

CH. 20/23

56

## THEME: INNOVATION and EXPERIMENTATION

FOCUS: *Merode Altarpiece* by Robert Campin, *Les Tres Riches Heures* by the Limbourg Brothers, Fra Angelico's *Annunciation*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/Campin.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/fra-angelico-the-annunciation.html>

READING ASSIGNMENT: KLEINER: pp. 535, 550-553, 576

POWERPOINT: INNOVATION and EXPERIMENTATION:

EARLY NORTHERN RENAISSANCE (Robert Campin and the Limbourg Brothers)

DATE DUE: \_\_\_\_\_

1. This work was painted by the leading painter of Tournai (in Belgium), known as the "Master of \_\_\_\_\_."

Most scholars identify him as Robert Campin.

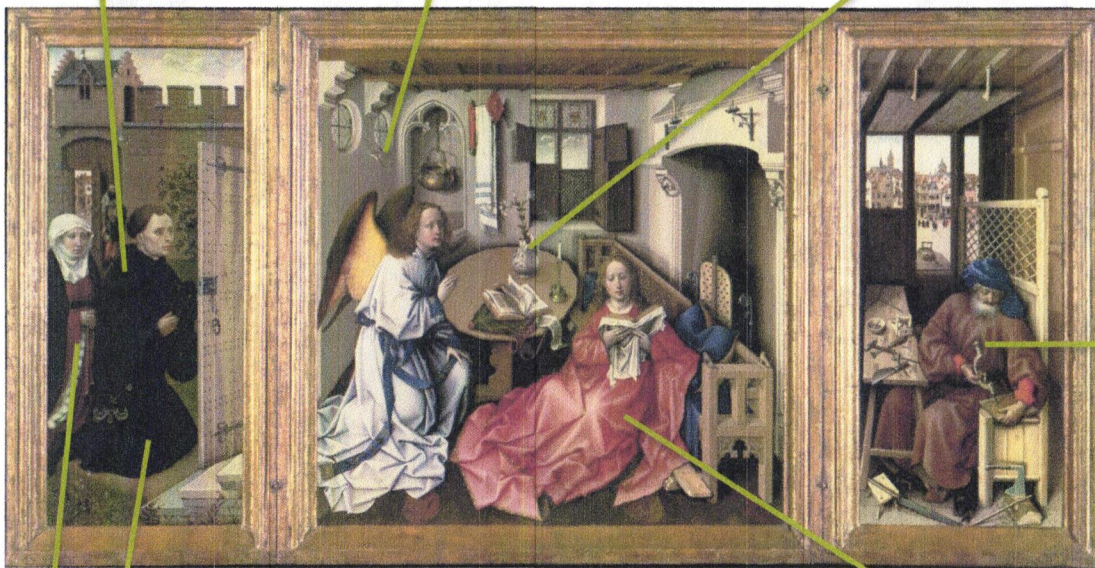
4. The kneeling figures on the left are the \_\_\_\_\_ of the altarpiece.

2. Since this painting is composed of three panels it is called a \_\_\_\_\_. In the center panel we see the subject of the \_\_\_\_\_ . A tiny

image of \_\_\_\_\_ carrying the cross on his back appears coming from a window. This image alludes to how Mary was impregnated by the Holy \_\_\_\_\_.

3. Depictions of this subject depict the angel \_\_\_\_\_ announcing to the Virgin Mary that she will miraculously give birth to the son of God.

5. The numerous objects in the room have symbolic meaning. The book, extinguished candle, lilies on the table, the copper basin in the corner, the towels, the fire screen, and bench all symbolize the Virgin's \_\_\_\_\_ and her divine mission.



6. On the right we see Mary's husband \_\_\_\_\_ in his carpenter's shop building two \_\_\_\_\_ symbols that Christ is bait set in the trap of the world to catch the Devil.

7. The male figure's last name Ingelbrecht means \_\_\_\_\_

"\_\_\_\_\_," which may allude to the subject of the central panel. The female figure's last name is Scrynmakers,

which means "\_\_\_\_\_," which may allude to the subject of the far right panel.

