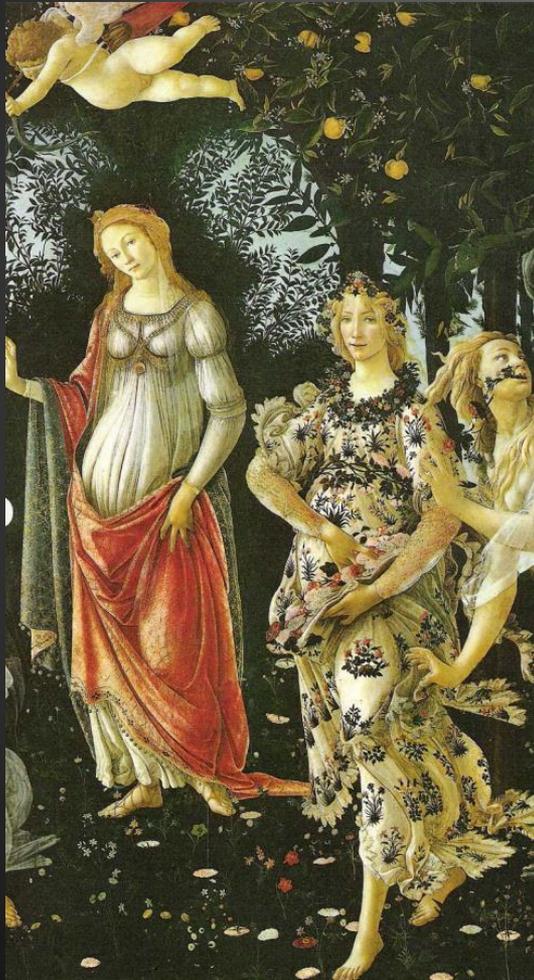


Story of Renaissance & Mannerism/Elizabethan: change from a natural shape to a distorted shape



1482/1592



- 15th and 16th centuries
- The construction of the Renaissance. From visual perfection and a natural treatment of the body inspired by ancient forms, to a distorted treatment of the body that still shocks and inspires today.



- The Middle Ages is often referred to as the Age of Faith
- During this period religion dominated all aspects of life from architecture, literature, art and music.
- The dominant religion during this period was Christianity.
- The Gothic east end of Cologne Cathedral represents the extreme of verticality



Jan van Eyck, invention of oil paint

- *The Arnolfini Wedding, 1434*
- 32.4 in × 23.6 in



- *Man in a Red Turban, 1433*



Book of Hours

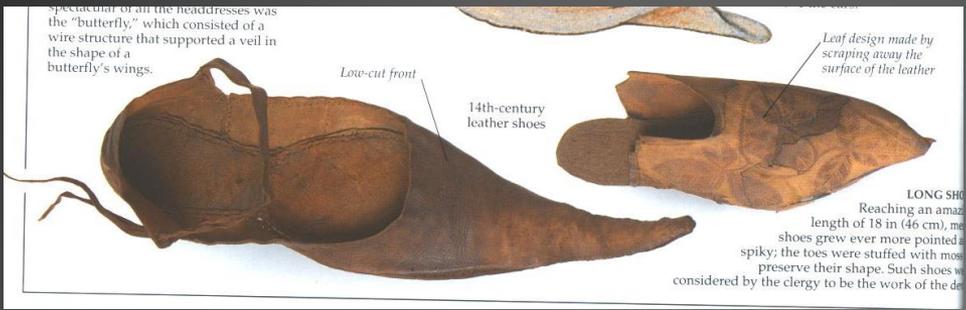
remarkable manuscripts in this luxurious book
that incorporated calendars showing ordinary people doing work



