

**San José State University
Department of Art & Art History**

ARTH 188B, Northern Renaissance 16th Century, Section 01, Fall 2017

Instructor:	Professor Anne Simonson
Office Location:	ART 123
Telephone:	(please email)
Email:	anne.simonson@sjsu.edu
Office Hours:	W 3-4 and Tuesday and Wednesday afternoons by appointment
Class Days/Time:	MW 13:30-14:45
Classroom:	ART 135
Prerequisites:	ARTH 70B or equivalent
Department Office:	ART 116
Department Contact:	Website: www.sjsu.edu/art Email: art@sjsu.edu

Course Description ARTH 188B will focus on visual arts in the late fifteenth-century and sixteenth-century Low Countries (modern Belgium and Netherlands) and Holy Roman Empire (modern Germany). Artists whose work we will consider include Hieronymus Bosch, Albrecht Dürer, Matthias Grünewald, Hans Holbein, Pieter Bruegel, and a few of the early printmakers. Northern artists of the fifteenth century illuminated manuscripts, “invented” oil painting, and began to make woodcuts and engravings. In the sixteenth century, artists continued to build on the earlier technical and iconographic innovations but worked in a world vastly altered by the invention of printed texts and images and by religious and political conflicts. Artists who worked in the Low Countries and Germany may be less familiar to you than their Italian Renaissance counterparts, but their continuing fascination for artists and designers of the 20th and 21st centuries has been profound.

Course Learning Outcomes (CLO)

Upon successful completion of this course, you will be able to:

- Identify, describe, and analyze the personal styles (and mediums and characteristic subject matter) of major artists of the period;
- Explain your basic understanding of the social contexts in which these artists worked;
- Understand and explain art production by sixteenth-century painters and printmakers and the important social and artistic issues of the period—such as: artistic mediums and processes used in making paintings, prints, and drawings; the status of the artist in different regions of Europe; what constituted “Catholic” and/or “Protestant” subject matter; the probable uses of art by the 15-16th century viewer who purchased or otherwise encountered it;
- Continue to develop your visual analysis, research, and writing skills.

Required Texts/Readings

COURSE WEBSITE: <http://arth.sjsu.edu/home/index.php> > “course web pages” (in L column)
i.d. = **arth**, password (also lower-case) to be announced in class

Textbook

Required reading assignments, listed on the schedule that follows, will include:

(1) James SNYDER, Northern Renaissance Art: Painting, Sculpture, the Graphic Arts, 2nd edition, 2005, is REQUIRED READING. (will be on 3-day reserve at King Library.)

You are not required to purchase the Snyder book because we use only about 50% of the text for this course, but you will need to read either your own copy or the copy on course reserves in the library. The second edition is excellent, highly recommended.

NOTE on 8/21: The library is rush-ordering a copy of the book to be placed on course reserves asap; there will also be a copy placed in the VRL (ART 139) which can be read there; if possible, pages will also be scanned and made available on the course website

(2) Articles in OXFORD ART ONLINE (Grove Art), a subscription database available to you online. You will need to set up a p.i.n. to access this resource from off-campus. Go to: <http://libguides.sjsu.edu/az.php> and then to “o” for Oxford...

Art subject guides: <http://libguides.sjsu.edu/Art>

To obtain a p.i.n., go to the King Library website: <http://library.sjsu.edu/> For the database, go to <http://libguides.sjsu.edu/content.php?pid=54226&sid=399862> and then to “O” for Oxford Art Online and then search the relevant article in the database.

(3) Readings posted to the course website (including translations of primary sources sections in Wolfgang STECHOW, Northern Renaissance Art: Sources and Documents, etc.)

(4) *ONE* of the following books will also be required in order for you to *begin reading the book in September*, prior to the midterm, and then to complete an assignment due in early November. Purchase of your book is recommended (used copies may be ordered from www.amazon.com for approximately \$1-15), but copies will be placed on 3-day reserve at King Library. Please plan to order your book now so that you can have the book available and begin reading it by week 4 of the course. *Choose one* of these:

*Stephen OZMENT, Magdalena and Balthasar : An Intimate Portrait of Life in 16th Century Europe Revealed in the Letters of a Nuremberg Husband and Wife, 1989

*Stephen OZMENT, The Bürgermeister's Daughter : Scandal in a Sixteenth-Century German Town, 1997

*Emmanuel LE ROY LADURIE, The Beggar and the Professor : A Sixteenth-Century Family Saga, 1998
(please note that this is a longer book)

Course Syllabus

The syllabus, available on the course website and in about ten sections, includes a list of most images that will be shown in class. Please have the syllabus available in class—either a printout of the current section or on

your laptop if you use the laptop to take notes in class. You probably want to use the syllabus when you take notes.

