying Holofernes (1455)**
 - **each side of the sculpture captures a different view of the action**
 - **Piero della Francesca's The Resurrection (1463)**₂₂

What the Rinascimento knew

- **Firenze 1420-1450**
 - **Lorenzo Ghiberti's Bronze doors ("Gates of Paradise") of the Battistero (1425-1452)**



Jacob and Esau Panel



What the Rinascimento knew

- **Firenze 1420-1450**
 - **Donatello**



Judith Slaying
Holofernes
(1455, Palazzo
Vecchio)

Assumption of Saint John (1443)
San Lorenzo, Firenze



What the Rinascimento knew

- **Firenze 1420-1450**
 - **Donatello**

The Women at the Tomb (146#)
San Lorenzo, Firenze



Martirio di San Lorenzo (1465)
San Lorenzo, Firenze



What the Rinascimento knew

- **Donatello**



Dance of Salome or
The Feast of Herod (1425)
Cathedral of Siena

Miracolo del cuore dell'avaro
Altar of St Anthony, Padova (1449)

- **Donatello**



Miracolo del figlio
pentito
Altar of St Anthony
Padova (1449)



What the Rinascimento knew

- **Firenze 1420-1450**
 - **Piero della Francesca**



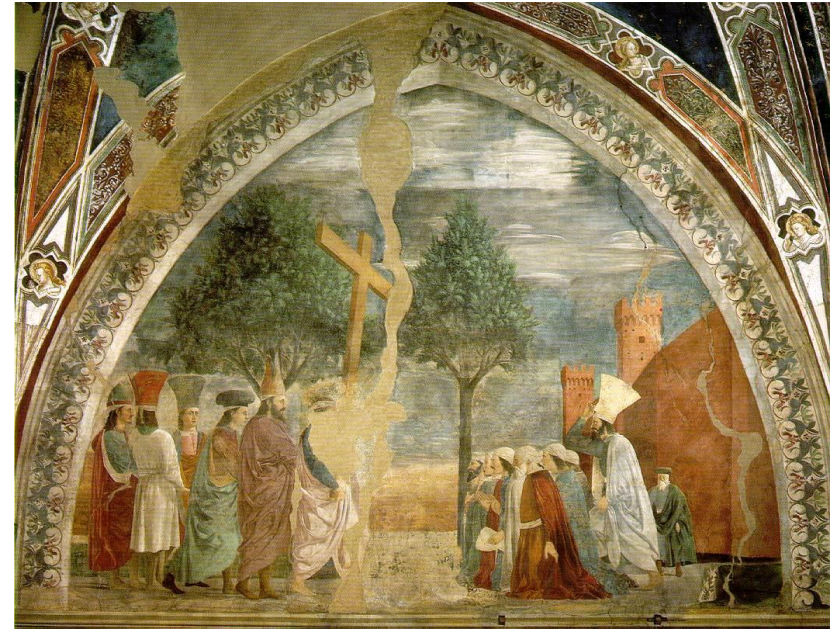
The Resurrection (1463)



"Sacra Conversazione" (1474)

What the Rinascimento knew

- Firenze 1420-1450
 - Piero della Francesca's frescoes in Arezzo (1466)



What the Rinascimento knew

- **Firenze 1420-1450**
 - **Palaces for the Medici (1444-64) and the Pitti (Brunelleschi, 1440)**
 - **Leon Battista Alberti's facade for Santa Maria Novella (1442-1470)**

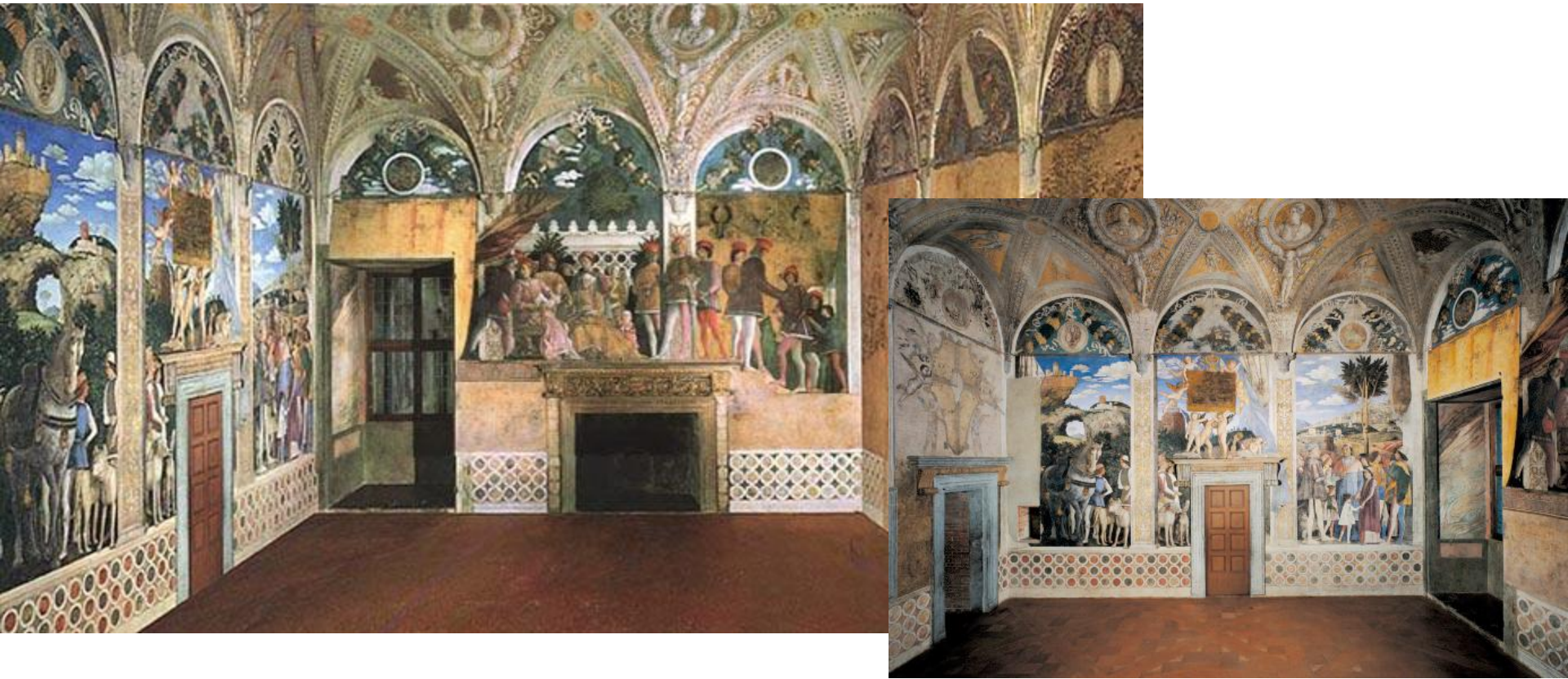


Firenze, 1470



What the Renaissance knew

- Andrea Mantegna (1431)



Camera degli Sposi (Palazzo Ducale, Mantova, 1474)

What the Rinascimento knew

- Italy
 - Bernardo Rossellino's Pienza (1459-62, cathedral, town hall, papal palace)
 - St Andrea, Mantova (1472-94, Leon Battista Alberti)
 - Laurana's Palazzo di Urbino (1465)
 - Certosa di Pavia (1494)

What the Rinascimento knew

- **Italy**
 - **Superiority of Italian and Dutch art over the arts of the empires (Spain, France, England, Germany)**
 - **The wealthy bourgeoisie vs the court**
 - **But in Italy the artistic capital moves from Firenze to Roma (the Pope becomes the main market)**
 - **Papacy moves back to Rome in 1377**
 - **Controriforma (Council of Trento, 1547)**
 - **Rich families: Colonna, Della Rovere, Farnese, Borghese, Pamphili, Chigi, Barberini**
 - **Julius II (1503) becomes the main patron of the arts (Bramante, Raffaello, Michelangelo)**

What the Rinascimento knew

- Painting
 - Sandro Botticelli (1445, Italy): "Allegoria della Primavera" (1478)
 - Elaborate philosophical mythology
 - Reconciling pagan and Christian ideals
 - Hieronymous Bosch (1450, Holland): "The Garden of Delights" (1504)
 - Leonardo da Vinci (1452, Italy): "Il Cenacolo" (1497)
 - Psychological reaction
 - Michelangelo Buonarroti (1475, Italy): "Il Giudizio Universale" (1541)
 - Pathos of human condition
 - Raffaello Sanzio/ Raphael (1483, Italy): "Scuola di Atene" (1511)

What the Rinascimento knew

- Painting
 - Leonardo da Vinci (1452, Italy): "Mona Lisa" (1506)