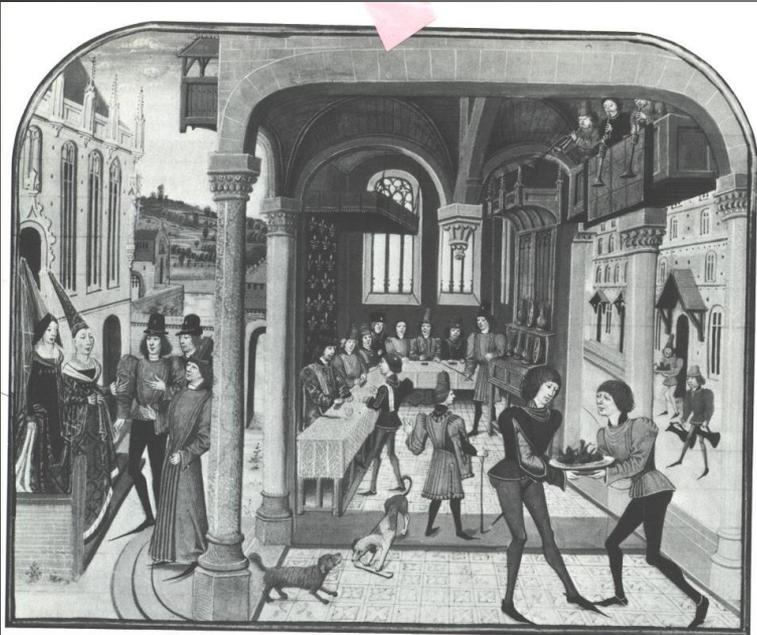
April



June



LONG SHOES
 Reaching an amazing length of 18 in (46 cm), men's shoes grew ever more pointed and spiky; the toes were stuffed with moss to preserve their shape. Such shoes were considered by the clergy to be the work of the devil.



Poulaines!

Early Renaissance, 1485-1520



Renaissance Clothing



Leonardo da Vinci, lady with the Ermine, date?

- Examples from Classical Greece and Rome gave the artists the example of uncluttered structural forms
- Renaissance clothing stressed simplicity, balance, and an emphasis on natural form
- In Italy, the Renaissance brought a revival of many classical concepts to the dress of Italy
- The early Renaissance style stressed :
 - the horizontal over the vertical,
 - the simple and geometric over the complex and decorative
 - earth tonalities over bright heraldic colors
 - a natural silhouette over exaggerated and artificial lines.



- Gown: with round or rectangular neckline
- Canvas busk
- Chemise
- Points
- Waistline between bust & natural line
- Skirt pleats, reaches floor
- Stockings= silk or cotton
- Slippers of velvet or leather

Birth of St Mary in Santa Maria Novella in Firenze, by Domenico Ghirlandaio, 1486



Lady with an Ermine
da Vinci, 1483-90



Giovanna degli Albizzi Tornabuoni
Ghirlandaio, 1488/1490

Sandro Botticelli
Simonetta Vespucci:
the female style-setter of the day
Idealization of female beauty

HAIR: Young women wear their hair long and un-covered until marriage.



*Young Woman (Simonetta Vespucci?)
in Mythological Guise 1480/1485*



Portrait of a Young Woman, 1480s

Early Italian Renaissance, 1485- 1520, male



The Gonzaga family by Mantegna. Detail. 1470





***La Primavera (Spring)*, by Sandro Botticelli
Early Renaissance, circa 1482. The Garden of Venus, the Goddess of Love**

