Have you ever been to the city of Venice or seen pictures of it? What kinds of symbolism do you use in your daily life? Venetian artists were not inspired by the classical monuments of Greece and Rome. Instead, they relied on the colors, textures, and pageantry of Byzantine art. As the sixteenth-century progressed, disturbing events in Europe lead artists in Florence and Rome to reject the goals of the Renaissance, and a new style of art called Mannerism evolved. Meanwhile, in northern Europe, some artists continued to work in the traditional Gothic style, while others embraced the Renaissance style.

Read to Find Out As you read this chapter, learn about the art of Venice during the sixteenth century, including the works of Giorgione and Titian. Read to find out about the style of art known as Mannerism and why it developed. Read further to discover the styles and works of northern European artists such as Durer, Bosch, and Holbein.

Focus Activity Look at the painting in Figure 18.1. *Fall of Icarus*, by Pieter Bruegel the Elder. Divide a piece of paper into four sections with one art criticism step heading each column. Examine the painting and, following the steps of art criticism, record your answers in each column.

Using the Time Line The Time Line introduces you to the variety of art styles you will study in this chapter. What aesthetic qualities do you recognize? In what ways do these works differ from Medieval paintings? Can you identify features that artists may have borrowed from the Renaissance style?
FIGURE 18.1 Pieter Bruegel the Elder. *Landscape with the Fall of Icarus*. 1558. Oil on canvas, mounted on wood. 73.5 × 112 cm (28 3/4 × 44")
Musees Royaux des Beaux-Arts, Brussels, Belgium.

1546–48
Titian paints his powerful portrait *Doge Andrea Gritti* (Detail)

1558
Bruegel paints *Fall of Icarus*

1550
C. 1540 Council of Trent begins Counter-Reformation

1600
C. 1540–1600 Mannerist style spreads through Europe

Refer to the Time Line on page H11 in your *Art Handbook* for more about this period.
The Art of Venice

During the sixteenth century, as now, Venice could be described as a city of constantly changing lights and reflections. Surrounded by colorful buildings, shimmering sunlight, and the rippling water of the canals, Venetian artists were inspired to paint works that glowed with color.

Influences on Venetian Art

Centuries of close contact with the East left their mark on the appearance of Venice. The dazzling mosaics that decorated Venetian churches and the Venetians’ pervading love of color, light, and texture can be traced to the Byzantine art style of the East. The Byzantine influence on Venetian art was far different from that of classical Greece and Rome on the Renaissance cities of Florence and Rome.

Unlike their classical counterparts, Byzantine artists were not primarily interested in portraying a world of solid bodies and objects existing in space. Instead, they sought to present a world of carefully designed surfaces and brilliant colors. Byzantine art did not try to mirror the present world. It wanted to offer a glimpse of the next.

Venetian artists skillfully adapted the Byzantine use of color, light, and texture to their own painting. At the same time, they were aware of the new Renaissance concern for reality that characterized the art of Florence and Rome. Near the end of the fifteenth century, Venetian artists had successfully combined the best of the Byzantine with the best of the Renaissance. This produced a new school where emphasis was placed on color and painting technique.

Giorgione da Castelfranco (1477–1511)

One of the first great Venetian masters was Giorgione da Castelfranco (jor-nay da cah-stell-frahn-koh), who died of the plague while he was still in his early thirties. Art historians can point to no more than a handful of pictures that were definitely painted by Giorgione.

Giorgione’s paintings reveal that he was among the first artists in Europe to place importance on the landscape. Before his time, artists had used the landscape to fill in the spaces around their figures. Giorgione used it to set the stage and to create a mood in his paintings.

The Advantages of Oil Paint

Giorgione used oil paint to add a new richness to his colors. This medium was more suited to the Venetian taste than the cold, pale frescoes of Florence and Rome. It was more vivid and allowed the artist to create delicate changes in hue, intensity, and value. Further, the artist could linger over a painting to produce a glowing effect with colors that stayed
wet and workable for days. Inspired by his radiant Venetian surroundings, Giorgione avoided hard edges and lines and bathed his subjects in a soft, golden light.

**The Concert**

One of Giorgione’s most beautiful and haunting paintings is *The Concert* (Figure 18.2). The work shows two travelers who meet alongside the road. One is dressed simply and is barefoot. He listens intently as the second, dressed in rich garments, plays a lute. The men are accompanied by two women, who may not be flesh and blood at all. Perhaps they exist only in the minds of the two young men. One appears to be pouring water into a well while the other holds a flute-like instrument. The women may represent the sound of water churning in a nearby brook and the hum of the breeze through the tree.

The uncertainty of the subject is part of the charm of this painting. More important than this mystery however, is the calm, gentle mood that the work creates.

