Northern Renaissance Art  
Spring 2005  
TTh, 9:30-10:45

Course Objectives and Description  
This course will investigate Northern European art of the fifteenth and sixteenth centuries. Students will be introduced to the major artists, subjects, and stylistic developments during this time period. Additional emphasis will be placed on issues such as iconography, stylistic developments, social context, patronage, techniques, and recent developments in the field. Students will also be introduced to current research methods appropriate for art historical inquiry. Students are expected to actively participate in the course through regular attendance, class discussions, outside readings, and completion of all assignments.

Textbooks  
- James Snyder, *Northern Renaissance Art*, revised edition, 2005  
- Craig Harbison, *The Mirror of the Artist: Northern Renaissance Art in Its Historical Context*, 1995  
- Additional readings to be assigned.

Grading  
Students will be evaluated by the following criteria:  
- Class Presentations (2) 25% (12.5% each)  
- Research Paper 25%  
- Mid-term Exam 25%  
- Final Exam 25%
Schedule of Classes

January 13: Introduction to Northern Renaissance Art

January 18: The International Style

January 20, 25: Jan Van Eyck, Iconography, and the Arnolfini Portrait

Readings:


James Marrow, “Symbol and Meaning in Northern European Art of the Late Middle Ages and Early Renaissance,” *Simiolus*, 16, 1986, 150-169. [and response by Craig Harbison, pp. 170-172.]


Video on the Arnolfini Portrait

January 27: Jan van Eyck (except the Arnolfini Portrait)


February 1: Techniques and Workshop Practices

February 3: Robert Campin, Rogier van der Weyden, and Religious Imagination
Readings:


February 8: Dieric Bouts, Petrus Christus and Flanders at Midcentury
Readings:


February 10: Ghent and Hugo van der Goes
Readings:


Nevet Dolev, “Gaspar Ofhuy’s Chronicle and Hugo van der Goes,” Assaph, 4, 1999, 125-137 [see me for this article].

February 15: The Northern Netherlands and Geertgen Tot Sint Jans

February 17: CAA
(Class to be rescheduled)

February 22: Bruges (Hans Memling and Gerard David)
Reading:


February 24: Germany in the Later 15th Century (Sculpture and Prints)


March 1: German Painting: Matthias Grünewald (Gothart Neithart), Schongauer
Readings:

**March 3: Mid-Term**

*Spring Recess*

**March 15, 17, 22: Albrecht Dürer**

**Readings:**


**Easter Recess**

**March 29: Cranach and the Reformation**


or


**March 31: More responses to Dürer and Religion (Albrecht Altdorfer and Hans Baldung Grien)**


April 5: Hans Holbein the Younger
Readings:

Video on Holbein’s Ambassadors

April 7: Hieronymus Bosch
Readings:


April 12: Bosch (cont)

April 14: Discussion of The Mirror of the Artist
Required Reading:

April 19: Visit to Brooks Museum

April 21: Pieter Bruegel the Elder
Readings:

**April 26: Later Masters (Jan Gossart, Lucas van Leyden, Maerten van Heemskerck and others)**


**April 28: Final Class (Catch-up)**

**April 29: Campus-wide for Awards Convocation and Undergraduate Research Symposium**

**May 6 (Friday) Final Exam Scheduled to begin at 5:30pm**

*Note that the schedule may be modified during the semester to accommodate a museum visit and other special opportunities.*
Notes on Graded Assignments:

Class Presentations
Each student will lead two class discussions based on reading assignments. One will be presented before mid-term and the other afterwards. Students may choose any article or book chapter(s) listed on the syllabus. Alternative readings are occasionally acceptable but must be approved beforehand by the instructor. I strongly encourage using PowerPoint as a presentation tool, especially if you need to display images. Students are responsible for supplying their own visual aids (through PowerPoint, photocopies, etc.).

Students should prepare to address the following four issues:
1-- What is the subject of the article and why was it written? In other words, why should anyone care to read and discuss this piece in the first place.
2-- What are the methods used to address the issue? This is more subtle, but each author has a definite strategy or methodological approach to the material, which you should identify and discuss.
3-- What are the conclusions reached? What do we learn from the study?
4-- What is your critical reaction to the article? This is of crucial importance! Did the article make sense? Do you think the conclusions are valid? What did the author ignore? Could there have been an alternative conclusion? Would a different method have helped? Is this the definitive word on the subject?

Students are required to turn in a 2-3 page synopsis of each presentation. This is due at the same time as the presentation. The grade will be based upon both the oral and written versions.
Note: You may use any notes that you prepare yourself but students will NOT be allowed to use the article during the class presentation unless specifically quoting a passage or referring to an image. This is to be your own synthesis of the material.

Paper Assignment
Each student will choose a paper topic in consultation with the instructor. The possibilities are endless and students are encouraged to find a topic that is creative, original, and that they find personally interesting. Papers should be written in a format consistent with MLA guidelines and spelling, grammar, style, etc., will all be taken into account. All sources consulted must be cited, and important visual points should be supported by illustrations.
Important: Students are expected to do independent research and locate their own source material. Many of these sources are listed on the syllabus but students are expected to consult articles and books not listed. Additionally, students are encouraged to consult online resources (especially the BHA) and use of these should be clearly noted in the text. Length of paper should be about 8-10 pages with no extraneous filler.

Class Participation
Students are expected to actively participate in class discussions, to raise questions, to complete reading assignments, and generally contribute to class activities. Excessive absences (3 or more) may result in a lower grade.