Renaissance in the North and The Age of Reformation: 1500~1620

Flanders

• 1509: *The Praise of Folly*

• 1581: United Provinces declare independence from Spain.
  ➔ 1609: Independence of Netherland was recognized by Spain. ➔ Dutch

• Painting:
  
  Jan Van Eyck (c. 1390~1441)
  Rogier Van Der Weyden (c. 1400~1464)
  Dieric Bouts, the Elder (1410~1475)
  Hugo van der GOES. (ca. 1440~1482)
  Quentin Massys, (1465/66~1530)
  Joachim Patinir (c. 1480~1524)
  
  Hieronymus Bosch (c. 1450~1515)
  Pieter Bruegel (1525~1569)
The Catholic part is Belgium in the present day. It was occupied by Spain until 1713.

The Protestant part became Dutch. (1581~1609)
Jan Van Eyck (c. 1390~1441)

Testimony: “Jan Van Eyck was here.”

The 4th wall:
The artist in the mirror.

Portrait of Giovanni Arnolfini and his Wife (1434)
The Ghent Altarpiece (1432)

Vision as Revealing (*aletheia*): The altarpiece contains the form of a book. The audience is actually “reading” a painting. Reading an altarpiece is a process of “uncovering” the surface of things.
“Global landscape” and The Dialectic of Inside and Outside


Not just a background: The dialectic of inside and outside prevails in most Flemish painting.
Rogier Van Der Weyden (1400–1464)

Deposition, c. 1435. Oil on oak panel, 220 x 262 cm. Museo del Prado, Madrid
Not just a background: The dialectic of inside and outside prevails in most Flemish painting.

St Luke Drawing the Portrait of the Madonna, - c. 1450. Oil on oak panel, 138 x 110 cm. Alte Pinakothek,
St. Solumba Altar

Vision as Revealing (*aletheia*):

St Columba Altarpiece, c. 1455. Oil on oak panel, 138 x 153 cm (central), 138 x 70 cm (each wing). Alte Pinakothek, Munich
Compare this with Botticelli’s painting of the same motif.
Sandra Botticelli

*The Adoration of the Magi*, 1470-75, Tempera on panel, 111 x 134 cm, Galleria degli Uffizi, Florence
Dieric Bouts, the Elder (1410~1475)

Altarpiece of the Holy Sacrament, 1464-67. Oil on wood, 185 x 294 cm. Sint-Pieterskerk, Leuven
The Last Supper
GOES, Hugo van der. (ca. 1440~1482)

The Death of the Virgin, c. 1480. Oil on wood, 147.8 x 122.5 cm. Groeninge Museum,
The Fall (left panel of a diptych), 1467-68. Oil on oak, 33.8 x 23 cm. Kunsthistorisches Museum, Vienna
Massys, Quentin (b. 1465/66 ~ 1530)

The Moneylender and his Wife, 1514. Oil on panel, 71 x 68 cm. Musée du Louvre, Paris
Joachim Patinir (c. 1480~1524)

“Global Landscape”: Patinir intents to create an image of the world.

Landscape with Charon’s Bark, c. 1521. Oil on panel, 64 x 103 cm. Museo del Prado, Madrid
Baptism of Christ, Oil on oak, 59.5 x 77 cm. Kunsthistorisches Museum, Vienna
St Jerome in Rocky Landscape, c. 1520. Oil on oak, 36.5 x 34 cm. National Gallery, London
Hieronymus Bosch  (c.1450~1515)
• Landscape as the World: Bosch’s Garden of Earthly Delight c. 1500
Why are the paradise, the earth, and the hell on the same horizon?

The gaze in the painting

- **Landscape as the World**: Bosch’s *Garden of Earthly Delight* c. 1500
Creation:
0→1→2→3
A: Paradise (Eden)
Not as peaceful as expected!
B: This World?

The eye of lust
B: Architecture
B: Human and animals
B: Human and animals
B: Human and flowers and fruits
C: Hell

The ear and the tongue of the other are like knives. They are accomplices.

The gaze of the other is monstrous.
C: ways of torture
Central figures in A and C

Are the two holes channeled together?
• **Landscape and the mystery of the Saint:**
  Bosch’s *Temptation of St. Anthony*, and *St. Jerome in Penitence*
Haywain, 1500-02. Oil on panel. Museo del Prado, Madrid
The Path of Life, outer wings of the Haywain triptych. 1500-02. Oil on panel, 135 x 90 cm. Museo del Prado, Madrid
Haywain, 1500-02. Oil on panel. Museo del Prado, Madrid
Pieter Bruegel (1525~1569)
The Tower of Babel, 1563. Oil on oak panel, 114 x 155 cm. Kunsthistorisches Museum, Vienna
The "Little" Tower of Babel, c. 1563. Oil on panel, 60 x 74.5 cm. Museum Boymans-van Beuningen, Rotterdam
The Triumph of Death, c. 1562. Oil on panel, 117 x 162 cm. Museo del Prado, Madrid
The Peasant Dance, 1568. Oil on oak panel, 114 x 164 cm. Kunsthistorisches Museum, Vienna
Peasant wedding, c. 1568. Oil on wood, 114 x 164 cm. Kunsthistorisches Museum, Vienna
The Harvesters, 1565. Oil on wood, 118.1 x 160.7 cm. Metropolitan Museum of Art, New York
Hunters in the Snow, 1565. Oil on panel. 1.17 X 1.62 m. Kunsthistorisches Museum, Vienna
Landscape with the Fall of Icarus, c. 1558. Oil on canvas, mounted on wood, 73.5 x 112 cm. Musées Royaux des Beaux-Arts, Brussels
Christ Carrying the Cross, 1564. Oil on oak panel, 124 x 170 cm. Kunsthistorisches Museum, Vienna