Giorgione’s scene appears to glow in the warm rays of a setting sun. The edges of his figures are blurred as though a light mist is settling around them. This mist surrounds and blends together the green and blue shadows and softens the red accents of a cloak and a hat. It also dulls the other colors found farther back in space. Giorgione’s treatment of the landscape and his use of color enabled him to create a haunting picture.
**Titian (1490–1576)**

After his untimely death, Giorgione’s approach to painting was carried on by another Venetian artist, Titian (tish-un).

Unlike Giorgione, Titian lived a long life. He died not of old age but of the plague. A noble’s artist, Titian had many wealthy patrons and painted the portraits of many royal and privileged individuals.

**The Entombment**

**FIGURE 18.3**

From Giorgione, Titian learned how to use landscape to set a mood. He also learned to use oil paints to make works that were rich in color and texture. However, whereas Giorgione’s figures always seem to be inactive—sleeping, dreaming, or waiting—Titian’s are wide awake, alert, and active. Notice that the figures in his painting *The Entombment (Figure 18.3)* are more powerfully built and more expressive than those of Giorgione.

When Titian combined Giorgione’s lighting and color with these sturdy figures, he created a highly emotional scene. The mourners carrying the crucified Christ to his tomb turn their eyes to him and lean forward under the weight of the lifeless body. This helps to direct your gaze to Christ between them.

**Use of Light and Shadow**

The rapidly fading light of day bathes the scene in a mellow glow. It heralds the approach of night and accents the despair of the figures in this tragic scene. Curiously, Titian placed the head and face of Christ in deep shadow.

Look again at Giorgione’s painting of *The Concert* (Figure 18.2, page 397), and notice that the faces of the two young travelers also are in shadow. Both artists used this technique to arouse your curiosity and to involve you with their paintings. They challenge you to use your imagination to complete the most important part of their pictures: the faces of the main characters.
MICHELANGELO TO TITIAN  The powerful right hand of Titian’s *Doge Andrea Gritti* was modeled after the hand on Michelangelo’s heroic statue of Moses. Titian knew of this hand from a cast that had been made of it and brought to Venice by a sculptor named Jacopo Sansovino. Titian realized that such a hand could communicate as well as any facial expression. That hand is as strong and tense as the Doge himself.

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**FIGURE 18.4a**


**FIGURE 18.4b**


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**Doge Andrea Gritti**

*FIGURE 18.4a*

Titian’s greatest fame was as a painter of portraits. One of his most forceful was of Andrea Gritti, the doge, or ruler, of Venice (*Figure 18.4a*). Gritti ruled during troubled times, when Venice was involved in a series of wars and conflicts. In spite of his advanced age—he was more than 80 years old when Titian painted his portrait—Gritti took an active role in the fighting. It was this fierce determination and power that Titian captured in his portrait.

The doge is shown as if he is about to burst out of the frame. A curving row of buttons curls up the robe leading to the stern, defiant face. Titian leaves no doubt that this was a fierce, iron-willed leader. The visible brushstrokes in this portrait are representative of Titian’s *painterly* technique, which involves creating forms with patches of color rather than with hard, precise edges.
Titian’s Enduring Fame

All the important people of his day were eager to have their portraits painted by Titian. Titian’s patrons included Lucrezia Borgia, the Duchess of Ferrara; Pope Paul III; and the Emperor Charles V, who made Titian a knight and a count. According to Vasari, there was hardly a noble of high rank, scarcely a prince or lady of great name, whose portrait was not painted by Titian. See Figure 18.5 for a portrait of the young son and heir of Charles V, Philip II.

As a result of his wealthy patrons, Titian lived like a prince, traveling far and wide to complete his commissions, accompanied by numerous servants, admirers, and students. In his lifetime he became nearly as famous as the legendary Michelangelo, and his fame has not lessened over the centuries.

![FIGURE 18.5](image)

* Titian’s painterly technique is visible in this full-scale oil sketch of Spanish king Phillip II. Where in the painting is this technique most recognizable?

**Titian. Portrait of Philip II. c. 1549–51. Oil on canvas. 106.4 × 91.1 cm (42 × 35 3/8”). Cincinnati Art Museum, Cincinnati, Ohio. Bequest of Mary M. Emery.*

### LESSON ONE REVIEW

**Reviewing Art Facts**

1. **Recall**  Venetian artists used color, light, and texture from Byzantine styles in their work. What did they incorporate from Renaissance art?

2. **Identify**  What were Giorgione’s most important contributions to painting?

3. **Describe**  What characterizes the figures in Titian’s *Entombment* (Figure 18.3, page 398)?

4. **Explain**  List three ways Titian conveyed the power of Doge Andrea Gritti in his portrait of the ruler.

**Creating Shadow Effects**  Titian used Michelangelo’s sculpted hand of Moses as inspiration for his painting of the hand of Doge Andrea Gritti (Figures 18.4a and 18.4b). Titian also used the powerful vehicle of light and shadow to model the painted hand and make it appear three-dimensional.