Also included are maps and views of towns. In general, Renaissance paintings and sculptures constituted site-specific “installation art” and were not designed for modern museums. Other types of work—prints, small paintings—were used by collectors, ordinarily wealthy citizens of a town. You need to develop a familiarity with these locations—cities, towns, relatively isolated monasteries—and to understand both their relative size and location with respect to each other and their particular patterns of urban organization in order to comprehend how art and other forms of visual culture were produced and used.

In addition to the 16thC maps and plans provided on the syllabus, you may want to use Google Earth for aerial views (since 16thC “old towns” are almost always visible beneath more recent city additions) and to look up basic information about these sites in Oxford Art Online (Grove Art) and other sources.

Other Readings

(1) Craig HARBISON’s The Mirror of the Artist is a thematic introduction to the world of fifteenth- and sixteenth-century northern painters. This is a fairly short, very readable paperback, and not expensive (about \$15) when ordered online. Writing assignments will assume that you are familiar with Harbison as a basic source. The book will be on 3-day reserve for you.

(2) Bernhard RIDDERBOS, Anne van Buren, and Henk van Veen (eds.), Early Netherlandish Painting: Rediscovery, Reception, and Research is a concise introduction to technical and research issues in Netherlandish painting. The book will be on 3-day reserve for you.

(3) The Book of Revelations (sometimes called The Apocalypse) is an apocryphal text (traditionally regarded as written by John the Evangelist when staying on the Greek island of Patmos), often included at the end of a Christian New Testament (Bible). You will want to read the text to understand what Dürer and other printmakers were illustrating. For online version, see:
<http://www.earlychristianwritings.com/text/revelation-kjv.html>

Library Liaison

Elisabeth Thomas: Elisabeth.thomas@sjsu.edu

Website: <http://libguides.sjsu.edu/Art>

Course Assignments and Grading Policy

Assignments and Exams

Exams: Many images used in the course will be posted to the class website as will also study questions related to the readings. Midterm and final exams will involve identifying certain key images and their significance in a 16thC context and/or “unknown” slides characteristic of this period. Each of those exams will also involve either (a) answering short questions provided in advance (the “study questions” on readings) or (b) responding to take-home essay questions.

Context Paper: Ordinarily upper-division art history classes require a research paper. We will do something similar through two independent assignments. The context paper (about 4-5 pages) will be based on your reading of a novel which portrays the experiences of known 16thC individuals, and the assignment will ask you to use both your historical understanding and also your imagination to describe the probable use of “art” by the characters in the novel.

Group Presentation/Report: Each group will research one major painting or print by looking at information *sources more specialized than general textbooks or websites (and preferably including articles in scholarly art history journals)* and then will present an interpretation of the meaning and importance of that work to the class (as well as a bibliography); presentation of about 15 minutes. Grades will be based on the effectiveness of the group presentation + each individual’s brief (2-3 pages + bibliography) research report, a report evaluating sources consulted and explaining conclusions about what is the best interpretation for the work. Although short, your paper will be expected to demonstrate your sophisticated understanding of your object, an understanding based on the reading of scholarly journal articles, not just general sources.

Participation will be evaluated on the basis of announced and/or unannounced quizzes and effectiveness in the group presentation.

Final Examination or Evaluation

The final exam will consist of a brief in-class exam and the turning in of take-home essay exam questions.

Grading Information

Grades: Midterm and final slide identification tests will be used primarily to help build your “image vocabulary.” Essays for those exams will be take-home in format and ask you to address questions that deal with issues discussed in class and in the text. The context paper will involve your reading a work of historical fiction and using your understanding of the characters’ lives to help explain a 16th-century painting or sculpture or print. The group project should enable you to advance your research skills.

Tentatively:

<i>Midterm slide test + take-home essays.....</i>	<i>25% of course grade</i>
<i>Final slide test + take-home essays.....</i>	<i>25% of course grade</i>
<i>Context paper.....</i>	<i>25% of course grade</i>
<i>Group report (individual).....</i>	<i>15% of course grade</i>
<i>Class and group participation.....</i>	<i>10% of course grade</i>

Please note that the above statement of the relative worth of assignments is subject to change—based on class discussion of the most useful and appropriate assignments and with due notice provided to all students.

