

Dr. Susan Maxwell

Class Meets: Tuesday & Thursday, 1:20-2:50, A&C S149
Office Hours: Tuesday & Thursday, 11:30-12:30 p.m. and by appointment, A&C 510
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Course Description:

Northern Renaissance Art covers the art of northern Europe during the fifteenth and sixteenth centuries, a time of exciting new discoveries and great social changes. Humanists translated ancient texts as explorers traveled to the Americas and the Far East. The sciences expanded to include optics, geography, anatomy, astronomy and alchemy, while new technologies such as the printing press brought books and prints into the hands of ordinary people. At the same time, religious conflicts and wars, outbreaks of iconoclasm, virulent anti-Semitism, and epidemics of witch hunts made life uncertain and often violent. Both the positive and negative aspects of these changes are reflected in the art of the period. We will explore art within these historical and social contexts while learning how artists and audiences changed the nature of art in the early modern world.

*This course fulfills criteria for the Global Scholar certificate. Associated learning outcomes can be found in the document titled *GS Learning Outcomes*, posted on *Canvas*.

Learning Outcomes:

- gain in-depth knowledge of the art and artists of northern Europe during the 15th and 16th centuries
- understand the processes of Renaissance art making, including tempera and oil painting on vellum and panel, wood and polychrome sculpture, various printmaking and reproductive techniques
- distinguish between different functions and genres of works of art
- describe the social and cultural function of Renaissance art
- identify and evaluate primary source documents
- apply critical approaches to using secondary sources
- apply the terms, vocabulary, and theory of art historical research to written and oral assignments
- refine skills of looking, researching, reading, and writing critically
- improve writing and revision skills through a variety of written assignments

1. This course fulfills criteria for Global Scholar requirements. Associated learning outcomes can be found in the document titled *GS Learning Outcomes*, posted on *Canvas*.

2. UWO Bulletin Description: This course will explore art and culture in Northern Europe (primarily the Netherlands and Germany) between 1300 and 1700. While concentrating on the visual arts (primarily painting, sculpture and the graphic arts), the course will also include a broader investigation of the arts of the Renaissance in the relation to contemporary, literature, politics, religion, society and patronage. The course will closely examine the works of the great artists of the Renaissance period in the North-Jan van Eyck, Hieronymus Bosch, Albrecht Dürer, Hans Holbein the Younger and Pieter Bruegel the elder and their contemporaries-in the context of their lives and environment. Prerequisites: Art 209 or Art 210 or junior standing or consent of instructor.

3. Students are advised to see the following URL for disclosures about essential consumer protection items required by the Students Right to Know Act of 1990: <https://uwosh.edu/financialaid/consumer-information/>.

Textbooks to Purchase

- James Snyder, *Northern Renaissance Art*, 2nd Ed., Prentice Hall, 2005 (required)
- Sylvan Barnet, *A Short Guide to Writing About Art*, 11th Ed., Prentice Hall, 2020 (suggested)

Readings on Canvas for class discussions

Articles and chapters from the following scholars are posted on Canvas. The assigned pages for each are listed in the lecture schedule.

Dixon, Laurinda. *Bosch*. London: Phaidon Press, Ltd., 2003.

Foister, Susan, Ashok Roy and Martin Wyld, *Making and Meaning: Holbein's Ambassadors*, Exhibition Catalogue: National Gallery of Art. New Haven, CT: Yale University Press, 2004.

Harrington, Joel F. *The Faithful Executioner*. New York: Farrar, Straus and Giroux, 2013.

Neave, Dorinda. "The Witch in Early Sixteenth Century German Art," *Women's Art Journal*, Vol. 9, No. 1, Spring/Summer 1988, 3-9.

Smith, Jeffrey Chipps. *Kunstammer: Early Modern Art and Curiosity Cabinets in the Holy Roman Empire*. London: Reaktion Books, 2023.

Spicer, Joneath, editor. *Revealing the African Presence in Renaissance Europe*. Exhibition Catalogue. Baltimore: The Walters Art Museum. 2013.

Panofsky, Erwin. *Early Netherlandish Painting*. Cambridge, MA: Harvard University Press, 1958.