8. These small altarpieces were especially popular for household \_\_\_\_\_ . The extreme detail and rendering of light and shadow can be attributed to the luminosity made possible by the use of \_\_\_\_\_ paint.

9. Despite the attention to minute detail, the Flemish master treats space and proportion in highly unrealistic ways. Unlike the work of the Italian 15<sup>th</sup>-century \_\_\_\_\_ for the space they inhabit. The realism of the North was not based on mathematical proportions but rather close observation of the natural world.



1. This illuminated manuscript for painted for

Jean, the Duke of \_\_\_\_\_.  
The duke commissioned this lavish book that was used for reciting prayers. The centerpiece of such a book were liturgical passages to be read privately at set times during the day,

from the \_\_\_\_\_ (dawn  
prayers) to \_\_\_\_\_ (the last of  
the prayers recited daily).

2. An illustrated calendar containing local religious feast days usually preceded these prayers. This page illustrates the

month of \_\_\_\_\_. It depicts the duke seated in front of a \_\_\_\_\_ which gives the appearance of a halo. He is shown next to the words, "aproche, aproche," suggesting that he is a magnanimous (meaning \_\_\_\_\_) host to a feast.

3. The 12 months represented in the duke's *Book of Hours* presents alternating scenes of nobility and

\_\_\_\_\_.  
The book visually captures the power of the duke and his relationship to the people who depend upon him, the \_\_\_\_\_.

4. The expanded range of subject matter, especially the prominence of genre subjects in a religious book, reflected the increasing integration of religious and

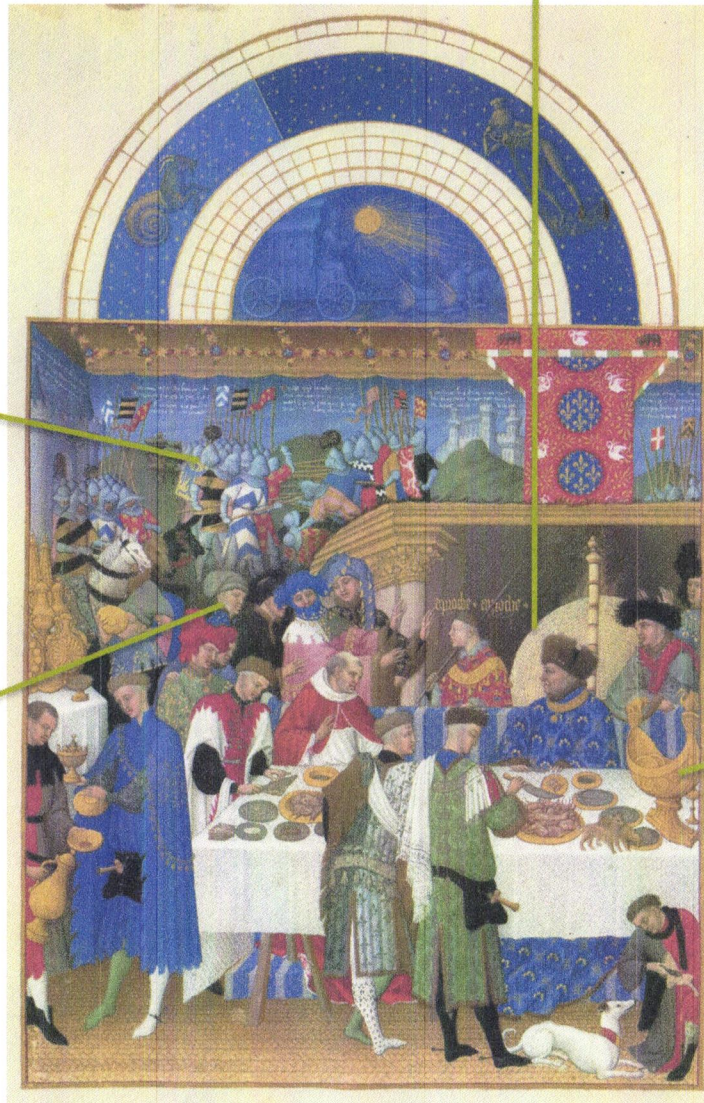
\_\_\_\_\_ concerns in both art and life at the time.