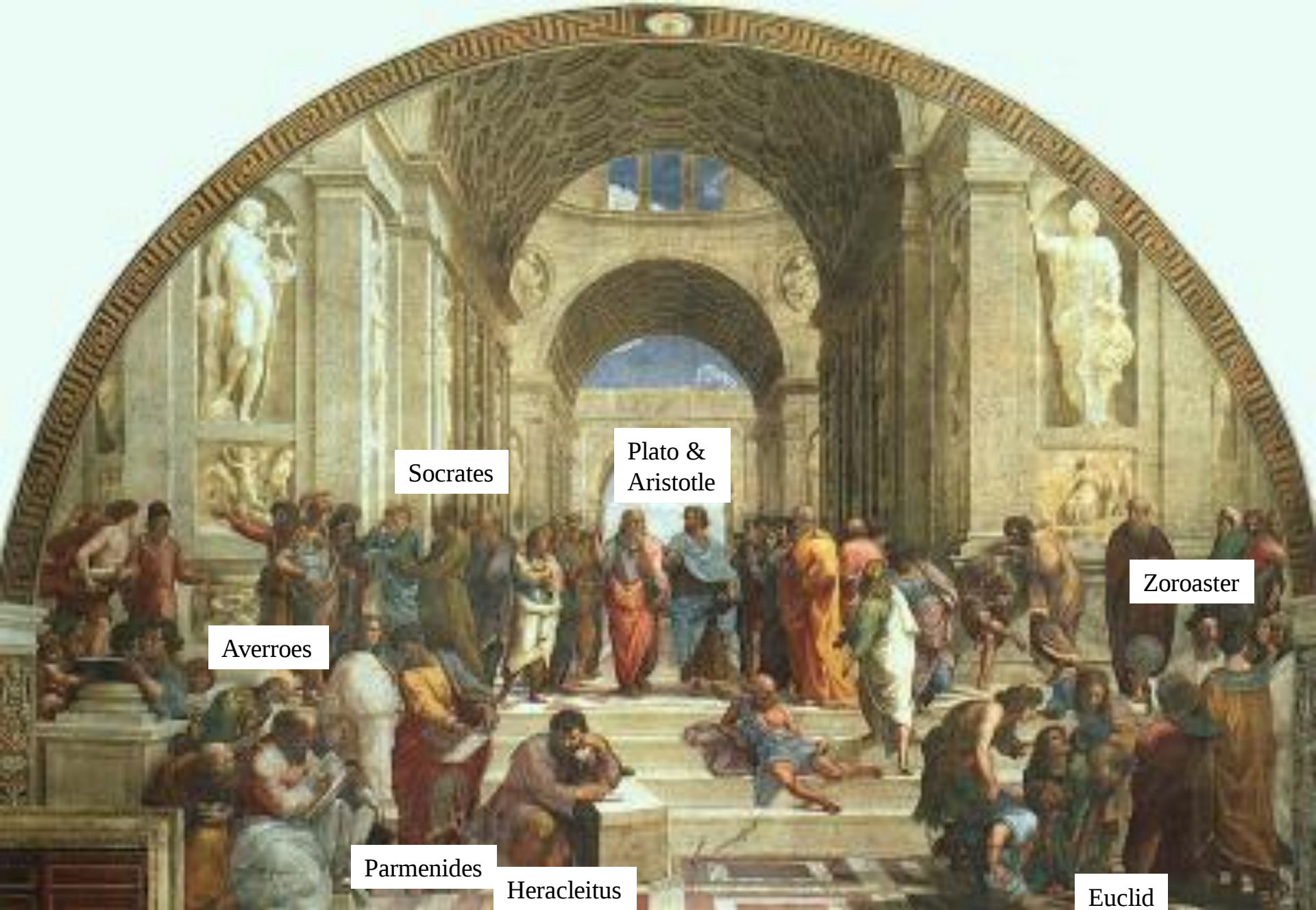




**Sandro Botticelli:
"Allegoria della
Primavera" (1478))**

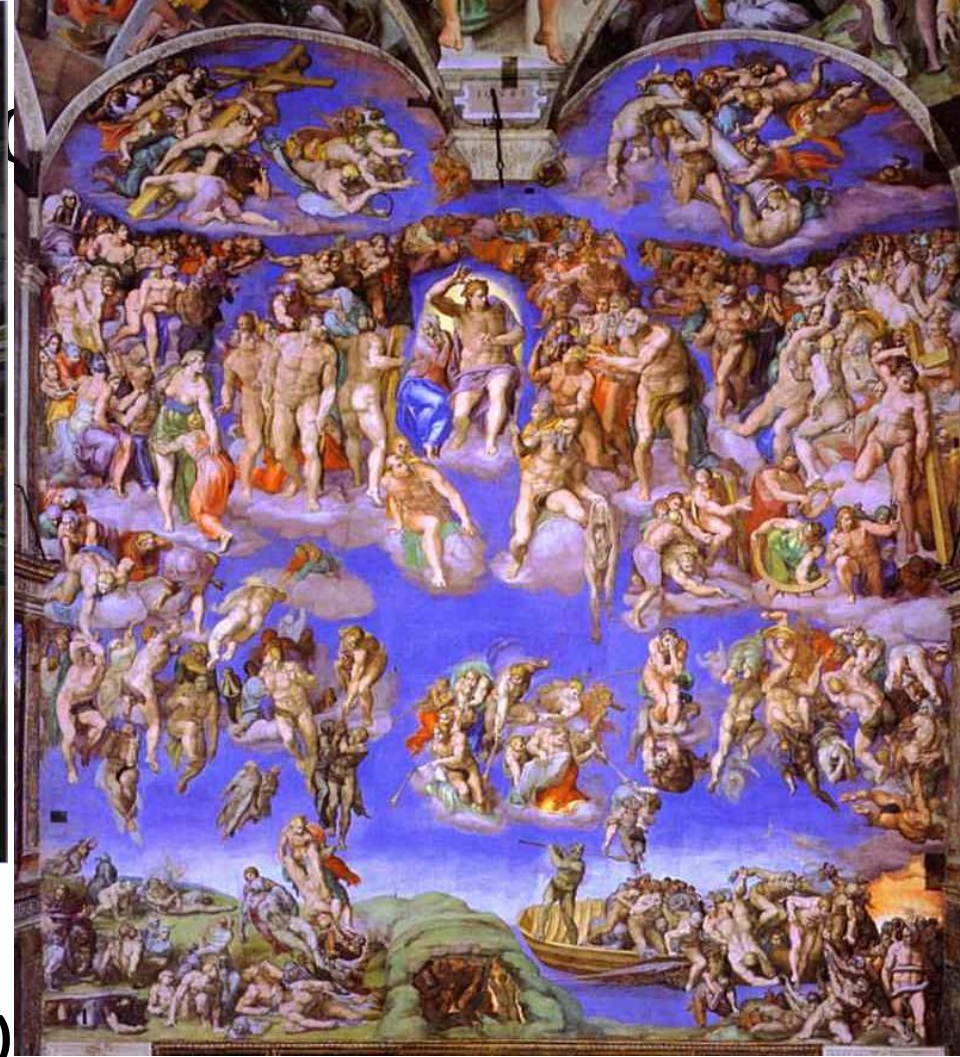


**Raffaello: " Marriage of
the virgin " (1504)**



Raffaello Sanzio: "The School of Athens" (1511)





Michelangelo Buonarroti:
"Il Giudizio Universale" (1541)
Leonardo da Vinci: "Cenacolo" (1497)



What the Rinascimento knew

- **Painting**
 - **Giovanni Bellini**
 - **Vittore Carpaccio**
 - **Giorgione**
 - **Tiziano/ Titian**

What the Rinascimento knew

- **Painting**
 - **Vittore Carpaccio (1460)**



San Giorgio e il Drago (1507)

What the Rinascimento knew

- **Painting**
 - **Giorgione (1478)**



Three Philosophers (1508)

What the Rinascimento knew

- Painting
 - Albrecht Durer (1471, Germany): "The Adoration of the Magi" (1504)
 - Hans Holbein (1497, Germany): "The Ambassadors" (1533)
 - Pieter Bruegel (1528, Holland): "Triumph of Death" (1562)
 - Domenico El Greco (1541, Spain): "Toledo" (1599)
 - Pieter Rubens (1577, Holland): "Debarquement de Marie de Medicis" (1625)
 - Rembrandt (1606, Holland) : "Nightwatch" (1642)
 - Jan Vermeer (1632): Malkunst (1666)



Hieronymous Bosch: "The Garden of Delights" (1504)



Hieronymous Bosch: "The Garden of Delights" (1504)

Holbein/Durer

Hans Holbein: "The Ambassadors" (1533)



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**Albrecht Durer:
"The Adoration of
the Magi" (1504)**

Albrecht Durer



“Melencolia I” (1514)



“Philosophia” (1502)



