Few historians are comfortable with the triumphalist and western Europe-centred image of the Renaissance as the irresistible march of modernity and progress. A sharp break with medieval values and institutions, a new awareness of the individual, an awakened interest in the material world, Origins and rise of humanism The term Middle Ages was coined by scholars in the 15th century to designate the interval between the downfall of the Classical world of Greece and Rome and its rediscovery at the beginning of their own century, a revival in which they felt they were participating. Indeed, the notion of a long period of cultural darkness had been expressed by Petrarch even earlier. Events at the end of the Middle Ages, particularly beginning in the 12th century, set in motion a series of social, political, and intellectual transformations that culminated in the Renaissance. These included the increasing failure of the Roman Catholic Church and the Holy Roman Empire to provide a stable and unifying framework for the organization of spiritual and material life, the rise in importance of city-states and national monarchies, the development of national languages, and the breakup of the old feudal structures. While the spirit of the Renaissance ultimately took many forms, it was expressed earliest by the intellectual movement called humanism. Humanism was initiated by secular men of letters rather than by the scholar-clerics who had dominated medieval intellectual life and had developed the Scholastic philosophy. Humanism began and achieved fruition first in Italy. The fall of Constantinople in provided humanism with a major boost, for many eastern scholars fled to Italy, bringing with them important books and manuscripts and a tradition of Greek scholarship. First, it took human nature in all of its various manifestations and achievements as its subject. Second, it stressed the unity and compatibility of the truth found in all philosophical and theological schools and systems, a doctrine known as syncretism. Third, it emphasized the dignity of man. In place of the medieval ideal of a life of penance as the highest and noblest form of human activity, the humanists looked to the struggle of creation and the attempt to exert mastery over nature. Finally, humanism looked forward to a rebirth of a lost human spirit and wisdom. In the course of striving to recover it, however, the humanists assisted in the consolidation of a new spiritual and intellectual outlook and in the development of a new body of knowledge. The effect of humanism was to help men break free from the mental strictures imposed by religious orthodoxy, to inspire free inquiry and criticism, and to inspire a new confidence in the possibilities of human thought and creations. From Italy the new humanist spirit and the Renaissance it engendered spread north to all parts of Europe, aided by the invention of printing, which allowed literacy and the availability of Classical texts to grow explosively. Foremost among northern humanists was Desiderius Erasmus, whose Praise of Folly epitomized the moral essence of humanism in its insistence on heartfelt goodness as opposed to formalistic piety. The intellectual stimulation provided by humanists helped spark the Reformation, from which, however, many humanists, including Erasmus, recoiled. In the hands of men such as Leonardo da Vinci it was even a science, a means for exploring nature and a record of discoveries. Art was to be based on the observation of the visible world and practiced according to mathematical principles of balance, harmony, and perspective, which were developed at this time. Leonardo da VinciSelf-portrait of Leonardo da Vinci in red chalk, c. Nicholas, tempera on wood by Ambrogio Lorenzetti, c. Luca Borghi Palladio, Andrea: Francis of Assisi had rejected the formal Scholasticism of the prevailing Christian theology and gone out among the poor praising the beauties and spiritual value of nature. His example inspired Italian artists and poets to take pleasure in the world around them. The great poet Dante lived at about the same time as Giotto, and his poetry shows a similar concern with inward experience and the subtle shades and variations of human nature. Although his Divine Comedy belongs to the Middle Ages in its plan and ideas, its subjective spirit and power of expression look forward to the Renaissance. Petrarch and Giovanni Boccaccio also belong to this proto-renaissance period, both through
their extensive studies of Latin literature and through their writings in the vernacular. Unfortunately, the terrible plague of and subsequent civil wars submerged both the revival of humanistic studies and the growing interest in individualism and naturalism revealed in the works of Giotto and Dante. The spirit of the Renaissance did not surface again until the 15th century. Francis of Assisi Receiving the Stigmata. Defeated by the goldsmith and painter Lorenzo Ghiberti, Filippo Brunelleschi and Donatello left for Rome, where they immersed themselves in the study of ancient architecture and sculpture. When they returned to Florence and began to put their knowledge into practice, the rationalized art of the ancient world was reborn. The founder of Renaissance painting was Masaccio. The intellectuality of his conceptions, the monumentality of his compositions, and the high degree of naturalism in his works mark Masaccio as a pivotal figure in Renaissance painting. The succeeding generation of artists—Piero della Francesca, the Pollaiuolo brothers, and Verrochio—pressed forward with researches into linear and aerial perspective and anatomy, developing a style of scientific naturalism. The civic pride of Florentines found expression in statues of the patron saints commissioned from Ghiberti and Donatello for niches in the grain-market guildhall known as Or San Michele, and in the largest dome built since antiquity, placed by Brunelleschi on the Florence cathedral. The cost of construction and decoration of palaces, churches, and monasteries was underwritten by wealthy merchant families, chief among whom were the Medici family. George, bronze copy of a marble sculpture by Donatello, begun c. The original statue has been transferred to the Bargello, Florence.
Introduction: what was the Renaissance?, 5 Pictures: 1 Animations: 0 Videos Why was there a renaissance in Europe?
The Middle Ages of European history was a.

Origin Some of the first humanists were great collectors of antique manuscripts, including Petrarch, Giovanni Boccaccio, Coluccio Salutati, and Poggio Bracciolini. Of the four, Petrarch was dubbed the "Father of Humanism" because of his devotion or loyalty to Greek and Roman scrolls. In Italy, the humanist educational program won rapid acceptance and, by the midth century, many of the upper classes had received humanist educations, possibly in addition to traditional scholasticist ones. Some of the highest officials of the Catholic Church were humanists with the resources to amass important libraries. Such was Cardinal Basilios Bessarion, a convert to the Catholic Church from Greek Orthodoxy, who was considered for the papacy, and was one of the most learned scholars of his time. Italian humanism spread northward to France, Germany, the Low Countries, and England with the adoption of large-scale printing after the end of the era of incunabula or books printed prior to, and it became associated with the Protestant Reformation. Paganism and Christianity in the Renaissance This section is too long to read comfortably, and needs subsections. Please format the article according to the guidelines laid out in the Manual of Style. The Cambridge Dictionary of Philosophy describes the rationalism of ancient writings as having tremendous impact on Renaissance scholars: Here, one felt no weight of the supernatural pressing on the human mind, demanding homage and allegiance. Humanity"with all its distinct capabilities, talents, worries, problems, possibilities"was the center of interest. It has been said that medieval thinkers philosophised on their knees, but, bolstered by the new studies, they dared to stand up and to rise to full stature. And if it is names that bother us, no one better deserves the name of Epicurean than the revered founder and head of the Christian philosophy Christ, for in Greek epikouros means "helper. On the contrary, he alone shows the most enjoyable life of all and the one most full of true pleasure. In this spirit, Pico della Mirandola attempted to construct a syncretism of all religions he was not a humanist[clarification needed] but an Aristotelian trained in Paris, but his work did not win favor with the church authorities. Historian Steven Kreis expresses a widespread view derived from the 19th-century Swiss historian Jacob Burckhardt, when he writes that: The period from the fourteenth century to the seventeenth worked in favor of the general emancipation of the individual. The city-states of northern Italy had come into contact with the diverse customs of the East, and gradually permitted expression in matters of taste and dress. The writings of Dante, and particularly the doctrines of Petrarch and humanists like Machiavelli, emphasized the virtues of intellectual freedom and individual expression. In the essays of Montaigne the individualistic view of life received perhaps the most persuasive and eloquent statement in the history of literature and philosophy. Of these two, Hermeticism has had great continuing influence in Western thought, while the former mostly dissipated as an intellectual trend, leading to movements in Western esotericism such as Theosophy and New Age thinking. Though humanists continued to use their scholarship in the service of the church into the middle of the sixteenth century and beyond, the sharply confrontational religious atmosphere following the Protestant reformation resulted in the Counter-Reformation that sought to silence challenges to Catholic theology, [18] with similar efforts among the Protestant denominations. However, a number of humanists joined the Reformation movement and took over leadership functions, for example, Philipp Melanchthon, Ulrich Zwingli, John Calvin, and William Tyndale. With the Counter Reformation initiated by the Council of Trent, positions hardened and a strict Catholic orthodoxy based on Scholastic philosophy was imposed. Some humanists, even moderate Catholics such as Erasmus, risked being declared heretics for their perceived criticism of the church.