6. Among the luxurious objects on display is a large

\_\_\_\_\_ on the back wall depicting the Trojan War anachronistically in medieval armor.

7. The artists who produced this manuscript, the

\_\_\_\_\_ Brothers, are believed to be depicted in this scene. Their interest in expanded the illusionistic capabilities of illumination are displayed here by their naturalistic depiction of space, figures and objects.

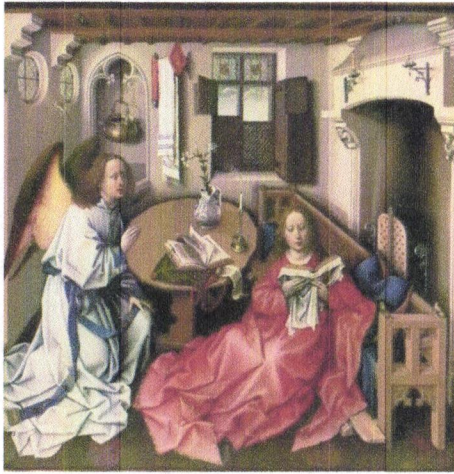


5. This illuminated manuscript would have been a valued object, just like the gold saltcellar displayed on the table. The duke's wealth and power grew due to the fact that the kings of France and England were embroiled in the

\_\_\_\_\_ War and lacked such resources.

8. Citing specific visual evidence from the works you have studied, how did Robert Campin and the Limbourg Brothers demonstrate the innovations and/or experimentation that differentiates the 15<sup>th</sup> century art of the early Northern Renaissance from that of the earlier Gothic period?





Although these two works both depict the same subject and they were created during the same century, they differ from one another in a number of ways. Analyze why these differences exist by discussing each of the following:

**Robert Campin. *Merode Altarpiece*, c. 1425-1428, oil on wood**

**Fra Angelico. *Annunciation*, San Marco, Florence, Italy c. 1438-1447, fresco**

**MEDIUM/TECHNIQUE**

**SETTING/PATRONAGE**

**STYLISTIC  
TRADITIONS/  
INFLUENCES**



**THEME: GENDER ROLES and RELATIONSHIPS**FOCUS: *Arnolfini Portrait* by Jan van EyckONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/giovanni-arnolfini-and-his-wife.html>

READING ASSIGNMENT: KLEINER: pp. 538-542

POWERPOINT: GENDER ROLES and RELATIONSHIPS:

EARLY NORTHERN RENAISSANCE (Jan van Eyck)

DATE DUE: \_\_\_\_\_

1. Numerous interpretations exist of this painting. Traditionally, it has been thought to have documented a \_\_\_\_\_.

Although that interpretation is less accepted, most scholars do acknowledge that the double portrait was meant to highlight the couple's wealth.

5. Oranges, such as the ones seen here, would have been rare in the Flemish city of \_\_\_\_\_.

where this transplanted Italian merchant conducted business. The oranges suggest his wealth and privilege.

In Flanders, husbands customarily presented brides with clogs. According to the traditional interpretation of the painting, the cast-aside clogs indicate that this event is taking place on \_\_\_\_\_.