**Activity**  Using charcoal, pastels, or soft pencil, create a drawing of your own hand that uses all the methods used by Titian. Notice that there is no distinct line around the hand in Titian’s painting. Try making the use of light and shadow more important than the use of line in your drawing.
Mannerism

Artists such as Giorgione and Titian made Venice a great art center that rivaled and then surpassed Florence and Rome. In Rome, artists were challenged to find new avenues of expression in the vacuum left by the passing of Leonardo, Michelangelo, and Raphael while facing a world filled with increasing unrest and uncertainty. It was that unrest and uncertainty that contributed to a style of art known as Mannerism.

Mannerism

Today, Mannerism is considered a deliberate revolt by artists against the goals of the Renaissance. Why would Mannerist artists turn against the art of the Renaissance? To answer this question, you must compare the Italy in which the Renaissance masters lived with the Italy in which Mannerist artists lived.

Cultural Influences

When Raphael painted the Alba Madonna around 1510, Italy was at peace and the Church was the unchallenged seat of authority. It was a period of confidence and hope, and this was reflected in the artworks that were created. Artists such as Raphael produced works that were carefully thought out, balanced, and soothing.

Then, within the span of a few decades, the religious unity of Western Christendom was shattered. The Protestant Reformation, a movement in which a group of Christians led by Martin Luther left the Church in revolt to form their own religion, began in 1517. This movement, along with the French invasion of Italy in 1524 and the French defeat of Rome in 1527, brought about an era of tension and disorder. It was in this setting that Mannerist art was born and matured.

Where the art of the Renaissance tried to achieve balance, Mannerism preferred imbalance. The calm order found in works such as the Alba Madonna (Figure 16.24, page 373) was replaced by a restlessness. Mannerism was a nervous art, created to mirror a world filled with confusion. Its artists painted the human figure in impossible poses and with unreal proportions. Mannerist artists preferred figures that were slender, elegant, and graceful. Gradually, these figures began to look less natural and more supernatural.

Parmigianino (1503–1540)

The Mannerist style is evident in the work of Francesco Mazzola, called Parmigianino (par-mih-jah-nee-noh), who was among the first generation of Mannerists in Rome.
**The Madonna with the Long Neck**

**FIGURE 18.6**

Parmigianino studied the works of other painters and developed his own personal art style. His best-known work is *The Madonna with the Long Neck* (Figure 18.6).

**Description and Analysis**

A description of this painting raises a number of disturbing questions. For example, is this an interior or an exterior setting? It is difficult to say for certain because the drapery at the left and the columns at the right suggest a background that is both interior and exterior.

The figure of the Madonna is also unusual. She is enormous and towers over the other figures in the picture, even though she is seated and they are standing. She looks as if she is about to stand; the baby already seems to be slipping from his mother’s lap. Curiously, the mother shows no concern. Her eyes remain half-closed, and she continues to look content and quite pleased with herself.

The Christ child looks lifeless; his flesh is pale and rubbery, and his proportions are unnatural. His neck is concealed by the Madonna’s left hand and his head looks as if it is not attached to the body.

Crowding in tightly at the left side of the picture are a number of figures who have come to admire and worship the Christ child. They pay little attention, however. Instead, they look about in all directions—one even stares out of the picture directly at you. Within that group, notice the leg in the left corner. To whom does this leg belong?

The foreground space occupied by the Madonna and other figures is crowded; everyone seems jammed together here. When your gaze moves to the right side of the picture, you plunge into a deep background. Notice the small figure of a man reading from a scroll. The size of this man indicates that he is far back in space, but there is no way of determining the distance between him and the foreground figures. Who is this man and what is he doing? It is impossible to know, since the artist gives no clues to his identity.

**Interpretation**

The questions continue as you move on to interpretation of the work. Is it just an accident that the Christ child looks lifeless, or that his arms are outstretched in the same position he would take later on the cross? Could the mother be a symbol of the Church? If so, why does she seem unconcerned that her child is slipping from her grasp? Why are all those people crowding in at the left—and apparently not even noticing the child?

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 Parmigianino. *The Madonna with the Long Neck*. c. 1535. Oil on panel. 220 × 130 cm (85 × 52”). Galleria degli Uffizi, Florence, Italy.
What is Parmigianino trying to say? Could he be criticizing the Church and the people for their growing worldliness? Was he trying to say that they were becoming so concerned with their own well-being that they had forgotten the sacrifices made for them by Christ?

Parmigianino’s painting raises a great many questions and offers few answers. No doubt that is exactly what it was intended to do.

**Tintoretto (1518–1594)**

Mannerism established itself later in Venice than in other parts of Italy. The best-known Venetian artist to work in this style was Tintoretto (tin-toh-reh-toh). Tintoretto’s real name was Jacopo Robusti, but he was the son of a dyer and he became known as “Tintoretto,” the Italian word for “little dyer.” He was able to combine the goals of Mannerism with a Venetian love of color. His style featured quick, short brushstrokes and a dramatic use of light.

