



**Docent Information Session Slides  
7 Renaissance, Baroque, Mannerism**



# SCULPT

From the Permanent C

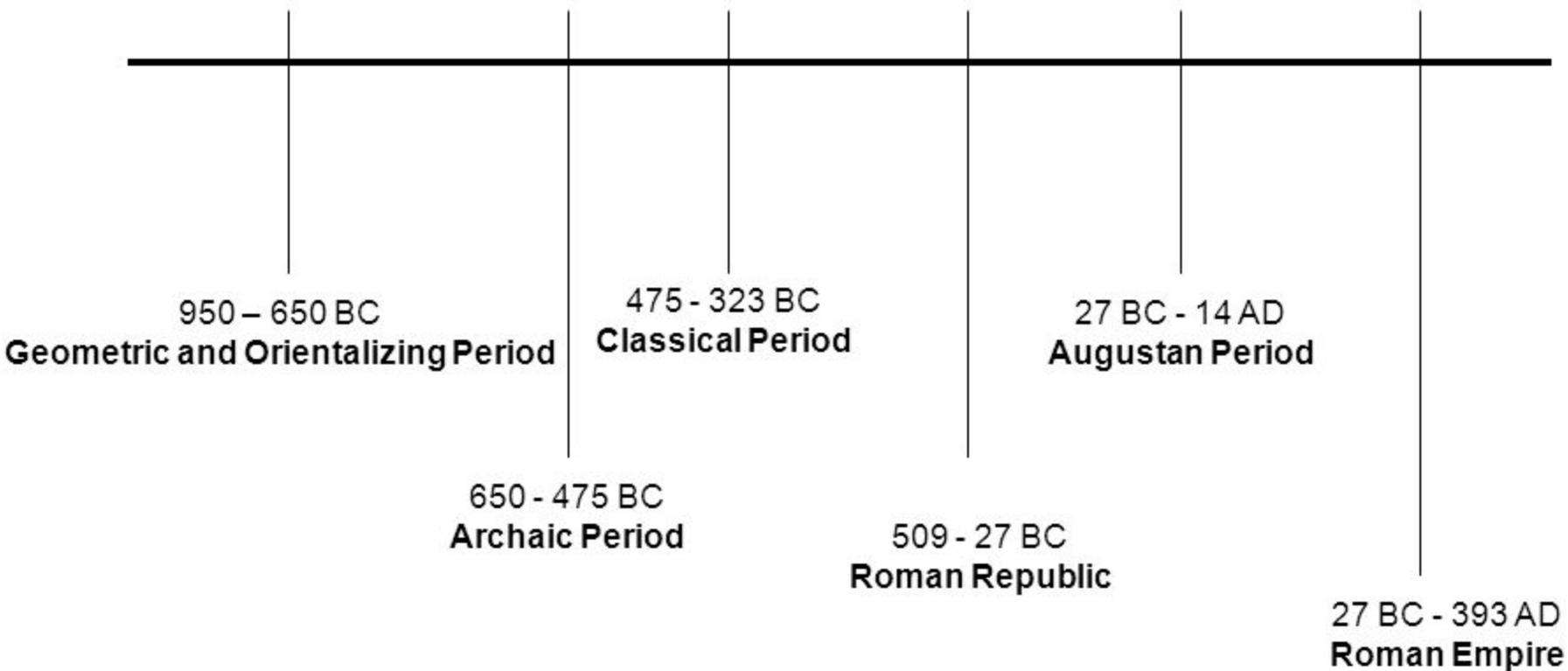


It should be noted that Roman society began to flourish even as the Greeks entered their "Golden Age"