Europe, to The Renaissance is one of the most interesting and disputed periods of European history. Many scholars see it as a unique time with characteristics all its own. A second group views the Renaissance as the first two to three centuries of a larger era in European history usually called early modern Europe, which began in the late fifteenth century and ended on the eve of the French Revolution or with the close of the Napoleonic era. Some social historians reject the concept of the Renaissance altogether. Historians also argue over how much the Renaissance differed from the Middle Ages and whether it was the beginning of the modern world, however defined. The approach here is that the Renaissance began in Italy about and in the rest of Europe after and that it lasted until about. It was a historical era with distinctive themes in learning, politics, literature, art, religion, social life, and music. The changes from the Middle Ages to the Renaissance were significant, but not as great as historians once thought. Renaissance developments influenced subsequent centuries, but not so much that the Renaissance as a whole can be called "modern. They saw the ancient world of Rome and Greece, whose literature, learning, and politics they admired, as an age of high achievement. But in their view, hundreds of years of cultural darkness followed because much of the learning and literature of the ancient world had been lost. Indeed, Italian humanists invented the concept of the "Middle Ages" to describe the years between about and Scholastic philosophy, which the Italian humanists rejected, and a different style of Latin writing, which the humanists viewed as uncouth and barbarous, prevailed in the Middle Ages. But Italian humanists believed that a new age was dawning. In the view of the humanists, the painter Giotto d. Most Italian intellectuals from the mid-fifteenth century on held these views. Northern Europeans of the sixteenth century also reached the conclusion that a new age had dawned. They accepted the historical periodization of ancient, medieval, and Renaissance and added a religious dimension. The former offered models of literature, culture, and good morality, while the New Testament and the church fathers, such as Sts. Augustine and Jerome. But then barbarous medieval culture replaced ancient eloquence, and, in their view, the theological confusion of medieval Scholasticism obscured the message of the New Testament. Erasmus and his followers dedicated themselves to restoring good literature, meaning classical Greek and Latin, and good religion, meaning Christianity purged of Scholastic irrelevance and clerical abuses. They believed that Christians could best live moral lives and attain salvation in the next life by following both Cicero and the New Testament. They believed that there were no real differences between the moral precepts found in the pagans of ancient Greece and Rome and the Bible. The majority of scholars view the early humanist and vernacular writer Petrarch as the first important figure. He strongly criticized medieval habits of thought as inadequate and elevated ancient ideals and literature as models to emulate. The result was the intellectual movement called humanism, which came to dominate Italian Latin schooling, scholarship, ethical ideas, and public discourse and spread to the rest of Europe in the late fifteenth and early sixteenth centuries. Both contemporaries and modern historians also see the Great Plague of to, with its huge demographic losses 30 to 50 percent in affected areas and psychological impact as another dividing point between Middle Ages and Renaissance. Next, a series of major political changes between and marked a new political era that was uniquely Renaissance. Spain, France, and England emerged as powerful territorial monarchies in the last quarter of the fifteenth century. Their quarrels with each other and interventions in the affairs of smaller states through the next years dominated European politics. Finally, the invention of movable type in the s by Johannes Gutenberg. By the end of the year, some nineteen towns had printing presses; by some towns had presses, and the spread of printing was far greater in the sixteenth century. An efficient system of distribution and marketing spread printed books to every corner of Europe. The greater availability of books had an impact on practically every area of life, especially intellectual and religious life, so immense as to be beyond
measurement. It was based on the belief that the literary, scientific, and philosophical works of ancient Greece and Rome provided the best guides for learning and living. And humanists believed that the New Testament and early Christian authors offered the best spiritual advice. The nineteenth century invented the term "humanism. Studia humanitatis meant humanistic studies, which were grammar, rhetoric, poetry, history, and moral philosophy based on study of the standard ancient authors of Rome and, to a lesser extent, Greece. This is the famous definition presented in by the eminent historian Paul Oscar Kristeller â€” and now widely accepted. The Renaissance also used and praised humanitas, an ancient Latin term meaning the good qualities that make men and women human. And the Renaissance invented a new term, humanista. It first appeared in Italian in a University of Pisa document of By the end of the sixteenth century it had spread to several European vernacular languages and was occasionally used in Latin. A humanista was a student, teacher, or scholar of the humanities. Humanism became institutionalized in society as a new form of education. Around a number of Italian pedagogical leaders decided that the traditional medieval curriculum for Latin schools, consisting of studying medieval authors and a few ancient poetic classics, or portions of them, and learning to write formal letters in Latin according to nonclassical rules, was inadequate. They proposed a new curriculum and approach. Pier Paolo Vergerio c. He argued that the best way to foster good character, learning, and an eloquent Latin style in speech and writing was to teach humanistic studies. He gave pride of place to history, moral philosophy, and eloquence, a novel emphasis. Boys trained in humanistic studies would be ready to become honorable leaders in society as adults. More than one hundred manuscripts can be found in Italian libraries, and Italian presses produced more than thirty incunabular printed before editions. It enjoyed similar diffusion in northern Europe. Humanism was more than skill in Latin. It tried to teach the principles of living a moral, responsible, and successful life on this earth. Parents came to believe that a humanistic education would best prepare their sons, and a few daughters, for leadership positions, such as head of a family, member of a city council, judge, administrator, or teacher. Humanistic studies provided the fundamental education. Training in the specialized disciplines of law, medicine, philosophy, or theology came later for those needing them. By about the English clergyman, the French lawyer, the German knight, the Italian merchant, and the Spanish courtier shared a common intellectual heritage. They could communicate across national frontiers and despite linguistic differences. They shared a common fund of examples, principles, and knowledge derived from the classics. Humanism brought intellectual unity to Europe. Humanism also included a sharply critical attitude toward received values, individuals, and institutions, especially those that did not live up to their own principles. Humanists especially questioned the institutions and values inherited from the Middle Ages. They found fault with medieval art, government, philosophy, and approaches to religion. Once the humanist habit of critical appraisal developed, many turned sharp eyes on their own times. And eventually they turned their critical gaze on the learning of the ancient world and rejected parts of it. In astronomy they inherited a conception of the universe originating in Ptolemy c. Nicolaus Copernicus â€” in his De Revolutionibus Orbium Caelestium ; On the revolutions of the heavenly orbs argued the reverse, that the Earth and other planets revolved around the sun. Despite bitter opposition from both Catholic and Protestant religious authorities, his views prevailed with most astronomers by the early seventeenth century. Galileo Galilei â€” absorbed Aristotelian science and then rejected it in favor of a mathematically based analysis of physical reality, the modern science of mechanics. Another mathematical achievement affecting Europe and the rest of the world in future centuries was calendar reform. Renaissance Europe inherited the Julian calendar of ancient Rome, which was ten days in arrears by the sixteenth century. Pope Gregory XIII reigned â€” appointed a team of scholars to prepare a new calendar and in promulgated the Gregorian calendar still used today. Renaissance medical scholars inherited an understanding of the human body and an approach to healing based on the ancient Greek physician Galen c. But a group of medical scholars called "medical humanists" by modern scholars challenged and altered received medical knowledge. As a result, Andreas Vesalius â€” through his anatomical studies, William Harvey â€” through his study of the circulation of the blood, and other scholars revolutionized medical research and instruction. Most of the innovative research in science,
medicine, philosophy, and law came from universities. The Renaissance saw a great expansion in the number and quality of universities. It inherited twenty-nine functioning universities from the Middle Ages in, then created forty-six new ones by, losing only two by closure in between. This left Europe with sixty-three universities, more than double the medieval number. Demand for new universities came from several directions. Most important, increasing numbers of men wanted to learn. Society also needed more trained professionals. Monarchs, princes, and cities required civil servants, preferably with law degrees. A medical degree enabled the recipient to become a private physician, a court physician, or one employed by the town. The Protestant and Catholic Reformations stimulated the demand for theology degrees. Universities provided stipends and other support for scholars. Since the universal language of learning was Latin and the printing press could publish new information, scientific communication was rapid and overcame the religious division of sixteenth-century Europe. University students to a lesser extent also crossed religious frontiers. The adoption of Roman law in central Europe created a demand for lawyers and judges trained in this field, which meant that both Catholic and Protestant Germans continued to study in Italian universities, the centers for the study of Roman law. A prince was an individual, whether called duke, count, marquis, or just signore lord, who ruled a state, usually with the support of his family. The term “prince” meant the authority to make decisions concerning all inhabitants without check by representative body, constitution, or court. He often had displaced another ruler or city council by force, war, assassination, bribery, diplomacy, purchase, marriage, or occasionally because the city invited him in to quell factionalism. Most often a prince came to power through an adroit combination of several of these. Once in control, he promulgated laws of succession to give himself a cloak of legitimacy so that his son or another family member might succeed him. Indeed, some inhabitants of the state would see him as legitimate and be content to be ruled by him.