Woods, Kim W. *Making Renaissance Art*. New Haven, CT: Yale University Press, 2007.

Course Requirements

Attendance and Participation: *The success of this course depends on students being active participants!* Attendance is expected and required. Arriving late or leaving early will be counted as an absence. Leaving and returning during classtime is disruptive and should be avoided.

Attendance Policy:

More than three (3) absences will result in the lowering of your final grade.

Missing more than seven (7) classes will result in a grade of F for the course.

Reading Assignments: Reading assignments and lecture topics are listed below by due date. You should read the assignments from Snyder before the due date so that you become familiar with terms and names and have an easier time taking notes in class. Supplemental readings posted on Canvas are the basis for class discussions. Be prepared to read at least fifty pages per week.

Notetaking: *Taking notes by hand vastly improves your ability to retain and process information.*

Quizzes and exams will cover materials from lectures and readings. It is the responsibility of each student to know which images are shown in lectures. *I do not provide my lecture notes to students who have missed class.* If you must be absent, you should contact a classmate with requests for notes.

Canvas: All students should familiarize themselves with course materials posted on Canvas. You will find required readings, announcements, discussion boards, and other required activities on Canvas. Your grades will be posted on Canvas and you should check your own progress regularly.

Disability Accommodation and Notification: Students seeking reasonable accommodations for disabilities must self-identify with the Dean of Students who will provide me with an accommodation letter. Students with an accommodation letter must contact me and arrange to meet with me *in person* within the *first two weeks* of classes.

Contact for Disability Services:

Holly Ludwig Callaghan, Accessibility Coordinator, Dean of Students Office

e-mail: ludwigcallah@uwosh.edu

125 Dempsey Hall

Phone: 920-424-3100/TDD: 920-424-1319

Website: <https://www.uwosh.edu/deanofstudents/Accessibility-Center/student-resources>

Academic Integrity at UW-Oshkosh: By studying at this university you are entering into a community of scholars where honesty is vital to maintaining an atmosphere of mutual trust and respect. The University of Wisconsin Oshkosh is committed to a standard of academic integrity for all students. Students are subject to disciplinary action for academic misconduct, which is defined in UWS 14.03, Wisconsin Administrative Code. It is the individual *student's responsibility* to familiarize themselves with the standards of academic honesty. The student discipline code can be viewed on the web at: <http://www.uwosh.edu/dean/studentdisciplinecode.html>

In this course, violations of academic integrity will result in a grade of zero for the assignment in question. Violations include, but are not limited to:

- giving or receiving assistance from another classmate on any quiz or exam
- using books or notes for quizzes or exams unless explicitly requested by me to do so
- misrepresenting attendance in class
- plagiarism, including incorrect or lack of citation of sources in research papers
- plagiarism includes turning in text written by a generation system as one's own work; entering a prompt into an artificial intelligence (AI) tool and using the output as a paper, using ChatGPT or similar programs for any assignment

*It is YOUR responsibility to understand proper citation. You should consult with the Writing Center if you need help. Or, you can ask me for help *before* the due date of any assignment!

In this course, violations of academic integrity will result in a grade of zero (0) for the assignment in question. Additionally, academic misconduct may result in referral to the Dean of Student's office.

Whether in class or on-line, all students are expected to treat each other with dignity, to use respectful language, and to foster a community of inclusivity as we strive to understand viewpoints and experiences different from our own.

Electronic Etiquette: All electronic devices should be turned off and stored in a bag or backpack before class begins. Cell-phone conversations, texting, tweeting, etc., will not be tolerated during class time. Students who use laptops or tablets for anything other than notetaking or course related activities will lose the privilege of their use during classtime. Earbuds and headphones are not allowed.

Grading

Quizzes	10%	<i>African Presence</i> Group Teach	5%
Discussion & Participation	10%	Research Paper	20%
Renaissance Portrait Project	5%	Mid-Term	20%
AIC Print Room Presentation	10%	Final Exam	20%

All grades are assigned on a 10-point scale: A 91-100; A- 90; B+ 89; B 81-88; B- 80;etc.