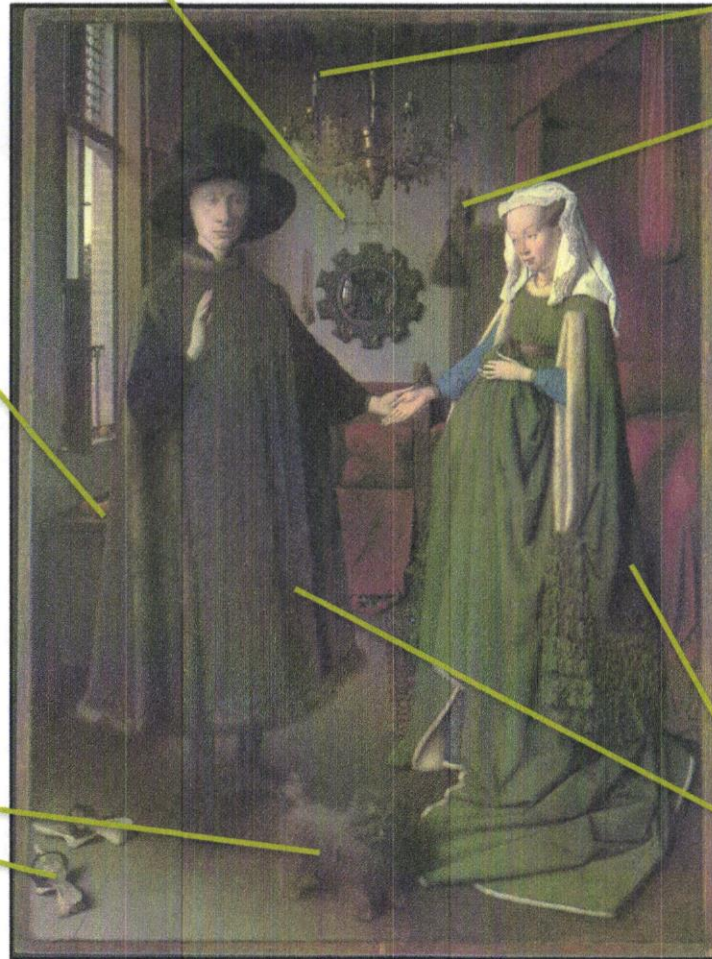
and the little dog at the couple's feet is a symbol of \_\_\_\_\_.

2. Above the mirror is an inscription that translated states that

"\_\_\_\_\_".

A year of \_\_\_\_\_ is also provided. This inscription and the probability that the artist's self-portrait is seen in the mirror are indications that this painting served as a kind of legal document

and that the artist functioned as a \_\_\_\_\_.



What was the function of a room with a bed, as opposed to our bedrooms of today, in the 15<sup>th</sup> century?

3. The single candle burning in the left rear holder of the ornate chandelier and the mirror, in which the viewer sees the entire room reflected, symbolize the all-

seeing \_\_\_\_\_ of God.

4. The finial on the bedpost depicts St.

\_\_\_\_\_, the patron saint of childbirth. From the finial hangs a whisk broom, symbolic of \_\_\_\_\_.

These confirm the roles a wife assumes within a marriage.

6. Van Eyck's placement of the two figures suggests conventional gender roles – the woman stands near the bed and well into the room, whereas the man stands near the open window, symbolic of the \_\_\_\_\_.



DATE DUE: \_\_\_\_\_

**THEME: DEATH and the AFTERLIFE**

FOCUS: Bosch's *Garden of Earthly Delights*, Grünewald's *Isenheim Altarpiece*, Cranach the Elder's *Allegory of Law and Grace*, Hans Holbein's *French Ambassadors*

ONLINE ASSIGNMENT: <http://news.bbc.co.uk/dna/place-lancashire/plain/A12737748>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/grunewalds-isenheim-altarpiece.html>

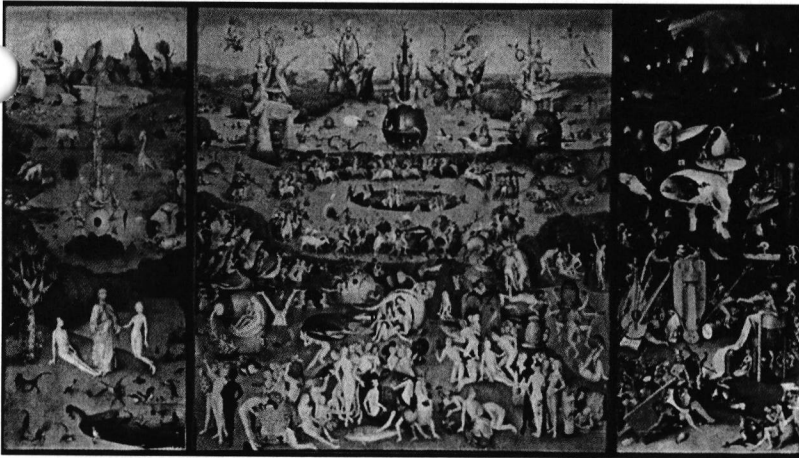
ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/cranachs-the-law-and-gospel.html>