Saint Matthew from the Lindisfarne Gospels. Most surviving art from the Medieval period was religious in focus, often funded by the Church, powerful ecclesiastical individuals such as bishops, communal groups such as abbeys, or wealthy secular patrons. Many had specific liturgical functions—processional crosses and altarpieces, for example. One of the central questions about Medieval art concerns its lack of realism. A great deal of knowledge of perspective in art and understanding of the human figure was lost with the fall of Rome. But realism was not the primary concern of Medieval artists. They were simply trying to send a religious message, a task which demands clear iconic images instead of precisely rendered ones. Byzantine art overlaps with or merges with what we call Early Christian art until the iconoclasm period of when the vast majority of artwork with figures was destroyed; so little remains that today any discovery sheds new understanding. After until there is a clear Byzantine art tradition. It is often the finest art of the Middle Ages in terms of quality of material and workmanship, with production centered on Constantinople. Early Medieval art[ edit ] Migration period art is a general term for the art of the "barbarian" peoples who moved into formerly Roman territories. Celtic art in the 7th and 8th centuries saw a fusion with Germanic traditions through contact with the Anglo-Saxons creating what is called the Hiberno-Saxon style or Insular art, which was to be highly influential on the rest of the Middle Ages. Merovingian art describes the art of the Franks before about, when Carolingian art combined insular influences with a self-conscious classical revival, developing into Ottonian art. Anglo-Saxon art is the art of England after the Insular period. Illuminated manuscripts contain nearly all the surviving painting of the period, but architecture, metalwork and small carved work in wood or ivory were also important media. Romanesque art Romanesque art refers to the period from about the rise of Gothic art in the 12th century. This was a period of increasing prosperity, and the first to see a coherent style used across Europe, from Scandinavia to Switzerland. Romanesque art is vigorous and direct, was originally brightly coloured, and is often very sophisticated. Stained glass and enamel on metalwork became important media, and larger sculptures in the round developed, although high relief was the principal technique. Its architecture is dominated by thick walls, and round-headed windows and arches, with much carved decoration. Gothic art Gothic art is a variable term depending on the craft, place and time. The term originated with Gothic architecture in, but Gothic painting did not appear until around this date has many qualifications, when it diverged from Romanesque style. Gothic sculpture was born in France in with the renovation of the Abbey Church of S. Denis and spread throughout Europe, by the 13th century it had become the international style, replacing Romanesque. International Gothic describes Gothic art from about to, after which Gothic art merges into Renaissance art at different times in different places. During this period forms such as painting, in fresco and on panel, become newly important, and the end of the period includes new media such as prints. The drawing is inspired and subsequently named after the 1st century BC Roman architect-author Vitruvius and his notions on the "ideal" human body proportions, found in his De architettura. Renaissance art The Renaissance is characterized by a focus on the arts of Ancient Greece and Rome, which led to many changes in both the technical aspects of painting and sculpture, as well as to their subject matter. It began in Italy, a country rich in Roman heritage as well as material prosperity to fund artists. During the Renaissance, painters began to enhance the realism of their work by using new techniques in perspective, thus representing three dimensions more authentically. Sculptors, too, began to rediscover many ancient techniques such as contrapposto. Following with the humanist spirit of the age, art became more secular in subject matter, depicting ancient mythology in addition to Christian themes. This genre of art is often referred to as Renaissance Classicism. In the North, the most important Renaissance innovation was the widespread use of oil paints, which allowed for greater colour and intensity. From Gothic to the Renaissance...
During the late 13th century and early 14th century, much of the painting in Italy was Byzantine in Character, notably that of Duccio of Siena and Cimabue of Florence, while Pietro Cavallini in Rome was more Gothic in style. In Giotto began painting in a manner that was less traditional and more based upon observation of nature. His famous cycle at the Scrovegni Chapel, Padua, is seen as the beginnings of a Renaissance style. Other painters of the 14th century were carried the Gothic style to great elaboration and detail. Notable among these painters are Simone Martini and Gentile da Fabriano. In the Netherlands, the technique of painting in oils rather than tempera, led itself to a form of elaboration that was not dependent upon the application of gold leaf and embossing, but upon the minute depiction of the natural world. The art of painting textures with great realism evolved at this time. Early Renaissance

The ideas of the Renaissance first emerged in the city-state of Florence, Italy. The sculptor Donatello returned to classical techniques such as contrapposto and classical subjects like the unsupported nude, his second sculpture of David was the first free-standing bronze nude created in Europe since the Roman Empire. The sculptor and architect Brunelleschi studied the architectural ideas of ancient Roman buildings for inspiration. Masaccio perfected elements like composition, individual expression, and human form to paint frescoes, especially those in the Brancacci Chapel, of surprising elegance, drama, and emotion. A remarkable number of these major artists worked on different portions of the Florence Cathedral. Donatello created many of its sculptures. Giotto and Lorenzo Ghiberti also contributed to the cathedral. The 15th-century artistic developments in Italy for example, the interest in perspectival systems, in depicting anatomy, and in classical cultures matured during the 16th century, accounting for the designations "Early Renaissance" for the 15th century and "High Renaissance" for the 16th century. Although no singular style characterizes the High Renaissance, the art of those most closely associated with this Period, "Leonardo da Vinci, Raphael, Michelangelo, and Titian," exhibits an astounding mastery, both technical and aesthetic. High Renaissance artists created works of such authority that generations of later artists relied on these artworks for instruction. These exemplary artistic creations further elevated the prestige of artists. Artists could claim divine inspiration, thereby raising visual art to a status formerly given only to poetry. Thus, painters, sculptors, and architects came into their own, successfully claiming for their work a high position among the fine arts. In a sense, 16th-century masters created a new profession with its own rights of expression and its own venerable character. In his paintings, he used religious themes, but combined them with grotesque fantasies, colourful imagery, and peasant folk legends. His paintings often reflect the confusion and anguish associated with the end of the Middle Ages. Late 14th century to Early 16th century Northern Renaissance: Mannerism, Baroque, and Rococo Differences between Baroque and Rococo art Baroque art was characterised by strongly religious and political themes; common characteristics included rich colours with a strong light and dark contrast. Paintings were elaborate, emotional and dramatic in nature. Paintings were more ornate than their Baroque counterpart, and usually graceful, playful and light-hearted in nature. Mannerism, a reaction against the idealist perfection of Classicism, employed distortion of light and spatial frameworks in order to emphasize the emotional content of a painting and the emotions of the painter. The work of El Greco is a particularly clear example of Mannerism in painting during the late 16th, early 17th centuries. Northern Mannerism took longer to develop, and was largely a movement of the last half of the 16th century. Baroque art took the representationalism of the Renaissance to new heights, emphasizing detail, movement, lighting, and drama in their search for beauty. A rather different art developed out of northern realist traditions in 17th-century Dutch Golden Age painting, which had very little religious art, and little history painting, instead playing a crucial part in developing secular genres such as still life, genre paintings of everyday scenes, and landscape painting. Flemish Baroque painting shared a part in this trend, while also continuing to produce the traditional categories. Baroque art is often seen as part of the Counter-Reformation, the artistic element of the revival of spiritual life in the Roman Catholic Church. Additionally, the emphasis that Baroque art placed on grandeur is seen as Absolutist in nature. Religious and political themes were widely explored within the Baroque artistic context, and both paintings and sculptures were characterised by a strong element of drama, emotion and theatricality.