# Timeline

## GREEKS

## ROMANS



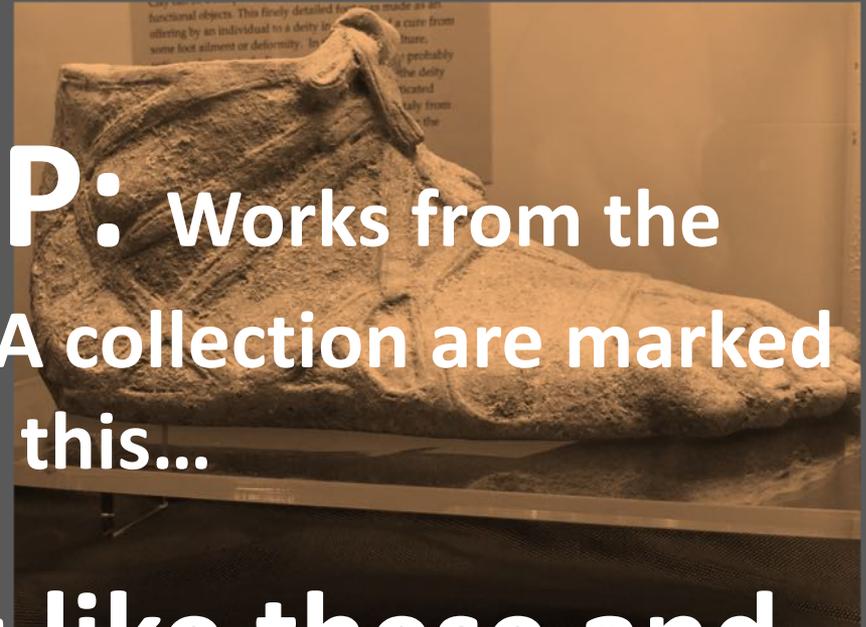




ZMA Collection  
Diverse Culture Gallery

Etruscan  
*Votive Foot*, circa 400-200 BCE  
Earthenware, terra cotta

**TIP:** Works from the  
ZMA collection are marked  
like this...



**TIP:** Print slides like these and  
create a binder filled with  
works from the ZMA collection.

**More Information:**

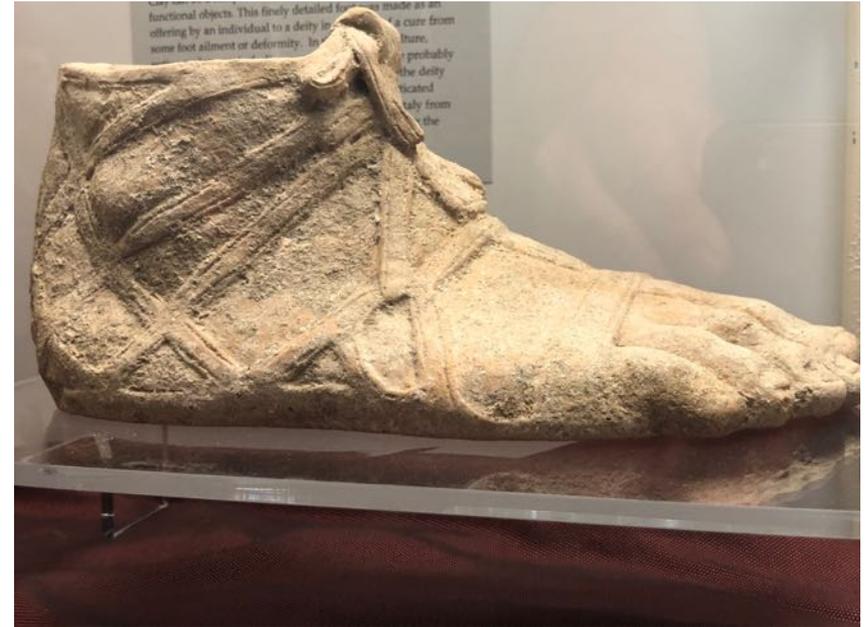
<http://exhibits.hsl.virginia.edu/antiqua/healercults/>

## ZMA Collection Diverse Culture Gallery

Etruscan

*Votive Foot*, circa 400-200 BCE

Earthenware, terra cotta



- Etruscan culture 800 BCE-200 CE; <https://www.ancient.eu/timeline/etruscan/>
- Mold-made
- Detail indicates this piece was an early casting from the mold
- Offering in gratitude for healing or plea to heal an infirmity

At Ponte di Nona, e.g., a rural complex some 15 kilometers to the east of Rome, the collections are dominated by feet and hands— precisely the parts of the body which are likely to suffer damage in the course of agricultural work.

**More Information:**

<http://exhibits.hsl.virginia.edu/antiqua/healercults/>



**ZMA Collection**  
**Not on view**

Roman  
Piriform Unguentarium



How to pronounce the word Unguentarium  
<https://www.youtube.com/watch?v=UyfWafPxdb4>

**Roman Empire, which dates 27 BCE – 395 CE**

An Unguentarium is a small ceramic or glass bottle found frequently by archaeologists at Hellenistic and Roman sites, especially in cemeteries in the 1st century. Its most common use was probably as a container for oil, though it is also suited for storing and dispensing liquid and powdered substances. The unguentarium with a footless body that is rounded or pear-shaped (Latin *pirus*, "pear") began to appear in the second half of the 1st century BCE (100-1) and is characteristic of the Roman era.