In Tintoretto’s painting *Presentation of the Virgin* (Figure 18.7), you can see the qualities that make it a Mannerist work. Among these are the elongated figures with their dramatic gestures, the odd perspective, and the strange, uneven light that touches some parts of the picture and leaves other parts in deep shadow.

Almost everyone in the picture is watching the young Mary as she climbs solemnly up the stairs to the temple. The woman in the foreground points to the small figure of Mary silhouetted against a blue sky. Without that gesture you might not notice her at all. Mary may be the most important person in the picture, but Tintoretto made her look small and unimportant. The viewer becomes actively involved in finding her and is led to her with visual clues.

Tintoretto wanted to do more than just describe another event in the life of the Virgin. He tried to engage the viewer and capture the excitement of that event. He wanted you to feel as though you were actually there, on the stairs to the temple.

**FIGURE 18.7** Mary, the main character in this picture, is the small figure near the top of the stairs. How does Tintoretto draw the viewer’s attention to that small figure? Do all the figures exhibit an interest in what is happening? If not, how does this make you feel?

Tintoretto. *Presentation of the Virgin*. c. 1550. Oil on canvas. 4.3 × 4.8 m (14' 1" × 15' 9"). Church of Santa Maria dell’ Orto, Venice, Italy.
El Greco (1541–1614)

Highly emotional religious pictures by Mannerists like Tintoretto were welcomed by the Church during this troubled period. The Church was placing a renewed emphasis on the spiritual in order to counter the Reformation.

Art could aid this effort by working on the emotions of the people, reminding them that heaven awaited those who followed the Church’s teachings. Nowhere was this more evident than in Spain. There you will find the last and most remarkable of the Mannerist artists, El Greco (el greh-koh). El Greco was born on the Greek island of Crete and christened Domenico Theotocopoulos. He received the nickname El Greco (the Greek) after settling in Toledo, Spain in 1577.

The Martyrdom of St. Maurice and the Theban Legion

In 1580, El Greco was commissioned to paint two pictures for King Philip II of Spain. One of these, The Martyrdom of St. Maurice and the Theban Legion (Figure 18.8), so displeased the king that he refused to have it hung in his palace. Today that painting is regarded as one of El Greco’s greatest works.

The painting depicts the fate of Maurice and his soldiers, who were loyal subjects of the pagan Roman emperor and faithful Christians. When the emperor ordered everyone in the army to worship the Roman gods or face execution, Maurice and his soldiers chose death.

El Greco blends the three parts of this story into a single scene. In the foreground, Maurice is seen explaining the situation to his officers. Farther back, he and one of his officers are shown watching their men being beheaded. They calmly offer encouragement, knowing that they will soon face the same end. At the top of the picture, the heavens open up and a group of angels prepares to greet the heroes with the laurels of martyrdom.

The Burial of Count Orgaz

Disappointed after his experience with Philip, El Greco went to Toledo, where he spent the rest of his life. There the Church of St. Tomé hired him to paint the burial of a man who had died 200 years earlier. The huge painting, entitled The Burial of Count Orgaz (Figure 18.9), took two years to complete; El Greco considered it his greatest work.
The Count of Orgaz was a deeply religious man who commanded his subjects to contribute money, cattle, wine, firewood, and chickens to St. Tomé each year. When the count died, so it was said, St. Stephen and St. Augustine came down from heaven and placed the count in his tomb with their own hands. The villagers of Orgaz continued to pay their annual tribute to St. Tomé for generations. Eventually, however, they felt that they had done enough and stopped. Officials at St. Tomé protested, and a church trial was held. After all the testimony was heard, it was decided that the villagers should continue making their payments. El Greco’s painting of the count’s funeral was meant to remind the villagers of their eternal debt to St. Tomé. In his contract, El Greco was instructed to show witnesses to the miracle, a priest saying Mass, and heaven opened in glory.

You will discover a great deal when you study a complicated painting like The Burial of Count Orgaz. As a starting point, notice the young boy in the lower left of the painting who seems to introduce you to the scene. His pointed finger directs your attention to the richly dressed figures of the two saints, St. Stephen and St. Augustine. Together, the two saints lower the body of the count into heaven.

**LOOKING Closely**

**THE USE OF AXIS AND CONTOUR LINES**

With the aid of axis and contour lines, El Greco takes you on a journey from the bottom of the painting to the top.

- **Examine.** A horizontal axis line made up of the heads of the witnesses divides the painting into two parts, heaven and earth.

- **Inspect.** The two parts are united by another axis line that begins at the right shoulder of St. Stephen. Tracing this line, you find that it passes down the arm of the saint and through the arched body of the count. It continues to curve upward through the body of St. Augustine to the wing of the angel and on to the soul of the dead count.