Pieter Bruegel: "Triumph of Death" (1562)



Pieter Bruegel: "Carrying of the Cross" (1564)

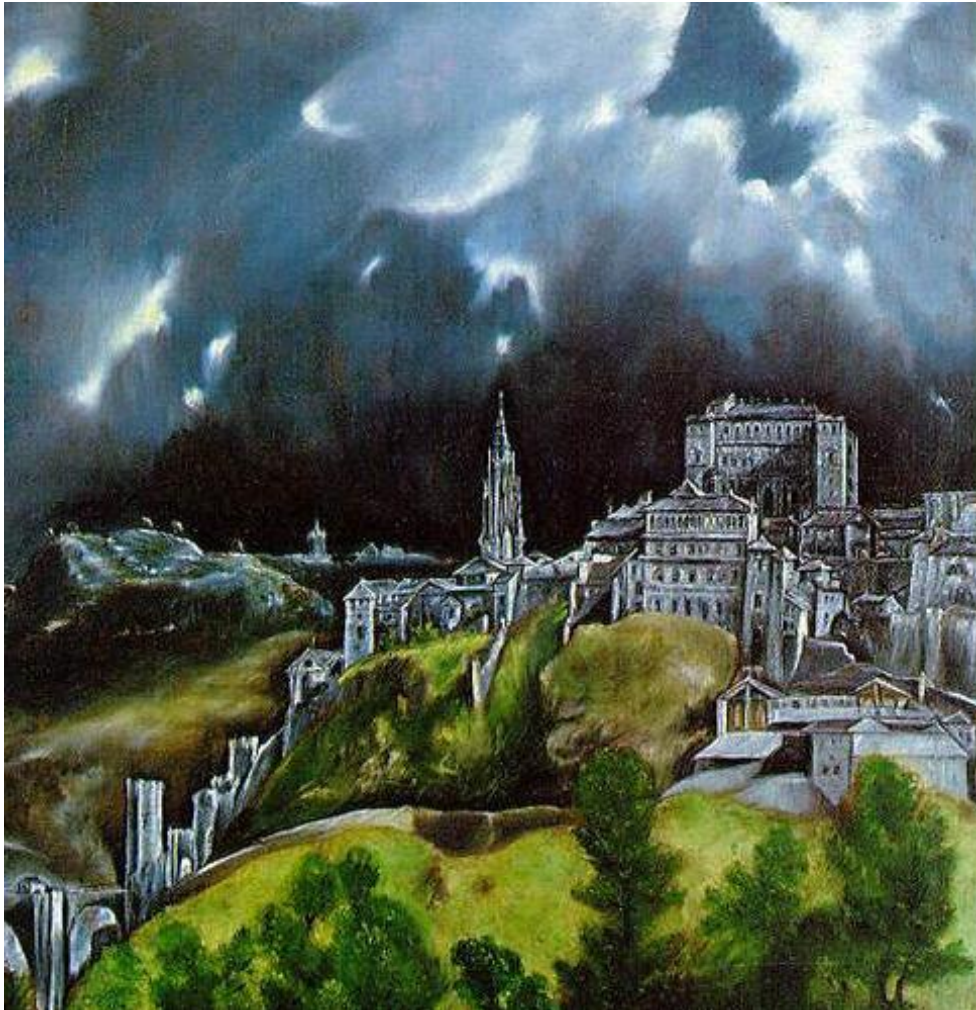


Pieter Bruegel: "Fall of the Rebel Angels" (1562

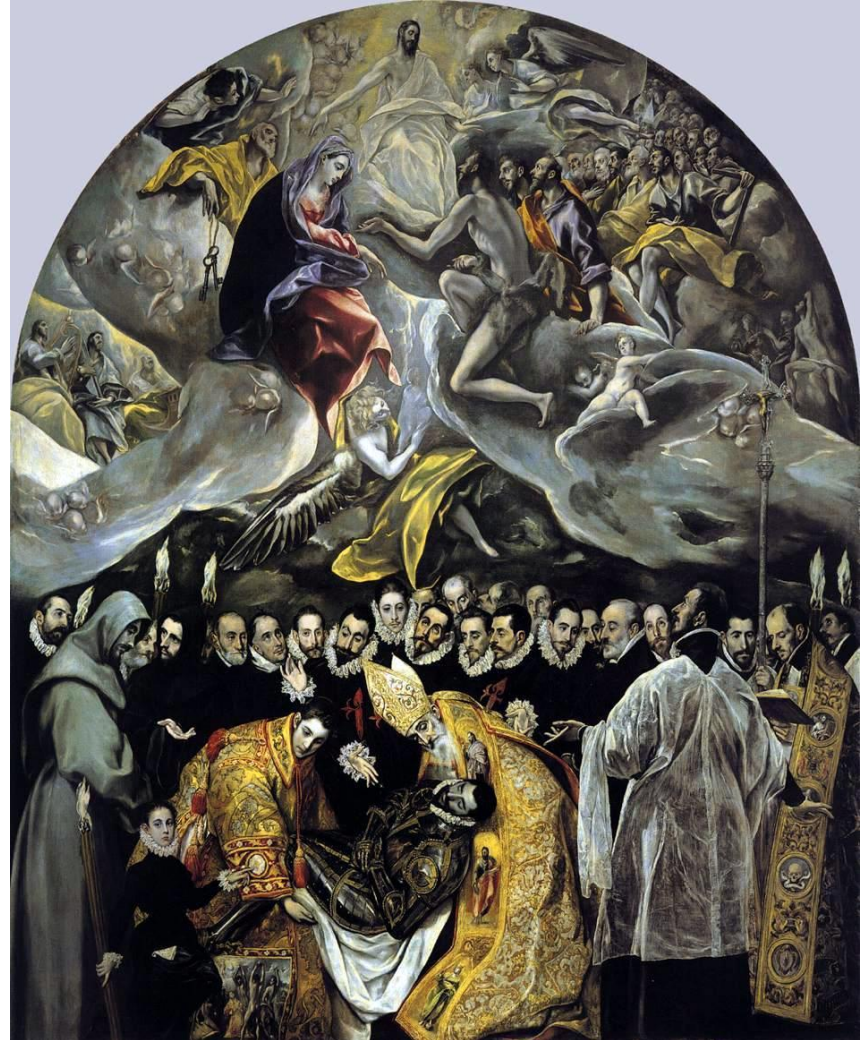


Lucas van Valckenborgh: "Tower of Babel" (1594)

El Greco



"Toledo" (1599)



53
"Burial of Count Orgaz" (1586)



**Pieter Rubens:
"Debarquement de Marie de Medicis"
(1625)**

Rembrandt: "Nightwatch" (1642)

Rubens & Rembrandt



Simon Ushakov (Russia)

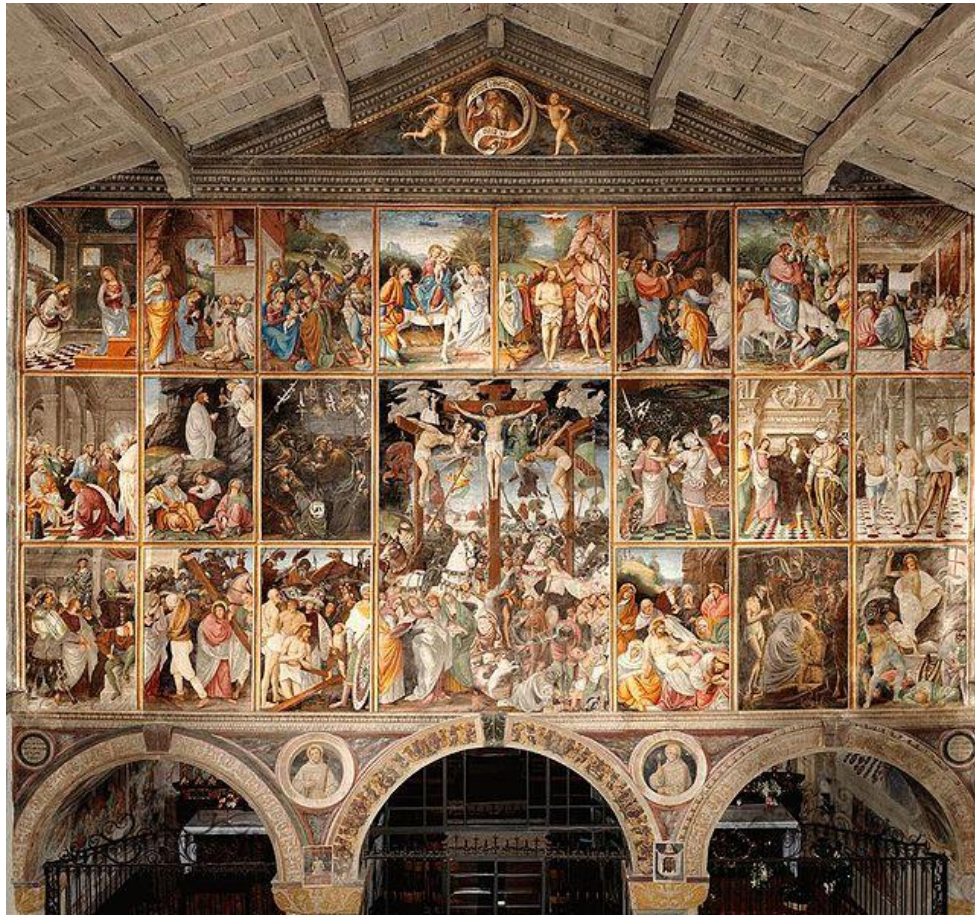
What the Rinascimento knew

- Baldassare Peruzzi (1481)
 - Sala delle Prospettive, Villa Farnesina



What the Rinascimento knew

- Gaudenzio Ferrari (1471)
 - Sacro Monte, Varallo (1528)
 - Life and Passion of Jesus (1513)