MAXIMIANVS





Byzantine

*Emperor Justinian*, Church of San Vitale in Ravenna, Italy, mosaic, circa 547 CE

More Information:

<https://www.metmuseum.org/exhibitions/listings/2012/byzantium-and-islam/blog/topical-essays/posts/san-vitale>

Smarthistory

<https://www.youtube.com/watch?v=It3i-dKusIM>





## Early Southern Renaissance

Giotto, *Lamentation*, Fresco cycle located in the Arena (Scrovegni) Chapel, Padua, c. 1305,

More Information:

Smarthistory

<https://www.khanacademy.org/humanities/renaissance-reformation/late-gothic-italy/florence-late-gothic/a/giotto-arena-scrovegni-chapel>





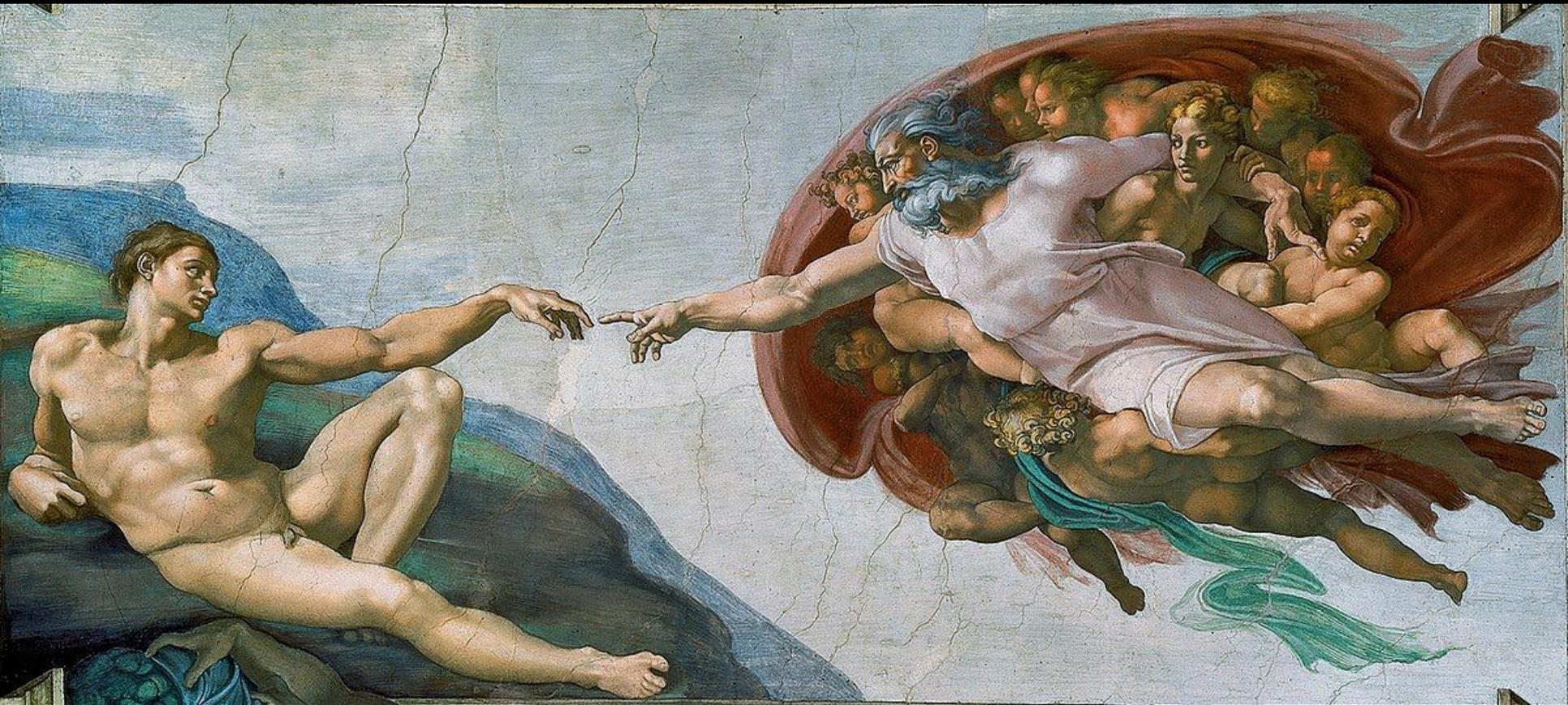
## Southern Renaissance

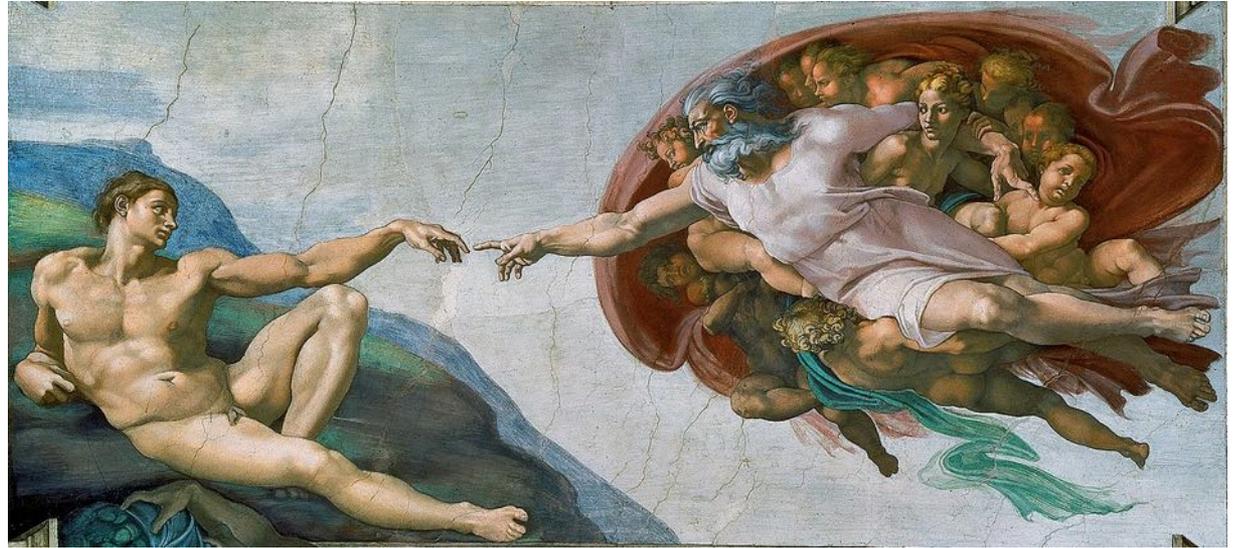
Fra Filippo Lippi, *Madonna and Child with two Angels*, c 1460-65, tempera on panel

More Information:

Smarthistory

<https://www.youtube.com/watch?v=Ly2-n1KqNko>