High Renaissance, 1485-1515



Durer, 1493

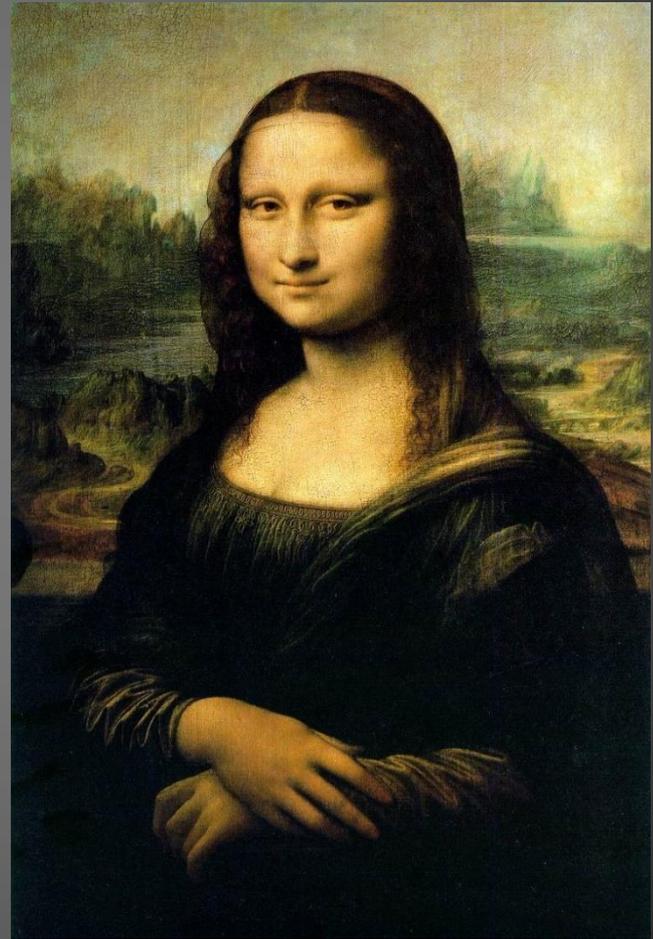


Baldassare Castiglione, 1514, Raphael

Early & High Renaissance



1460's



Mona Lisa, 1503-5, da Vinci

Italian chopine, c. 1590-1600,

- Italian chopines were typically hidden from view under women's skirts and were worn to elongate the body. This elongation also required that women wear longer skirts, an expense that helped proclaim the wearer's status. The
- design of the sole of the chopine is reminiscent of a flower and is an elegant solution to need for stability.



Rainbow' platform shoe
Salvatore Ferragamo, 1938.

Venetian chopines, 16th century,

The tallest chopines come from Venice. Some, such as this pair, have pedestals measuring over 20 inches/50 cm in height. These chopines corroborate the visual and textual evidence suggesting that some women actually wore chopines of such towering heights. This pair will not be allowed to travel again.



Early and High Renaissance Architecture



Pazzi Chapel, 1429-1461,
Brunelleschi



The Tempietto, 1502, Bramante

Mannerism: 1520-1600

- All problems of representing reality in the High Renaissance had been solved and art had reached a peak of perfection and harmony. What now?
- Replaced harmony with dissonance, reason with emotion, and reality with imagination
- Looking for novelty, artists exaggerated the beauty represented by Michelangelo and Raphael, and sought instability instead of equilibrium
- Times were ripe for this change: the church had lost its authority during the Reformation
- Renaissance: stable triangular compositions
- Late Renaissance or Mannerism:
 - figures could be cut off by the edge of the frame
 - figures crowded onto the composition, as if a chaotic world that had lost its unifying faith made paintings off-balance and diffuse



Mannerism

- A work of art done according to an acquired style rather than depicting nature
- Figures writhe and twist in unnecessary contrapposto
- Bodies are distorted
 - generally elongated but sometimes grotesquely muscular
- Colors are lurid
 - heightening the impression of tension
 - At end of the Renaissance
 - male and female costume became darker and more rigid
- Spain sets the fashion
- It was the close of a period of internal peace and the humanist joy of life and the start of religious tensions between Catholics and Protestants

Madonna with Long Neck, Parmigiano, 1534-40

Mannerism, 1525-1600

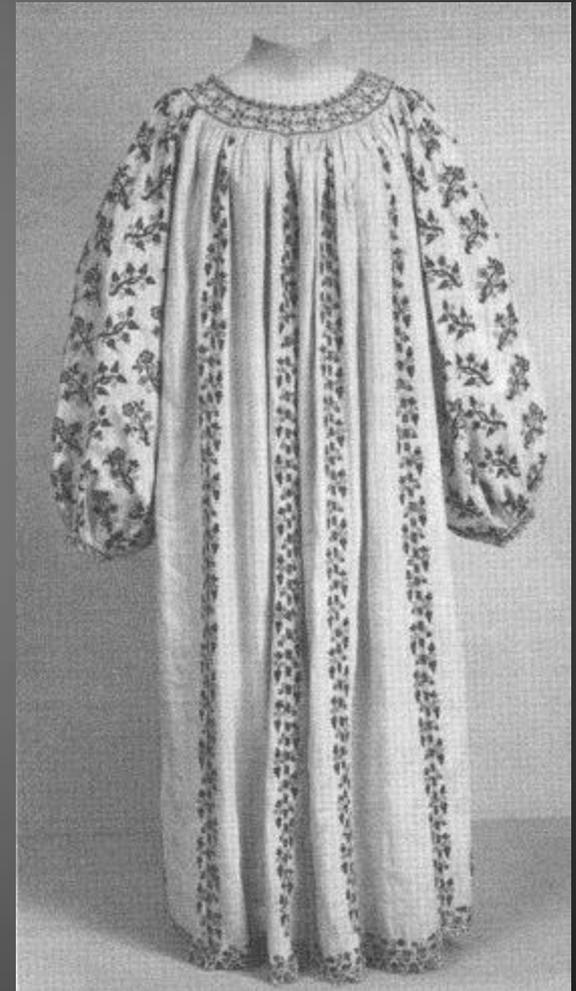


Angelo Bronzino, Eleanora of Toledo and Giovanni de' Medici, 1544-1545



King Henry VIII (half-length) by Hans Holbein the Younger, 1540
Henry King of England: 1509-1547