- **Identify.** The contour lines of the clouds at either side of the angel guide your eye even higher to the figure of Christ.
his grave. His lifeless pose and pale color show that the count is dead. The gaze of this priest leads your eye to a winged angel, who carries the soul of the dead count. The clouds part, giving the angel a clear path to the figure of Christ, seated in judgment at the top of the painting. Saints and angels have gathered before Christ to ask that the count’s soul be allowed to join them in heaven.

El Greco may have painted his own self-portrait in this work (Figure 18.10). He may be the central figure here, looking out directly at the viewer. Details about El Greco’s life are sketchy. In addition to including his self-portrait in this work, some people think that the woman, shown as the Virgin, may have been his wife. That is uncertain, although it is quite likely that the boy in the picture is his son. On a paper sticking out of the boy’s pocket, El Greco has painted his son’s birthdate.

**El Greco and Mannerism**

El Greco carried Mannerist ideas as far as they could go. His intense emotionalism and strong sense of movement could not be imitated or developed further. Thus, the final chapter in the development of the Mannerist style was written in Spain. In Italy, the new Baroque style was already developing, and in northern Europe, conflicts arose between Late Gothic and Italian Renaissance styles.
The Art of Northern Europe

Vocabulary
■ parable

Artists to Meet
■ Matthias Grünewald
■ Albrecht Dürer
■ Hieronymus Bosch
■ Pieter Bruegel
■ Hans Holbein

Discover
After completing this chapter, you will be able to:
■ Identify the two painting styles favored by northern European artists in the sixteenth century.
■ Discuss the styles and works of Matthias Grünewald, Albrecht Dürer, Hieronymus Bosch, Pieter Bruegel, and Hans Holbein.

During the fifteenth century, most of the artists north of the Alps remained indifferent to the advances made by the Italian Renaissance. Since the time of Jan van Eyck, they had looked to Flanders and not to Italy for leadership. This changed at the start of the next century, however. Artists began to make independent journeys to Italy and other countries. Eventually, the lure of Italian art became so strong that a trip to Italy to study the great Renaissance masters was considered essential for artists in training.

The Spread of the Renaissance Style
The spread of the Renaissance style across western Europe was further aided by powerful monarchs with a thirst for art. These monarchs invited well-known artists to come and work in their courts. As Italian artists moved throughout western Europe, and as other European artists visited Italy, ideas about artistic styles were shared and revised.

Early in the sixteenth century, a conflict of styles developed between Northern artists who remained faithful to the style of the Late Gothic period and those who favored adopting Italian Renaissance ideas as quickly as possible. This conflict continued until the Renaissance point of view triumphed later in the century.

Matthias Grünewald (c. 1480–1528)
A comparison of the works of two great Northern painters of that time, Matthias Grünewald (muh-tee-uhhs groon-eh-vahtl) and Albrecht Dürer (ahl-brekt dur-er), brings this conflict of styles into focus. Both these German artists felt the influence of the Italian Renaissance. They understood the rules of perspective and could paint figures that looked solid and real.

Matthias Grünewald, however, continued to show a preference for the dreams and visions of Gothic art. He used Renaissance ideas only to make his pictures of these dreams and visions more vivid and powerful.

The Small Crucifixion
■ FIGURE 18.11
In his painting The Small Crucifixion (Figure 18.11, page 408), Grünewald created a powerful version of this Christian subject. Like earlier Medieval artists his aim was to provide a visual sermon.

Grünewald’s sermon forcefully describes Christ’s agony and death. It spares none of the brutal details that Italian artists preferred to avoid. The pale yellow of Christ’s body is the color of a corpse. The cold, black sky behind the figures is a dark curtain against which the tragic scene is played, emphasizing the people in the foreground with its contrasting value and hue.
Attention is focused on the central figure of Christ. The ragged edge of his cloth garment repeats and emphasizes the savage marks of the wounds covering his body. His fingers twist and turn in the final agony of death. Like everything else in the work—color, design, brushwork—this contributes to an expression of intense pain and sorrow. The calm balance of the Renaissance has been rejected. Instead you see a representation of the Crucifixion that seeks to seize and hold your emotions.

**FIGURE 18.11** This work depicts the intense agony and sorrow of the Crucifixion. **Identify specific details that contribute to the emotional impact of this painting.**


**SAILING SHIPS.** Advances in shipbuilding gave explorers better vessels for travel to distant shores. The caraval, shown here, allowed for cargo storage and had room for weapons. This ship could navigate in shallow waters to make landing easier.

**STUDY OF ASTRONOMY.** Three hundred years before people actually traveled in space, astronomers were seeking answers to mysteries of the solar system. Jan Vermeer painted this astronomer poring over his charts.