Late Policy: Due dates are firm. Any assignment not turned in by the due date and time listed in the schedule will receive a reduction of one letter grade per day late, including weekends.

Quizzes: There will be several short, objective quizzes on terminology and identification of materials. Dates will be announced in class.

Discussion and Participation: Class and group discussions will focus on the readings posted on *Canvas* as listed in the weekly schedule. Students are expected to have completed the assigned readings by the due date and be prepared to participate in discussions. I strongly suggest taking notes while you read; this will help you retain the information for reference during discussions and will be very useful when studying for exams. While we will have in person discussion in class, all student are expected to contribute to the weekly Discussion questions posted on Canvas. Grading for discussion is pass/fail. It goes without saying that attendance affects participation: missing more than three classes during the semester could affect your participation grade if you fall behind.

NOTE: Credit will only be given for participating in on-line discussions during the week they are assigned. The discussion will be closed for comments at the end of the discussion period, so it is not possible to make up missed discussions.

Group Teach: Working in assigned groups, you'll participate in an on-line discussion of the readings from the exhibition catalogue *Revealing the African Presence in Renaissance Europe*. A group grade will be assigned based on the depth and quality of the discussion. More information and guidelines will be posted on *Canvas* once groups are assigned.

Research Paper: Students will write a formal 6-8 page research paper plus illustrations, citations, and bibliography using Chicago Manual Style. A list of paper topics is posted on Canvas. Further information and paper guidelines will be discussed in class and provided on Canvas.

Due Dates for the Research Paper:

1. Paper Proposal: A 300-word paper proposal with preliminary bibliography and a tentative title is due on Friday, October 27. The proposal must include a minimum of *five* correctly formatted bibliographic sources that you intend to use. Do not a url in your bibliography - see Sylvan Barnet for the correct format. All topics must be approved by me. Once the paper topic is approved, you may not change your topic without discussing it with me. **Required, P/F grade.**

*I will not grade any papers for students who have not turned in a paper proposal, or have not had their proposal approved, **so do not omit this step!**

2. Rough Draft: It is not necessary to turn in a rough draft; however, I am happy to read through and critique a rough draft if it is made available to me at least two weeks before the due date. My reading of your rough draft will in no way affect your grade, either negatively or positively. Do not expect to rewrite papers after they have been graded; there is ample opportunity to ask for help and get feedback BEFORE the due date. **Not required, not graded.**

3. Final Due Date: Papers are to be uploaded to Canvas by noon on **Thursday, May 6**. Late papers will be penalized by one letter grade per day late and no papers will be accepted more than one week after the due date. **Required, graded.**

Papers that do not properly cite sources will receive a failing grade and may not be resubmitted. So, ask for help if you are unsure how to do proper citations!

Writing about Art: This is a 300-level course with an expectation that students know how to write comparison essays, do a formal analysis and use proper humanities citation in their research papers. Sylvan Barnet provides examples of correct formatting for bibliography, footnotes and/or endnotes, but if you are still unsure, the best thing to do is to ASK me or bring me in a rough draft. The worst thing you can do is to not ask for help!

The following readings from Sylvan Barnet, *A Short Guide to Writing about Art* are suggested for those who have had little experience in writing for art history:

On "formal analysis": 48-68

On writing longer essays: 182-192

On writing comparisons: 132-145

Research paper: Chapters 11 & 12

AIC Print Room presentations: You will work in teams of two for these presentations. The Department of Art is sponsoring a trip to Chicago on Thursday, November 2, 2023. We have an appointment in the Print Room of the *Art Institute of Chicago* where we will view prints by important Northern Renaissance artists. Each team will become experts on one print and give a short, oral report to the class. Your report must be extemporaneous: you may use notes, but do not read off of a script or from the website. A list of prints that we will view will be posted on *Canvas*, along with a link to the AIC database where you should be able to find basic information on "your" print. You can refer to this information, but should also look outside of the database to augment your report. More information with specific instructions will be posted on *Canvas*. Students who are unable to participate in the field trip should make an appointment to meet with me for an alternate assignment.

