

Art of the Northern Renaissance



Renaissance Art in Northern Europe

Although Italian influence was strong, it should not be considered an merely an addition to Italian Renaissance art.



Differences:



Italian Renaissance:

change was inspired by
humanism

wealthy merchant class
were patrons of artists

Northern Renaissance:

change was driven by
religious reform

kings & princes were
patrons of artists

Characteristics of Northern Renaissance Art



realism & naturalism

focused on peasant life

details of domestic interiors

skilled in portraiture

Jan Van Eyck, *Rolin Madonna*, c. 1435,
Flemish, Northern Renaissance.

Jan van Eyck (1395 – 1441)

Adoration of the Lamb,
Ghent Altarpiece, 1432





Van Eyck

*The Crucifixion
&
The Last Judgment,
1420-1425*



Jan Van Eyck
*Giovanni Arnolfini
and His Wife*
(Wedding Portrait)
1434



Rogier van der Weyden (1399-1464)

The Deposition

1435



van der Weyden's *Deposition* (details)



Quentin Massys (1465-1530)

Belonged to the humanist circle in Antwerp that included Erasmus.
Thomas More called him “the renovator of the old art.”



Massys'
*The Moneylender &
His Wife,*
1514



The Ugly Dutchess,
1525-1530

Renaissance Art in France

French invasions of the Italian peninsula began in 1494
began a period of Italian influence on French art



King Francis I

important royal patron
encouraged humanistic learning
collected paintings by
great Italian masters
hired Renaissance architects to
renovate the
Royal Château de Fontainebleau

Jean Clouet, *Portrait of Francis I*
1525

The School of Fontainebleau



the group of artists who renovated and decorated the Palace at Fontainebleau

Renaissance Art in Germany



Albrecht Dürer
(1471-1528)

scholar, scientist, and artist

HREmperor Maximilian I was
his patron

exemplified self-conscious
individualism

Self-Portrait at 26, 1498.



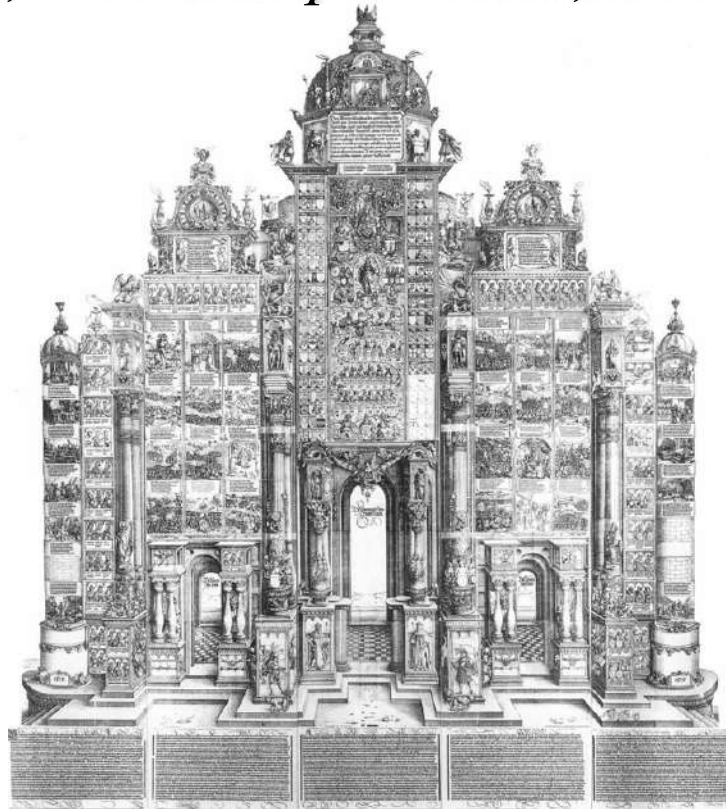
Albrecht Dürer

*Self-Portrait
in Fur-Collared Robe,
1500*

Dürer, *The Last Supper*, woodcut, 1510



Dürer, *The Triumphal Arch*, 1515-1517



Dürer,
*Four
Horsemen
of the
Apocalypse*
woodcut, 1498

Renaissance Art in England

Hans Holbein, the Younger

(1497-1543)

