

## **Chapter 20 Early Renaissance/ Northern Europe** 15<sup>th</sup> century 1400- 1500

- Capitalist society in Flanders + Holland- cultural rebirth
- Secular works influenced by Gothic church architecture
- The middle class became more involved in the patronizing of art
- “International Gothic style” dominates Northern European painting- (early 15<sup>th</sup> century
- Flemish painting- oil paints bring sharply focused, hard-edged, and sparkling clarity of detail  
\*\*symbolism, crowded compositions
- Secular Art increases in importance
- Introduction of print making- 1<sup>st</sup> mass produced art forms

### **Reading**

- Pg. 555 Painters, Pigments, and Panels
- Pg. 556 The Artist’s Profession in Flanders

### **Vocab**

Woodcut-

Engraving-

Etching-

Book of Hours-

Grasaille-

Polyptych-

Triptych-

# Chapter 20

N = name D = date (century) P/S = Period/Style A = artist or architect  
 Pa = Patron L = original location C = context N = notes of importance

20-1



**N:** January from *Les Très Riches Heures du Duc de Berry* **D:** 1413  
**P/S:** Early Renaissance Northern Europe **A:** Limbourg Brothers **Pa:** Duke of Berry **L:** Paris, France  
**C:** - means The Very Sumptuous Hours of the Duke of Berry- a book of hours was a book used to \_\_\_\_\_  
 - Within a book of Hours was an illustrated \_\_\_\_\_ that gave local religious feast days, these books became quite popular among the aristocrats of \_\_\_\_\_ Europe  
 - these are probably the most \_\_\_\_\_ of the calendar pictures in the history of manuscript illumination  
 - months alternate between \_\_\_\_\_ & \_\_\_\_\_, at the top the sun is depicted as it makes its way along the yearly cycle and zodiac  
 - This scene is a \_\_\_\_\_ feast with the Duke sitting with flame screen looking like a halo and lavish food spread and nobles being entertained very lavish tapestry decorates the wall in the background

20-2



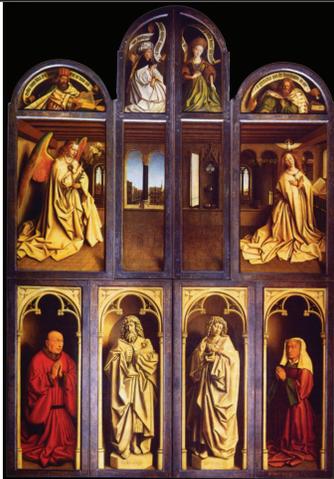
**N:** October from *Les Très Riches Heures du Duc de Berry* **D:** 1413  
**P/S:** Early Renaissance Northern Europe **A:** Limbourg Brothers **Pa:** Duke of Berry **L:** Paris, France  
**C:** This scene is for October and it focuses on \_\_\_\_\_, it shows a sower, a plow, and a washwoman as they carry on their menial tasks, all this takes place in front of the great King's castle  
 - the peasants are not seen as disgruntled, surely some form of \_\_\_\_\_ on the part of the Duke  
 - Artistically the calendar pictures display the illusionistic \_\_\_\_\_ qualities of depth, and a close observation of the natural world like \_\_\_\_\_ and careful architectural \_\_\_\_\_  
 - this book shows the fusing of \_\_\_\_\_ and \_\_\_\_\_ ideas

20-3



**N:** Well of Moses **D:** 1395 **P/S:** Early Renaissance Northern Europe  
**A:** Claus Sluter **Pa:** Philip the Bold **L:** Dijon, France  
**C:** - Philip was one of the greatest art \_\_\_\_\_ in Northern Europe  
 - a fountain attached to a \_\_\_\_\_  
 - Around the well are Moses, King David, and 4 other prophets  
 - served as a symbolic fountain of \_\_\_\_\_ with Jesus's blood (the water) pouring down over the old testament figures, washing away their \_\_\_\_\_ and spilling into the well below, so it represented the promise of everlasting life.  
 - heavy drapery, huge folds, very naturalistic, different \_\_\_\_\_ - smooth skin, silky hair  
 - they do not show much movement or \_\_\_\_\_  
 - Moses is seen with \_\_\_\_\_ which is the gothic way of showing him in a crowded scene.

