

AH107 HONORS OPTION STATEMENT

Martha Hollander

AH107, Northern Renaissance Art, covers visual culture—manuscript and panel painting, sculpture, tapestries, and printmaking,— in fifteenth-and sixteenth-century Netherlands, Northern France, and Germany. Within a roughly chronological framework, the material is organized according to nationality and, to some extent, thematically. The four essays focus on areas of inquiry that occur at specific moments in the course. (Each essay is due the week during or after the relevant material is covered in class.) The attached reading list, which supplements the regular reading for the course, is designed as a resource of these essays.

Two essays (2 and 3) are concerned with important texts of art theory as well as secondary scholarly texts which involve reading the texts and using artworks of the student's choosing as illustrative examples. The other two essays (1 and 4) require in-depth analysis of specific assigned artworks, guiding the student to place the works in their artistic and social context.

Taken together, the four essays (comprising between 8-15 pages) supplement the regular work of the course by enhancing the essential objectives of the course. The student will have the opportunity to exercise skills in understanding and applying contemporary ideas about art; and in engaging with specific objects.

Each essay grade will be 10% of the final grade. The weight of the grades for regular coursework will be adjusted accordingly.

The student and I will meet during my office hour every other week for planning and discussion.

AH107 HONORS OPTION READINGS

Essay 1. Art of the Burgundian Courts

Marina Belozerskaya, *Rethinking the Renaissance: Burgundian Arts Across Europe*. Cambridge UP, 2002, pp. 47-52, 84-89.

Lisa Jardine, *Worldly Goods. A New History of the Renaissance*. New York: Macmillan, 1996, "Prologue," pp. 3-15 (stop after "...superfluity of material possessions"); pp. 33-34.

Essay 2. Artists' Training and the Market

Bruce Cole, *The Renaissance Artist at Work: from Pisano to Titian*, Boulder, Co: Westview Press, 1983, pp. 3-21, 30-34.

Michael Baxandall, *The Limewood Sculptors of Renaissance Germany*. New Haven: Yale UP, 1980, pp. 95-118

Essay 3. Albrecht Dürer, artist and theorist

Albrecht Dürer, notes and outline from the introduction to his general treatise on art, reprinted in Stechow, *Northern Renaissance Art: Sources and Documents 1400-1600*, Northwestern UP, 1989, pp. 109-22.

Panofsky, *The Life and Art of Albrecht Dürer*, Princeton UP, 1968, passim.

Essay 4. Antwerp art: religious and secular imagery

Ethan Matt Kavalier, "Pieter Aertsen's 'Meat Stall': Divers Aspects of the Market Piece," *Nederlands Kunsthistorisch Jaarboek* 40 (1989), 67-92

Elizabeth Honig, *Painting and the Market*, New Haven: Yale UP 1989, 1-99, passim

Larry Silver, "Old-Time Religion: Bernart van Orley and the Devotional Tradition," *Pantheon*, LVI (1998), 75-84.

AH107 INHO ESSAYS

Ca. 5 pages each

Essay 1. Art of the Burgundian Courts

Marina Belozerskaya, *Rethinking the Renaissance: Burgundian Arts Across Europe*.

"Through Fifteenth-Century Eyes. The Burgundian Dukes in the International Arena," pp. 47-52 (stop after "...responses of other foreign visitors"); "Goldwork and Politics," pp. 84-89.

Lisa Jardine, *Worldly Goods. A New History of the Renaissance*. "Prologue," pp. 3-15 (stop after "...superfluity of material possessions"); 33-34.

Choose 2 works of art produced for the Burgundian court during the fifteenth century one manuscript painting, and one panel painting. (ARTstor will be the most useful place to search.) Using these images to illustrate your points, consider the following questions:

- What does Jardine, in her "new" view, consider to be defining characteristics of Renaissance culture?
- How did the period define "magnificence" as a characteristic of rulers, and what was its function? What are some of the ways that the Burgundian Dukes displayed their magnificence, and what effect did such display have on observers?