Baroque artists include Caravaggio or Rubens. Pomp and grandeur were important elements of the Baroque artistic movement in general, as can be seen when Louis XIV said, "I am grandeur incarnate"; many Baroque artists served kings who tried to realize this goal. Baroque art in many ways was similar to Renaissance art; as a matter of fact, the term was initially used in a derogative manner to describe post-Renaissance art and architecture which was over-elaborate. By the 18th century, however, Baroque art was falling out of fashion as many deemed it too melodramatic and also gloomy, and it developed into the Rococo, which emerged in France. Rococo art was even more elaborate than the Baroque, but it was less serious and more playful. The artistic movement no longer placed an emphasis on politics and religion, focusing instead on lighter themes such as romance, celebration, and appreciation of nature. Rococo art also contrasted the Baroque as it often refused symmetry in favor of asymmetrical designs. Furthermore, it sought inspiration from the artistic forms and ornamentation of Far Eastern Asia, resulting in the rise in favour of porcelain figurines and chinoiserie in general. Neoclassicism, Romantic art, Academic art, and Realism arts Neoclassical art, inspired by different classical themes, was characterised by an emphasis on simplicity, order and idealism. The movement was in part also influenced by the Renaissance, which itself was strongly influenced by classical art. Neoclassicism was the artistic component of the intellectual movement known as the Enlightenment; the Enlightenment was idealistic, and put its emphasis on objectivity, reason and empirical truth. Nevertheless, a defining moment for Neoclassicism came during the French Revolution in the late 18th century; in France, Rococo art was replaced with the preferred Neoclassical art, which was seen as more serious than the former movement. In many ways, Neoclassicism can be seen as a political movement as well as an artistic and cultural one. Ingres, Canova, and Jacques-Louis David are among the best-known neoclassicists. Just as Mannerism rejected Classicism, so did Romanticism reject the ideas of the Enlightenment and the aesthetic of the Neoclassicists. Romanticism rejected the highly objective and ordered nature of Neoclassicism, and opted for a more individual and emotional approach to the arts. Romantic art was about individual feelings, not common themes, such as in Neoclassicism; in such a way, Romantic art often used colours in order to express feelings and emotion. Romantic art also takes much of its aesthetic qualities from medievalism and Gothicism, as well as mythology and folklore. The different attempts took place within the French Academy, and collectively are called Academic art. Adolphe William Bouguereau is considered a chief example of this stream of art. In the early 19th century the face of Europe, however, became radically altered by industrialization. Poverty, squalor, and desperation were to be the fate of the new working class created by the "revolution". In response to these changes going on in society, the movement of Realism emerged. Realism sought to accurately portray the conditions and hardships of the poor in the hopes of changing society. In contrast with Romanticism, which was essentially optimistic about mankind, Realism offered a stark vision of poverty and despair. Similarly, while Romanticism glorified nature, Realism portrayed life in the depths of an urban wasteland. Like Romanticism, Realism was a literary as well as an artistic movement. The response of architecture to industrialisation, in stark contrast to the other arts, was to veer towards historicism. Although the railway stations built during this period are often considered the truest reflections of its spirit "they are sometimes called "the cathedrals of the age" the main movements in architecture during the Industrial Age were revivals of styles from the distant past, such as the Gothic Revival.
Chapter 5: Introduction to the Renaissance


What the New Hollywood era did for movies, the Renaissance Age did for animation. Lasting from the late 14th to the early 17th centuries, the Renaissance Age of Animation had the medium see a significant increase in technical quality and finally returned to a point of artistic respect it had not seen since the Golden Age. To understand why, it is necessary to look at what things looked like immediately prior. At the beginning of the 1980s, Western animation was still firmly planted in the Dark Age and strangled by the Ghetto, plagued by a lack of artistic vision and pathetic budgets. That said, these shows were still clearly entertaining to their target demographics, which is demonstrated by the fact that several of them became pop-culture phenomenons that are fondly remembered to this day. Less enduring but more common in 80s TV cartoons was the tendency to give live-action franchises Animated Adaptations. However, things at Disney were about to change big time.