20-5



**N:** Ghent Altarpiece (closed) **D:** 1432 **P/S:** Early Renaissance Northern Europe  
**A:** Jan Van Eyck **Pa:** Jodocus Vyd **L:** Ghent, Belgium  
**C:** - a polyptych - a hinged \_\_\_\_\_ painting, painted on both sides to reveal different narratives when needed.  
 - \_\_\_\_\_ & one of the most admired Flemish altarpieces of the 15th Ce.  
 - Van Eyck was Philip the Good's \_\_\_\_\_ at the time  
 - two people praying in the bottom corners are the \_\_\_\_\_ & his \_\_\_\_\_, showing his piety, goodness, looking at the statues of John the Baptist and John one of the evangelists  
 - above them is the \_\_\_\_\_ scene with Angel announcing to Mary  
 -

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20-6



**N:**Ghent Altarpiece (closed) **D:**1432 **P/S:**Early Renaissance Northern Europe  
**A:**Jan Van Eyck **Pa:** Joducus Vyd **L:**Ghent, Belgium  
**C:** -this portrays medieval's view of \_\_\_\_\_ redemption  
- \_\_\_\_\_ in the middle, on the throne, wearing the pope's triple \_\_\_\_\_, and a worldly crown at his feet, deep scarlet mantle, to his right is the \_\_\_\_\_, seen as the queen of heaven, Saint John the Baptist sits to his left, on either side is a choir of \_\_\_\_\_, one angel plays an organ, Adam and Eve appear on the far sides  
-even though humans, symbolized by Adam and Eve, are \_\_\_\_\_, they will be saved because God, in his infinite love, will \_\_\_\_\_ his own son for this purpose.  
-in the lower panels people come from all over the \_\_\_\_\_ toward the altar of the \_\_\_\_\_ (which symbolizes the sacrificed son of God)  
-Van Eyck was trained as a \_\_\_\_\_ and he spared no details  
**N:** Oil Paints on wood panels

20-7



**N:**Deposition **D:**1435 **P/S:**Early Renaissance Northern Europe  
**A:**Rogier Van Der Weyden **Pa:** \_\_\_\_\_ Guild of Louvain  
**L:**Notre-Dame, Louvain, Belgium  
**C:** -his paintings stress human \_\_\_\_\_ and \_\_\_\_\_  
-incorporated the patrons into the painting by putting the \_\_\_\_\_ (the guilds symbol) into the corner spandrels  
-he compressed the action of the scene into a shallow \_\_\_\_\_ & it resembles a \_\_\_\_\_ sculpture  
-few artists have equaled Rogier in his ability to render passionate \_\_\_\_\_ & his depiction of the agony of loss is among the most authentic in religious art  
-notice similar poses in Jesus and his mother- \_\_\_\_\_ the painting

**N:** Oil on Wood

20-10



**N:**Portinari Altarpiece **D:**1476 **P/S:**Early Renaissance N. Europe  
**A:**Hugo van der Goes **Pa:**Tommaso Portinari **L:**Florence, Italy  
**C:** - this was installed in a family \_\_\_\_\_ in Florence, owned by a ship owner and \_\_\_\_\_ for the powerful Medici family in Florence.  
-Hugo was the \_\_\_\_\_ of the painter's guild in Ghent, he was very popular  
-this is a triptych, middle panel called "Adoration of the \_\_\_\_\_"  
-Shepherds represented with powerful \_\_\_\_\_ =attitudes of wonder, and curiosity, with lined faces, work-worn \_\_\_\_\_, simple clothes and manner  
-a lot of \_\_\_\_\_: iris and columbine flowers=the \_\_\_\_\_ of the Virgin, 15 angels=12 \_\_\_\_\_ of Mary, a sheaf of wheat= \_\_\_\_\_ (the house of \_\_\_\_\_ in Hebrew), harp of David in portal=Christ's \_\_\_\_\_  
-amazing realism with \_\_\_\_\_ as well