**ACTIVITY Writing.** You are a writer of historical fiction. Create the first page of an adventure novel set in the sixteenth century. Incorporate the objects on this page into your description of the setting and the thoughts of the main character.
Almost every German artist at this time followed the same course as Grünewald. Only Albrecht Dürer turned away from the Gothic style to embrace the Renaissance.

After a trip to Italy, Dürer made up his mind to make the new Renaissance style his own. He studied perspective and the theory of proportions in order to capture the beauty and balance found in Italian painting. Then he applied what he learned to his own art.

**Knight, Death, and the Devil**

Dürer’s studies enabled him to pick out the most interesting and impressive features of the Italian Renaissance style and combine them with his own ideas. In his engraving entitled *Knight, Death, and the Devil* (Figure 18.12), the horse and rider exhibit the calmness and the solid, round form of Italian painting.

**Dürer’s Use of Symbolism**

The figures representing death and the devil, however, are reminders of the strange creatures found in Northern Gothic paintings. The brave Christian soldier is shown riding along the road of faith toward the heavenly Jerusalem, seen at the top of the work. The knight’s dog, the symbol of loyalty, gallantly follows its master. The knight is plagued by a hideous horseman representing death, who threatens to cut him off before his journey is complete. Behind lurks the devil, hoping the knight will lose his courage and decide to turn back. However, the knight rides bravely forward, never turning from the Christian path, no matter how frightening the dangers along the way.
Hieronymus Bosch (1450–1516)

One of the most interesting artists of the late fifteenth and early sixteenth centuries was the Flemish painter Hieronymus Bosch (heer-ahn-ni-mus bosch). Bosch’s paintings, like those of the Italian Mannerists, mirrored the growing fears and tensions of the people during that uneasy period.

An Era of Religious Conflict

Many felt that the increasing religious conflicts were a sign that the evil in the world had reached new heights. It was only a matter of time, they felt, before an angry God would punish them all. This religious and moral climate gave artists subject matter for their works of art.

Bosch’s Mysterious Symbols

Bosch’s pictures were meant to be viewed in two ways—as stories and as symbolic messages. His stories clearly focused on the subject of good and evil. The meanings of many of his symbols have been forgotten over the years. Many probably came from magical beliefs, astrology, and the different religious cults that were popular in his day.

Even though his paintings are often frightening or difficult to understand, they are not without traces of humor. Bosch often pictured the devil as a fool or a clown rather than as the sinister Prince of Darkness.

Death and the Miser

Bosch’s skills as a storyteller, as well as his sense of humor, are evident in his painting Death and the Miser (Figure 18.13). He uses the picture to tell you that no matter how evil a man has been during his life, he can be saved if he asks for forgiveness before dying.

An old miser is shown on his sickbed as a figure representing death enters the room and prepares to strike. Even at this final moment, the miser is torn between good and evil. An angel points to a crucifix in the window and urges the miser to place his trust in the Lord. At the same time, a devil tempts him with a bag of money. The miser seems about to look up at the crucifix (detail of Figure 18.13), although his hand reaches out for the money at the same time.

At the bottom of the picture is a scene from an earlier period in the miser’s life. Here, too, Bosch shows that the miser cannot decide between good and evil. The man fingers a rosary in one hand, but adds to his hoard of money with the other.
Pieter Bruegel (1525–1569)

Bosch’s unique art style did not end with his death in 1516. Forty years later, a Flemish artist named Pieter Bruegel the Elder (pee-ter broi-gl) turned away from the landscapes he had been painting to create pictures that owe a great deal to Bosch’s influence.

The Parable of the Blind

Bruegel’s work *The Parable of the Blind* (Figure 18.14, page 412) shows five blind beggars walking in a line. The sixth—their leader—has stumbled and is falling over the bank of a ditch, and the others are destined to follow. Like Bosch’s work, Bruegel’s painting can be seen as a parable, a story that contains a symbolic message. It illustrates this proverb: “And if the blind lead the blind, both shall fall into a ditch.”

His concern for detail ties Bruegel more firmly to Jan van Eyck and other Flemish painters than to any Italian Renaissance artist (Figure 18.1, page 394). Also, Bruegel used symbolism much as the medieval artist did in illustrating stories from the Bible. His blind men are symbols painted with accurate details to give them a more lifelike appearance.
Bruegel’s beggars follow a road leading to eternal suffering rather than the road leading to salvation. In their blindness they stumble past the distant church, cleverly framed by trees and the outstretched staff of one of the beggars.

1 The ditch they are about to tumble into could represent hell. It would represent the only possible end for those who allow themselves to be led down the path of wickedness.

2 Bruegel warns that anyone can be misled; even the blind man wearing a showy cross as proof of his piety is being led astray.

3 Bruegel demonstrates a keen sense for detail. A French physician once identified the symptoms of five different eye diseases on the faces of these beggars.

4 The faces of the figures show expressions that range from confusion (the man at the far left) to fear (the figures at the right).