Witnessing the success of first-run syndicated cartoons like He-Man and Care Bears, Disney tried its luck with two original series of its own in 1983: The Wuzzles, which was soon forgotten, and Adventures of the Gummi Bears, which became a major hit whose lavish production values put its contemporaries to shame. The Disney Afternoon, a tour-de-force of branding that lasted for over a decade. Other broadcasting companies took notice, and developed their own original series. In 1984, Ralph Bakshi produced Mighty Mouse: The New Adventures with John Kricfalusi, a show that helped bring back old-school, insane "cartoony cartoons". The Animated Series in 1989. This time, Disney aped them with a cult dark action series of their own, Gargoyles, created by Greg Weisman, although they eventually mishandled it badly. The whole network was like that back then: Kids Next Door was the last show to be a "Cartoon Cartoon". Meanwhile, some of the smaller studios such as Universal and MGM attempted to get back into the animation game. On the silver screen, the industry gradually rose to new heights during the course of the 1990s. Bluth would both rise to prominence and fall during this period, but his collaboration with Spielberg proved to be the first real challenge Disney had ever faced in the animated film department, at least since the Fleischers were in business. Their next film, Aladdin, proved a smash with the stellar performance of Robin Williams cementing the Celebrity Voice Actor as the "star" of an animated film. In fact, some laypeople refer to this era as the "Disney Renaissance", since they were the most prominent and successful animation studio during the period with the most consistent track record of hits. DreamWorks Animation struggled out of the gate with the underperformance of their traditionally-animated films like The Prince of Egypt and The Road to El Dorado though both of those had good critical reception, but they noticed their small computer-animated film Antz did better financially. They made a deal with the hailed British Stop Motion company Aardman Animations, who helped show them that success came from developing their own voice and style in a new age. Adult-aimed animation finally came back to television during this period. All in all, this era did a good job of at least brushing away the worst aspects of the Dark Age. Parental Bonus was back, quality had soared, and profits were high. Anime also found headway in North America during this period, with Robotech becoming a cult favorite due to its audacious flouting of contemporary North American TV animation conventions to present a sweeping military SF saga that felt very different from homegrown fare like G. Disney would take interest in his films beginning with his grand, profound fantasy drama Princess Mononoke. Indeed, anime must briefly be mentioned as a growing influence on Western animators themselves, as they were absolutely aware of what was happening in Japan well ahead of the general public. Once fare like Akira and Ghost in the Shell began showing up, animators and directors in America began straining at the bit to have their artistic restrictions loosened for fear of a consistent flood of high-quality anime pounding the western studios flat. It was a flood which never quite materialized as they feared, but it still lit fires under a lot of people and led directly to many of the products of The Millennium Age of Animation. This era contains a significant shift in technology: Animation studios rode
the wave of the digital revolution that brought affordable PCs to the masses in the 90s. Later, computer programs like Flash and Maya made inroads as animation tools. This was also the era in which outsourcing truly took off. Doing the entire traditional animation process in America had long since become cost-prohibitive, especially for television, so most Renaissance-Era cartoons outsourced production to overseas studios—first Japan Toei Animation, TMS Entertainment, then South Korea AKOM, Hanho Heung-Up and Taiwan Wang Film Productions after Japan became too expensive and having their industry being resurrected by Neon Genesis Evangelion after years of almost nothing but Merchandise-Driven shows either in the traditional sense or to sell manga and western outsourcing; Ghibli being the only studio in Japan to avoid this when TMS took advantage of the later, giving them co-producer control most Japanese studios beg for in their local works. There is no consensus on when this era ended, only that it did. Television cartoons in particular often bridged eras, with Renaissance-era shows airing alongside post-Renaissance ones for many years. Depending on who you ask, the deterioration of this era began somewhere around the end of the 90s or the early 00s. The absolute nadir of the trend, at least as far as wide release animated films go, was Warner Bros. One could even pin Quest For Camelot as being one of the films that led to the eventual downfall of the Renaissance Age. In addition, Disney under Eisner started producing direct-to-video sequels, prequels, and interquels to most of their Modern Age films via their television animation units, which sold well but are considered inferior to the quality of the originals. The sales were so good that Golden Age and Dark Age efforts were also given this treatment, to the increasing horror of adult Disney fans. It can be argued that the "cheapquels" led to a fatal dilution of the Disney brand name, causing audiences to take less interest in their newer animated canon efforts. Before this era, sequels were rare if not non-existent; The Rescuers Down Under was at the time one of the only exceptions. The other thing that killed animation on broadcast television was Government—the Moral Guardians who had slammed late-Dark-Age cartoons for being glorified toy commercials never went away. This basically resulted in the Ghetto becoming legally enforced on cartoons airing on the traditional networks, and the networks backing off as a result. Public television also has a radically different revenue model that insulates its programming from all but the harshest market forces, which has allowed animation to hang around. The Ghetto does not technically apply here because these cartoons actually are for very young kids. The film that made people take anime seriously. This movie was a surprise success at the box office, the first non-Disney animated movie to out-perform Disney, and had a lot to do with showing people that cartoons could still be profitable. Fievel Goes West, and the two direct to video sequels. The last successful Don Bluth film. All Dogs Go to Heaven:
A renaissance man is a classic and very Italy was the main source of influence on Europe during the renaissance period. Without the introduction of a.

Introduction The roots of the Renaissance lie embedded in the soil of the middle-ages. In 14th century Italy there grew a steady interest amongst men of letters for the classical past. They searched monastic libraries and studied the manuscripts of ancient Latin authors and studied the surviving monuments of the Roman past. Even so, antiquity was not a closed book for the earlier middle ages because the works of Virgil, Ovid, Horace, Cicero and Livy were well known. What was new was the attitude of these Renaissance scholars to the ancient world. Italian humanism was in existence therefore long before Petrarch and Boccacio. Rather it was the natural result of classical studies followed at medieval universities and within monastic institutions. Medieval Platonism and Aristotelianism were crucial to Renaissance philosophical thought. Renaissance counterparts of the medieval scholars adored the ancients whilst condemning the middle ages as barbaric. The Renaissance humanists thus proceeded to describe their own age as one of light and the rebirth of their classical heritage. The idea of humanism in the Renaissance was a break therefore with medieval tradition even though it was in truth indebted to medieval precedents. It was within the scriptoria of medieval monasteries that the works of Virgil, Ovid, Cicero, Seneca and others, had been preserved. However, Renaissance humanists studied and valued classical texts on their own terms, for their own work. They strove for a synthesis, a syncretism of ancient classical philosophy with the prevailing Christian outlook. Donate lots bronze David illustrates that from the midth century onwards classical form was rejoined with classical subject matter. Similarly the earlier works of Botticelli show mythological motifs that were derived from literary sources. With this mind it is important to bear in mind the classicising motifs of Pisan and Sienese sculpture exemplified by the Pisani Nicola active and Giovanni active, the work of the Florentine painter Giotto active, and the Sienese brothers Ambiogio and Pietro Lorenzetti active. Portraits of notable figures that emphasised characteristics of individuals were painted by Piero della Francesca, Andrea Mantegna and the Renaissance ideal of harmony and proportion eventually led to the works of Raphael, Leonardo da Vinci, and Michelangelo in the 16th century. They provided the model of the many sided universal man active, two exemplary examples being Leon Battista Alberti and Leonardo da Vinci. Renaissance humanism became therefore the major intellectual movement of the period and its achievements became permanent. The model perceives a sequential process from Brunelleschi, Masaccio active and Donatello that culminated in the works of Leonardo da Vinci, Michelemelo and Raphael. It is intended to outline the humanist and classicist influences that gave impetus to the works of Masaccio his Trinity, Donatello his bronze David, and Botticelli his La Primavera. Italian Renaissance classicism and humanism. The Renaissance revival of Platonism was the characteristic intellectual feature of the age 5. Humanism is a term of 19th century coinage that describes a programme of studies, thought and expression but which was known from the late 15th century as the province of the humanista the teacher of studia humanitatis which came to include Latin, Greek, grammar, rhetoric, history, poetry, and moral philosophy. Italian Renaissance humanism was thus an educational and philosophical outlook that emphasised the personal worth of the individual and the central importance of human values opposed to religious belief. This outlook was influenced by the study of ancient Greek and Latin literature and philosophy. The founder of Renaissance humanism was Petrarch, an Italian poet and man of letters who attempted to apply the values and lessons of antiquity to questions of Christian faith and morals in his own day. Salutati, together with the younger follower Leonardo Bruni used the studia humanitatis as a basis for a life of active service to state and society. Bruni in particular created a new definition of the republican traditions of Florence. Petrarch favoured Aristotle over Plato as an authority and set the tone for the Renaissance revival of interest in Plato though the real revival of Platonic interest began in Constantinople around after when Greek manuscripts arrived in Italy 5. The 14th century humanists