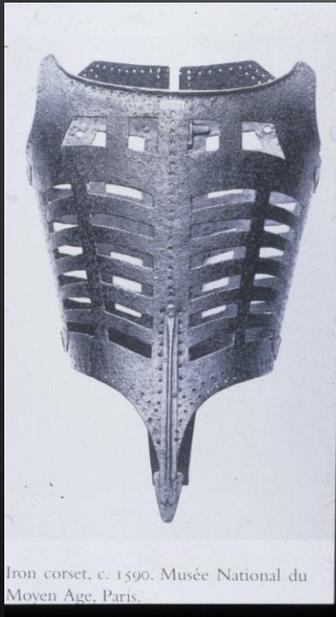
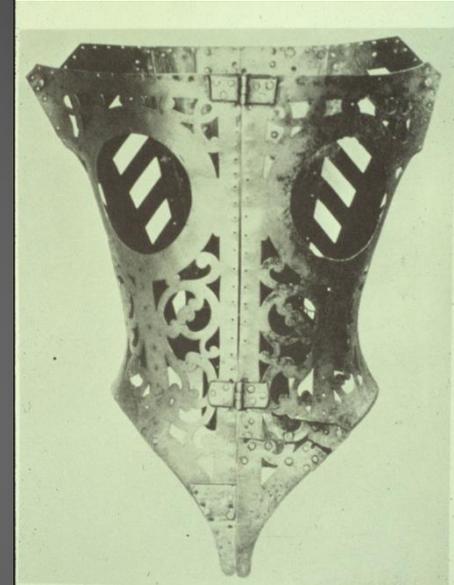
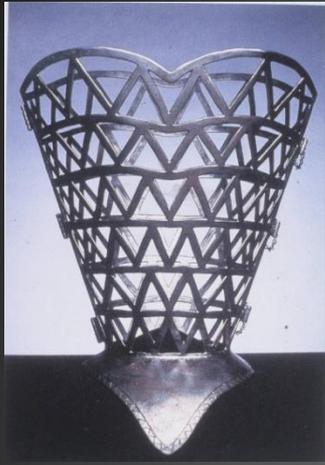
Catherine Parr, 1545
blackwork smock



16th century smocks, Victoria and Albert Museum



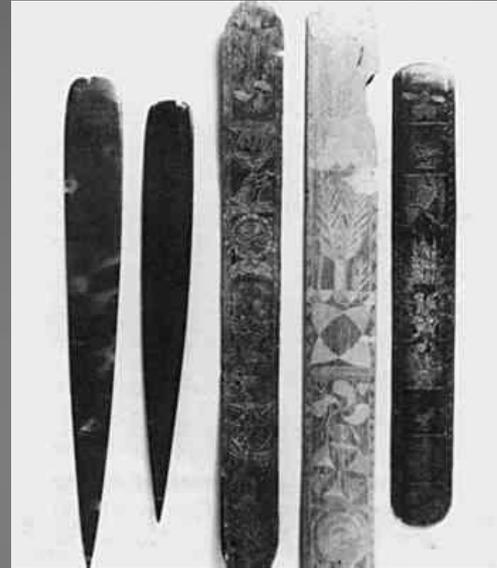
Late 16th century underwear



Iron corset, c. 1590. Musée National du Moyen Age, Paris.



Elizabeth Vernon, Countess of Southampton, c. 1600. Unknown artist



- 16th century long-waisted stays
- Channels contain strips of:
 - Flexible whalebone
 - Dried grasses
- On table: pin cushion



The "Hampden" portrait, by Steve van der Meulen, ca. 1563.



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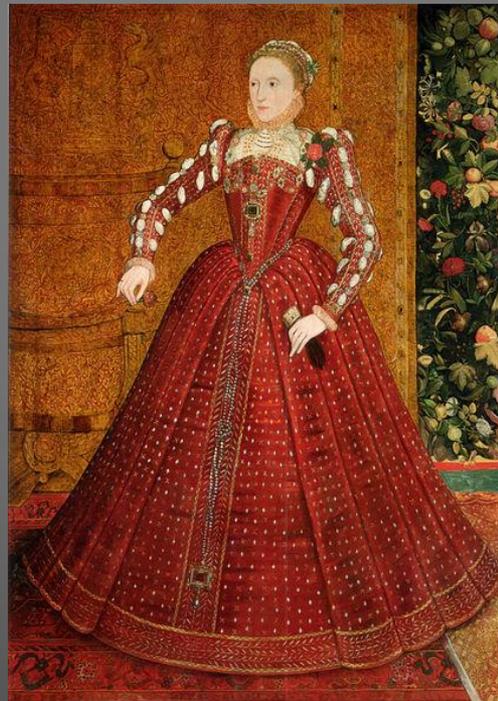
Stockings/hose