Renaissance Portrait Project: Portraiture came into its own during the Renaissance. Portraits first started showing up in manuscript illuminations and altarpieces, mostly to show ownership or patronage, but also to preserve as precise a copy as possible of the patron's likeness for posterity. For this project, you will create a portrait or self-portrait in the recognizable style of a Northern Renaissance work of art (choose any artist we have studied or check with me if you're unsure of your source). You may work in any medium - selfie with your smart phone, drawing, painting, even woodcut or engraving if you're up to it! Your grade will be based both on the care you take with the completion of the project and a short, written report that shows evidence of having understood the underlying issues and artistic traditions. We will display, share, and discuss the portraits on the day they are due. More information on the project is posted on *Canvas*.

****Mid-Term and Final Exams:** The mid-term and final will consist of short essays on individual works, comparison essays, and longer questions covering material from the lectures and readings from each half of the term. You are responsible for knowing artist (if known), medium, title, location (if architecture or if *in situ*), and date of any image that has been discussed in lecture. In addition, the final exam will include a cumulative essay that will draw from a broad knowledge base acquired over the course of the semester.

A study guide for the exams will be posted NOT MORE than one week before the mid-term and the final, respectively. This means that you need to rely on your own notes to keep up with the material on a weekly basis.

****NOTE: All assignments are required and there are no extra credit assignments. Failure to take a test or exam on the scheduled date will result in a grade of "0" for that component. Students with a documented medical or family emergency should contact the Dean of Students so that all of their instructors can be notified and appropriate accommodations made.**

Weekly Schedule of Lectures, Reading Assignments, and Due Dates*

Assignments due dates are noted in RED

The readings from the Snyder textbook are background reading to lectures. Readings posted on *Canvas* serve as the basis for discussions in class and on the *Canvas* "Discussion" module.

**All due dates are firm. Late work will be graded down and no work will be accepted more than one week past the due date.*

Sep 7: Introduction: The Waning of the Middle Ages and the Invention of Oil Painting

Topics: Books of Hours, the Boucicaut Master, the Limbourg Brothers, the sculpture of Claus Sluter

Read: Snyder, Chapter 2, 17-50

Sep 12-14: God in the Details: Jan van Eyck and the *Ars Nova*

Topics: the new naturalism in sculpture and painting: Claus Sluter (cont.); the art of Jan van Eyck and the discovery of oil painting in Europe

Read: Snyder, Chapter 5, 87-109

On Canvas: Erwin Panofsky, Chapter 2, "Reality and Symbol," 131-148

Sep 19-21: Hidden Meaning in the work of Jan van Eyck and Robert Campin

Topics: changing religious practices, the art of the merchant classes, private devotional art vs. public altarpieces, what is disguised symbolism and how disguised is it?

Read: Snyder, Chapter 6, 111-137

Sep 26-28: New Artists, New Genres: The Emergence of Portraiture, Landscape, and Still Life

Topics: New genres, especially landscape and portraiture, feature in the art of Rogier van der Weyden, Petrus Christus, Dirck Bouts, Hugo van der Goes; exchange and influence with Italy: new scientific discoveries in optics and perspective

Read: Snyder, Chapter 7, 139-157; Chapter 8, 163-170; Chapter 10, 197-202

On Canvas: Woods, Ch. 2, "Perspective North of the Alps," 88-100

Oct 3-5: Crime and Punishment, Plague and Purgatory

Topics: Civic images and justice paintings; dealing with death and disease through art, Last Judgment imagery, the art of Dirck Bouts, Gerard David, and Rogier van der Weyden; early works of Hieronymus Bosch

Read: Snyder: on Bouts, 151-153; on David, 205-206; on Rogier, 126-128; on Bosch, 395-404

On Canvas: Harrington, "The Journeyman," 45-99

Oct 10-12: Ship of Fools: Hieronymus Bosch and the World Turned Upside Down

Topics: Satire and social critique in the work of Hieronymus Bosch, influence of humanists such as Erasmus of Rotterdam on art; early modern medicine, alchemy or chemistry or alchemy