Essay 2. Artists' Training and the Market

Bruce Cole, *The Renaissance Artist at Work*. "The Artist in Society," pp. 3-21 (stop after "...character of Renaissance society."); "Artistic Training," pp. 30-34.

Michael Baxandall, *The Limewood Sculptors of Renaissance Germany*. New Haven: Yale UP, 1980, pp. 95-118

Although Cole is discussing Italy, the work situation of artists throughout Europe is generally similar, and thus his observations have validity for the North as well. Baxandall focuses specifically on wood sculptors in German-speaking regions of the North.

- Discuss the reasons young men--or their families--had for choosing painting or sculpture as a profession, the social class from which most artists came, and the place that artists occupied relative to other members of society.
- Consider how labor was organized in the artist's shop, and how the guild and market systems worked. How did young artists learn their craft? Why was it felt necessary to learn by copying?
- What are some of the differences between fifteenth-century and our contemporary notions of creativity and talent?

Essay 3. Albrecht Dürer, artist and theorist

Albrecht Dürer, notes and outline from the introduction to his general treatise on art, reprinted in Stechow, *Northern Renaissance Art: Sources and Documents 1400-1600*, 109-22.

Panofsky, *The Life and Art of Albrecht Dürer*, Princeton UP, 1968, passim.

- What are Dürer's particular concerns, ideals and anxieties as a German artist in the early years of the sixteenth century?
- What kinds of artistic and scientific concept are important to him? Do you think there is anything missing from his introduction that would be considered important for young artists today?

Essay 4. Antwerp art: religious and secular imagery

Ethan Matt Kavalier, "Pieter Aertsen's 'Meat Stall': Divers Aspects of the Market Piece," *Nederlands Kunsthistorisch Jaarboek* 40 (1989), 67-92;

Larry Silver, "Old-Time Religion: Bernart van Orley and the Devotional Tradition," *Pantheon*, LVI (1998), 75-84.

Elizabeth Honig, *Painting and the Market*, New Haven: Yale UP 1989, 1-99, passim

- There are two noticeable trends in the practice and patronage of sixteenth-century painting in Antwerp: a new interest in market and kitchen scenes, and new ways of refining religious imagery in this still-Catholic center of capitalism. Using examples from these readings (and/or any others you want to use, from ARTstor searches), describe the origins of these trends and how they appealed to art buyers.

AH107: Renaissance Art in Northern Europe

This course addresses how art was produced and perceived in northern Europe—chiefly Flanders, Germany, and France—from the late Middle Ages, c. 1370 through the High Renaissance, c.1550. The course involves the study of oil paintings as well as manuscript illumination, graphic arts, and sculpture in stone and wood, focusing on book production, the development of panel painting and printmaking, and the effects of the Protestant reformation. The course also considers the art in its relation to its beholders, and as a vehicle of religious, social and economic ideals. Coursework includes lectures, class discussion, papers and examinations, and a museum visit.

Goals

- To develop familiarity with central elements and concepts in art history, and gain facility in the methods of understanding and discussing them.
- To develop an awareness of visual culture in other cultures and historical eras.
- To develop skills in stylistic, comparative, historical, and formal analysis of visual forms. To practice advanced writing skills; to synthesize, organize, and present material from various sources and disciplines; To learn research methods relevant to art history; use of the library, image indexes and databases

Texts

- James Snyder, *Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350-1570*. Rev. ed. Prentice Hall: Upper Saddle River, NJ, 2005. Chronological survey and complete factual information.
- Craig Harbison, *The Mirror of the Artist*, 5th ed., Englewood Cliffs, N.J., Prentice-Hall, 1997. General themes of Northern Renaissance Art; not a chronological survey.
- Wolfgang Stechow, ed. *Northern Renaissance Art 1400-1600 Sources and Documents*. Northwestern University Press, 1989. Contemporary accounts, by artists, their patrons, and others.
- Supplementary readings available online (E-RES or Blackboard as indicated)

Supplementary readings for Honors essays on print reserve, Axinn

Requirements

- one short paper, 3-5 pp.(10%), requiring a museum visit
- one longer research paper, 7-10 pp. (20%)
- 1 quiz (10%)
- 1 midterm and 1 final exam (20% each)
- Discussion of readings. (10%)

FINAL EXAM: THURSDAY DECEMBER 13, 1:30-3:30

Getting in touch

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Office: 212 Calkins Hall. Office hours: T, Th 8-9:30 or by appointment. Website: http://people3.hofstra.edu/hu/faculty/martha_hollander/.