What the Rinascimento knew

- Gaudenzio Ferrari (1471)
 - Sacro Monte, Varallo
 - Crucifixion (1513)



What the Rinascimento knew

- Gaudenzio Ferrari (1471)
 - Saronno Sanctuary: The Concert of Angels (1536)



What the Rinascimento knew

- Architecture of the High Rinascimento
 - The Popes as urban planners



Campidoglio
1563 and today



St Peter's Square
1586 and today



What the Rinascimento knew

- Architecture of the High Rinascimento

- Donato Bramante (1444, Italy)

- Tempietto S. Pietro (Roma, 1502)
 - S. Pietro cathedral (Roma, 1506)
 - Palazzo Caprini (Roma, 1510)

- Bramante's influence:

- Antonio Sangallo il Vecchio: S. Maria della Consolazione (Todi, 1508)
 - Antonio Sangallo il Giovane: Palazzo Farnese (Roma, 1513)
 - Sanmicheli: Palazzo Bevilacqua (Verona, 1535)
 - Sanmicheli: Palazzo Grimaldi (Venezia, 1556)
 - Sansovino: Ca' Grande (1537)
 - Sansovino: Libreria di San Marco (1536)



What the Rinascimento knew

- Architecture of the High Rinascimento
 - Michelangelo Buonarroti (1475, Italy)
 - Libreria Laurentiana (Roma, 1524)
 - Campidoglio (Roma, 1539)
 - St Peter's dome (Roma, 1546)
 - Andrea Palladio (1508, Italy)
 - Basilica (Vincenza, 1549)
 - Teatro Olimpico (Vincenza, 1580)
 - Villa Rotonda (1550)



What the Rinascimento knew

- Architecture of the High Rinascimento
 - Giacomo Barozzo da Vignola:
 - Villa Giulia (1551)
 - Villa Farnese (1559)
 - Chiesa del Gesu` (1568): prototype of the baroque church (only one nave, no aisles, huge pillars)

What the Rinascimento knew

- Architecture of the High Rinascimento
 - Giorgio Vasari (1511, Italy): Palazzo degli Uffizi (Firenze, 1560)
 - Gianlorenzo Bernini (1598, Italy): St Peter's Colonnade
 - Borromini (1599, Italy): San Carlo alle Quattro Fontane (1638-67)



The Ideal City



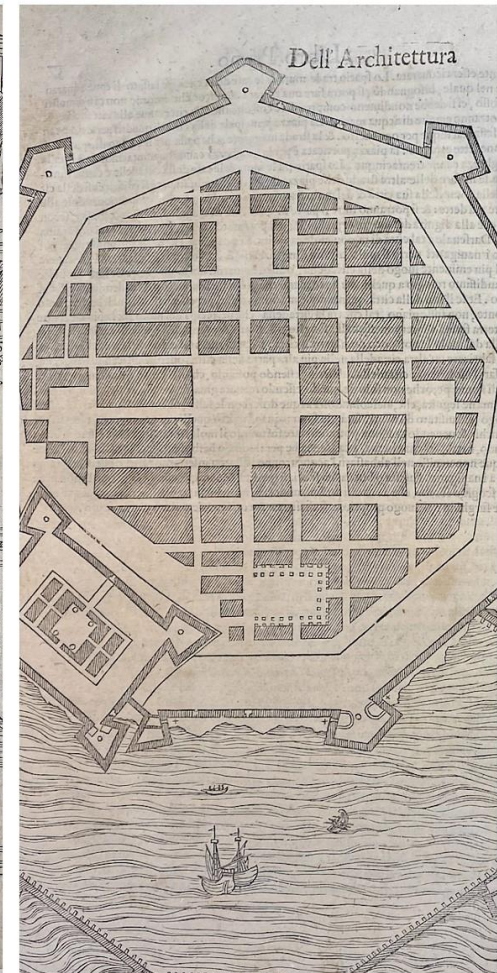
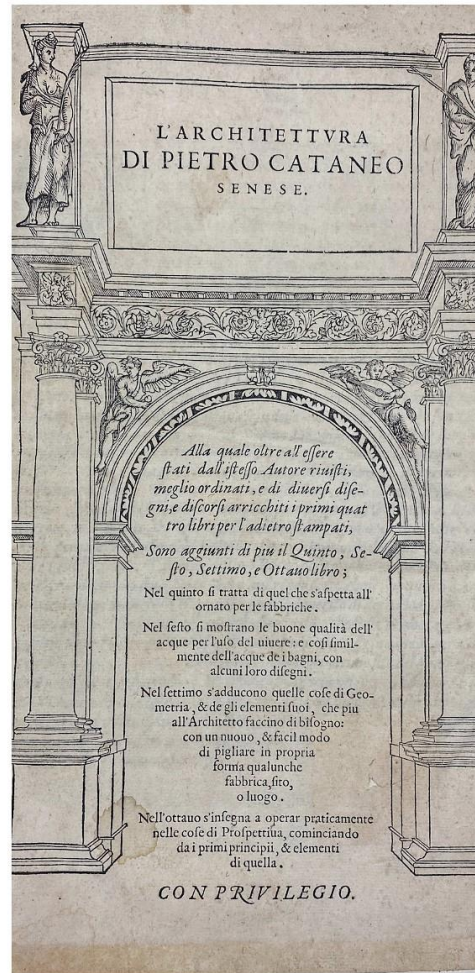
The Ideal City



Perugino: "Delivery of the Keys to St Peter" (1482)

What the Rinascimento knew

- "Treatise on Architecture" by Pietro Cataneo (1554)



What the Rinascimento knew

- Architecture of the High Rinascimento
 - Baldassarre Longhena (1604): S. Maria della Salute, Venezia (1631)
 - Guarino Guarini (1624): Carignano Palace, Torino (1680)
 - Filippo Juvarra (1678): Basilica di Superga, Torino (1717)



What the Rinascimento knew



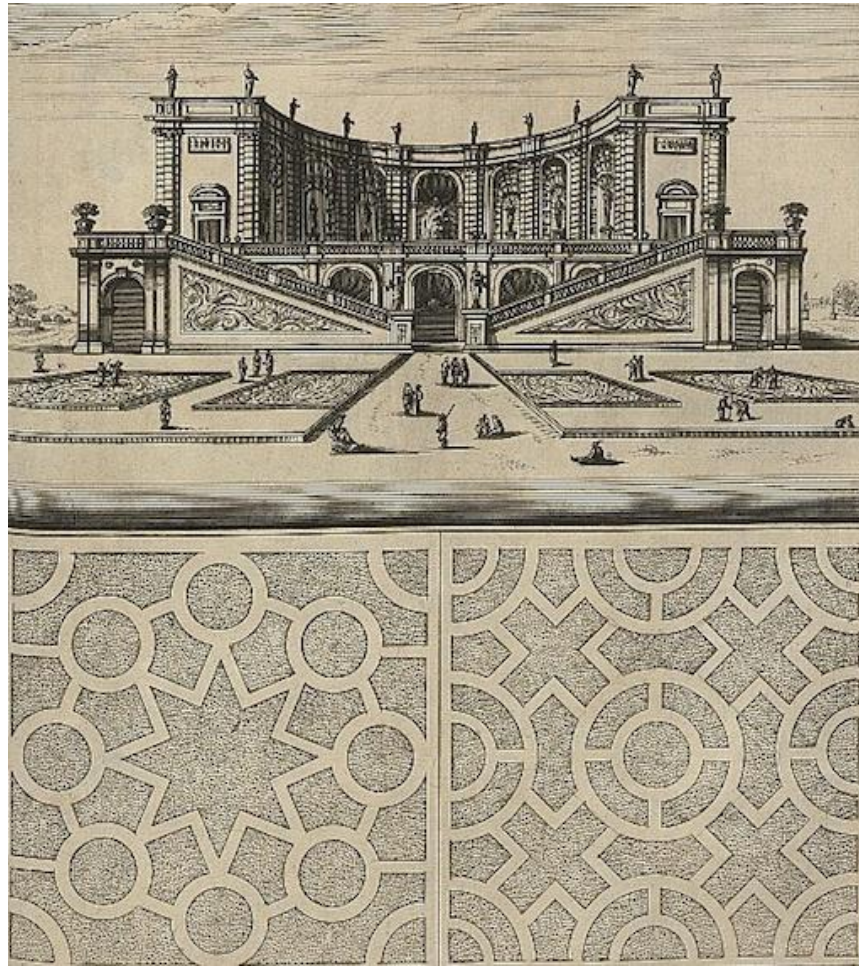
Michelangelo's design of the Campidoglio