## High Renaissance

Michelangelo, *Creation of Adam*, 1508-12, Sistine Ceiling, located in the Sistine Chapel, Vatican City, Rome

More Information:  
Smarthistory

[https://www.youtube.com/watch?time\\_continue=2&v=PEE3B8Fsuc0](https://www.youtube.com/watch?time_continue=2&v=PEE3B8Fsuc0)



## Northern Renaissance (1430 –1580)

Jan Van Eyck, *The Arnolfini Portrait*, tempera and oil on wood, 1434 (National Gallery, London).

More Information:

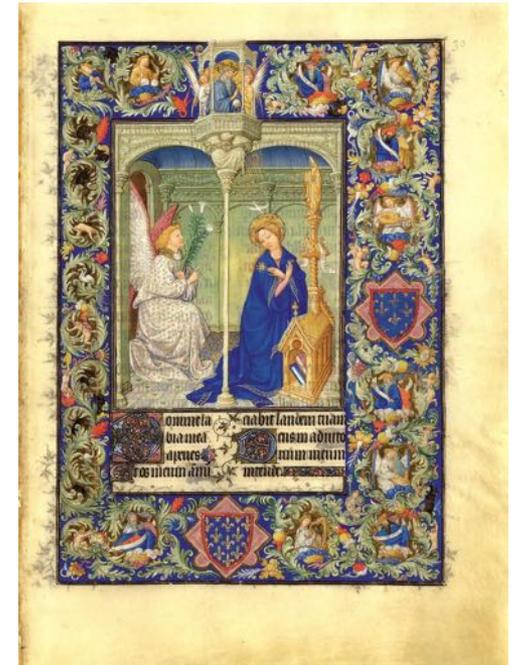
Smarthistory

<https://www.youtube.com/watch?v=9ODhKqFaugQ>





**D**omine laudabit lantem tuam  
 biam meam **D**ominum adiuto  
 apures **D**ominum meum  
 Et os meum annu intende



## Late Medieval Manuscript

Limbourg brothers : *Très Riches Heures du Duc de Berry* (*The Very Rich Hours of the Duke of Berry*), Annunciation (Metropolitan Museum of Art - New York,