My site includes course descriptions, grading and attendance policies for all my classes, guidelines for research and writing papers, and links to Blackboard, ArtSTOR, art and art history websites.

Attendance policy

After 3 excused absences, your grade will be lowered by a whole letter for each additional absence. "Excused" means ONLY the following: illness (with documentation), emergency (with documentation), religious observance, or University-sponsored activities (e.g. sports teams which travel).

Readings and visual material

Almost all the images for the lectures and for the exams will be drawn from Snyder and Harbison. All the images will also be accessible in a folder on ArtSTOR, Hofstra's digital image database. (For instructions on getting started in ArtSTOR, see "Image Viewing" on the Blackboard site.) For exams, you will only be held accountable on the exams for images that appear in a class presentation. For each class, I have assigned an excerpt of Snyder's text as background information for the lectures. When relevant, I have also assigned Harbison's text, and selections from Stechow. In addition, I have included a list of readings you will find useful for paper research. These are available either on reserve at Axinn, or online through E-RES or Blackboard, as indicated. All other class materials (class presentations, assignments, syllabus) are available on Blackboard.

SCHEDULE OF CLASSES

Week 1 Sep 4, 6	Introduction. The International Style in Bohemia and Northern France, c. 1350-1400: manuscripts, sculpture, and prints	<u>Reading:</u> Snyder, 3-44. 26-40; Harbison 7-30: Introduction and "Realism" in manuscript painting
Week 2 Sep 11	Sculpture and Panel painting, c. 1400-30: Melchior Broederlam, Claus Sluter Thurs Sept 13: Rosh Hashanah	<u>Reading:</u> Snyder 44-59 Harbison 31-53 on panel painting; 63-86: "Physical Production and Original Location" Begin Huizinga, esp. 294-396 Panofsky, pp. 51- 74 Stechow 24-26: "Rules of the Guild of Tournai"; 141-45, "Contract of Enguerrand Quarton"
Week 3 Sep 18, 20	Jan Van Eyck	<u>Reading:</u> Snyder 87-109 Harbison 91-104; "Religious

	Honors Essay 1 Due: Art of the Burgundian Courts	Behavior and Ideals”; 123-28 on portraiture Stechow 3-8: “Jan van Eyck”
Week 4 Sep 25, 27	Robert Campin and Rogier van der Weyden Quiz: Sep 27	<u>Reading:</u> Snyder 110-137 Stechow 8-10: “Roger van der Weyden” Gilbert 120-21: “An Italian painter in Rogier’s workshop” (Blackboard)
Week 5 Oct 2, 4	The next Flemish generation, 1450-80: Petrus Christus, Dirk Bouts. Foreign Relations with Italy and Spain: Justus of Ghent, Hugo van der Goes, Juan de Flandes, Michiel Sittow Short paper due Oct 4	<u>Reading:</u> Snyder 139-70 Harbison 53-60 on the Portinari Altarpiece;155-65: “Italy and the North” Stechow 10-13: “Dieric Bouts;” 18-19: Geertgen of Haarlem”; Hugo van der Goes”
Week 6 Oct 9, 11	Late 15 th -century Flemish painting Honors Essay 2 Due: Artists’ Training and the Market	<u>Reading:</u> Snyder 197-213 Harbison 128-34 on landscape Stechow 19-24: “Hieronymus Bosch”
Week 7 Oct 16, 18	Review Oct 16 Midterm Exam Oct 18	
Week 8 Oct 23, 25	15 th -century German painting and printmaking: Lochner; Pacher; Schongauer	<u>Reading:</u> Snyder 13-15, 67-85, 186-193, 252-272 Harbison 75-76 on printmaking Stechow 77-78: “Michael Pacher”
Week 9 Oct 30, Nov 1	15 th -century German sculpture; stone and wood	<u>Reading:</u> Snyder 154-157, 193-195, 237-40, 278-289 Stechow, 81-84: “Adam Kraft,” “Tilman Riemenschneider” 133: “Veit the Sculptor”
Week 10 Nov 6, 8	Dürer: remaking the Italian Renaissance Honors Essay 3 Due: Albrecht Dürer, artist and theorist	<u>Reading:</u> Snyder 303-333 Harbison 105-121 on the Reformation Stechow 85-108, “Albrecht Dürer, letters”
Week 11 Nov 13, 15	Renaissance alternatives: 16 th century German painting Research Paper due Nov 15	<u>Reading:</u> Snyder 289-299, 351-367. Harbison 86-89 on Isenheim Altarpiece; Stechow 126-29; “Matthias Grünewald”
Week 12 Nov 20	Cranach, Holbein: German court painting Thurs Nov 22: Thanksgiving	<u>Reading:</u> Snyder 334-351, 368-393