Final Grades: A = 90-100%; B = 80-89%; C = 70-79%; D = 60-69%; F = 59% or lower. Final course grades of +/- will be used only when overall performance is very close to the adjacent full-letter grade. *No make-up exams without a doctor’s excuse or equivalent (and no make-ups on quizzes)*. No extra credit. At the end of the semester, a grade of incomplete may be assigned only if there is a compelling reason and if 50% of the work in the course has been completed with a grade of C or better.

Classroom Protocol

Please turn off your cell phones before class starts. Laptops are to be used for ARTH 188B note-taking only.

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>"

ARTH 188B/Northern Renaissance 16thC, Fall 2017, Course Schedule

List the agenda for the semester including when and where the final exam will be held. Indicate the schedule is subject to change with fair notice and how the notice will be made available.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
		<i>TENTATIVE DATES FOR GROUP PRESENTATIONS</i>
	10/2	#1 Dürer, "Melencolia I"
	10/16	#2 Altdorfer, "The Battle of Alexander"
	10/23	#3 Hans Baldung, "The Bewitched Groom"
	11/13	#4 Holbein, "The Ambassadors"
	12/14	#5 Bruegel, "The Tower of Babel"
1	W 8/23	Course Intro
2	M 8/28 W 8/30	<u>Politics and patronage—in cities and at court</u> Review of 15thC northern art Hieronymus Bosch MAP LOCATIONS: Low Countries (modern Belgium, Netherlands) <ul style="list-style-type: none"> • cities of Bruges, Ghent, 's-Hertogenbosch (Groups organized this week—membership and topic by lottery) READING: (1) website—Stechow—section on Bosch (2) Oxford Art Online (online database)—article on "Bosch, Hieronymus"—see textbook section of greensheet for info on access (3) Snyder—Northern Renaissance book—chapter 16, pp 394-409)
3	M 9/4 W 9/6	<u>Folly, Sin, the Traveler at the Crossroads (or Y in the path); "catholic" subject matter?</u> Hieronymus Bosch
4	M 9/11 W 9/13	<u>Early Prints and the art market</u> 15thC woodcuts

		<p>15thC engravings</p> <p><u>MAP LOCATIONS: Holy Roman Empire</u></p> <ul style="list-style-type: none"> • commerce along the <i>Rhine River</i> (flows south to north) <p><u>READING:</u></p> <p>(1) <i>Oxford Art Online</i>—“woodcut” and “engraving” (each a “subject entry” that includes materials and techniques; history—pertaining to the 15thC and to Holy Roman Empire and to the Netherlands)</p> <p>(2) <i>Snyder</i>—chapters 8 and 12 (sections on woodcuts)</p> <p>(3) Book by Ozment or Le Roy Ladurie (for your context paper, due 11/20, but helpful if you start to read now and can picture the visual culture described in relation to prints and paintings)</p>
5	M 9/18 W 9/20	<p><u>Dürer as prodigy, links to Venice</u></p> <p>Albrecht Dürer</p> <p><u>MAP LOCATIONS: Holy Roman Empire</u></p> <ul style="list-style-type: none"> • Rhine River; travels of Dürer for his <i>Wanderjahre</i> • city of <i>Nuremberg</i> (Nürnberg) <p><u>READING:</u></p> <p>(1) <i>Snyder</i>—chapters 13, pp 302-339 (on Dürer)</p> <p>(2) <i>Oxford Art</i>—Dürer, Albrecht</p> <p>(3) <i>website</i>—Stechow—Dürer</p> <p>(4) <u>Revelation</u> (“the apocalypse”)—full text available online; see link above re textbooks</p>
6	M 9/25 W 9/27	<p>Dürer</p> <p><u>LOCATIONS:</u></p> <p>Nuremberg (in HRE), Venice (in northern Italy)</p>
7	M 10/2 W 10/4 “Melancholia” group MDTERM in-class	<p>Dürer</p> <p>In-class Midterm (short); then finish Dürer</p>
8	M 10/9 W 10/11	<p><u>Catholic Patronage on the eve of the Reformation</u></p> <p>Matthias Grünewald; Midterm essays due</p>

