

Prof. Victor Coonin  
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Office Hours: MWF 2:00-3:00  
or by appointment

**Art 326: Northern Renaissance Art**  
Spring, 2013  
TTh, 9:30-10:45

**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**

- Craig Harbison, *The Mirror of the Artist: Northern Renaissance Art in Its Historical Context*, 1995.
- Craig Harbison, *Jan van Eyck: The Play of Realism*, second edition, 2012
- Jeffrey Chipps Smith, *Dürer (Art & Ideas)*, 2012.
- Additional readings to be assigned.

**Books for Further Reference**

- James Snyder, *Northern Renaissance Art*, revised edition, 2005 (useful as general reference but expensive and a bit dry).
- *From Van Eyck to Bruegel: Early Netherlandish Painting in the Metropolitan Museum of Art*, New York, 1998. [abbreviated below as From VE 2 B].

**Grading**

Students will be evaluated by the following criteria:

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

## Schedule of Classes

\*Denotes articles that ALL students should read before class.

### January 10: Introduction to the Course

\*For next time read Maryan Ainsworth, "The Business of Art: Patrons, Clients, and Art Markets," in *From VE 2 B*, pp. 23-37. [PDF]

AND Jan van Eyck, Chapter 2: Van Eyck's Realism

### January 15: The Origins of Early Netherlandish Art

\*Maryan Ainsworth, "The Business of Art: Patrons, Clients, and Art Markets," in *From VE 2 B*, pp. 23-37. [PDF]

AND Jan van Eyck, Chapter 2: Van Eyck's Realism

### January 17: Jan Van Eyck, Iconography, and the Arnolfini Portrait

\*Jan Van Eyck, Chapter 20: A Different Perspective...

\*Chapter 3: The Artist's Place...

\*Chapter 4: An Italian Courtier's Story

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

#### Presentation Articles

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

Margaret D. Carroll, *Painting and Politics in Northern Europe*, 2008, Chapter 1. "The Merchant's Mirror: Jan van Eyck's Arnolfini Portrait". [PDF]

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>

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

\*Video on the Arnolfini Portrait

### January 22: Jan Van Eyck, The Arnolfini Portrait Continued

\*Jan van Eyck, Chapters 5-13

#### 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>

### January 24: Jan van Eyck (except the Arnolfini Portrait)

\*Jan van Eyck, Chapters 14-19

\*"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**

“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>

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 [PDF]

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.

#### **January 29: Robert Campin**

\**Jan van Eyck, Chapter 21: The Interpretation*

\**Afterword: Jan van Eyck, Modern Painter*

\*Panofsky excerpts [PDF]

#### **Presentation Articles**

“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>

#### **January 31: Rogier van der Weyden, and Religious Imagination**

\*“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>

#### **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>

"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 5: Petrus Christus and Dieric Bouts**

\*"Workshop Practice in Early Netherlandish Painting: An Inside View," *From VE2B*, pp. 205-211.

\*Diane Wolfthal, "Agnes van den Bossche: Early Netherlandish Painter," *Woman's Art Journal*, Vol. 6, No. 1 (Spring - Summer, 1985), pp. 8-11. Article Stable URL: <http://www.jstor.org/stable/1358058>

#### **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 7: Mysticism and Madness: Hugo van der Goes and Geertgen Tot Sint Jans**

\*Excerpt from Ofhuys Chronicle [PDF]

#### **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>

#### **February 12: Hans Memling, Gerard David, and Bruges**

\*"Gerard David: Purity of Vision in an Age of Transition," *From VE2B*, pp. 273-281.

\*Brochure from *Prayers and Portraits: Unfolding the Netherlandish Diptych* [PDF]

#### **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.

#### **February 14: Class rescheduled due to College Art Association Conference**

#### **February 19: Sculpture**

##### **Presentation Articles**

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

#### **February 21: Hieronymus Bosch**

\* Larry Silver, *Peasant Scenes and Landscapes: The Rise of Pictorial Genres in the Antwerp Art Market, 2006*, Chapter 4: Money Matters, pp. 53-86. [PDF]

##### **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>

Laurinda Dixon, "Bosch's Garden of Delights Triptych: Remnants of a 'fossil' science," *Art Bulletin*, 63, 1981, 96-113. OR Laurinda Dixon, "Science and Salvation: The Garden of Earthly Delights Triptych," *Bosch*, London, 2003, pp. 227-278.

#### **February 26: 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. [PDF]

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

"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.

#### **February 28: Catch-up and discussion**

#### **March 5: Mid-Term**

**March 7: German Painting : 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>

**\*Spring Recess\***

**During Spring Recess please begin reading Jeffrey Chipps Smith, *Dürer***

**March 19: Prints, New Imagery, and Mechanical Reproduction**

\*Jeffrey Chipps Smith, *Dürer*, chapters 1-3

**Presentation Articles:**

“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 21: Albrecht Dürer**

\*Jeffrey Chipps Smith, *Dürer*, chapters 4-6

**Presentation Articles:**

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

**March 26: Albrecht Dürer**

\*Jeffrey Chipps Smith, *Dürer*, chapters 7-9

**Presentation Articles:**

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

**Easter Recess**

**During East Recess students must finish Jeffrey Chipps Smith, *Dürer*  
Paper topics should be approved by this date.**

**April 2: Durer continued & book discussion**

\*Jeffrey Chipps Smith, *Dürer*, book must be finished

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

**Presentation Articles:**

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>

"The Foul Fowler Found out: On a Key Motif in Dürer's "Four Witches"" by Jeroen Stumpel, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 30, No. 3/4 (2003), pp.143-160. Stable URL: <http://www.jstor.org/stable/3780914>

**April 4: Witchcraft and Hans Baldung Grien**

\*"The Witch in Early 16th-Century German Art" by Dorinda Neave, *Woman's Art Journal*, Vol. 9, No. 1 (Spring - Summer, 1988), pp. 3-9. Stable URL: <http://www.jstor.org/stable/1358356>

**Presentation Articles:**

"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>

"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 9: The Spiritual and the Cosmic (Cranach and Albrecht Altdorfer )**

**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>

Eva Michel, "For Praise and Eternal Memory': Albrecht Altdorfer's Triumphal Procession for Emperor Maximilian I," *Emperor Maximilian I and the Age of Durer*, 2012, pp. 49-62.

**April 11: 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 16: Pieter Bruegel the Elder**



\*"Bruegel, the Land, and the Peasants," *From VE2B*, pp. 379-391

**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>

Margaret D. Carroll, *Painting and Politics in Northern Europe*, 2008, Chapter 2. "Breaking Bonds: Marriage and Community in Bruegel's Netherlandish Proverbs and Carnival and Lent".

Todd M. Richardson, "Classicizing the Popular or Popularizing the Classics," Chapter 4 of Pieter Bruegel the Elder, Ashgate, 2011, pp. 123-143.

**April 18: Bruegel and Later Masters**

**Presentation Articles:**

Larry Silver, *Peasant Scenes and Landscapes: The Rise of Pictorial Genres in the Antwerp Art Market*, 2006, Chapter 6: Labor and Leisure, The Peasant, pp. 103-132.

**April 23: 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.

**April 25: 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**

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 one class discussion based on reading assignments and be a discussant on another. Students may choose any article or book chapter(s) listed on the syllabus under “Presentation Articles” for the lead discussion. Roles as discussant will be assigned. 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 summary 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. Performance on this assignment will factor into the 10% portion of your final grade.

**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 one of the established guidelines (MLA, Chicago, etc.) 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.

**Due date:** final day of class.

**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)

[http://www.rhodes.edu/images/content/Art\\_Docs/Electronic\\_Resources\\_Guide\\_%283%29.pdf](http://www.rhodes.edu/images/content/Art_Docs/Electronic_Resources_Guide_%283%29.pdf)