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**


**Essay 2. Artists’ Training and the Market**


**Essay 3. Albrecht Dürer, artist and theorist**


**Essay 4. Antwerp art: religious and secular imagery**


AH107 INHO ESSAYS
Ca. 5 pages each

Essay 1. Art of the Burgundian Courts

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

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.

• 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


• 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
• 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
Phone: ext. 35058.  E-mail: martha.hollander@hofstra.edu
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

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Sep 4, 6</th>
<th>Introduction. The International Style in Bohemia and Northern France, c. 1350-1400: manuscripts, sculpture, and prints</th>
<th>Reading: Snyder, 3-44. 26-40; Harbison 7-30: Introduction and “Realism” in manuscript painting</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week 2</strong></td>
<td><strong>Sep 11</strong></td>
<td>Sculpture and Panel painting, c. 1400-30: Melchior Broederlam, Claus Sluter</td>
<td>Reading: 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”</td>
</tr>
<tr>
<td><strong>Thurs Sept 13: Rosh Hashanah</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **Week 3** | **Sep 18, 20** | Jan Van Eyck | Reading: Snyder 87-109 Harbison 91-104; “Religious
| Week 4  | Sep 25, 27 | Honors Essay 1 Due: Art of the Burgundian Courts | Behavior and Ideals”; 123-28 on portraiture  
Stechow 3-8: “Jan van Eyck”  
Quiz: Sep 27 |
|---------|------------|-------------------------------------------------|-----------------------------------------------|
| 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 | Reading: Snyder 139-70  
Harbison 53-60 on the Portinari Altarpiece;155-65: “Italy and the North”  
| Week 6  | Oct 9, 11  | Late 15th-century Flemish painting | Reading: Snyder 197-213  
Harbison 128-34 on landscape  
Stechow 19-24: “Hieronymus Bosch”  
Honors Essay 2 Due: Artists’ Training and the Market |
| Week 7  | Oct 16, 18 | Review Oct 16  
Midterm Exam Oct 18 | |
| Week 8  | Oct 23, 25 | 15th-century German painting and printmaking: Lochner; Pacher; Schongauer | Reading: 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 | 15th-century German sculpture; stone and wood | Reading: 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 | Reading: Snyder 303-333  
Harbison 105-121 on the Reformation  
Stechow 85-108, “Albrecht Dürer, letters” |
Harbison 86-89 on Isenheim Altarpiece; Stechow 126-29;  
“Matthias Grünewald” |
| Week 12 | Nov 20    | Cranach, Holbein: German court painting  
Thurs Nov 22: Thanksgiving | Reading: Snyder 334-351, 368-393 |

**Reading:**
- Snyder
- Harbison
- Stechow

**Notes:**
- **Honors Essay 1 Due:** Art of the Burgundian Courts
- **Honors Essay 2 Due:** Artists’ Training and the Market
- **Honors Essay 3 Due:** Albrecht Dürer, artist and theorist
- **Research Paper due Nov 15**
<table>
<thead>
<tr>
<th>Week 13</th>
<th>Nov 27, 29</th>
<th>Antwerp capitalism and the “Romanists”</th>
<th>Reading: Snyder 432-8. Harbison 144-53 on genre subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Honors Essay 4 Due: religious and Secular imagery in Antwerp</td>
<td></td>
</tr>
<tr>
<td>Week 14</td>
<td>Dec 4, 6</td>
<td>Bruegel</td>
<td>Reading: Snyder 502-523</td>
</tr>
<tr>
<td></td>
<td></td>
<td>FINAL EXAM: THURSDAY DECEMBER 13, 1:30-3:30</td>
<td></td>
</tr>
</tbody>
</table>
ADDITIONAL TEXTS FOR PAPER RESEARCH.
Books are on print reserve at Axinn (unless indicated)
Articles are on E-RES or JSTOR, as indicated.

History


Surveys

Max. Friedländer, Van Eyck to Bruegel, 2 vols.
Millard Meiss, *French Painting in the Time of Jean de Berry*, (2 vols.)
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

Jan Van Eyck


Rogier van der Weyden
Lorne Campbell, *Van der Weyden*, London, 2005
Netherlandish Painting 1450-1480

Memling, David, Massys, Bosch

15th-century German Printmaking
• Baum, *Martin Schongauer*.

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

Albrecht Dürer

Lucas Cranach

Matthias Grunewald; Hans Baldung Grien; Altdorfer
Hans Holbein

**Antwerp Mannerism**

Lucas van Leyden

Bosch
- Larry Silver, “God in the Details: Bosch and Judgment(s),” *Art Bulletin* 83 (2001), 626-50 (JSTOR)

Bruegel