**N:** oil on wood

20-12



**N:**Merode Altarpiece **D:**1425 **P/S:**Early Renaissance N. Europe  
**A:**Robert Campin **Pa:**Inghelbrechts family **L:** Bruges, Belgium  
**C:** -this was made for a family \_\_\_\_\_ to aid in their daily prayers or devotion.  
-the popular annunciation theme, Mary is visited by an angel who tells her she is going to be giving birth to Jesus.  
-depicted a well kept \_\_\_\_\_ home as the scene, as the Flemish city is scene through the window  
-the utensils, furniture and decoration also are Flemish but symbolic as well: symbolizing Mary's \_\_\_\_\_, the \_\_\_\_\_ in the corner=Christ is bait set in the trap of the world to catch the \_\_\_\_\_, the carpentry tools are \_\_\_\_\_ used in that day but also appear in Isaiah 10:15  
-right panel= \_\_\_\_\_ building Left panel=the Inghelbrechts themselves

**N:** oil on wood

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20-13  
20-14



**N:**Giovanni Arnolfini and His Bride **D:**1434 **P/S:**Early Ren. N. Europe  
**A:**Jan Van Eyck **Pa:**Giovanni and Arnolfini **L:**\_\_\_\_\_ **C:** -references to both the \_\_\_\_\_ and the \_\_\_\_\_  
 -Arnolfini was a Luccan financier and agent to the \_\_\_\_\_ family seen with his fiancée in a Flemish \_\_\_\_\_, it is mundane but also spiritual  
 -almost every object conveys the sanctity of the event; \_\_\_\_\_ of marriage-they are taking their marriage \_\_\_\_\_: cast aside clogs=event taking place on \_\_\_\_\_ (taking shoes off), little dog=fidelity/ \_\_\_\_\_ (Fido=latin for "to trust"), marriage bed curtains have been open, whisk broom= \_\_\_\_\_, single candle burning and mirror= \_\_\_\_\_ of God, tiny designs on mirror=show Christ's \_\_\_\_\_ and promise of redemption, Flemish men usually presented their brides with \_\_\_\_\_, -he uses the light from the \_\_\_\_\_ as the light source, signed his name on the wall "Jan Van Eyck \_\_\_\_\_", two other couples can be seen in mirror looking in on the ceremony.

20-16



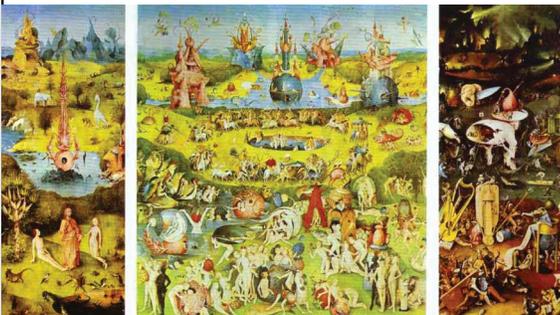
**N:**Man in a Red Turban **D:**1433 **P/S:**Early Ren. N. Europe  
**A:**Jan Van Eyck **Pa:**Man in portrait **L:**Bruges, Belgium  
**C:** -portraiture, not seen since the \_\_\_\_\_, begins again  
 -this is a completely \_\_\_\_\_ piece without any religious imagery  
 -the man in portrait looks directly at viewer, first to do so in \_\_\_\_\_ years  
 - \_\_\_\_\_ **view of face**  
 -created an \_\_\_\_\_ that wherever you stand when looking at the picture, the gaze continues to stare at you  
 -unbelievable amount of detail in \_\_\_\_\_, \_\_\_\_\_ left eye, veins and \_\_\_\_\_  
 -portraiture became a way to sort keep the person's \_\_\_\_\_ forever.  
 -it was also used to document \_\_\_\_\_ or meetings and place all key figures in that event, very much like our use of \_\_\_\_\_  
**N:** Oil on Wood 10"X 7.5"