More Information:  
Smarthistory

<https://www.khanacademy.org/humanities/renaissance-reformation/northern-renaissance1/limbourg-brothers/a/limbourg-brothers-trs-riches-heures>

[https://www.youtube.com/watch?time\\_continue=1&v=1\\_ZAunahU7c](https://www.youtube.com/watch?time_continue=1&v=1_ZAunahU7c)



## Northern Renaissance (1430 –1580)

Pieter Bruegel the Elder, *Hunters in the Snow (Winter)*, 1565, oil on wood, 118 x 161 cm (Kunsthistorisches Museum, Vienna)

More Information:

Smarthistory

<https://www.youtube.com/watch?v=Pj3HdzOR2pY>



**ZMA Collection**  
**On view in the Ayers Gallery**

**Northern Renaissance (1430 –1580)**  
**Baroque (1600–1750)**

**Daniel Van Heil**  
***Winter Landscape*, 1604-1662**



- Daniel van Heil or Daniël van Heil (Brussels, 1604 – Brussels, 1664), was a Flemish Baroque landscape painter. He specialized in three types of landscapes: scenes with fire, landscapes with ruins, and winter landscapes.
- [https://en.wikipedia.org/wiki/Daniel\\_van\\_Heil](https://en.wikipedia.org/wiki/Daniel_van_Heil)
- Van Heil's winter landscapes were in the tradition of Pieter Breughel the Elder. See: *The Hunters in the Snow*, also known as *The Return of the Hunters*, 1565, oil on wood panel. See [https://www.youtube.com/watch?time\\_continue=2&v=Pj3HdzOR2pY](https://www.youtube.com/watch?time_continue=2&v=Pj3HdzOR2pY) for a discussion of Breughel's painting.







Baroque (1600–1750)

Peter Paul Rubens, *Elevation of the Cross*, 1610, oil on wood, 15 feet 1-7/8 inches x 11 feet 1-1/2 inches (originally for Saint Walpurgis (destroyed), now in Antwerp Cathedral)

More Information:

Smarthistory

<https://www.youtube.com/watch?v=qyQGJYIC5s>



## ZMA Collection

On view in the Ayers Gallery

Peter Paul Rubens, *George Villiers, Duke of Buckingham*, circa 1625, oil sketch on canvas.

More information

[https://en.wikipedia.org/wiki/George\\_Villiers,\\_1st\\_Duke\\_of\\_Buckingham](https://en.wikipedia.org/wiki/George_Villiers,_1st_Duke_of_Buckingham)



- **George Villiers, 1st Duke of Buckingham**, (1592–1628), was an English courtier, statesman, and patron of the arts.
- Villiers commissioned portraits of himself as a medium for the cultivation of his personal image.
- Buckingham probably met Peter Paul Rubens in Paris in 1625.
- Rubens' *Equestrian Portrait of the Duke of Buckingham* (1625) is accounted "the finest state portrait of its date in England."
- The original was destroyed in a fire at the Le Gallais depository in St Helier, Jersey, on 30 September 1949, but two sketches by Rubens are known, one at the Kimbell Art Museum and the other at the ZMA.
- A summation of his career to date, it depicts Buckingham as Lord High Admiral of the fleet that is just visible in the background. As Master of the King's Horses, he sits on a Spanish jennet (a breed he introduced to Britain), lifting a baton as his horse rears on command. Beneath him, the sea god Neptune and a naiad adorned with pearls indicate the duke's dominion over the sea. Overhead, a winged allegory of Fame signals victory (which nevertheless evaded the commander in real life) with trumpet in hand.