had relied mainly on Latin. In the early 15th century, however, classical Greek became a major study, providing scholars with a fuller and more accurate knowledge of ancient civilisation. Plethon attended the Council of Florence in where he helped stimulate the study of Plato and thereby paved the way for the development of Renaissance Platonism. Scholars such as Marsilio Ficino and Giovanni Pico della Mirandola used their knowledge of Greek and Hebrew to reconcile Platonic teachings with Judaic mysticism, the hermetic tradition, gnostic ideas, magic and cabbalism with Christian orthodoxy in their search for the philosophia perennia a philosophy that would always be true. During this period he was closely associated with Argyropoulos, Ficino and Landino and was regarded as the greatest neo-Platonist textual scholar of his age. Ficino saw the universe as a hierarchy of being and developed the concept of Platonic love as well as attempting various conflations of pagan and Christian ideas in addition to regarding contemplation as the supreme human activity. Donatello and the bronze David. The bronze David of Donatello is a fine example of classical influence in Italian early Renaissance sculpture. Cast in bronze and only cm in height it was probably commissioned by the Medici family. The figure clearly demonstrates its inspiration from antique sculpture. The sensuously posed youth looks beautiful yet vulnerable at the same time and controversially exhibits characteristics of both sexes it is androgynous. The antique inspiration for the figure can be discussed on a number of counts. Both Greek and Roman classical elements can be discerned in David for the following reasons: The youthful David wears a crown of leaves identified as amaranth, a plant symbolising the undying fate of heroes in classical antiquity. Yet, he has a sensitive face, not that of an idealised hero. It is in sharp contrast to the size and aspect of the sword he is holding. There is a combination of both a nudity as an expression of the Christian ideal of purity, virtue and innocence with by the nude heroes of antiquity expressing the warrior-heroic ethos and aestheticism of mythic thought Essentially David reflects the position of Florentine Renaissance humanism. A humanism underpinned by neo-Platonism and a curious blend, a synthesis, of the Christian religion with the pagan. This outlook, which would have surrounded Donatello, was an eclectic which reflected the ideological disputes that emerged during the Renaissance, an attempt to reach a compromise between the Christianity emerging out of medieval scholasticism and humanism based upon the renewal and rediscovery of classical antiquity. Donatello was the first Renaissance sculptor indebted to the classical tradition. Masaccio and the Trinity Masaccio, born near Florence in , and dead in Rome in, was admitted to the Florentine Guild at the age of From Brunelleschi he acquired his sense of mathematical proportion and understanding of perspective. From Donatello he drew knowledge of classical art forms. For Masaccio, as no p. Maria Novella in Florence, painted around , and known as The Trinity, can be regarded as the benchmark of Renaissance painting. Known for its use of golden light and soft shadows the work used full perspective in Western art for the first time. Louis niche at the Orsanmichele, on which Donatello was working in the same years. The Trinity circa  The illusory chapel itself contains God, the Holy Ghost as a hovering dove above the crucified Christ who is flanked by the Virgin and St. By avoiding the style of the International Gothic Masaccio strove for homogeneity not just in narrative terms but also for the spatial framework within which his theme is portrayed. Botticelli and La Primavera. For the purpose of this essay attention will be paid to La Primavera La Primavera, as with the others, is laden with neo-Platonic symbolism. Turner 23 describes the picture as unfolding from left to right. Zephyr the wind deity of early spring on the right seizes Chloris the nymph who metamorphoses into a flower bedecked Flora. Venus stands centrally below Cupid armed with his arrow of love. Venus welcomes all whilst the Three Graces dance around to her side. Mercury as god of may and the end of spring dispels the clouds with his caduceus, turning as he does so to look at approaching summer. We miss the point of the picture if we take the gesture. The central figure, Venus, probably modelled on Simonetta Vespucci, is as much a Christian virgin as a character from antiquity. Within the picture the classical grouping of the Three Graces reflects the neo-Platonist synthesis, expressed by Botticelli with as much Gothic as antique linear sensitivity. The breezy female figures in La Primavera reflect a mythic ritual, seasonally oriented with a strong feeling for the ancient mythology of matriarchy the Three Graces reflecting the Earth Goddess in one of her trinities. Finally, another humanist
and contemporary of Botticelli, may have had some contribution to the theme of La Primavera 29 and he is Pico della Mirandola. Friendly with the Florentine Platonists he was not a pupil of Ficino and differed from the Medicean circle on a number of points. Mirandola developed an eclectic that embraced Greek, Arab, and Judaic ideas and was very much an exponent of religious and philosophical syncretism. It was Mirandola, who apart from his interest in hermetic writings and the cabbala, promoted the allegorical interpretation of the Greek myths. Again, it was Mirandola who promoted a classification of all things in three categories and may indicate why the mystic use of three, whether trinity or Graces, is a recurring theme in humanist inspired Renaissance painting. The rediscovery of classical culture in the 15th century became the basis of Renaissance thought which created a new awareness of man himself as the centre and measure of all things, this rebirth, or Renaissance, was therefore a cultural movement which restored to life the culture and values of antiquity. It was thus that sculptors, architects and painters looked to the ancients for inspiration. Humanism became therefore the engine whereby the classical past became a source for Renaissance artists and the scientific advances in art that came in the train of the revitalised interest in the classical list. The philosophical outlook of humanism stressed the importance of human values and achievement. This view emphasised objective enquiry guided by human reason and history became a record of human aspiration and a synthesis that attempted to reconcile the classical view of human potential with Christian belief. Alongside the new there still continued other styles such as the International Gothic and residues of the Byzantine. But men such as Donatello, Masaccio, Brunelleschi, Alberti, and their humanist contemporaries and patrons functioned as a watershed from which there was no looking back â€” they only cast their eyes to the classical past in order to progress forward into the future. John Murray, London, Art and Society in Italy, Contribution Platonism in Hale, J. R Ed., Dictionary of the Italian Renaissance. Contribution Humanism in Hale, J. Lecturer in Italian, University of Oxford. Contribution Petrarch in Hale, J. All Souls College, Oxford. Contribution Plethon in Hale, J. Contribution Argyropoulos in Hale, J. Contribution Landino in Hale, J. Contribution Poliziano in Hale, J. Contribution Ficino in Hale, J. The Florentine Enlightenment,
Generally speaking, the Renaissance spanned from the 14th to the 16th centuries, spreading across Europe from its birthplace in Italy. During the Middle Ages, Italy was not the unified country that it is today. The Italian Peninsula was instead made up of a number of independent city-states, most of which were ruled by powerful families. The period of time during which the European Renaissance fell was between the end of the Middle Ages or medieval period and the beginning of the Modern Age. It is used to describe this phase of European history because many of the changes experienced between the 14th and 16th centuries were inspired by a revival of the classical art and intellect of Ancient Greece and Rome. Much of the art, architecture, literature, science and philosophy that surfaced during the Renaissance was so reminiscent of this ancient past, that it seemed as though Europe was indeed reborn during the late Middle Ages. The Renaissance in the broad context of European history Looking at where the Renaissance falls within the general timeline of European history helps you to understand why it occurred and the important influence it has since had on the course of European history. In a very general sense, the history of Europe can be divided into three main ages. These ages are known as the Classical Age also referred to as Ancient Europe , the Middle Ages also referred to as the medieval period and the Modern Age. According to the majority of historians, the fall of the Roman Empire in the 5th century BC marked the end of the Classical Age and the beginning of the Middle Ages. It is also generally accepted that the Industrial Revolution of the late 18th and early 19th centuries sparked the dawn of the Modern Age. Many historians believe that the Renaissance and Reformation refer to Topic 3 represent a transitional phase of European history, between the late Middle Ages and the early Modern Age. See animation one What was the Renaissance? The Renaissance was a time of great social and cultural change in Europe. It was a period characterised by innovation, imagination and creativity. The Renaissance also represented a break away from the conformist society and culture of medieval Europe. A conformist society is one in which people strictly follow established rules and practices. Breaking away from this mould, the Renaissance was a time during which new and inventive ideas began to spread and gain