What the Renaissance knew

- **Architecture**

- Georg Andreas Böckler's *Architectura Curiosa Nova* (1664)



What the Renaissance knew

- Sculpture
 - Michelangelo Buonarroti (1475, Italy)
 - La Pieta` (1500)
 - David (1504)
 - Moses (1515)
 - Anatomical exaggeration to represent emotion
 - Benvenuto Cellini (1500, Italy)
 - Bernini (Italy)
 - Apollo and Daphne (1625)
 - Baldacchino, St Peter (1633)
 - Tomb of Urban VIII (1642)
 - Revival of the free-standing statue (Donatello)

Pieta`, David, Mose



What the Renaissance knew

- Architecture in the rest of Europe
 - Buda palace, Budapest (1460, destroyed)
 - Cathedral of the Dormition, Moskow (1475-1479)
 - Cathedral of the Annunciation, Moskow (1484-1489)
 - New Kremlin (1485-1516)
 - Vladislav Hall of Prague Castle (1493)
 - St Michael, Moscow (1504)
 - Salamanca cathedral, Spain (1512)
 - Sigismond Chapel, Wawel cathedral, Poland (1521)
 - Segovia cathedral, Spain (1522)
 - Granada cathedral, Spain (1528)
 - Chateaux de Fontainebleau, France (1528-68)

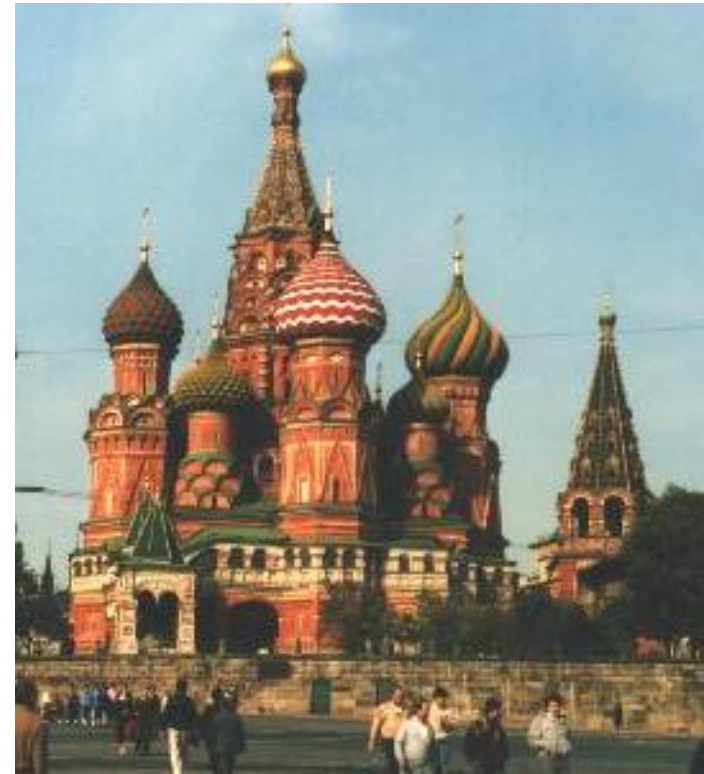
What the Renaissance knew

- Architecture in the rest of Europe
 - St Eustache, Paris (1532)
 - New Louvre, Paris (1546)
 - Escorial, Madrid (1562)
 - Town hall, Antwerp, Flanders⁷⁴ (1571)
 - St Michael, Munich (1583)
 - Inigo Jones (1573, Britain)
 - Banqueting House (1619-22) in Whitehall, London



What the Renaissance knew

- **Architecture in the rest of Europe**
 - **St Michael, Kremlin, Moscow (1504)**
 - **St Basil, Moscow (1553)**



What the Renaissance knew

- Architecture in the rest of Europe
 - St Basil, Kremlin, Moskow (1553)
 - Church of the Ascension (1532)
 - Church of st John Baptist (1547)

What the Renaissance knew

- Baroque
 - Jean-Antoine Watteau (1684, France)
 - Giambattista Tiepolo (1696, Italy)
 - Giovanni Canaletto (1697, Italy)

What the Renaissance knew

- Baroque/ Ceiling panoramas
 - Giulio Romano: Stanza dei Giganti (Palazzo del Te, Mantova, 1535)



What the Renaissance knew

- Baroque/ Ceiling panoramas
 - Paolo Veronese: Sala dell'Olimpo (Palladio's Villa Barbaro, Maser, 1561)



What the Renaissance knew

- Baroque/ Ceiling panoramas
 - Andrea del Pozzo: Nave of Sant'Ignazio (Roma, 1694)



What the Renaissance knew

- Baroque/ Ceiling panoramas
 - Giovanni Lanfranco: Sant'Andrea della Valle (Roma, 1627)



What the Renaissance knew

- Princess Auguste Dorothea of Schwarzburg-Arnstadt (1666)



“My Delight” (1710), a miniature city

What the Renaissance knew

- Baroque/ Ceiling panoramas
 - Guercino: Casino Ludovisi (Roma, 1621)



What the Renaissance knew

- Camera obscura
 - Johan Zahn: “Oculus Artificialis Teledioptricus Sive Telescopium” (1685): camera obscuras, magic lanterns, peepshow boxes, microscopes, telescopes...
 - The portable camera obscura becomes a tool for painters to paint landscapes



What the Renaissance knew

- Giovanni Battista Cipriani
 - Panorama frescoes over the walls of the music room at Standlynch (London Trafalgar Park, 1766)



What the Renaissance knew

- Bernardo Bellotto (1722)
 - fourteen large panoramic views of Dresden (1747-53)
 - eleven views of the suburb of Pirna (1753-56)
 - thirteen large canvases recording the principal attractions of Vienna (1758-61)
 - twenty-six views of Warsaw (1768-80)



What the Renaissance knew

- Bernardo Bellotto (1722)
 - fourteen large panoramic views of Dresden (1747-53)



What the Renaissance knew

- Bernardo Bellotto (1722)
 - Vienna (1758-61)



What the Renaissance knew

- Bernardo Bellotto (1722)
 - Pirna (1753-56)



What the Renaissance knew

- Bernardo Bellotto (1722)
 - Warsaw (1768)



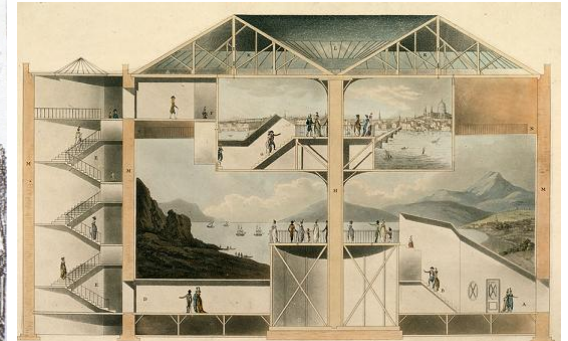
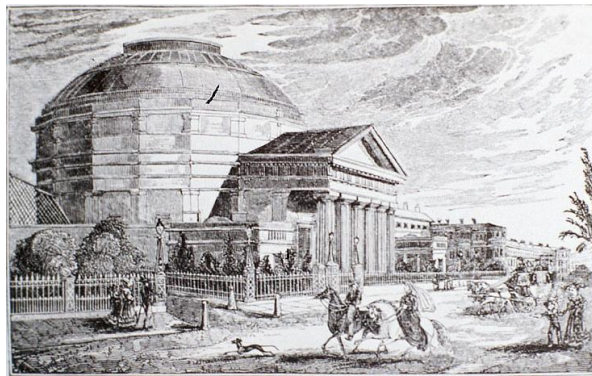
What the Renaissance knew

- Bernardo Bellotto (1722)
 - Warsaw



What the Renaissance knew

- Robert Barker (1739)
 - A 21-meter long circular paintings of Edinburgh on a cylinder, the “panorama” (1789)
 - Panorama Rotunda in Leicester Square (1793)
 - Big tourist attractions