Read: Snyder, Chapter 16, 395-409

On Canvas: Dixon, in *Bosch* "An Apothecary's Apotheosis," 175-198

Oct 17-19: The Printmaking Revolution in the Fifteenth Century: early Printed Books and Woodcuts

Topics: Rise of printed books: *Ars Moriendi*, *Biblia Pauperum*, Nürnberg World Chronicle, Sebastian Brandt's Ship of Fools; maps and playing cards, techniques of woodcut; Matthias Grünewald and the Isenheim Altarpiece, wood sculpture in southern Germany

Read: Snyder, Ch. 9, 186-193; Ch. 12, 270-272, 278-299

Tuesday, October 17: MID-TERM EXAM

Oct 24-26: Revealing the African Presence in Renaissance Europe

Class will not meet during this week

Group meetings TBA

Assignment for Tuesday, October 24:

On Canvas: Read selections from *Revealing the African Presence in Renaissance Europe*

- everyone reads the Introduction

- individual chapter assignments TBA: **complete group discussions by Friday, October 27 at 5 p.m.**

Due by Friday, October 27: Research Paper Proposal uploaded to Canvas by 5 p.m.

300-words + 5 sources

Oct 31 - Nov 2: The Printmaking Revolution in the Fifteenth Century, con't: Engravings

Topics: Techniques of metal cut, drypoint, engraving; Martin Schongauer, Master of the Amsterdam Cabinet, Israhel van Meckenem

Read: Snyder, Ch. 12, 248-265, 278-289

Thursday, November 2: No Class!

Department of Art trip to Chicago; meet in the Art Institute of Chicago Print Room 10:30-12:00

Nov 7-9: Albrecht Dürer, the "Apelles of the North"

Topics: Albrecht Dürer, woodcuts, engravings, watercolors, oil paintings, the Apocalypse series and the Meisterstücke series

Read: Snyder, Chapter 13, 303-333

Nov 14-16: The German Renaissance and the Protestant Reformation

Topics: Albrecht Dürer, Hans Baldung, Albrecht Altdorfer, Lucas Cranach the Elder, the Reformation, iconoclasm, Martin Luther, rise of "pure" landscape, changing roles and views of women, the *Malius Malefearum* and witch-hunts, the occult, social unrest, and the Peasant's War

Read: Snyder, Ch. 14, 335-367

On Canvas: Neave, "The Witch in Early Sixteenth-Century German Art," 3-9

Nov 21-23: The Renaissance Portrait: Hans Holbein the Younger

Topics: Hans Holbein in Switzerland and England, portraits of Erasmus of Rotterdam, and portraits from the English court of King Henry VIII

Read: Snyder, Ch. 15, 369-393

On Canvas for November 21: Foister, *Holbein's Ambassadors*, Part I, 11-57

No Class: Thursday, November 23 - Thanksgiving Holiday

Nov 28-30: More Holbein! Early Art and Nature Collections and the First Museums

Topics: the rise of the art market in Antwerp and the Netherlands, Mannerism, Italianate influences in style and subject matter; aristocrats and bankers compete for the best art: the establishment of the *Kunstammer* (cabinets of curiosity)

Read: Snyder, Ch. 18, 438-449; Ch. 19., 454-462; Ch. 20, 491-499, 501

On Canvas: Smith, *Kunstammer*, TBA

Due by Thursday, November 30: Renaissance Portrait Project uploaded to Canvas by **12 noon** or turn in hard copy by the beginning of class

Dec 5-7 : Winter is Coming! Pieter Bruegel the Elder: Peasants, Proverbs, and the "Little Ice Age"?

Topics: social and political critique in the work of Peter Bruegel the Elder: paintings of people behaving badly in town and countryside, peasant paintings, the use of proverbs as a subject matter, the Rederijkers and the art of rhetoric made visual; Netherlandish provinces revolt and the war with Spain, climate change and the "Little Ice Age" through the lens of landscape painting

Read: Snyder, Ch. 22, 503-523

Due by Tuesday, December 5: Research Papers uploaded to canvas by 1:20 p.m.

Dec 12-14: Apocalypse and Final Judgment!

Tuesday, December 12: FINAL EXAM

Thursday, December 14: Individual Meetings, no class