did most of his work in England:
Henry VIII was his patron

known for his
realism
objectivity
&
detachment

friend of Erasmus

Erasmus Writing, 1523



Holbein - Artist to the Tudors



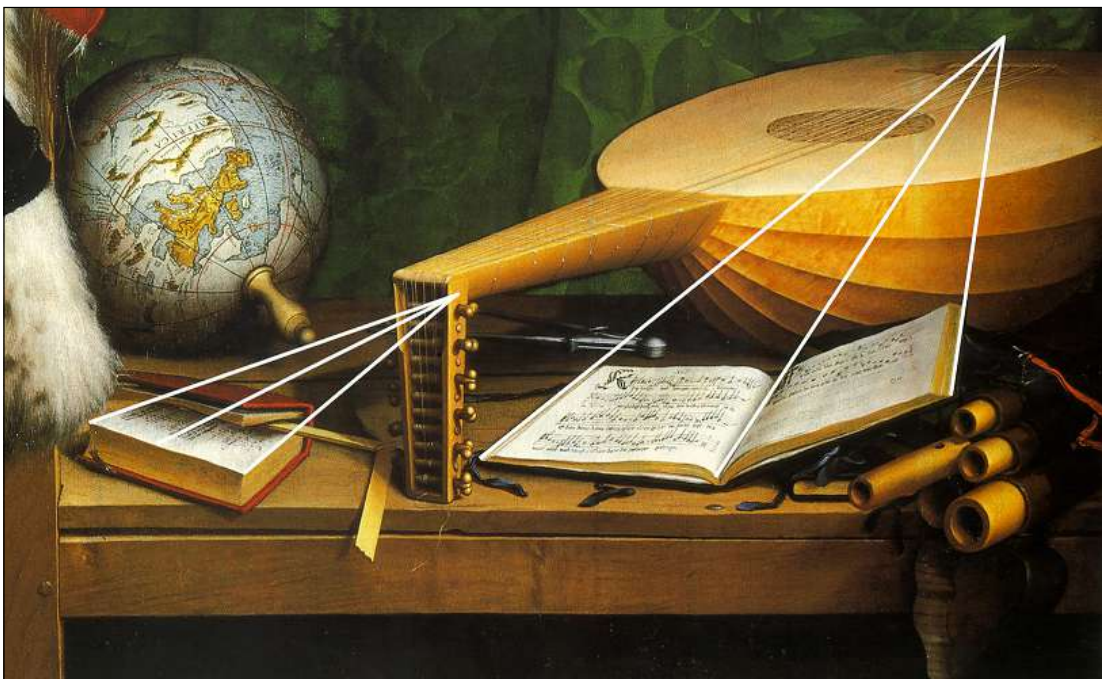
Henry VIII (left), 1540 and
the future Edward VI
(above), 1543.

Holbein's, *The Ambassadors*, 1533



A Skull

Multiple Perspectives



English Architecture



Hardwick Hall, designed by Robert Smythson in the 1590s, for the Duchess of Shrewsbury [more medieval in style].

Hieronymus Bosch (1450-1516)

Netherlandish painter known for fantastic imagery



depicted moral and religious concepts and narratives
and a pessimistic view of human nature
flat figures of fanciful monsters & apparitions
perspective is ignored

Hieronymus Bosch

The Garden of Earthly Delights,
1500



Pieter Bruegel the Elder (1525-1569)

humanist painter who focused on human nature (good and bad)



The Peasant Wedding, 1566–69, oil on panel

focused on
landscapes and
group scenes
people in his
works often have
round, heavy
faces
and often
expressionless or
mindless

Pieter Bruegel the Elder (1525-1569)

Netherlandish Proverbs, 1559, oil on oak wood



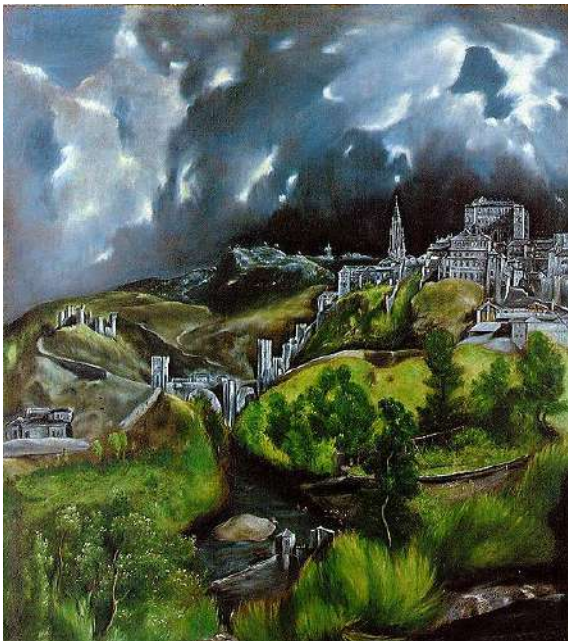
Bruegel's, *The Beggars*, 1568



Bruegel,
Parable of the Blind Leading the Blind, 1568



Domenikos Theotokopoulos
(El Greco)
1541 – 1614



most important Spanish artist of
this period

deliberately distorted & elongated
his figures and seated them in an
unearthly atmosphere

used an agitated, flickering light

ignored the rules of perspective

heightened the effect by areas of
brilliant color

View of Toledo (c. 1596–1600, oil on canvas

47.75 × 42.75 cm

Metropolitan Museum of Art, New York



El Greco
The Holy Trinity

(1577–1579)

300 × 178 cm

oil on canvas

Museo del Prado, Madrid, Spain



El Greco,
*The Burial of
Count Orgaz*

1586-1588