ONLINE ASSIGNMENT <http://smarthistory.khanacademy.org/holbein.html>

READING ASSIGNMENT: KLEINER, pp. 644-6648; 652-654, 656

POWERPOINT: DEATH and the AFTERLIFE: NORTHERN RENAISSANCE (Grünewald, Cranach, Bosch, and Holbein)

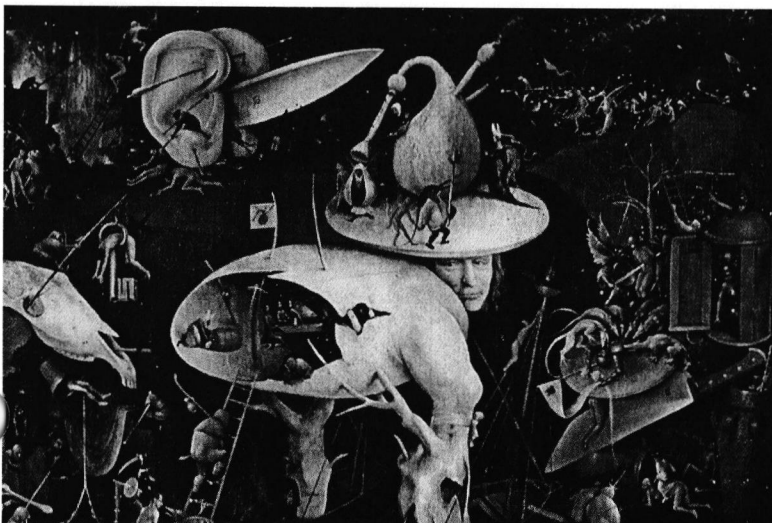
Analyze ways in which each of the following focuses on the cycles of life, death, and an afterlife. What are some possible explanations as to why these works from the Northern Renaissance focus so emphatically on these themes?



**Hieronymus Bosch. *Garden of Earthly Delights*, 1505-1510, oil on wood**

HOW the work focuses on life, death, and an afterlife:

Possible reasons WHY the work focuses on life, death, and an afterlife:

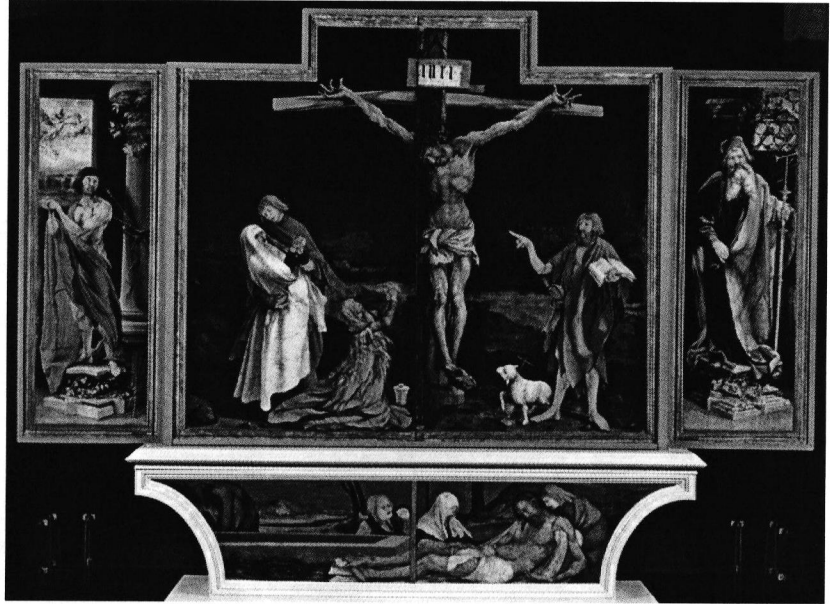




**Matthias Grunewald. *Isenheim Altarpiece*, c. 1510-1515, oil on wood**

HOW the work focuses on life, death, and an afterlife:

Reasons WHY the work focuses on life, death, and an afterlife:



**Lucas Cranach the Elder. *Allegory of Law and Grace*, c. 1530, woodcut**

HOW the work focuses on life, death, and an afterlife:

Reasons WHY the work focuses on life, death, and an afterlife:



**Hans Holbein. *The French Ambassadors*, 1533, oil and tempera on wood**

HOW the work focuses on life, death, and an afterlife:

Reasons WHY the work focuses on life, death, and an afterlife:





DATE DUE: \_\_\_\_\_

**THEME: HUMANISM and the CLASSICAL TRADITION**

FOCUS: Dürer's *Fall of Man (Adam and Eve)*, Dürer's *Melancholia*,  
Dürer's *Four Apostles*, Dürer's *Self-Portrait* (1500)

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/durers-adam-and-eve.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/durer-four-apostles.html>

ONLINE ASSIGNMENT: <http://metmuseum.org/toah/works-of-art/19.73.1>

READING ASSIGNMENT: KLEINER, pp. 649-652

POWERPOINT: HUMANISM and the CLASSICAL TRADITION:  
NORTHERN RENAISSANCE (Dürer)

1. Trained as a goldsmith by his father before he took up painting and printmaking, Albrecht Dürer developed an extraordinary proficiency in handling the \_\_\_\_\_,

the engraving tool.

2. One of Dürer's early masterpieces, *Fall of Man*, represents the first distillation of his studies of the Vitruvian theory of human

\_\_\_\_\_, a theory based on arithmetic ratios.

3. Their bodies are frontal, and they stand in a classical \_\_\_\_\_ pose, where the weight of the body is shifted onto one foot.

4. The elk, ox, rabbit, and cat exemplify the four

\_\_\_\_\_ or human personality types, all of which correlate with specific fluids in the body. The elk, for example, symbolizes

\_\_\_\_\_, which in excess causes a person to become

\_\_\_\_\_.

7. The ox symbolizes

\_\_\_\_\_, which in excess causes a person to become

\_\_\_\_\_.

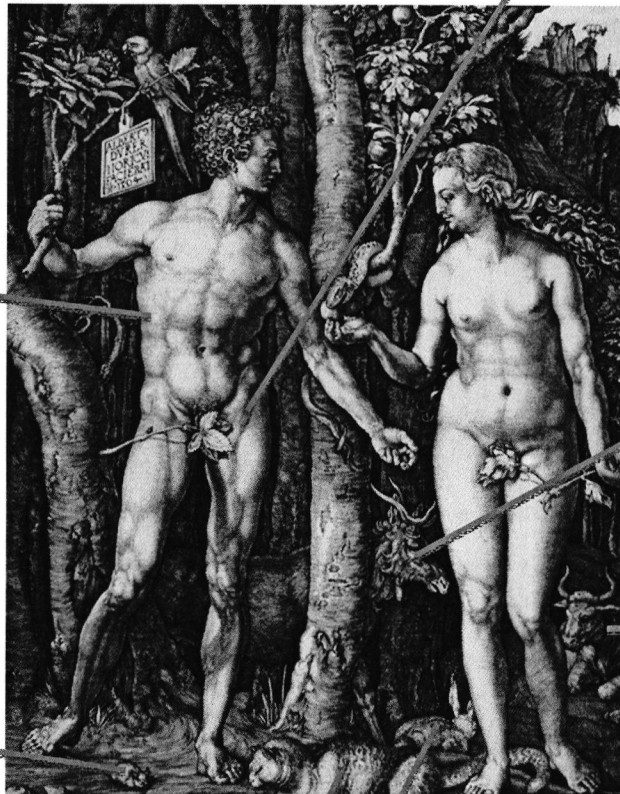
5. The figure of Adam is reminiscent of a Greek statue known as the

\_\_\_\_\_, excavated in Italy during the late fifteenth century.