influence. Gradually, this decreased the dominance previously held by the Catholic Church. Where did the Renaissance begin? The European Renaissance began in Northern Italy in the 14th century. The Tuscan city of Florence is considered the birthplace of the Renaissance. Gradually, the movement spread from Italy to other parts of Europe. In Italian, the period is referred to as il Rinascimento, refer to Chapter 2 for more detail on the origins of the Renaissance. What changes did the Renaissance bring? The most notable changes experienced during the Renaissance were in the fields of art and architecture, literature, philosophy and science. See Image one Art Unlike the artistic styles of the earlier Middle Ages, which placed more importance on symbolism than reality, renaissance art was more life-like and contained perspective. Painters began to depict the human form with increasing accuracy, which was enabled by a better understanding of human anatomy. This anatomical knowledge was gained from advances made in the field of medicine during the Renaissance period. Much of this new knowledge can be attributed to the pioneering Renaissance figure, Leonardo da Vinci. See Image two Literature The Renaissance was also a time of great literary change. Writers and poets looked back to the poems and texts of Ancient Greece and Rome. Renaissance literature dealt much more with human characteristics and behaviours, shifting away from the religious and metaphysical subjects of earlier Medieval books, poems and plays. With the invention of the printing press in the s, information suddenly became much more accessible to the general public, which had a huge impact on the field of education. Philosophy Philosophical trends also changed during the Renaissance. New ways of thinking, sparked by a philosophy known as humanism, altered the way in which people thought about human beings and the universe. Unlike the Catholic faith, however, humanism did not promote the notion that humans are naturally sinful and it also
placed a lot of emphasis on finding reason. With the spread of humanistic thought, the medieval emphasis on spirituality was gradually replaced by a focus on the more physical characteristics of humans. The field of study now referred to as the humanities history, social sciences, the arts, literature and languages is derived from the term humanism. The philosophical changes which occurred during the Renaissance also paved the way for another shift in thinking that was experienced in Europe at the turn of the Modern Age. This later revolution was known as the Enlightenment. Science and engineering were other fields that experienced major changes during the Renaissance. Many new and exciting discoveries were made, mainly in the areas of anatomy, astronomy and physics. After reading this influential book, many followers were inspired to become as physically and intellectually perfect as possible. Both were multi-talented in a number of fields. The Middle Ages of European history was a time characterised by conformism. People who displayed creativity or diverged moved away from established methods of thinking and behaving, were often punished or outcast from society. The early Middle Ages were a time of fear in Europe and many people believed that mythical creatures existed in an underworld. The world was thought to consist of only three continents, and the Earth, not the Sun, was considered to be the centre of the solar system. Many of these medieval beliefs were proven untrue during the Renaissance. Until the Renaissance, most Europeans followed the teachings of Catholicism because they had little exposure to any form of education beyond this. Science was not a well-understood concept and very little of what the Church taught people about life was challenged. Those who spoke out against the Church were accused of heresy and labelled a heretic someone who holds unorthodox beliefs. Heretics were often subject to extremely severe punishments, such as being tortured or burned at the stake in front of the townspeople. During the Renaissance, however, things started to change. The 14th through to the 16th centuries in Europe were a period of questioning and discovery. People started to think independently and experiment with new ideas and concepts. Was there more than one renaissance in Europe? It essentially means to revive, revisit or reinvigorate and could therefore be applied to many societies, to describe different stages of their histories. Many parts of Europe underwent a period of renaissance between the end of the Middle Ages and the beginning of the Modern Age. When viewed together, these movements form an overall period of renaissance in Europe. The rebirths of different areas were, however, quite distinct from one another. They did not all occur at exactly the same time and in exactly the same manner. For this reason, some historians speak of a series of renaissances in Europe. This is why you may have heard people use the terms Italian Renaissance, French Renaissance and English Renaissance, instead of speaking of a general European Renaissance.
Literature and the age. Humanism fostered an intimate familiarity with the classics that was a powerful incentive for the creation not copied from other sources.

See Article History Renaissance art, painting, sculpture, architecture, music, and literature produced during the 14th, 15th, and 16th centuries in Europe under the combined influences of an increased awareness of nature, a revival of classical learning, and a more individualistic view of man. Spirit of the Renaissance The intellectual and artistic climate of Florence during the 14th and 15th centuries is illustrated through its contrasts with the daily lives of contemporary Florentines. Top Questions What are the characteristics of Renaissance art, and how does it differ from the art of the Middle Ages? Renaissance art is marked by a gradual shift from the abstract forms of the medieval period to the representational forms of the 15th century. Subjects grew from mostly biblical scenes to include portraits, episodes from Classical religion, and events from contemporary life. Human figures are often rendered in dynamic poses, showing expression, using gesture, and interacting with one another. They are not flat but suggest mass, and they often occupy a realistic landscape, rather than stand against a gold background as some figures do in the art of the Middle Ages. Renaissance art from Northern Europe emphasized precise detail as a means of achieving a realistic work. Learn more about the Middle Ages, the era that preceded the Renaissance. When and where did Renaissance art start and end? Characteristics of Renaissance art, notably an interest in realistic representation, can be found throughout European art during the 13th century, but they did not dominate art until the 15th century. Experiments in naturalism during the early Renaissance reached their culmination primarily in Italy during the High Renaissance. After the deaths of the latter two artists and, respectively, the High Renaissance gave way to Mannerism, wherein artists complicated realistic representations with a sense of drama and exaggeration. Learn more about Mannerism, the art movement that followed the High Renaissance. How did humanism and religion affect Renaissance art? Interest in humanism, a philosophy that emphasized the individual and the human capacity for fulfillment through reason, transformed the Renaissance artist from an anonymous craftsman to an individual practicing an intellectual pursuit. Artists introduced new subjects to their work, which reflected the growing emphasis on the individual, including portraits, scenes of contemporary life, and historical narratives. Although Renaissance culture was becoming increasingly secular, religion was still important to daily life, especially in Italy, where the seat of Catholicism was located. A good portion of Renaissance art depicted scenes from the Bible or was commissioned by the church. Emphasis on naturalism, however, placed such figures as Christ and the Madonna not on a magnificent gold background, as in the Middle Ages, but in landscapes from the observable world. Read more about humanism, the doctrine that influenced the culture of the Renaissance. What made Renaissance art revolutionary? The developments of the Renaissance period changed the course of art in ways that continue to resonate. Interest in humanism transformed the artist from an anonymous craftsman to an individual practicing an intellectual pursuit, enabling several to become the first celebrity artists. A growing mercantile class offered artists new patrons that requested novel subjects, notably portraits and scenes from contemporary life. Moreover, scientific observations and Classical studies contributed to some of the most realistic representations of the human figure in art history. Figures have accurate anatomy, stand naturally through the Classical scheme of contrapposto, and have a sense of mass, an accomplishment made easier by the flexibility of oil paint, a medium that was gaining popularity. They also occupy believable space—an achievement based on the development of linear perspective and atmospheric perspective, illusionistic devices to suggest depth on a two-dimensional surface. Learn more about the scientific and artistic developments of the Renaissance era. What are some famous Renaissance artworks? Two of the most famous artworks in history were painted during the Renaissance: Francis had rejected the formal Scholasticism of the prevailing Christian theology and gone out among the poor praising the beauties and spiritual value of nature. His example inspired Italian artists
and poets to take pleasure in the world around them. The great poet Dante lived at about the same time as Giotto, and his poetry shows a similar concern with inward experience and the subtle shades and variations of human nature. Although his Divine Comedy belongs to the Middle Ages in its plan and ideas, its subjective spirit and power of expression look forward to the Renaissance. Petrarch and Giovanni Boccaccio also belong to this proto-renaissance period, both through their extensive studies of Latin literature and through their writings in the vernacular. Unfortunately, the terrible plague of and subsequent civil wars submerged both the revival of humanistic studies and the growing interest in individualism and naturalism revealed in the works of Giotto and Dante. The spirit of the Renaissance did not surface again until the beginning of the 15th century.
