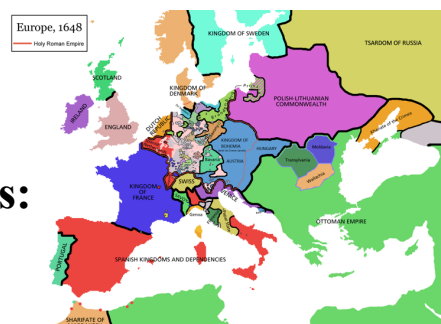


# Art of the Northern Renaissance



## 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

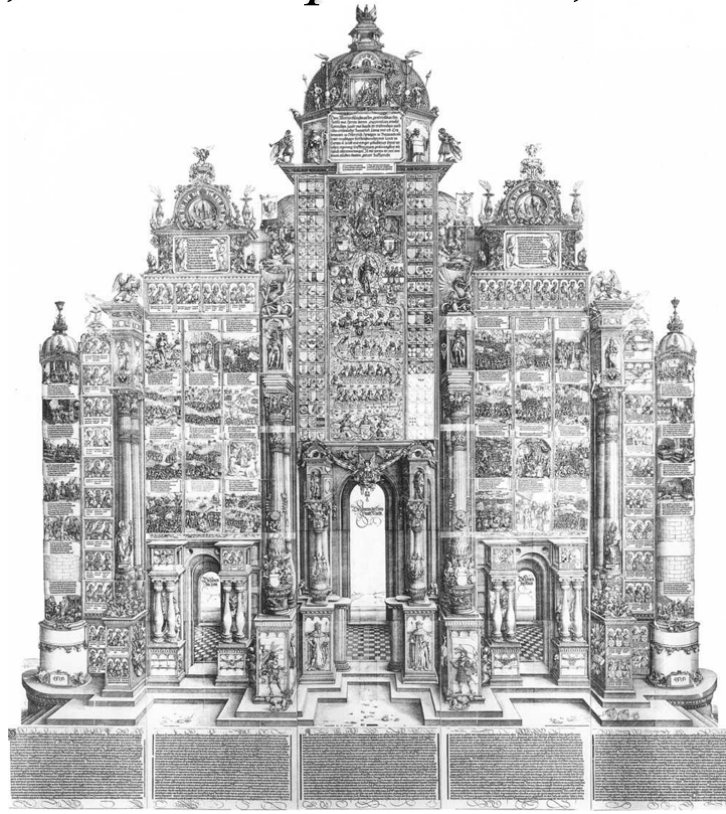
*Self-Portrait  
in Fur-Collared Robe,  
1500*

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

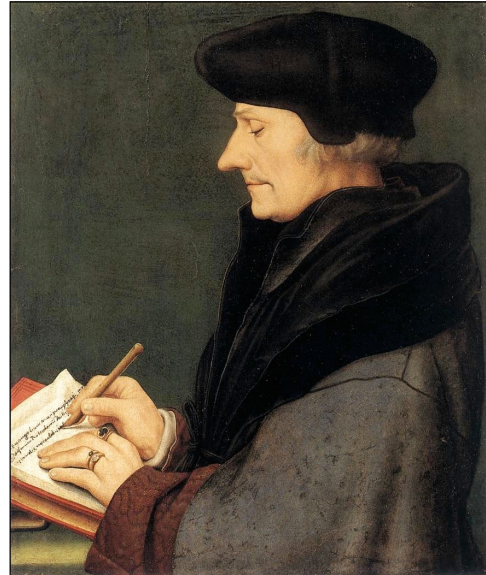
(1497-1543)

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

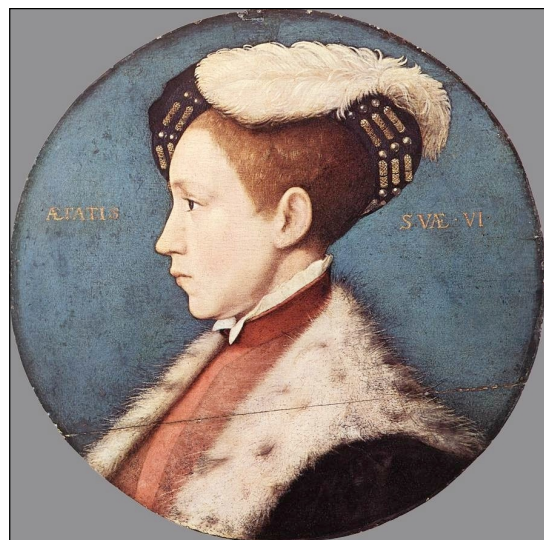
known for his  
realism  
objectivity  
&  
detachment