6. Dürer's placid animals signify that in this moment of perfection in the garden, the human figures are still in a state of

\_\_\_\_\_. The cat does not yet chase the mouse, and the goat (a reference to the

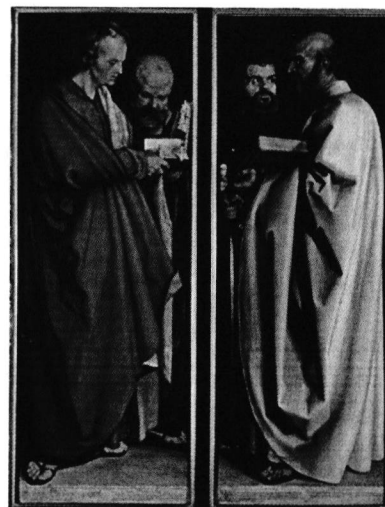
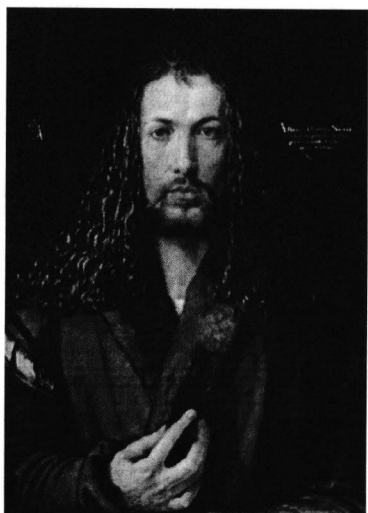
\_\_\_\_\_ of the bible) is still standing on his mountain perch.



8. The cat symbolizes \_\_\_\_\_, which in excess causes a person to become \_\_\_\_\_ while the rabbit symbolizes \_\_\_\_\_, which in excess causes a person to become \_\_\_\_\_.



1. Dürer took up the theme of the four humors, specifically melancholy, in his engraving *Melencolia I*, which many scholars regard as a kind of \_\_\_\_\_ of Dürer's artistic psyche as well as a masterful example of the artist's ability to produce a wide range of tonal values and textures.
2. The Italian humanist Marsilio Ficino had written an influential treatise in which he asserted that artists were distinct from the population at large because they were born under the sign of the planet \_\_\_\_\_, named for the ancient Roman god. They shared that deity's melancholic temperament because they had an excess of \_\_\_\_\_. Artists, therefore were "saturnine" – meaning they were \_\_\_\_\_ and given into melancholic depression.
3. In the engraving, all around the brooding figure of Melancholy are the tools of the artist and \_\_\_\_\_ - compass, hammer, nails, and saw among them – but they are useless to the frustrated artist while he is suffering from melancholy.



4. In Dürer's 1500 self-portrait, he intentionally evokes devotional images of \_\_\_\_\_. The position of his right hand resembles but does not duplicate the standard gesture of blessing in Byzantine icons. The focus on the hand is also a reference to the artist's hand as a \_\_\_\_\_ instrument.

5. This self-portrait was doubtlessly deeply affected by the humanistic view that had emerged in the Renaissance of the artist as a divinely inspired \_\_\_\_\_.
6. The self-portrait is inscribed with his monogram and four lines stating that he is the age of \_\_\_\_\_.
7. Dürer's major work in the oil medium is *Four Apostles*, a two-panel oil painting he produced without commission and presented to the city fathers of \_\_\_\_\_ in 1526 to be hung in the \_\_\_\_\_.
8. The painting documents Dürer's support for the German theologian \_\_\_\_\_, who sparked the \_\_\_\_\_ Reformation. Dürer conveyed his sympathies with this German theologian by his \_\_\_\_\_ of the figures. He relegated St. \_\_\_\_\_ (as representative of the pope in Rome) to a secondary role by placing him behind \_\_\_\_\_. Dürer gave the evangelist in front particular prominence due to his focus on Christ's person in his Gospel. In this way, Dürer is highlighting the Bible as the single authoritative source of religious truth, not the church.
9. Dürer emphasized the Bible's centrality by depicting it open to the passage "In the beginning was the \_\_\_\_\_, and the \_\_\_\_\_ was with God, and the \_\_\_\_\_ was God." (John 1:1).
10. At the bottom of the panels, Dürer included quotations from the four apostles' books, using \_\_\_\_\_'s German translation of the New Testament. The excerpts warn against the coming of perilous times and the preaching of false prophets who will distort God's word.
11. St. Peter is shown holding a \_\_\_\_\_ close to John's Bible, suggesting that Christians should have access to the Bible. This was painted shortly after \_\_\_\_\_ began printing the Bible in German, providing access to a large, secular population. Before this time, Bibles were in the hands of only the \_\_\_\_\_.