Three main shapes of farthingales

First seen in Spain, 1470. Spanish = verdugada or verdugado
stiffened with hoops of cane or willow

- Spanish Farthingale: narrow
- Bell-shaped farthingale
- French: or wheel, drum shaped structure (1570s)



Las Meninas, 1656; Hampden, 1563; Ditchley 1593

Bell and drum-shaped farthingale



Isabel de Valois, 1560, Coello



Margarita de France

Anne of Denmark, attributed to Marcus Gheeraerts the Younger, 1614;
Princess Elizabeth of Brunswick, 1609; Princess Elizabeth Stuart,
Robert Peake the Elder, 1606



Ruf



Archduchess Isabella Clara Eugenia
and her Dwarf, 1599



Whisk collar
Includes a wire support
called "an under-proper"

Anne of Austria
Rubens 1622-25

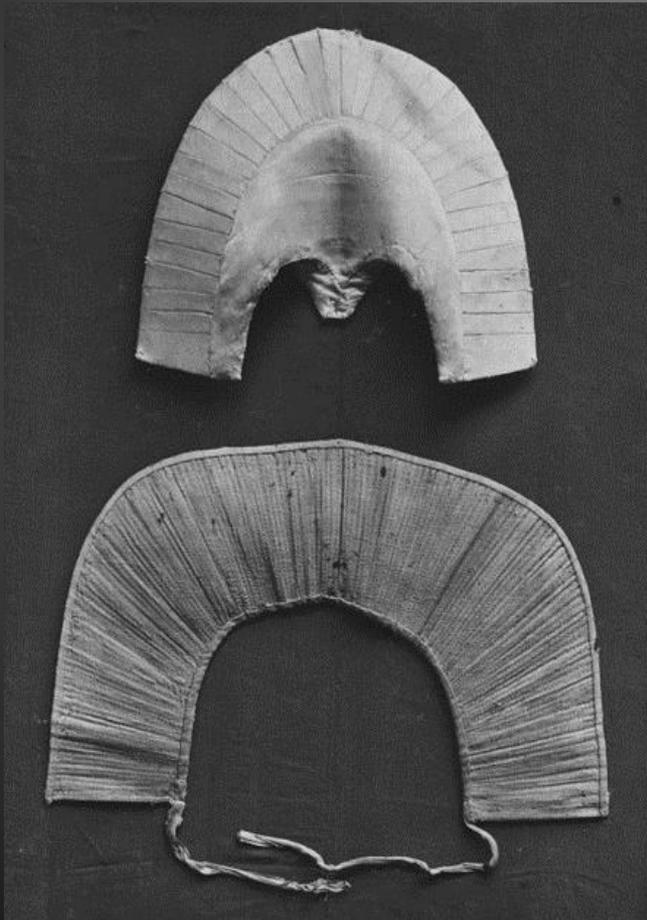
Supportasse and underproper

Place of origin: England, Great Britain (made)

Date: 1600-1625 (made)