friend of Erasmus

*Erasmus Writing, 1523*



## Holbein - Artist to the Tudors



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

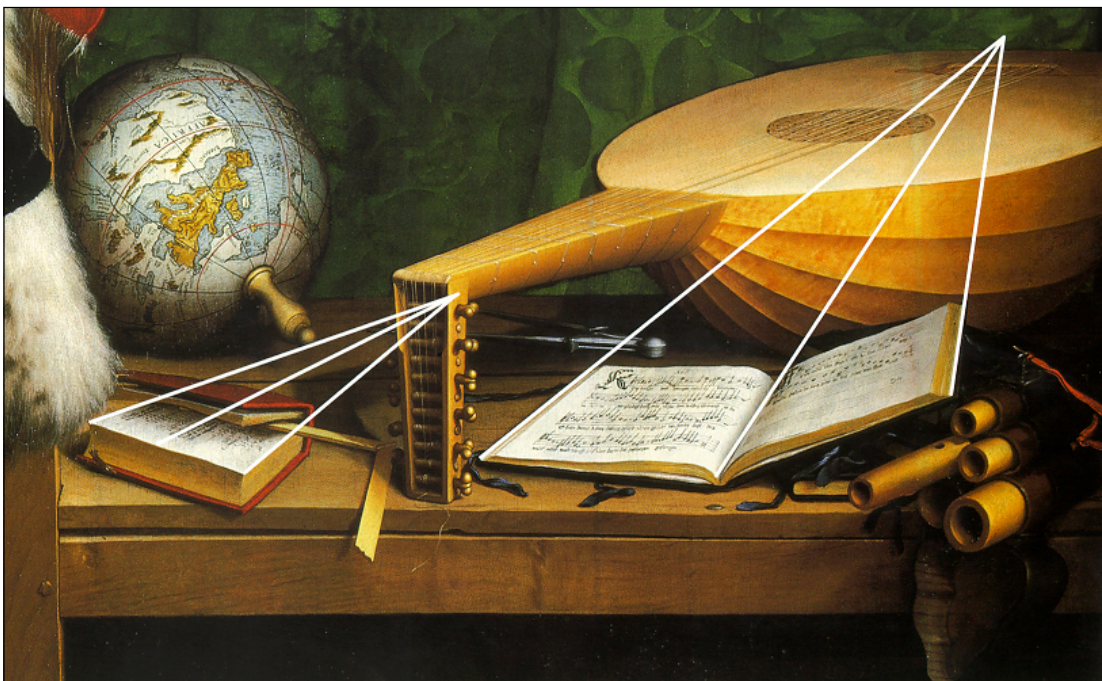


## Holbein's, *The Ambassadors*, 1533



**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



# Hieronimus 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

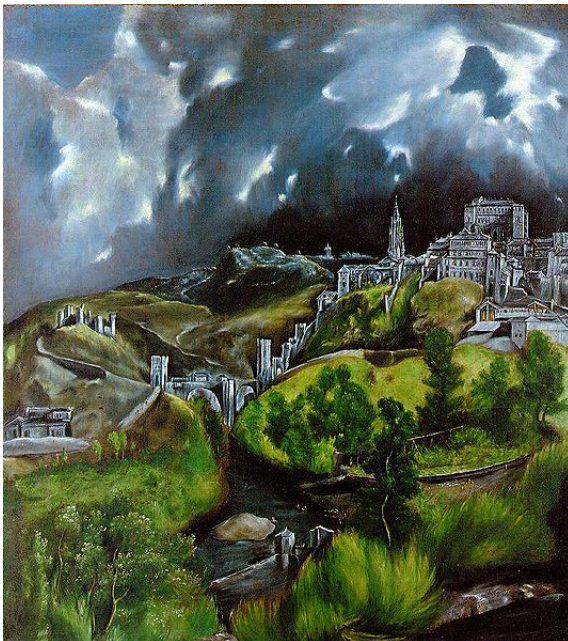




Bruegel,  
*Parable of the Blind Leading the Blind*, 1568



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