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Office Hours: TTH 12:30-2:00
or by appointment

Art 326: Northern Renaissance Art

Spring, 2011
TTh, 2:00-3:15

Course Objectives and Description

This course will investigate Northern Renaissance art of the fifteenth and sixteenth centuries, concentrating on painting. 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.

Required Textbooks

- *From Van Eyck to Bruegel: Early Netherlandish Painting in the Metropolitan Museum of Art*, New York, 1998.
- Craig Harbison, *The Mirror of the Artist: Northern Renaissance Art in Its Historical Context*, 1995.
- Additional readings to be assigned.

Optional Book

- James Snyder, *Northern Renaissance Art*, revised edition, 2005 (useful as general reference but expensive).

Grading

Students will be evaluated by the following criteria:

Research Paper	30%
Mid-term Exam	30%
Final Exam	30%
Presentations, Discussion, and Attendance	10%

Schedule of Classes

*Denotes articles that ALL students should read before class.

January 13: Class rescheduled due to trustee meeting

*For next time read Julien Chapius, "Early Netherlandish Painting: Shifting Perspectives," in *From VE 2 B*, pp. 3-21.

January 18: The Origins of Early Netherlandish Art until ca. 1420

*Be prepared to discuss the assigned reading by Chapius.

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

All students must read:

**From VE2B*, pp. 79-85 and catalogue# (henceforth cat.) 1.

*Excerpts from Erwin Panofsky, *Early Netherlandish Painting, Its Origin and Character*, 2 vols., Cambridge, MA, 1953 [PDF on fileserver].

Presentation Articles

Lorne Campbell, "Portrait of Giovanni(?) Arnolfini and his Wife," *The Fifteenth Century Netherlandish Schools*, London, 1998, 174-204.

The Reality of Symbols: The Question of Disguised Symbolism in Jan van Eyck's "Arnolfini Portrait" by Jan Baptist Bedaux, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 16, No. 1 (1986), pp. 5-28. Article Stable URL: <http://www.jstor.org/stable/3780611>

Edwin Hall, *The Arnolfini Betrothal: Medieval Marriage and the Enigma of Van Eyck's Double Portrait*, Berkeley, 1994. [skim for main arguments]

Margaret L. Koster, "The Arnolfini double portrait: a simple solution," *Apollo*, Sept, 2003, pp. 3-14.

*Video on the Arnolfini Portrait

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

All students must read:

*"Symbol and Meaning in Northern European Art of the Late Middle Ages and the Early Renaissance" by James H. Marrow, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 16, No. 2/3 (1986), pp. 150-169. Article Stable URL: <http://www.jstor.org/stable/3780635> AND Response to James Marrow by Craig Harbison, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 16, No. 2/3 (1986), pp. 170-172. Article Stable URL: <http://www.jstor.org/stable/3780636>

Presentation Articles

"On the Arnolfini Portrait and the Lucca Madonna: Did Jan van Eyck Have a Perspectival System?" by James Elkins, *The Art Bulletin*, Vol. 73, No. 1 (Mar., 1991), pp. 53-62. Article Stable URL: <http://www.jstor.org/stable/3045778>

"The Canonical Office in Renaissance Painting, Part II: More about the Rolin Madonna" by Anne Hagopian van Buren, *The Art Bulletin*, Vol. 60, No. 4 (Dec., 1978), pp. 617-633. Article Stable URL: <http://www.jstor.org/stable/3049841>

“Van Eyck's Washington Annunciation: Technical Evidence for Iconographic Development” by E. Melanie Gifford, *The Art Bulletin*, Vol. 81, No. 1 (Mar., 1999), pp. 108-116. Article Stable URL: <http://www.jstor.org/stable/3051289> AND “Van Eyck's Washington Annunciation: Narrative Time and Metaphoric Tradition” by Carol J. Purtle, *The Art Bulletin*, Vol. 81, No. 1 (Mar., 1999), pp. 117-125. Article Stable URL: <http://www.jstor.org/stable/3051290>

M.W. Ainsworth, “Revelations about Jan van Eyck’s *Virgin and Child with Saints Donatian and George, and the Canon van der Paele*,” Verougstraete H., Van Schoute R., *Jérôme Bosch et son entourage et autres études*, 2003, pp. 273-285 [See me for copy of article one week in advance.]