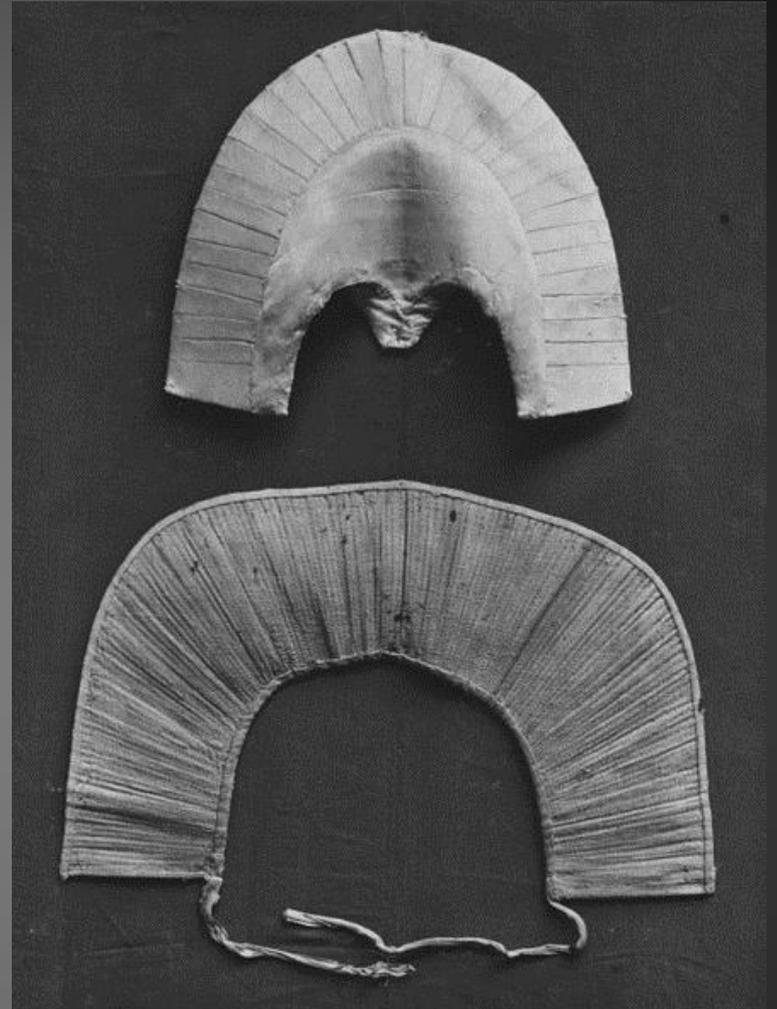
Artist/Maker: Unknown (production)

Materials and Techniques: Card and silk, handsewn with silk thread





Archduchess Isabella Clara Eugenia
and her Dwarf, 1599



Of mythical and real plants and animals tells that Elizabeth has knowledge of the natural world, including strange sea creatures



Softer ruff in Italy than in England



Isabella de' Medici
Figlia di Cosimo I ed Eleonora di Toledo
Isabelle de Médicis, fille de Cosme I^{er}
et d'Éléonore de Tolède

Codpieces



Rudolf of Austria, Alonso Sanchez Coello, 1567
Phillip II of Spain, late 16th century, armor worn for ceremony



Men

Fashionable Slashing of garments

wears slashing on his doublet, cloak, and hose —on every piece of his garment



- Slashes could be long and careless, or neatly cut lines that gaped to reveal underclothing

- Pinking—cutting zig-zag or rippled lines, or making small, neat, regular holes—was particularly popular on leather

Henry the Pious, Duke of Saxony, 1514; Isabel de Valois red wedding dress

Pair of cream leather man's ceremonial gloves with silk gauntlet cuffs embroidered
in silk and gold
metal thread and seed pearls
early 17th century
Early 17th century mules



Clothing in the round



Le Bal for the Wedding of the Duc de Joyeuse,
1581-82



Images of Royalty: Portraiture as Symbol



Hans Holbein, after 1537, Henry VIII (reigned 1509-1547)

Quintessential image of the overbearing and tyrannous monarch

Real gold was used to detail the sleeve and the king's jewelry

Father of Queen Elizabeth I

Exceptional energy and personality, ruthless to all who opposed him

Queen Elizabeth I. Lived 1533-1601. Ruled England 1558-1603
The Ditchley Portrait, Marcus Gheeraerts the Younger, 1592



- Dress and overdress, made from gold and black silver tissue
- 270 jewels, colors run diagonally and
- are repeated every three rows
- White jewelled dress bodice with padded sleeves
- Back bodice of gold and silver tissue with turn-back of white, into which hanging sleeves are set



The Darnley Portrait, 1755

Official portrait of Elizabeth. This portrait is the source of a face pattern which would be used and reused for authorized portraits of Elizabeth into the 1590s, preserving the impression of ageless beauty

The *Ermine Portrait*, William Segar, 1585. Elizabeth as *Pax*.



- Symbol from this work: the spotless ermine, wearing a collar of gold studded with topazes
- The queen bears the olive branch of *Pax* (Peace), and the sword of justice rests on the table at her side.
- In combination, these symbols represent not only the personal purity of Elizabeth but the "righteousness and justice of her government."



The Elizabethan Age

Elizabeth I in her coronation robes, patterned with Tudor roses and trimmed with ermine. Copy c. 1600–1610 of a lost original of c. 1559

Elizabeth I. The "Rainbow Portrait", c. 1600
Alegorical representation of the Queen, ageless in her old age
Died 1603, aged 70



Fascinating clothes of the past that still influence clothes of today



Alexander McQueen designer's Winter 2011 ready-to-wear collection in Paris.
Alexander McQueen (British, 1969–2010), *Sarabande*, spring/summer 2007