	<p>Midterm take-home due</p>	<p><u>LOCATIONS (all in HRE in the 16thC):</u></p> <ul style="list-style-type: none"> ● Isenheim monastery (near Colmar, eastern France) ● Lindenhart (near Bindlach) ● Aschaffenburg ● Mainz ● Halle <p><u>READING:</u></p> <p>(1) <i>Oxford Art</i>—“Grünwald, Matthias” and “Schnitzaltar” (2) <i>Snyder</i>—chapter 12, pp 289-299</p>
<p>9</p>	<p>M 10/16 W 10/18</p>	<p><u>Landscape and mapping, the “Danube School”</u> Albrecht Altdorfer</p> <p><u>LOCATIONS:</u></p> <ul style="list-style-type: none"> ● Regensburg (HRE, near the <i>Danube River</i>—flows W to E) ● Munich (HRE—Bavaria region) ● look at map of Ottoman Empire—on borders of HRE <p><u>READING:</u></p> <p>(1) <i>Snyder</i>—chapter 14, pp 334-367) (2) <i>Oxford Art</i>—“Altdorfer, Albrecht”</p>
<p>10</p>	<p>M 10/23 W 10/25 “Bewitched Groom” group</p>	<p><u>Humanist collectors and new themes vs traditional altarpieces</u> Hans Baldung (called “Grien”) Carved Wood Altarpieces—from Holy Roman Empire</p> <p><u>LOCATIONS:</u></p> <ul style="list-style-type: none"> ● Strasbourg (France, was in HRE in 16thC) ● Basel (Switzerland) ● Würzburg (HRE) <p><u>DUE DATE: context paper due</u></p> <p><u>READING:</u></p> <p>(1) <i>Oxford Art</i>—“Baldung, Hans” (2) <i>Oxford Art</i>—“Altarpiece... Form and Development...c.1400-1600;” “Schnitzaltar;” “Flügelaltar;” “Riemenschneider, Tilman” (3) <i>Snyder</i>—chapter 14</p>

<p>11</p>	<p>M 10/30 W 11/1</p>	<p><u>Tradition for the open/export market vs humanist themes for individual collectors</u> Carved Altarpieces—from Antwerp Lucas Cranach (the Elder)</p> <p><u>LOCATIONS:</u></p> <ul style="list-style-type: none"> ● Antwerp (Low Countries, modern Belgium) ● Vienna (HRE in 16thC, now Austria) ● Wittenberg (HRE—in electorate of Saxony) <p><u>READING:</u> (1) <i>Snyder</i>—chapter 14, pp 337-351 (2) <i>Grove Art</i>—“Cranach, Lucas” (3) website--articles on Reformation, Humanism</p>
<p>12</p>	<p>M 11/6 W 11/8</p>	<p><u>The Shift from Catholic to Lutheran/humanist iconography</u> Lucas Cranach Hans Holbein</p> <p><u>LOCATION:</u> Wittenberg (HRE—Saxony)</p>
<p>13</p>	<p>M 11/13 W 11/15 “The Ambassadors” group</p>	<p><u>Catholic to Protestant patronage</u> Hans Holbein Jan Gossart</p> <p><u>LOCATIONS:</u></p> <ul style="list-style-type: none"> ● Basel (Switzerland) ● Antwerp (the link to Erasmus...) ● London (England) <p><u>READING:</u> (1) <i>Snyder</i>—chapter 15, pp 368-393 (2) <i>Oxford Art</i>—“Holbein, Hans”</p>
<p>14</p>	<p>M 11/20 W 11/22 Context paper due</p>	<p><u>16thC Low Countries: humanism and landscape; new professional practices for painters</u> <u>Gossart, Metsys, Patinir</u></p> <p><u>LOCATION:</u> Antwerp (Low Countries, modern Belgium)</p> <p><u>READING:</u> (1) <i>Snyder</i>—chapter 18, pp 432-462</p>

		(2) <i>Oxford Art</i> —"Gossart, Jan;" "Metsys, Quinten;" "Patinir, Joachim" NO CLASS on Wednesday, Thanksgiving week
15	M 11/27 W 11/29	<u>16thC Low Countries: humanism and landscape; new professional practices for painters</u> <u>Gossart, Metsys, Patinir--CONTINUED</u>
16	M 12/4 W 12/6 "Tower of Babel" group	<u>Folly, proverbs, the "theatre of the world"</u> Pieter Bruegel LOCATIONS (Low Countries): <ul style="list-style-type: none"> ● Antwerp ● Brussels <u>READING:</u> (1) <i>Snyder</i> —chapter 22, pp 502-523 (2) <i>Oxford Art</i> —"Bruegel, Pieter" (3) <i>website</i> or library links--journal articles
17	M 12/11	Bruegel
Final Exam	M 12/18	1215-1430 ART 135