Chapter 9: Art of Europe - Wikipedia

The Renaissance - Science, Religion and Philosophy. Jan until then been the authoritative source of Renaissance has also been labelled the age of.

Beginning in Italy, and spreading to the rest of Europe by the 16th century, its influence was felt in literature, philosophy, art, music, politics, science, religion, and other aspects of intellectual inquiry. Renaissance scholars employed the humanist method in study, and searched for realism and human emotion in art. It is in their new focus on literary and historical texts that Renaissance scholars differed so markedly from the medieval scholars of the Renaissance of the 12th century, who had focused on studying Greek and Arabic works of natural sciences, philosophy and mathematics, rather than on such cultural texts. Portrait of a Young Woman c. However, a subtle shift took place in the way that intellectuals approached religion that was reflected in many other areas of cultural life. This new engagement with Greek Christian works, and particularly the return to the original Greek of the New Testament promoted by humanists Lorenzo Valla and Erasmus, would help pave the way for the Protestant Reformation. Well after the first artistic return to classicism had been exemplified in the sculpture of Nicola Pisano, Florentine painters led by Masaccio strove to portray the human form realistically, developing techniques to render perspective and light more naturally. A critical contribution to Italian Renaissance humanism Giovanni Pico della Mirandola wrote the famous text "De hominis dignitate" Oration on the Dignity of Man, which consists of a series of theses on philosophy, natural thought, faith and magic defended against any opponent on the grounds of reason. In addition to studying classical Latin and Greek, Renaissance authors also began increasingly to use vernacular languages; combined with the introduction of printing, this would allow many more people access to books, especially the Bible. Some scholars, such as Rodney Stark, play down the Renaissance in favor of the earlier innovations of the Italian city-states in the High Middle Ages, which married responsive government, Christianity and the birth of capitalism. This analysis argues that, whereas the great European states France and Spain were absolutist monarchies, and others were under direct Church control, the independent city republics of Italy took over the principles of capitalism invented on monastic estates and set off a vast unprecedented commercial revolution that preceded and financed the Renaissance. Italian Renaissance View of Florence, birthplace of the Renaissance Many argue that the ideas characterizing the Renaissance had their origin in late 13th-century Florence, in particular with the writings of Dante Alighieri and Petrarch, as well as the paintings of Giotto di Bondone. Some writers date the Renaissance quite precisely; one proposed starting point is, when the rival geniuses Lorenzo Ghiberti and Filippo Brunelleschi competed for the contract to build the bronze doors for the Baptistry of the Florence Cathedral Ghiberti won. Yet it remains much debated why the Renaissance began in Italy, and why it began when it did. Accordingly, several theories have been put forward to explain its origins. During the Renaissance, money and art went hand in hand. Artists depended entirely on patrons while the patrons needed money to foster artistic talent. Wealth was brought to Italy in the 14th, 15th, and 16th centuries by expanding trade into Asia and Europe. Silver mining in Tyrol increased the flow of money. Luxuries from the Eastern world, brought home during the Crusades, increased the prosperity of Genoa and Venice. Please improve the article or discuss the issue. June Coluccio Salutati In stark contrast to the High Middle Ages, when Latin scholars focused almost entirely on studying Greek and Arabic works of natural science, philosophy and mathematics, Renaissance scholars were most interested in recovering and studying Latin and Greek literary, historical, and oratorical texts. Ancient Greek works on science, maths and philosophy had been studied since the High Middle Ages in Western Europe and in the medieval Islamic world normally in translation, but Greek literary, oratorical and historical works such as Homer, the Greek dramatists, Demosthenes and Thucydides were not studied in either the Latin or medieval Islamic worlds; in the Middle Ages these sorts of texts were only studied by Byzantine scholars. One of the greatest achievements of Renaissance scholars was to bring this entire class of Greek cultural works back into
Western Europe for the first time since late antiquity. Arab logicians had inherited Greek ideas after they had invaded and conquered Egypt and the Levant. Their translations and commentaries on these ideas worked their way through the Arab West into Iberia and Sicily, which became important centers for this transmission of ideas. From the 11th to the 13th century, many schools dedicated to the translation of philosophical and scientific works from Classical Arabic to Medieval Latin were established in Iberia. Most notably the Toledo School of Translators. This work of translation from Islamic culture, though largely unplanned and disorganized, constituted one of the greatest transmissions of ideas in history. Social and political structures in Italy A political map of the Italian Peninsula circa The unique political structures of late Middle Ages Italy have led some to theorize that its unusual social climate allowed the emergence of a rare cultural efflorescence. Italy did not exist as a political entity in the early modern period. Instead, it was divided into smaller city states and territories: Fifteenth-century Italy was one of the most urbanised areas in Europe. Linked to this was anti-monarchical thinking, represented in the famous early Renaissance fresco cycle Allegory of Good and Bad Government in Siena by Ambrogio Lorenzetti painted â€” , whose strong message is about the virtues of fairness, justice, republicanism and good administration. Holding both Church and Empire at bay, these city republics were devoted to notions of liberty. Skinner reports that there were many defences of liberty such as the Matteo Palmieri â€” celebration of Florentine genius not only in art, sculpture and architecture, but "the remarkable efflorescence of moral, social and political philosophy that occurred in Florence at the same time". Although in practice these were oligarchical, and bore little resemblance to a modern democracy, they did have democratic features and were responsive states, with forms of participation in governance and belief in liberty. Merchants brought with them ideas from far corners of the globe, particularly the Levant. The wealth such business brought to Italy meant large public and private artistic projects could be commissioned and individuals had more leisure time for study. Italy was particularly badly hit by the plague, and it has been speculated that the resulting familiarity with death caused thinkers to dwell more on their lives on Earth, rather than on spirituality and the afterlife. The Black Death was a pandemic that affected all of Europe in the ways described, not only Italy. As a result of the decimation in the populace the value of the working class increased, and commoners came to enjoy more freedom. To answer the increased need for labor, workers traveled in search of the most favorable position economically. The survivors of the plague found not only that the prices of food were cheaper but also that lands were more abundant, and many of them inherited property from their dead relatives. The spread of disease was significantly more rampant in areas of poverty. Epidemics ravaged cities, particularly children. Plagues were easily spread by lice, unsanitary drinking water, armies, or by poor sanitation. Children were hit the hardest because many diseases, such as typhus and syphilis, target the immune system, leaving young children without a fighting chance. Children in city dwellings were more affected by the spread of disease than the children of the wealthy. Despite a significant number of deaths among members of the ruling classes, the government of Florence continued to function during this period. Formal meetings of elected representatives were suspended during the height of the epidemic due to the chaotic conditions in the city, but a small group of officials was appointed to conduct the affairs of the city, which ensured continuity of government. Scholars have noted several features unique to Florentine cultural life that may have caused such a cultural movement. Many have emphasized the role played by the Medici, a banking family and later ducal ruling house, in patronizing and stimulating the arts. Some historians have postulated that Florence was the birthplace of the Renaissance as a result of luck, i. Arguing that such chance seems improbable, other historians have contended that these "Great Men" were only able to rise to prominence because of the prevailing cultural conditions at the time.