Chapter Guide #20: Early Northern Renaissance

**CONTEXT:**

" The exaltation of sight to divine status and the astonishing assertion that the essence of God is sight - not being, as St Thomas tells us - are entirely in harmony with the new vision in painting. As sight and being in God are essentially the same, so the painter's sight, which is instrumental in making likenesses, brings them into being.....God sees everything, great and small alike....God [is] present in the greatest and in the smallest, in the macrocosm and in the microcosm, in the whole earth and in a drop of water......[the] sanctification of the faculty of sight provides Flemish painters with a religious warrant to apply sight in the investigation of the given world"

1. Secularization of culture – variety of subject matter in Northern Renaissance painting – “humanization’ religious themes

2. Capitalism/banking/urbanization – growth of market economies causes new patrons for the arts

3. Sanctification of sight – intense detail with miniaturist traditions

4. Invention of the oil painting technique –allowed more detail possible because of the slow drying time or oil, the attention to surface texture and reflected light effects, and intense saturated color and subtle value gradations possible

**ART WORK CARDS: 3D (Yellow) 2D (Red) Architecture (Green)**

Campin’s Merode Altarpiece

Claus Sluter’s Well of Moses

Jan van Eyck’s The Ghent Altarpiece

Jan van Eyck’s Giovanni Arnolfini and His Bride

Jan van Eyck’s The Man in the Red Turban

Van der Weyden’s Deposition

Van der Goes’s Portinari Altarpiece

Hans Memling’s Virgin with Saints and Angels

Limbourg Brothers’ Les Tres Riches Heures du Duc de Berry

Schongauerr’s St. Anthony Tormed by Demons

**TIMELINE:**

**1378-1417** Great Schism

**1384-1477** The Netherlands under the Dukes of Burgundy

**1453**  Hundred Years’ War ends

**1492** Columbus arrives to the West Indies

**1494**  The French invade Italy

**VOCABULARY:**

Reformation

Luther

Iconoclasm

Allegory

Engraving

Self-portrait

Deposition

Monumentality

Predella

Pigment

Triptych

Panels

Oil paints

Altarpiece

**CONTEXT CARDS: Blue**

Early Northern Renaissance

**COMPARISON OF NORTHERN AND SOUTHERN RENAISSANCE:**

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