Margaret Scott, “Dress in van Eyck’s Paintings,” *Investigating Jan Van Eyck*, London, eds. S. Foster, S. Jones, and D. Cool, Turnhout, Belgium, 2000, pp. 131-145.

February 1: Robert Campin

* From VE2B, cat. 2, 20, 47

*Panofsky excerpts

Presentation Articles

*“Robert Campin, the Master of Flémalle and the Master of Mérode” by Lorne Campbell, *The Burlington Magazine*, Vol. 116, No. 860 (Nov., 1974), pp. 634-646. Article Stable URL: <http://www.jstor.org/stable/877868>

“The Columba Altarpiece and the Time of the World,” by Alfred Acres, *The Art Bulletin*, Vol. 80, No. 3 (Sep., 1998), pp. 422-451. Article Stable URL: <http://www.jstor.org/stable/3051299>

Carol J. Purtle, “The Iconography of Campin’s Madonnas in Interiors: A Search for Common Ground,” *Robert Campin: New Directions in Scholarship*, ed. Susan Foisters and Susie Nash, London, 1996, pp. 171-182.

“‘Joseph Will Perfect, Mary Enlighten and Jesus Save Thee’: The Holy Family as Marriage Model in the Mérode Triptych,” by Cynthia Hahn, *The Art Bulletin*, Vol. 68, No. 1 (Mar., 1986), pp. 54-66. Article Stable URL: <http://www.jstor.org/stable/3050863>

February 3: Rogier van der Weyden, and Religious Imagination

*From VE2B, 139-145; cat. 10, 23, 45, 46

Presentation Articles

“Rogier van der Weyden's Philadelphia 'Crucifixion'” by Mark Tucker, *The Burlington Magazine*, Vol. 139, No. 1135 (Oct., 1997), pp. 676-683. Article Stable URL: <http://www.jstor.org/stable/887538>

“Rogier van der Weyden's 'Saint Luke Drawing the Virgin' Reexamined” by Chiyo Ishikawa, *Journal of the Museum of Fine Arts, Boston*, Vol. 2, (1990), pp. 49-64. Article Stable URL: <http://www.jstor.org/stable/20519725>

"Vision, Cognition, and Self-Reflection in Rogier van der Weyden's Bladelin Triptych,' by Bret Rothstein, *Zeitschrift für Kunstgeschichte*, 64 Bd., H. 1 (2001), pp. 37-55. Article Stable URL: <http://www.jstor.org/stable/3657220>

"Sacred versus Profane in Early Netherlandish Painting" Barbara G. Lane *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 18, No. 3 (1988), pp. 106-115. Article Stable URL: <http://www.jstor.org/stable/3780673> AND "Religious Imagination and Art-Historical Method: A Reply to Barbara Lane's "Sacred versus Profane" Craig Harbison, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 19, No. 3 (1989), pp. 198-205. Article Stable URL: <http://www.jstor.org/stable/3780720>

"Requiem aeternam dona eis": The Beaune "Last Judgment" and the Mass of the Dead by Barbara G. Lane, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 19, No. 3 (1989), pp. 166-180. Article Stable URL: <http://www.jstor.org/stable/3780717>

February 8: Petrus Christus and Dieric Bouts

*From VE2B, 3, 4, 5, 21, 22 (Christus);

*From VE2B, 205-211; cat. 6, 24, 26, 50, 52, 53, 58 (Bouts)

Presentation Articles

"Petrus Christus's Our Lady of the Dry Tree" by Hugo van der Velden, *Journal of the Warburg and Courtauld Institutes*, Vol. 60, (1997), pp. 89-110. Article Stable URL: <http://www.jstor.org/stable/751225>

Peter Schabacker, "Petrus Christus's 'Saint Eloy': Problems of Provenance, Sources and Meaning," *Art Quarterly*, 35, 1972, 103-122.

Defrocking St.Eloy: Petrus Christus's "Vocational Portrait of a Goldsmith" by Hugo van der Velden, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 26, No. 4 (1998), pp. 242-276. Article Stable URL: <http://www.jstor.org/stable/3780846>

February 10: Class rescheduled due to College Art Association Conference

February 15: Mysticism and Madness: Ghent and Hugo van der goes and Geertgen Tot Sint Jans

*From VE2B, cat. 30, 31

Presentation Articles:

"Miraculous Childbirth and the Portinari Altarpiece" by Julia I. Miller, *The Art Bulletin*, Vol. 77, No. 2 (Jun., 1995), pp. 249-261. Article Stable URL: <http://www.jstor.org/stable/3046100>

"New Documentation for the Portinari Altar-Piece" by Margaret L. Koster, *The Burlington Magazine*, Vol. 145, No. 1200, Centenary Issue (Mar., 2003), pp. 164-179. Article Stable URL: <http://www.jstor.org/stable/3100633>

"Ecce Panis Angelorum": The Manger as Altar in Hugo's Berlin Nativity by Barbara G. Lane, *The Art Bulletin*, Vol. 57, No. 4 (Dec., 1975), pp. 476-486. Article Stable URL: <http://www.jstor.org/stable/3049432>

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

February 17: Hans Memling and Bruges

From *VE2B*, cat. 11, 12, 27, 28, 29, 32, 54, 55, 56

*Brochure from *Prayers and Portraits: Unfolding the Netherlandish Diptych*

Presentation Articles

"The Patron and the Pirate: The Mystery of Memling's Gdańsk Last Judgment" by Barbara G. Lane, *The Art Bulletin*, Vol. 73, No. 4 (Dec., 1991), pp. 623-640. Article Stable URL: <http://www.jstor.org/stable/3045833>

J.O. Hand, R. Spronk, and C.A. Metzger, "Material and Technical Aspects of The Netherlandish Diptych," *Prayers and Portraits: Unfolding the Netherlandish Diptych*, New Haven, 2006, pp. 17-27.

Essay from *Essays in Context: Unfolding the Netherlandish Diptych*, Cambridge, 2006.

Louis A. Waldman, "New Documents for Memling's Portinari Portraits in the Metropolitan Museum of Art," *Apollo*, CLIII, February, 2001, pp. 28-33.

February 22: Gerard David

*From *VE2B*, 273-281; cat. 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 84

Presentation Articles

"Cambyses for Example: The Origins and Function of an exemplum iustitiae in Netherlandish Art of the Fifteenth, Sixteenth and Seventeenth Centuries" by Hugo van der Velden, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 23, No. 1 (1995), pp. 5-62. Article Stable URL: <http://www.jstor.org/stable/3780781>

New Documents Concerning Gerard David by Hans J. van Miegroet, *The Art Bulletin*, Vol. 69, No. 1 (Mar., 1987), pp. 33-44. Article Stable URL: <http://www.jstor.org/stable/3051081>

February 24: German Painting and Sculpture: Matthias Grünewald (Mathis Gothart Neithart)

Presentation Articles

"The Meaning and Function of the Isenheim Altarpiece: The Hospital Context Revisited" by Andrée Hayum, *The Art Bulletin*, Vol. 59, No. 4 (Dec., 1977), pp. 501-517. Article Stable URL: <http://www.jstor.org/stable/3049705>

"Impossible Distance: Past and Present in the Study of Dürer and Grünewald" by Keith Moxey, *The Art Bulletin*, Vol. 86, No. 4 (Dec., 2004), pp. 750-763. Article Stable URL: <http://www.jstor.org/stable/4134462>

March 1: Hieronymus Bosch

From VE2B, cat. 64, 66

Presentation Articles:

Hans Belting, *Hieronymus Bosch: Garden of Earthly Delights*, New York, 2002, pp. 1-84.

"God in the Details: Bosch and Judgment(s)" by Larry Silver, *The Art Bulletin*, Vol. 83, No. 4 (Dec., 2001), pp. 626-650. Article Stable URL: <http://www.jstor.org/stable/3177226>

"Connotations of Sin and Heresy in the Figure of the Black King in Some Northern Renaissance Adorations" by Yona Pinson, *Artibus et Historiae*, Vol. 17, No. 34 (1996), pp. 159-175. Article Stable URL: <http://www.jstor.org/stable/1483528>

Laurinda Dixon, "Science and Salvation: The Garden of Earthly Delights Triptych," *Bosch*, London, 2003, pp. 227-278.

March 3: Bosch (cont.)

Presentation Articles:

Avare Vixisti, "Death and the Miser by Hieronymus Bosch: Drawings, Underdrawing, Painting and Meaning," Verougstraete H., Van Schoute R., *Jérôme Bosch et son entourage et autres études*, 2003, pp. 22-32 [See me for copy of article one week in advance.]

Morganstern, A., "The Pawns in Bosch's Death of the Miser," *Studies in the History of Art*, 12, 1982, 33-41.

F. Lammertse and A.R. Boersma, "Jhieronimus Bosch, *The Pedlar*: Reconstruction, Restoration and Painting Technique," Verougstraete H., Van Schoute R., *Jérôme Bosch et son entourage et autres études*, 2003, pp. 102-118 [See me for copy of article one week in advance.]

"Bosch's Image of Poverty" by Virginia G. Tuttle, *The Art Bulletin*, Vol. 63, No. 1 (Mar., 1981), pp. 88-95. Article Stable URL: <http://www.jstor.org/stable/3050088>

Eric de Bruyn, "Hieronymus Bosch's so-called Prodigal Son Tondo: The Pedlar as a repentant sinner," *Hieronymus Bosch: New Insights into His Life & Work*, eds. Jos Koldewij and Bernard Vermet, NIA, 2001, pp. 132-143.

Renilde Vervoort, "The Pestilent Toad: The Significance of the Toad in the works of Bosch," *Hieronymus Bosch: New Insights into His Life & Work*, eds. Jos Koldewij and Bernard Vermet, NIA, 2001, pp. 144-151.

March 8: Catch up and Discussion

March 10: Mid-Term

Spring Recess

March 22: Germany in the Later 15th Century (Sculpture and Prints)

Presentation Articles:

Michael Baxandall, "The Period Eye" in *The Limewood Sculptors of Renaissance Germany, 1475-1525*, New Haven, 1980, Chapter VI, pp. 143-163.

"Chaste, Obedient and Devout: Biblical Women as Patterns of Female Virtue in Netherlandish and German Graphic Art, ca. 1500-1750" by Yvonne Bleyerveld, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 28, No. 4 (2000 - 2001), pp. 219-250. Article Stable URL: <http://www.jstor.org/stable/3780966>

"Master E. S. and the Folly of Love" by Keith P. F. Moxey, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 11, No. 3/4 (1980), pp. 125-148. Article Stable URL: <http://www.jstor.org/stable/3780567>

"Sebald Beham's Church Anniversary Holidays: Festive Peasants as Instruments of Repressive Humor" by Keith P. F. Moxey, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 12, No. 2/3 (1981 - 1982), pp. 107-130. Article Stable URL: <http://www.jstor.org/stable/3780596>

March 24, 29, 31: Albrecht Dürer

Presentation Articles:

*Larry Silver, "Dürer—Man, Media, Myths," in *The Essential Dürer*, U. Pennsylvania, 2010.

Michael Levey, "Dürer and the Renaissance," *Essays on Durer*, ed. C.R. Dodwell, Manchester, 1973, pp. 1-23.

Joseph Leo Koerner, "The Artist as Christ," *The Moment of Self-Portraiture in German Renaissance Art*, Chicago, 1993, 63-79.

Carl C. Christiansen, "The Four Apostles as Reformation Painting," in *Art and the Reformation in Germany*, Detroit, 1979.

Dürer's "Melencolia I": Plato's Abandoned Search for the Beautiful by Patrick Doorly, *The Art Bulletin*, Vol. 86, No. 2 (Jun., 2004), pp. 255-276. Article Stable URL: <http://www.jstor.org/stable/3177417>

Excerpts from Erwin Panofsky, *The Life and Times of Albrecht Dürer*, Princeton, 1943, "Melancolia I," pp.157-171.

April 5: Cranach and the Reformation

Presentation Articles:

Joseph Leo Koerner, "Death as Hermeneutic," *The Moment of Self-Portraiture in German Renaissance Art*, Chicago, 1993, 292-316.

"The Witches of Dürer and Hans Baldung Grien" by Margaret A. Sullivan, *Renaissance Quarterly*, Vol. 53, No. 2 (Summer, 2000), pp. 333-401. Article Stable URL: <http://www.jstor.org/stable/2901872>

April 7: More responses to Dürer and Religion (Albrecht Altdorfer and Hans Baldung Grien)

Presentation Articles:

"Nature and Nature's God: Landscape and Cosmos of Albrecht Altdorfer" by Larry Silver, *The Art Bulletin*, Vol. 81, No. 2 (Jun., 1999), pp. 194-214. Article Stable URL: <http://www.jstor.org/stable/3050689>

C. Talbot, "Baldung and the Female Nude," *Hans Baldung Grien Prints and Drawings*, exh. Cat., Washington, 1981, 19-37.

"Art, Culture, and Mentality in Renaissance Society: The Meaning of Hans Baldung Grien's Bewitched Groom (1544)" by Dale Hoak, *Renaissance Quarterly*, Vol. 38, No. 3 (Autumn, 1985), pp. 488-510. Article Stable URL: <http://www.jstor.org/stable/2861081>

April 12: Hans Holbein the Younger

*Video on Holbein's Ambassadors

Presentation Articles:

Portrait and Counter-Portrait in Holbein's "The Family of Sir Thomas More" by David R. Smith, *The Art Bulletin*, Vol. 87, No. 3 (Sep., 2005), pp. 484-506. Article Stable URL: <http://www.jstor.org/stable/25067192>

S. Foister, A. Roy, and M. Wyld, *Making and Meaning: Holbein's Ambassadors*, London, 1997, "Part I," 14-57.

Kate Bomford, "Friendship and Immortality: Holbein's Ambassadors revisited," *Renaissance Studies*, 2004, 18, 544-581.

April 14: Pieter Bruegel the Elder

*From *VE2B*, 379-385; cat. 102

Presentation Articles:

"Bruegel's Festive Peasants" by Svetlana Alpers, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 6, No. 3/4 (1972 - 1973), pp. 163-176. Article Stable URL: <http://www.jstor.org/stable/3780341>

Ethan Matt Kavaler, "Custom, Costume, and Community: Celebrating a Marriage," *Pieter Bruegel: Parables of Order and Enterprise*, Cambridge, 1999, pp. 149-183.

April 19: Discussion of Craig Harbison, *The Mirror of the Artist*

Required Reading:

*Craig Harbison, *The Mirror of the Artist: Northern Renaissance Art in Its Historical Context*, Englewood Cliffs, New Jersey, 1995. Individual chapters will be assigned for discussion.

****Easter Recess****

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

From *VE2B*, 319-327; cat. 38, 99 (Massys); 39, 40 (Gossart); 42 (Heemskerck); 41, 100, 101 (Isenbrandt)

Presentation Articles:

"Emulating Sensual Beauty: Representations of Danaë from Gossaert to Rembrandt" by Eric Jan Sluijter, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 27, No. 1/2 (1999), pp. 4-45. Article Stable URL: <http://www.jstor.org/stable/3780877>

April 28: Visit to Memphis Brooks Museum (depending on exhibits)

*Larry Silver, "Arts and Minds: Scholarship on Early Modern Art History (Northern Europe)," *Renaissance Quarterly*, Vol. 59, No. 2 (Summer, 2006), pp. 351-373. Article Stable URL: <http://www.jstor.org/stable/27588846>

Final Exam Scheduled for Friday, May 6th, 8:30 a.m.

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. Students may choose any article or book chapter(s) listed on the syllabus under "Presentation Articles". Alternative readings are occasionally acceptable but must be approved beforehand. I strongly encourage using PowerPoint as a presentation tool. Students are responsible for finding or scanning their own visuals.

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? 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?

Presentation Style

I strongly encourage all students to use Powerpoint presentations though there is some room for variation. Preparation and execution will be crucial to your grade. You may choose to work from note cards or no notes at all; you may also choose to read from a script. In any case, the student must be prepared to respond to questions, lead discussion, and otherwise show competency with the material presented. This is a good chance to experiment and try new methods.

Images

Excellent images are available on the web and are perfectly appropriate to use for educational purposes. Most images are easily found on the web but students should be prepared to scan select or obscure images on occasion.

Final Copy

After the in-class presentation, each student will submit the Powerpoint presentation to my inbox on the academic volume and a separate written version of their findings. The content should essentially cover the same material as covered in class with the addition of responses to questions, new ideas, and discussion. The written copy (2-3 pages) is due within a week of the oral presentation. The grade for this assignment 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 read from 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 on-line resources for peer-reviewed publications (especially the BHA and JSTOR). 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.

Please visit the following site for help using electronic resources:

[Guide to Art History Research Using Digital Resources](#)

<http://www.rhodes.edu/images/content/Art Docs/Electronic Resources Guide %283%29.pdf>