What the Renaissance knew

- Panorama entertainment
 - Adam Breysig: “Rome From The Palatine Hill” (1800)
 - Itinerant rotundas
 - A form of surrogate tourism: the middle class can visit the world without moving from home
 - Robert Barker: “The Battle of Waterloo” (1815)
 - A form of visual journalism
 - Charles Langlois: panoramas of Napoleon’s battles
 - Big business

What the Renaissance knew

- Panorama entertainment
 - Hermann von Helmholtz's lecture "On the Relation of Optics to Painting" (1871)
 - Anton von Werner's colossal "The Battle of Sedan" (1883), drawn by 14 painters
 - The visual equivalent of Wagner's "total work of art" (Gesamtkunstwerk)



What the Renaissance knew

- Paul Sandby (1731)
 - Room of illusions (Drakelow Hall, 1793)



What the Renaissance knew

- Sculpture
 - Narciso Tome': "Transparente" stained-glass window, Toledo cathedral (1732)

What the Renaissance knew

- Sculpture



(Camerun, 17th century) (Louvre)

What the Renaissance knew

- Dionisio Minaggio: “Il bestiario barocco/ Feather Book” (1618), a collection of 156 pictures made almost entirely from bird feathers, bird skin, feet, and beaks



What the Renaissance knew

- Baroque in Roma
 - Carlo Maderno (1556)
 - S. Susanna (1597)
 - Nave and Facade of St Peter (1614)
 - S. Andrea della Valle (1622)
- Gianlorenzo Bernini (1598)
 - St Peter's Colonnade
- Francesco Borromini (1599)
 - San Carlo alle Quattro Fontane (1638)
 - S. Ivo della Sapienza (1648)
- Piazza del Popolo (1662-79)
- Spanish Steps (1723)
- Trevi fountain (1732)

What the Renaissance knew

- Baroque in Torino
 - Guarino Guarini (1624)
 - Chapel of the Holy Shroud (1667)
 - S.Lorenzo (1668)
 - Carignano Palace (1680)
 - Filippo Juvarra (1678)
 - Palazzo Madama (1718)
 - Stupinigi castle (1729)
 - Superga (1717)
 - Bernardo Vittone (1705)
 - Santa Maria della Visitazione, Vallinotto (1738)
 - San Bernardino, Chieri (1740)
 - Santa Chiara, Bra (1741)
 - Santa Maria di Piazza, Torino (1750)
 - S. Croce in Villanova di Mondovì (1755)
 - San Michele, Rivarolo Canavese (1758)

What the Renaissance knew

- Baroque & Rococo in Germany & Austria
- St Michael, Munich (1597)
- Santa Maria Nova dei Miracoli, Venezia (1489, Pietro Lombardo)
- Ponte di Rialto, Venezia (XVI)
- Baldassarre Longhena (1604): S. Maria della Salute, Venezia (1631)
- Johann Bernard Fisher von Erlach (1656)
- Karlskirche, Vienna (1716-37)
- Hofbibliothek, Vienna (1722)
- Johann Lukas von Hildebrandt
- Goettweig (1719)
- Schloss Pommersfelden (1711)
- Mirabell Palace, Salzburg (1715)
- Schoenborn Palace, Goellersdorf (1717)
- Halbthurn Palace (1711)
- Schlosshof Palace (1729)
- Rackeve Palace (1701)
- Lower and Upper Belvedere (1713-1723)

What the Renaissance knew

- Balthasar Neumann (1687)
- Wuerzburg Residenz (1724-44)
- Bruchsal (1731)
- Vierzehnheiligen, Bamberg (1762)
- House of Nobility/ Riddarhus, Stockholm, Sweden (1641)
- Jacob Van Campen: Mauritshuis, Hague, Holland (1644)
- St Nicholas, Prague (1704-1756)
- Georg Bahr: Frauenkirche, Dresden (1726-)
- Francois Cuvillies: Amalienburg, Nymphenburg, Munich (1734)
- Georg Wenceslaus von Knoch: Sans Souci, Potsdam (1745)
- Daniel Mathaeus Poepelman: Zwinger, Dresden (1711-)
- Gotthard Hayberger: Admont abbey library, Austria (1742)
- Jakob Prandtauer: Monastery of Melk, Austria (1702)

What the Renaissance knew

- Giuseppe Galli-Bibiena: Bayreuth theatre (1748)
- Johann Bernard Fisher von Erlach (1656)
 - Karlskirche, Vienna (1716-37)
 - Hofbibliothek, Vienna (1722)
- Johann Lukas von Hildebrandt
 - Schloss Pommersfelden (1711)
 - Halbthurn Palace (1711)
 - Lower and Upper Belvedere (1713-1723)
 - Mirabell Palace, Salzburg (1715)
 - Schoenborn Palace, Goellersdorf (1717)
 - Goettweig (1719)
 - Schlosshof Palace (1729)
- Balthasar Neumann (1687)
 - Wuerzburg Residenz (1724-44)
 - Bruchsal (1731)

What the Renaissance knew

- Jakob Prandtauer: Monastery of Melk, Austria (1702)
- Daniel Mathaeus Poeppelman: Zwinger, Dresden (1711-)
- Asman brothers: Welterburg (1718)
- Georg Bahr: Frauenkirche, Dresden (1726-)
- Francois Cuvillies: Amalienburg, Nymphenburg, Munich (1734)
- Gotthard Hayberger: Admont abbey library, Austria (1742)
- Georg Wenceslaus von Knoebelsdorff: Sans Souci, Potsdam (1745)
- Dominikus Zimmermann: Die Wies (1746)
- Giuseppe Galli-Bibiena: Bayreuth theatre (1748)
- Hildebrandt's Goettweig

What the Renaissance knew

- Slavic Rococo
 - Johann Santini (Bohemia, 1667):
 - Kladruby (1712)
 - Rajhrad (1722)
 - Zdar chapel (1719)
 - Paolo Antonio Fontana: St Anne, Lubartow, Poland (1738)
 - Bartolomeo Rastrelli (1700):
 - Monastery of Smolny, St Petersburg (1748)
 - Winter Palace, St Petersburg (1754)
 - Antonio Rinaldi: Bolshoy Kamenny Theater (St Petersburg, 1783)
 - Osip Bove: Bolshoy Theatre, Moskow (1825)
 - Vladimir Shervud: Russian Museum, Moskow (1872)

What the Renaissance knew

- Spanish Rococo
 - Sacristy of the Charterhouse, Granada (18th)
 - Facade of Santiago de Compostela (1738)
 - Zacatecas cathedral, Mexico (1752)
 - Cordoba cathedral, Argentina (1687)
 - Mafra monastery, Portugal (1717-)
- French Rococo
 - Francois Mansart: Ste Marie de la Visitation, Paris (1632)
 - Hardouin-Mansart: Les Invalides (1680)
 - Louis LeVau: Versailles (1669)
 - Guarini?: St Didier, Asfeld (1680)
 - Grand Place, Brussels (1696-)

What the Renaissance knew

- English Rococo
 - Christopher Wren (1632, Britain)
 - St. Paul's Cathedral, London (1675-1710)
 - St Stephen, Walbrook (1672)
 - Royal Naval Hospital, Greenwich (1716)
 - Nicholas Hawksmoor (Britain, 1661)
 - Blenheim Palace, Oxfordshire (1724)
 - Christ Church, at Spitalfields, London (1729)
 - John Vanbrugh:
 - Castle Howard (1699-)
 - Blenheim palace (1705)
 - James Gibbs:
 - St Martin-in-the-fields, London (1721)
 - Radcliff Camera (1739)

What the Renaissance knew

- Renaissance Music
 - Polyphony of independence voices
 - Church + folk music
 - Instrumental accompaniment
 - harpsichord (1450, Italy)
 - violin (1520, Italy)
 - pipe organ (16th c)
 - pianoforte (1720, Bartolomeo Cristofori, Italy)

What the Renaissance knew

- Baroque Music
 - Basso Continuo
 - Antonio Vivaldi (1678): "Cimento dell'Armonia e dell'Invenzione" (1725)
 - George-Frideric Handel (1685): "Concerti Grossi" (1740)
 - Johann Sebastian Bach (1685): "Die Kunst der Fuge" (1750)

What the Renaissance knew

- Baroque
 - The style of the Counter-Reformation
 - Jesuit evangelization
 - Rejoicing for the wonderful fate of Christians
 - Hailing the martyrs
 - Invigorating the congregation

What the Renaissance knew

- Baroque/Roma
 - Carlo Maderno (1556)
 - S. Susanna (1597)
 - Nave and Façade of St Peter (1614)
 - Gianlorenzo Bernini (1598)
 - St Peter's Colonnade
 - Francesco Borromini (1599)
 - San Carlo alle Quattro Fontane (1638)
 - S. Ivo della Sapienza (1648)
 - Piazza del Popolo (1662-79)
 - Spanish Steps (1723)
 - Trevi fountain (1732)