FIGURE 18.14
Pieter Bruegel. The Parable of the Blind. 1568. Tempera on canvas. 86 × 152 cm (34 × 60”). Museo Nazionale di Capodimonte, Naples, Italy.
Hans Holbein (1497–1543)

Several years after the deaths of Grünewald and Dürer, another German artist named Hans Holbein the Younger (hans hole-bine) left his native country to settle in England. Holbein hoped to escape from the strife of the Reformation. Known for his lifelike portraits, he became the court painter for King Henry VIII.

Edward VI as a Child

As a New Year’s gift in 1539, Holbein presented Henry with a portrait of his 14-month-old son, Edward. The birth of this son had been widely acclaimed in England because the king finally had a male heir to the throne.

Holbein painted the young Edward in royal garments and placed a gold rattle in his hand (Figure 18.15). Even though the face and hands are childlike, Edward does not look like a young child. The artist probably wanted to impress Henry by showing the child’s royal dignity rather than his infant charms.

The Latin verse below Edward’s portrait asks him to follow the path of virtue and to be a good ruler. Unhappily, he had little opportunity to do either. Never healthy or strong, Edward died of tuberculosis when he was 16.

Anne of Cleves

The year after the painting of young Edward VI was completed, Henry VIII asked Holbein to paint a most unusual portrait (Figure 18.16, page 414). The king, who was looking for a new bride, had heard that Anne, the young daughter of the Duke of Cleves in Germany, was available. He decided to send a delegation to look her over. Included in this delegation was Holbein, who was to paint a portrait of Anne. Taking the artist aside, Henry confided, “I put more trust in your brush than in all the reports of my advisers.”

Sir Thomas Cromwell, one of the king’s most powerful ministers, was anxious to see a marriage between Anne and Henry for political reasons. Cromwell instructed Holbein that he must, without fail, bring back a most beautiful portrait of Lady Anne.

When Holbein met Anne in her castle in Germany, he found that she was good-natured, patient, and honest; unfortunately,
she was also dull, lifeless, and plain. This presented a problem for the artist. If he painted Anne to look beautiful, he would please Cromwell but risk the anger of the king. If he painted her plain, he would offend both Cromwell and the woman who might become queen.

Apparently Holbein decided to let his brush make the decision for him; he completed the portrait in less than one week. Returning to England, he showed the painting to Henry, who took one look at it and signed the marriage contract. Arrangements were soon under way for a marriage ceremony that would dazzle all of Europe.

When the king finally met Anne, he was stunned and enraged that the person did not match the portrait. Still, he was forced to go ahead with the wedding to ensure that Anne’s father would remain England’s ally. The marriage took place on January 6, 1540, and was legally dissolved on July 7 of the same year.

Surprisingly, Holbein suffered no ill effects for his part in the arrangements, although Henry chose his next two wives after close personal inspection. Holbein remained in Henry’s good graces and had begun painting a portrait of the king when he fell victim to the plague. Holbein died in London in the fall of 1543.

**FIGURE 18.16** The different textures in this painting contribute to the elegant and lifelike appearance of the subject. Who is the subject of this painting? How did this portrait change her life?


**LESSON THREE REVIEW**

**Reviewing Art Facts**

1. **Recall** Which German artist showed a preference for the dreams and visions favored by Gothic art?
2. **Recall** Which German artist turned away from the Gothic style to embrace the ideas of the Italian Renaissance?
3. **Explain** How were the paintings of Hieronymus Bosch similar to those of the Italian Mannerists?
4. **Describe** For what kind of painting was Hans Holbein best known?

**Interpreting Meanings** The Flemish painter Hieronymus Bosch produced paintings that mirrored the tense and uncertain times in which he lived. Bosch was a storyteller as well as an artist. Much of the meaning of the symbols in his work has been lost, but we can still see that the subject of good and evil was a strong part of his work.

**Activity** Imagine that you are a writer who has been chosen to interpret Hieronymus Bosch’s strange work *Death and the Miser* (Figure 18.13). Try to determine the meanings of the symbols and images in the work. Record your interpretation in story form in your Visual Arts Journal.
Complete a highly imaginative tempera painting of a bizarre creature. Begin by manipulating a length of colored yarn on a sheet of paper. Use a variety of hues, intensities, and values obtained by mixing the three primary colors and white and black.

**Inspiration**

Did you notice the strange creatures lurking in the works of Dürer and Bosch (Figure 18.12, page 409 and Figure 18.13, page 411)? Which of these creatures did you find especially bizarre? Can you find earlier works illustrated in this book that may have influenced the two artists in creating these unusual creatures?

**Process**

1. Begin by experimenting with a length of yarn, dropping and manipulating it on a sheet of paper. Use your imagination to see this yarn line as the starting point for a drawing of a bizarre creature. The creature might have human or animal characteristics, or it could combine characteristics of both.