## ZMA Collection

On view in the Ayers Gallery

**Peter Paul Rubens, *George Villiers, Duke of Buckingham*, circa 1625, oil sketch on canvas.**

More information

[https://en.wikipedia.org/wiki/George\\_Villiers,\\_1st\\_Duke\\_of\\_Buckingham](https://en.wikipedia.org/wiki/George_Villiers,_1st_Duke_of_Buckingham)



- *Continued from previous slide...*
- Privately Rubens noted Buckingham's "arrogance and caprice" and predicted that he was "heading for the precipice."
- A fictionalised Buckingham is one of the characters in Alexandre Dumas's celebrated 1844 novel *The Three Musketeers*, which paints him as in love with Anne of Austria as well as dealing with the siege of La Rochelle and his assassination by Felton. He is described: "At thirty-five, which was then his age, he passed, with just title, for the handsomest gentleman and the most elegant cavalier of France or England. The favorite of two kings, immensely rich, all-powerful in a kingdom which he disordered at his fancy and calmed again at his caprice, George Villiers, Duke of Buckingham, had lived one of those fabulous existences which survive, in the course of centuries, to astonish posterity."
- Buckingham also appears in the Doctor Who audio drama *The Church and the Crown* (2002), dealing with the political intrigue of the time.



**Baroque (1600–1750)**



**Rembrandt van Rijn, *The Night Watch* (Militia Company of District II under the Command of Captain Frans Banninck Cocq), 1642, oil on canvas, 379.5 x 453.5 cm (Rijksmuseum, Amsterdam)**

**More Information:**

**Smarthistory**

**[https://www.youtube.com/watch?v=0D\\_rc92g27w](https://www.youtube.com/watch?v=0D_rc92g27w)**



**ZMA Upcoming Fall 2018 Exhibition  
On view in the Great Gallery**

**Baroque (1600–1750)**

**Rembrandt van Rijn**

**Dutch, 1606-1669, *Self-Portrait Etching at a Window*, 1648**

**Etching, drypoint and burin in black on ivory laid paper, 156 x 130 mm (image/plate);  
165 x 136 mm (sheet)**

**More Information:**

**<http://www.artic.edu/aic/collections/artwork/181616>**

**Smarthistory**

**<https://www.youtube.com/watch?v=rFMFH8Nf0Zw>**





**ZMA Collection**

**On view 2<sup>nd</sup> Floor Staff Office Hallway**

**Baroque (1600–1750)**

**Rembrandt Harmenszoon van Rijn, 1606–1669**

***The Little Jewish Bride (Saskia As St. Catherine)* 1638,**

**110 x 78 mm**

**More Information:**

- Rembrandt depicted Saskia van Uylenburgh, his first wife, in various roles, including a well-dressed lady, a classical goddess, and a protagonist from the Bible. Here, Saskia assumes the role of the so-called Little Jewish Bride, displaying a grand and stately reserve.
- The wooden wheel behind her, an instrument of torture, is an attribute of St. Catherine of Alexandria, an early Christian martyr.





**ZMA Collection**  
**On view Ayers Gallery**

**Baroque (1600–1750)**

**David Teniers the Younger or David Teniers II**  
1610–1690, Flemish, *Monkey Business*



**More Information:**

- David Teniers contributed to the spread of the genre of the 'monkey scene,' also called 'singerie' (Pronounced “Sahjerie”) (which in French means a 'comical grimace, behavior or trick' and is derived from 'singe', the French word for monkey)
- Comical scenes with monkeys appearing in human attire and a human environment is a pictorial genre found in Flemish painting in the 16<sup>th</sup> century.
- Monkeys were regarded as shameless and impish creatures and excellent imitators of human behavior.
- These depictions of monkeys enacting various human roles were a playful metaphor for all the folly in the world

More information about Teniers:

<https://www.youtube.com/watch?v=f3HsRzwoRc>







**ZMA Collection**  
**On view Ayers Gallery**

**Northern Renaissance (1430–1580)**

**Joos van Cleve also Joos van der Beke,  
c. 1480 –1540/1541) active in Antwerp**

**More Information:**

- Joos van Cleve is believed to have moved to Bruges between 1507 –1511 since his painting style is similar to that of the painters of Bruges.
- Active in Antwerp around 1511–1540. He is known for combining traditional Netherlandish painting techniques with influences of more contemporary Renaissance painting styles.

More information about private devotional panels and adoration scenes:

- <https://www.youtube.com/watch?v=4kbv2Gaw-9U>
- <https://art109textbook.wordpress.com/new-online-textbook-2-2/chapter-2-painting-in-burgundy-and-flanders/devotional-altarpieces/>