What the Renaissance knew

- Baroque/ Torino
 - Guarino Guarini (1624)
 - Chapel of the Holy Shroud (1667)
 - S.Lorenzo (1668)
 - Filippo Juvarra (1678)
 - Palazzo Madama (1718)
 - Stupinigi castle (1729)
 - Superga (1717)
 - Bernardo Vittone (1705)
 - Santa Maria della Visitazione, Vallinotto (1738)
 - San Bernardino, Chieri (1740)
 - Santa Chiara, Bra (1741)
 - Santa Maria di Piazza, Torino (1750)
 - S. Croce in Villanova di Mondovì (1755)
 - San Michele, Rivarolo Canavese (1758)

What the Renaissance knew

- Baroque & Rococo/Venice
 - S. Maria della Salute, Venezia (1631)

What the Renaissance knew

- Baroque
 - S. Michael, Munich (1597), first baroque church north of the Alps



What the Renaissance knew

- Rococo (1720-70)
 - Florid and intricate style

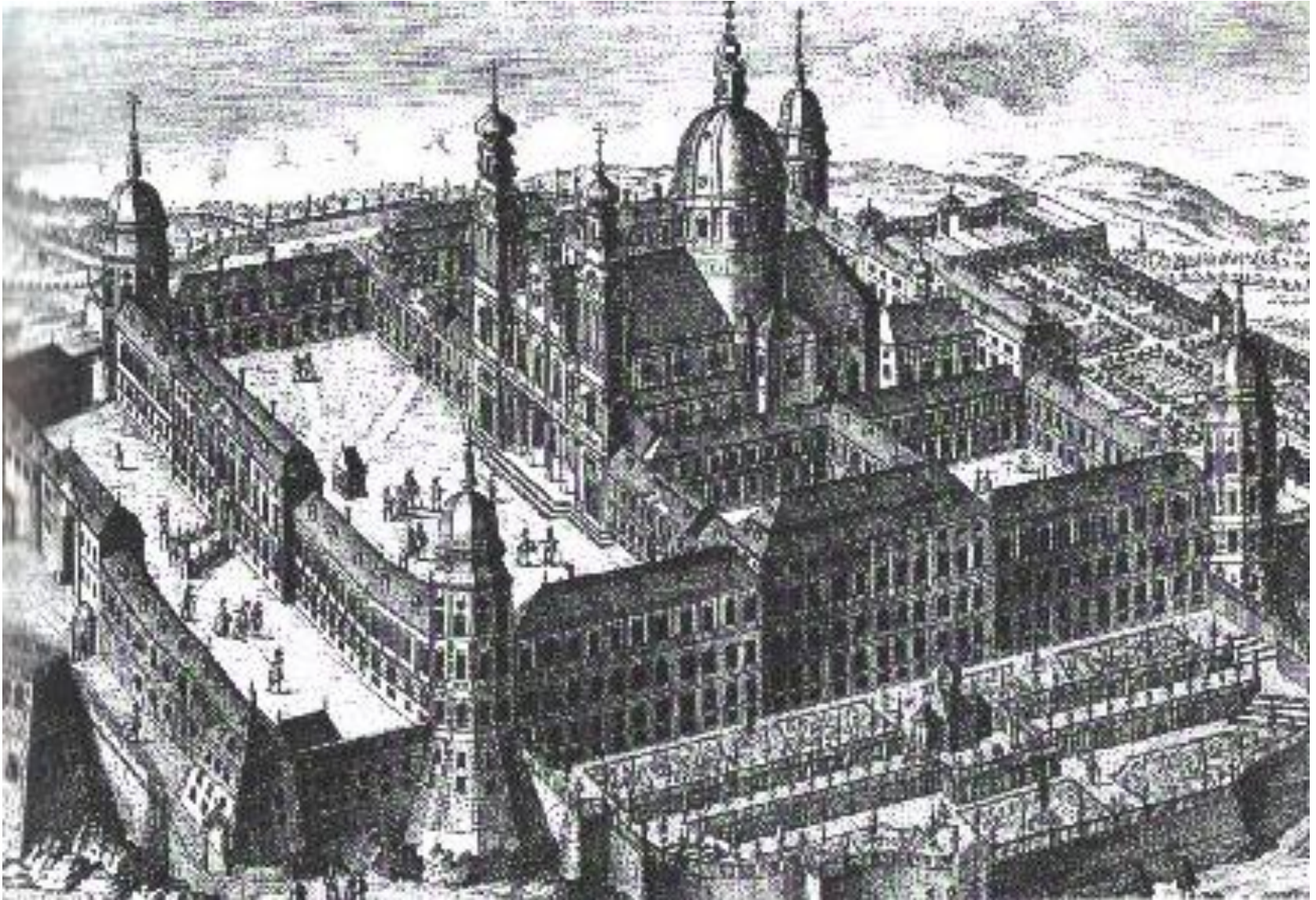
What the Renaissance knew

- Rococo/Germany & Austria
 - Johann Bernard Fisher von Erlach (1656)
 - Karlskirche, Vienna (1716-37)
 - Hofbibliothek, Vienna (1722)
 - Johann Lukas von Hildebrandt
 - Schloss Pommersfelden (1711)
 - Halbthurn Palace (1711)
 - Lower and Upper Belvedere, Wien (1713-1723)
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Hildebrandt's Goettweig



What the Renaissance knew

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 - Rajhrad (1722)
 - Zdar chapel (1719)
 - Paolo Antonio Fontana: St Anne, Lubartow, Poland (1738)
 - Bartolomeo Rastrelli (1700):
 - Smolny convent, St Petersburg (1748)
 - Winter Palace, St Petersburg (1754)

What the Renaissance knew

- Rococo/Spanish
 - Sacristy of the Charterhouse, Granada (18th)
 - Façade of Santiago de Campostela (1738)
 - Zacatecas cathedral, Mexico (1752)
 - Cordoba cathedral, Argentina (1687)
 - Mafra monastery, Portugal (1717-)

What the Renaissance knew

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 - Guarini?: St Didier, Asfeld (1680)
 - Grand Place, Brussels (1696-)

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 - Christopher Wren (1632, Britain)
 - St. Paul's Cathedral, London (1675-1710)
 - St Stephen, Walbrook (1672)
 - John Vanbrugh:
 - Castle Howard (1699-)
 - Blenheim palace (1705)
 - James Gibbs:
 - St Martin-in-the-fields, London (1721)
 - Radcliff Camera (1739)

What the Renaissance knew

- Music
 - Francois Couperin (France, 1668): Lecons de Tenebres (1715)
 - Johann Sebastian Bach (Germany, 1685): Brandenburger Concertos (1721)
 - Antonio Vivaldi (Italy, 1678): "Cimento dell'Armonia e dell'Invenzione" (1725)
 - George-Frideric Handel (1685): "Concerti Grossi" (1740)
 - Johann Sebastian Bach (1685): "Die Kunst¹²³

What the Renaissance knew

- New musical instruments
 - More powerful pipe organs
 - Cristofori's "clavicembalo"
 - Stradivarius' violins
 - Transverse flute
 - Loudness
 - More color

What the Renaissance knew

- Books of sheet music printed from movable type for polyphonic music
 - Ulrich Han's “Missale Romanum” (Roma, 1476)
 - Ottaviano Petrucci's “Harmonice Musices Odhecaton” (Venezia, 1501)

What the Rinascimento knew

- Music
 - 12th c: Ars Nova (combining two melodies)
 - Flemish polyphony (melodies that develop in parallel, in “counterpoint”, a horizontal design of sound)
 - Harmony (vertical design of sound)

What the Rinascimento knew

- **Music**
 - **1501: First printing of music (Venezia)**
 - **Orchestration: each part assigned to an instrument (Venezia)**
 - **Independent instrumental music (Venezia)**
 - **Modulation: free movement from one key to another**
 - **New instruments: stringed instruments (from the Crusades), keyboard instruments**
 - **Modulation adds emotion and instruments add color**
 - **The virtuoso performer**

What the Rinascimento knew

- **Music**
 - **Until well into the 16th century vocal music is much more popular than instrumental music**
 - **The Italian opera dominates until the middle of the 18th century**

What the Rinascimento knew

- Music
 - Josquin Despres (France, 1440)
 - Madrigal (16th c): main form of secular music for the middle class (Willaert, Lasso, Palestrina)
 - Andrea Gabrieli (Italy, 1510): Gloria
 - Orlando di Lasso (Germany, 1532): Psalmi Poenitentiales
 - Giovanni Gabrieli (Italy, 1557): Sacrae Symphoniae (1597)
 - Giovanni Palestrina (1525)
 - Claudio Monteverdi (1567): "Orfeo" (1607)
 - Girolamo Frescobaldi (1583): Fiori Musicali (1635)
 - Heinrich Schuetz (1585): Symphoniae Sacrae (1650)¹⁸⁹