Week 13 Nov 27, 29	Antwerp capitalism and the “Romanists” Honors Essay 4 Due: religious and Secular imagery in Antwerp	<u>Reading:</u> Snyder 432-8. Harbison 144-53 on genre subjects
Week 14 Dec 4, 6	Bruegel	<u>Reading:</u> Snyder 502-523
	FINAL EXAM: THURSDAY DECEMBER 13, 1:30-3:30	

ADDITIONAL TEXTS FOR PAPER RESEARCH.
Books are on print reserve at Axinn (unless indicated)
Articles are on E-RES or JSTOR, as indicated.

History

J. Huizinga, *The Autumn of the Middle Ages*. Trans. Rodney J. Payton and Ulrich Mammitzsch. University of Chicago Press, 1996
Wim Blockmans and Walter Prevenier, *The Promised Lands. The Low Countries under Burgundian Rule, 1369-1530* University of Pennsylvania Press, 1999.

Surveys

G. Ferguson, *Signs and Symbols in Christian Art*. New York: Oxford Press,
Max. Friedländer, *Van Eyck to Bruegel*, 2 vols.
Thomas Kren and Scot McKendrick, eds., *Illuminating the Renaissance : the triumph of Flemish manuscript painting in Europe*. Los Angeles : J. Paul Getty Museum, 2003.
Barbara Lane, *The altar and the altarpiece : sacramental themes in early Netherlandish painting*. New York: Harper & Row Publishers, 1984.
Millard Meiss, *French Painting in the Time of Jean de Berry*, (2 vols.)
Erwin Panofsky, *Early Netherlandish Painting: Its Origins and Character* Cambridge, MA: Harvard University Press, 1953, Vol 1.
The Illustrated Bartsch (On ArtSTOR): A comprehensive digital catalogue of northern European prints.

Excerpts and Articles on Specific Works/Artists.

Netherlandish Sculpture and Painting 1400-1430

Erwin Panofsky, "Introduction: The Polarization of European Fifteenth-Century Painting in Italy and the Lowlands," in *Early Netherlandish Painting: Its Origin and Character*, 2 vols (Cambridge, MA: Harvard University Press, 1958), I, 1-20.

Meyer Schapiro "Muscipula Diaboli: The Symbolism of the *Mérode Altarpiece*," in *Late Antique, Early Christian and Mediaeval Art: Selected Papers* (New York: George Braziller, 1979), 1-11. (E-RES)

Jan Van Eyck

Craig Harbison, *Jan Van Eyck: the Play of Realism* London: Reaktion, 1991.
Elisabeth Dhanens, *Van Eyck: the Ghent altarpiece*. NY: Viking, 1973.

Edwin Hall, *The Arnolfini Betrothal: Medieval Marriage and the Enigma of Van Eyck's Double Portrait* (Berkeley: University of California Press, 1994), esp. chap. 4, "Problems of Symbolic Interpretation," 95-129.