2. When you have a starting point for your drawing, glue the yarn in place. Use a pencil to continue this line at both ends to create your creature.

3. Paint your picture. Limit yourself to the three primary colors, but do not use any of these colors directly from the jar or tube. Instead, mix them to obtain a variety of hues and intensities. Add white and black to create a range of different values. Do not paint over the yarn line. Allow it to stand out clearly as the starting point in your picture.

**Describe** Does your painting feature a bizarre, highly imaginative creature? Point out and name the most unusual features of this creature.

**Analyze** Is the yarn line used to start your picture clearly visible? Does your painting include a variety of hues, intensities, and values?

**Interpret** How is the creature you created unusual?

**Judge** Evaluate your picture in terms of its design qualities. Is it successful? Then evaluate it in terms of its expressive qualities. What was the most difficult part of this studio experience?
Venice, Italy, is a living museum. Its canals are lined with churches, palaces, and buildings designed by Renaissance architects including Jacopo Sansovino and Andrea Palladio. The Doge’s Palace, home to Venice’s rulers, was virtually rebuilt in the Renaissance style during the sixteenth century. More art treasures are found within the walls of these buildings. The Scuola Grande di San Rocco, for example, holds 54 paintings by Tintoretto. Works by Titian and Paolo Veronese are housed in the Gallerie dell’Accademica.

Its art-filled buildings and narrow stone-paved streets have long made Venice one of the world’s most beloved places. Ten million people visit the island-city each year to visit the art of the past.

Unfortunately, one of the things that makes Venice so special—its web of waterways—threatens its survival. Venice is sinking. It has dropped more than five inches since 1900.

Meanwhile, global climate changes have raised the sea level by more than four inches this century. For Venice, the combination of sinking ground and rising seas has been disastrous. As the city sinks and the sea rises, the flood damage becomes worse. Saltwater seeps into bricks, weakening buildings and harming historic sites.

To save the city and its art treasures, officials are building huge underwater floodgates. The gates would block water from entering the lagoon that separates Venice from the Adriatic Sea. Not everyone is happy with this plan, called Project Moses. Critics of the project say the floodgates could harm the delicate ecology of the lagoon. However, both sides agree on this: Venice and its incredible artworks must be preserved.

TIME to Connect

Using your school’s media center or the Internet, find out why Venice is sinking. Describe each problem Venice faces and possible solutions.

• Read more about Project Moses in your school’s media center or online. Explain how the floodgates are intended to solve the problem of flooding.
• Learn about critics of the project. Divide a paper into two columns. Label one column Pro and the other Con. On the Pro side, explain why many people think Project Moses will benefit Venice. On the Con side, explain why critics think the project will be harmful to the ecology of the region. Describe an alternative solution to saving Venice.
Reviewing the Facts

Lesson One
1. How did Giorgione use the landscape in his paintings?
2. What is a painterly technique?
3. For what subject matter was Titian most famous?

Lesson Two
4. List five unsettling or ambiguous aspects of Parmigianino’s painting The Madonna with the Long Neck (Figure 18.6, page 402).
5. What qualities in Tintoretto’s Presentation of the Virgin (Figure 18.7, page 403) identify it as a Mannerist work?

Lesson Three
6. What was Matthias Grünewald’s goal in creating The Small Crucifixion (Figure 18.11, page 408)?
7. What does the dog at the bottom of Dürer’s engraving Knight, Death, and the Devil (Figure 18.12, page 409) symbolize?
8. In what two ways were Hieronymus Bosch’s and Pieter Bruegel’s paintings meant to be viewed?

Thinking Critically
1. ANALYZE. Identify two works in this chapter in which the artists understate the main subjects in the works. Explain, in each case, how understating the subject seems to draw attention to it.
2. COMPARE AND CONTRAST. Compare Parmigianino’s Madonna with the Long Neck (page 402) and to Raphael’s Alba Madonna (Figure 16.24, page 373). Explain how current events played a role in each artist’s interpretation.

Standardized Test Practice

Read the paragraph below, and then answer the questions.

As court painter to King Henry VIII of England, Hans Holbein was called upon to paint festival sets and works exalting the king. Not all of the tasks the artist was summoned to do were happy ones. The painting in Figure 18.15, for example, was begun at the king’s command several days after the death of his wife and the child’s mother, Jane Seymour. Seymour had died soon after giving birth. The tragedy of her loss was one Holbein felt personally. He had painted Seymour on several occasions and had developed a fondness for the woman he described as “the kindest of gentle souls.” Holbein lived to see the young Prince Edward ascend to the throne. Sadly, he also witnessed the death of the prince at age 15.

1. The overall tone of the paragraph is best described as
   - A upbeat.
   - B angry.
   - C sorrowful.
   - D emotional.

2. The author’s point of view toward Holbein might best be described as
   - E caustic.
   - F condescending.
   - G compassionate.
   - H contemptuous.