What the Rinascimento knew

- **Music**
 - Ever more complicated instruments require increasingly specialized players: for the first time not every listener can also be a performer
 - Sonata: music without work, therefore “abstract”
 - Symphony: three-movement instrumental overture of the Italian opera (fast, slow, fast)
 - Loud and soft instruments: loud for outdoor, soft for indoor
 - 1726: the piano (“pianoforte”) is both loud and soft (a harpsichord that can vary its tone)
 - Antonio Stradivari (17th c): violin

What the Rinascimento knew

- **Music**
 - Music was not composed for a particular instrument: it was performed by whatever instrument was available
 - Giovanni Gabrieli (16th c) is the first composer to designate particular instruments for the various musical parts
 - Monteverdi's "Orfeo" (1607) is scored for 40 instruments
 - "Orchestra" is the space in front of the stage
 - 1637: the first opera house is inaugurated (in Venezia/Venice)

What the Rinascimento knew

- **Music**
 - **Handel: a music of citations (other people's themes)**
 - **Johann Sebastian Bach: technical intricacy**

What the Rinascimento knew

- Ballet
 - Italian nobility stages lavish court dances
 - A dance expresses etiquette
 - Ballet a close relative of military maneuvers and fencing
 - Ballet does not develop in Italy because opera does
 - Ballet is only an intermezzo during the acts of an opera (often totally unrelated to the plot of the opera)

What the Rinascimento knew

- Ballet
 - Greek-inspired Academie de Poesie and Musique (1570)
 - Caterina de Medici organizes the first “ballet de cour” in Paris (1581)
 - A six-hour “Ballet Comique de la Reine” (1581) for a royal wedding

What the Rinascimento knew

- Ballet
 - Louis XIV (1661 - 1715) “le Roi-Soleil”
 - Also a ballerino who dances in many of the palace ballets
 - “Le Ballet de la Nuit” (1653) features Louis XIV wearing sun rays (le roi soleil)
 - Royal Academy of Dance (1661): dance is an art separate from music (traditionally dancers accompanied themselves with a fiddle)
 - Dance becomes a symbol of aristocratic identity
 - Even the Jesuits adopt it and teach it
 - Courtesan etiquette instead of martial arts

What the Rinascimento knew

- Ballet
 - Louis XIV (1661 - 1715) “le Roi-Soleil”
 - Public theaters to perform music and ballet that were previously only performed at the court
 - Carlo Vigarani's Les Tuileries (1662) for 6,000 spectators and full of machines
 - The comedie-ballet: Jean-Baptiste Moliere (libretto) + Jean-Baptiste Lully (music) + Pierre Beauchamp (choreography) + Carlo Vigarani (scenography)
 - "Le bourgeois gentilhomme" (1670)
 - Royal Academy of Music (1669) eight years after the one for dance (aka “Paris Opera”)

What the Rinascimento knew

- Ballet
 - Louis XIV (1661 - 1715) “le Roi-Soleil”
 - The ballet is lightweight counterpoint to the opera, which is serious
 - Ballets frequently employ machines to create grand spectacles
 - Raoul Feuillet’s “*Chorégraphie*” (1700) codifies the notation for ballet choreographies so that ballets can be replicated around Europe
 - Social and professional dance begin to separate (first formal school for professional dancers in 1713)

What the Rinascimento knew

- Ballet
 - French ballet:
 - Jean-Philippe Rameau: “Maitre a Danser” (1725) defines the five basic positions of dancing
 - Jean-Philippe Rameau (composer) "Les Indes Galantes" (1735)
 - Marie Salle: first female star of the ballet - "Pygmalion" (1734)
 - Russian ballet:
 - Empress Anna founds the Imperial St Petersburg School of Dance (1738)

What the Rinascimento knew

- Poetry, Theater, Novel
 - The narratives of the Bible are augmented with secular narratives.
 - Vernacular language prevails over Latin

What the Rinascimento knew

- **Poetry, Theater, Novel**
 - **Gil Vicente (1465, Portugal): "Auto da Barca do Inferno" (1516)**
 - **Ludovico Ariosto (1474, Italy): "Orlando Furioso" (1532)**
 - Love
 - **Francois Rabelais (1494, France): "Gargantua et Pantagrue" (1552)**

What the Rinascimento knew

- **Poetry, Theater, Novel**
 - **Luiz Vas de Camoes (1524, Portugal): "Os Lusíadas" (1572)**
 - Contemporary subject
 - The hero is the entire people of Portugal
 - **Torquato Tasso (1544): "Gerusalemme Liberata" (1575)**
 - Love
 - **Pierre de Ronsard (1524): "Sonnets pour Helene" (1578)**
 - **Christopher Marlowe (1564, Britain): "Faust" (1592)**
 - **Edmund Spenser (1552): "The Faerie Queene" (1596)**
 - **William Shakespeare (1564, Britain): "Hamlet" (1601)**
 - **Boom of theater in Britain (Note: the public of the theater is made of listeners, not readers)**
 - **The aim of the playwright is not originality: plots are borrowed from preexisting sources**

What the Rinascimento knew

- Poetry, Theater, Novel
 - Lope de Vega Carpio (1562, Spain): "Fuente Ovejuna" (1614)
 - Miguel Cervantes (1547, Spain): "Don Quijote" (1615)
 - John Donne (1572, Britain): "Holy Sonnets" (1615)
 - Pedro Calderon (1600, Spain): "El Gran Teatro del Mundo" (1633)

What the Rinascimento knew

- **Miguel Cervantes (1547, Spain): "Don Quijote" (1615)**
 - Quijote has a library of books on knight-errantry
 - Quijote visits a printing press(Part II, 1xii)
 - Cervantes interrogates the credibility of his own text, of the translation of the original text and of the original by Cide Hamete Benengeli, a Moor
 - “I say that it was an inn because Don Quijote called it one, contrary to his usual habit of calling inns castles”
 - Appearance vs reality (last words: “Era y non era”)
 - By continuously creating reality, Quijote is the author, not just the protagonist (“I know who I am.. And I know too that I am capable of being” other characters)
 - Dawn of the age of doubt: reality vs illusion

What the Rinascimento knew

- **Miguel Cervantes (1547, Spain): "Don Quijote" (1615)**
 - **Mockery of idealism (heroism and love) and admiration of folly**
 - **Folly creates a world as opposed to merely living it**
 - **Quijote does not live a life, he lives the grammar of the epics**
 - **Quijote is aware that Dulcinea is his own invention, yet he is willing to live and die for her**
 - **He is a character and empathizes with characters (he kills the puppets and, even after paying for them, he asks about their whereabouts, as if they were real people)**

What the Rinascimento knew

- **Miguel Cervantes (1547, Spain): "Don Quijote" (1615)**
 - The epic was about well-known topics: the reader anticipated the events, knowing what was coming next
 - The protagonist was a well-known hero
 - The novel is about a new topic that the reader has never heard before
 - The plot creates surprise and suspense

What the Rinascimento knew

- **Poetry, Theater, Novel**
 - **Moliere (1622, France): "Le Misanthrope" (1666)**
 - **John Milton (1608, Britain): "Paradise Lost" (1667)**
 - The Creation story of the Bible is transformed into a long epic poem
 - **JeanBaptiste Racine (1639, France): "Athalie" (1691)**



Milton

What the Rinascimento knew

- **Poetry**, **Theater**, Novel
 - Daniel DeFoe (1660, Britain): "Robinson Crusoe" (1719)
 - Jonathan Swift (1667, Britain): "Gulliver's Travels" (1726)

What the Rinascimento knew

- **Pastoral literature**
 - **Angelo Poliziano (1454): "Orfeo" (1480)**
 - **Iacopo Sannazzaro (1455): "Arcadia" (1501)**
 - **Jorge de Montemayor (Portugal, 1520): "La Diana" (1559)**
 - **Torquato Tasso (1544): "Aminta" (1573)**
 - **Edmund Spenser (1552): "The Shepherds Calendar" (1579)**
 - **Philip Sidney (1554): "Astrophel and Stella" (1584)**
 - **Battista Guarini (1538): "Il Pastor Fido" (1590)**

What the Rinascimento knew

- **Pagan literature**
 - **Francesco Colonna (1433): "Hypnerotomachia Poliphili" (1499)**
 - **Allegorical journey**
 - **A celebration of paganism**

What the Rinascimento knew

- Meanwhile in China...
 - Not the easel but the scroll
 - Not standing up but sitting down
 - A different body language



What the Rinascimento knew
Piero Scaruffi
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