Rogier van der Weyden

Lorne Campbell, *Van der Weyden*, London, 2005

Netherlandish Painting 1450-1480

Maryan W. Ainsworth, *Petrus Christus : Renaissance master of Bruges*. New York : Metropolitan Museum of Art, 1994

John Oliver Hand et. al., *Prayers and Portraits: Unfolding the Netherlandish Diptych* Washington: National Gallery Of Art, 2006

Julia I. Miller, "Miraculous Childbirth and the *Portinari Altarpiece*," *Art Bulletin*, LXXVII (1995), 249-261. (JSTOR)

Memling, David, Massys, Bosch

Maryan Ainsworth, ed. *Early Netherlandish Painting at the Crossroads: A Critique of Current Methodologies.*, esp. 26-45, 70-121 New York: Metropolitan Museum of Art, 2002.

• Hugo van der Velden, "Cambyses Reconsidered: Gerard David's *exemplum iustitiae* for Bruges Town Hall," *Simiolus*, XXIII (1995), 40-62. (E-RES)

15th-century German Printmaking

• Baum, *Martin Schongauer*.

• Michel Melot, "Product and Work of Art," in *Prints* (New York: Rizzoli, 1981), 40-69.

German Sculpture

Michael Baxandall, *The Limewood Sculptors of Renaissance Germany*. New Haven: Yale UP, 1980

Chapuis, J. *Tilman Riemenschneider: Master Sculptor of the Late Middle Ages*. New Haven: Yale UP, 2000

Albrecht Dürer

Panofsky, *The Life and Art of Albrecht Dürer*, Princeton, 1968.

Joseph Leo Koerner, "The Artist as Christ," chap. 4 in *The Moment of Self-Portraiture in German Renaissance Art* (Chicago and London: University of Chicago, 1993, paperback 1996), 63-79.

Lucas Cranach

Mirela Proske, *Lucas Cranach the Elder* Prestel, 2007

Koerner, J. *The Reformation of the Image*. Chicago: University of Chicago Press, 2006.

Matthias Grunewald; Hans Baldung Grien; Altdorfer

"Dürer Disfigured," chap. 12 in *The Moment of Self-Portraiture in German Renaissance Art*, 249-273.

Andrée Hayum, "Meaning and Function: The Hospital Context," chap. 1 in "*The Isenheim Altarpiece*": *God's Medicine and the Painter's Vision*. Princeton: Princeton University Press, 1989, 13-52.

Christopher Wood, *Albrecht Altdorfer and the Origins of Landscape*. Chicago: U of Chicago Press, 1993.

Hans Holbein

Oskar Bätschmann and Pascal Griener, *Hans Holbein*, trans. Cecilia Hurley and Pascal Griener (Princeton: Princeton University Press, 1997). Esp. Ch. 6, "The Portrait, Time and Death."

Antwerp Mannerism

Arianne Faber, "Varieties of Repetition," *Journal of Medieval and Early Modern Studies* 28 (1998), 167-200 (E-RES)

Lucas van Leyden

Ellen S. Jacobowitz and Stephanie Loeb Stepanek, "Engravings by Lucas van Leyden" and "Woodcuts by Lucas van Leyden," in *The Prints of Lucas van Leyden & His Contemporaries* (Washington: National Gallery of Art, 1983), 19-26 and 27-38.

Bosch

- Walter Gibson, *Hieronymus Bosch*. New York: Thames & Hudson, 1990
- Larry Silver, "God in the Details: Bosch and Judgment(s)," *Art Bulletin* 83 (2001), 626-50 (JSTOR)

Bruegel

Walter Gibson, *Bruegel*. New York: Thames & Hudson, 1990.

Walter Gibson, *Pieter Bruegel and the Art of Laughter*. UC Press, 2006.

Nadine Orenstein, ed., *Pieter Bruegel the Elder. Drawings and Prints*. New Haven : Yale University Press, 2001.

Margaret Sullivan, "Bruegel's Proverbs: Art and Audience in the Northern Renaissance," *Art Bulletin*, LXXIII (1991), 431-466. (JSTOR)