12. In the foreground on the right is St.  
\_\_\_\_\_, holding a book and a sword. It

was the words of this saint that suggested that it was by \_\_\_\_\_ alone, and not good works, that one has access to heaven.

13. In what ways did the growth of humanism possibly have an impact on the religious conflicts that arose during the sixteenth century?

**THEME: MAN and the NATURAL WORLD**

FOCUS: Bruegel's *Hunters in the Snow*, Bruegel's *Winter Landscape with Skaters and Bird Trap*, Bruegel's *Tower of Babel*, and Bruegel's *Procession to Calvary*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/bruegels-hunters-in-the-snow-winter.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/bruegels-tower-of-babel.html>

ONLINE ASSIGNMENT:

[http://en.wikipedia.org/wiki/The\\_Procession\\_to\\_Calvary\\_\(Bruegel\)](http://en.wikipedia.org/wiki/The_Procession_to_Calvary_(Bruegel))

READING ASSIGNMENT: KLEINER, pp. 662-663

POWERPOINT: MAN and the NATURAL WORLD: NORTHERN RENAISSANCE (Bruegel)

DATE DUE: \_\_\_\_\_

Analyze ways in which

Bruegel suggests man's relationship with the natural world in these landscapes. In your discussion, include observations regarding man's use and transformation of the land.

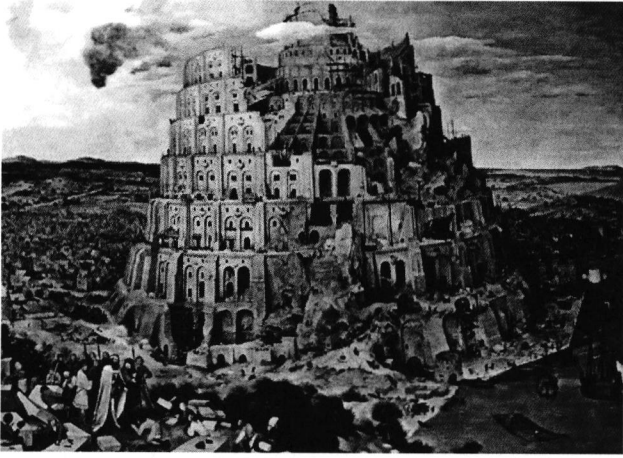


Pieter Bruegel the Elder. *Hunters in the Snow*, 1565, oil on panel

Pieter Bruegel the Elder. *Winter Landscape with Skaters and Bird Trap*, 1565, oil on panel







Pieter Bruegel the Elder. *The Tower of Babel*, 1563, oil on panel

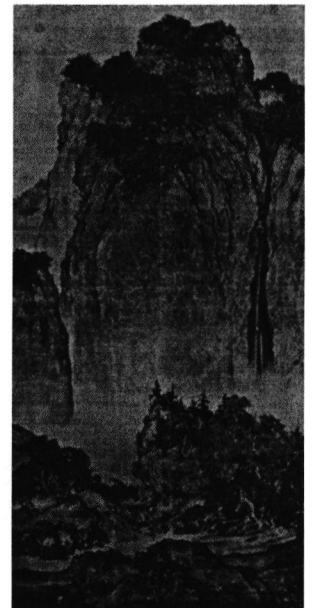
Pieter Bruegel the Elder. *The Procession to Calvary*, 1564, oil on panel



Compare and contrast Bruegel's *Hunters in the Snow* with Fan Kuan's *Travelers Through Mountains and Streams* in regard to how man's relationship with the natural world is visually communicated.



SIMILARITIES:



DIFFERENCES: