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
- Additional readings to be assigned.

Grading
Students will be evaluated by the following criteria:
- Class Presentations 20% (10% each)
- Research Paper 30%
- Mid-term Test 20%
- Final Test 30%
Notes on Graded Assignments:

Class Presentation
Each student will lead two class discussions based on a reading assignment. One will be presented before mid-term and the other afterwards. Students may choose any article listed on the syllabus. 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.
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 (more than three) will be penalized at a rate of 1/3 letter grade per unexcused absence.
Schedule of Classes

January 16: Introduction to Northern Renaissance Art, The International Style and Illuminated Manuscripts

January 21: Techniques and Workshop Practices

January 23, 28: Jan Van Eyck and Iconography
Readings:


Video on the Arnolfini Portrait

January 30: Vassar Conference
(Class to be rescheduled)

February 4: Jan van Eyck (except the Arnolfini Portrait)


February 6: Robert Campin, Rogier van der Weyden, and Religious Imagination
Readings:


February 11: Dieric Bouts, Petrus Christus
Readings:


February 13: Hugo van der Goes, Geertgen Tot Sint Jans
Readings:


February 18: Hans Memling, Gerard David
Reading:

February 20: CAA
(Class to be rescheduled)

February 25: Hieronymus Bosch
Readings:
Laurinda Dixon, “Bosch’s Garden of Delights Triptych: Remnants of a ‘fossil’

Morganstern, A., “The Pawns in Bosch’s Death of the Miser,” Studies in the
History of Art, 12, 1982, 33-41.


February 27: Bosch (cont.)

March 4: Mid-Term

March 6: France and Germany in the Later 15th Century

*Spring Recess*

March 18: 15th-century German Sculpture
Readings:
Michael Baxandall, “Functions” and “The Market,” in The Limewood Sculptors
of Renaissance Germany, 1475-1525, New Haven, 1980, Chapters III & VI, pp.
50-122.

March 20, 25 & 27: Albrecht Dürer
Readings:
Michael Levey, “Dürer and the Renaissance,” Essays on Durer, ed. C.R. Dodwell,

Erwin Panofsky, The Life and Times of Albrecht Dürer, Princeton, 1943,

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

A. Hayum, “Dürer’s Portrait of Erasmus and the Ars Typographorum,”
Renaissance Quarterly, 38, 1985, 650-687.

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

March 27: Evening Class
Moss Lecture (details TBA)

April 1: Sculpture and the Reformation
Readings:

**April 3: Prints and the Graphic Arts**

**Readings:**


**April 8: Discussion of The Mirror of the Artist**

**Required Reading:**

**April 10: Matthias Grünewald, Albrecht Altdorfer, and Hans Baldung Grien**

**Readings:**


**April 10: Evening Class**

Ruffin Lecture 7:00p.m. (details TBA)

**April 15: Lucas Cranach and Hans Holbein the Younger**

**Readings:**


Video on Holbein’s Ambassadors

**Easter Recess**

April 22: Jan Gossart, Lucas van Leyden, and Maerten van Heemskerck


April 24: Pieter Bruegel the Elder

Readings:


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

May 1: Final

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