20-17



**N:**Portrait of a Lady **D:**1460 **P/S:**Early Ren. N. Europe  
**A:**Rogier van der Weyden **Pa:**unknown **L:**Belgium  
**C:** -unknown woman, dress imply \_\_\_\_\_  
 -shows her individual likeness and also her \_\_\_\_\_ features  
 -her \_\_\_\_\_ eyes, tightly \_\_\_\_\_ thin fingers, & \_\_\_\_\_ physique, expresses her reserved and pious personality  
 -the \_\_\_\_\_ of the veil is very lifelike  
**N:**oil on wood 1' X 10"

20-18



**N:**Garden of Earthly Delights **D:**1505 **P/S:**Early Ren. N. Europe  
**A:**Hieronymus Bosch **Pa:**Henry III **L:**Nassau, Netherlands  
**C:** -Image portrays visionary world of \_\_\_\_\_ & \_\_\_\_\_, placed in palace so seems to be a \_\_\_\_\_ commissioned work  
 -left panel (*Creation of Eve*) depicts God presenting \_\_\_\_\_ to Adam in Garden of Eden, but landscape is full of fantastical creatures and a pink structure in the pond, hints at \_\_\_\_\_ (medieval laboratory)  
 -right panel (*Hell*) depicts the \_\_\_\_\_ of hell, people impaled by instruments, beastly creatures devouring them, \_\_\_\_\_ imagery  
 -middle panel (*Garden of Earthly Delights*) full of bizarre creatures, \_\_\_\_\_ people cavorting all around, and unidentifiable objects. The fruits & birds ( \_\_\_\_\_ symbols) hint at procreation and a lot of pairings can be seen.  
 -Some scholars have suggested that perhaps this middle with the hell suggests the fate of those who are \_\_\_\_\_, and \_\_\_\_\_.  
**N:** 7 feet tall X 12 feet wide

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20-25



**N:** Saint Anthony Tormented by Demons **D:** 1480 **P/S:** Early Ren. N. Europe  
**A:** Martin Schongauer **Pa:** Unknown **L:** Germany  
**C:** -the most skilled northern master of \_\_\_\_\_ engraving  
 -the saint is caught in a revolving whirlwind of spiky demons, clawing & tearing at him, created \_\_\_\_\_ with the engraving techniques, furry, feathery, hairy, scaly, probably developed the technique called \_\_\_\_\_ which has become a worldwide standard way of illustrating tones and values.  
 -very \_\_\_\_\_ scene

**N:** 1'1" X 11" Engraving Print

1-4

**N:** \_\_\_\_\_ **D:** \_\_\_\_\_ **P/S:** \_\_\_\_\_  
**A:** \_\_\_\_\_ **Pa:** \_\_\_\_\_ **L:** \_\_\_\_\_  
**C:** \_\_\_\_\_

**N:**

1-11

**N:** \_\_\_\_\_ **D:** \_\_\_\_\_ **P/S:** \_\_\_\_\_  
**A:** \_\_\_\_\_ **Pa:** \_\_\_\_\_ **L:** \_\_\_\_\_  
**C:** \_\_\_\_\_

**N:**

1-7

**N:** \_\_\_\_\_ **D:** \_\_\_\_\_ **P/S:** \_\_\_\_\_  
**A:** \_\_\_\_\_ **Pa:** \_\_\_\_\_ **L:** \_\_\_\_\_  
**C:** \_\_\_\_\_

**N:**