ARH 4339: NORTHERN RENAISSANCE ART
School of Art and Art History, College of The Arts, University of South Florida, Tampa
3 credit hours; lecture

SPRING 2014: Thursdays 6:45 to 9:15 PM; FAH 290A

Course Web Site: usflearn.instructure.com (Canvas)
USF Library art history resources links: guides.lib.usf.edu/arthistory

Instructor: Dr. Pamela Merrill Brekka
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Office phone: 813.974.2360

Graduate Teaching Assistant: Ms. Laura Colkitt
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COURSE DESCRIPTION
This is an introduction to the history of Northern Renaissance Art, that is, paintings, sculpture, maps and print media from northern Europe, esp. the Netherlands, Germany and France, from the late Middle Ages to the early modern era (14th through 16th centuries). We will examine these objects within their historical contexts in order to gain a better understanding of the cultural, religious and political environments that informed their sponsorship and production. As a survey course, we will explore a range of artists and workshops, with particular attention paid to the those who made the most influential contributions: Jan van Eyck, Hieronymus Bosch, Albrecht Dürer, and Pieter Bruegel. The Northern Renaissance represents a significant art-historical moment at the heart of key societal events in early modern Europe, including the Protestant Reformation and conquest/colonization of the New World. From this period emerges profoundly important artistic developments that reflect these cultural concerns—they include: a continually resurgent interest in realism and close observations of the natural world; self-portraiture; still-life and genre subjects; map making; and the framed picture. Portraits, maps, landscapes and wonder cabinets were popularized during this period, and Northern European artists were on the forefront of print technology, a reproducible medium that would forever change the political, social and religious climate of Europe. We will discuss more nuanced themes relevant to this historical period, including the value of ‘original’ artworks in a climate of multiplicity and religious change; the significance of the master’s ‘hand’ in the secularized workshop environment; artist constructs and ethnic ‘othering’ in relation to western colonization, and the role of cross-cultural exchange with Italy and the eastern world.
COURSE OBJECTIVES AND STUDENT OUTCOMES

It is the objective of this course to guide students toward an understanding of Northern European art objects, terms and concepts (c. 1300 to 1600) within their historical, cultural, religious, economic and political contexts. Students will be able to demonstrate, through reading response papers, research projects, group discussions and classroom presentations, a critical understanding of the course material. Students will critically engage works of art by complicating current scholarly research, arguments and methodologies.

- Students will demonstrate knowledge and understanding of the major global art objects/monuments from Northern Europe c. 1300 to 1600 CE, key concepts and issues currently debated within the discipline of Northern Renaissance art history, and critically evaluate the usefulness of various methodological approaches for interpreting works of art from this period.

- Students will communicate through language and written media, by producing well-organized, well-developed papers that reflect appropriate use of language to achieve a specific purpose and address a specific audience.

- Students will gain information literacy through guided research.

- Students will explain artistic expression and the creative experience as it relates to both artist and audience in the period of the Northern Renaissance by exploring methods and theories of criticism that apply to human creative, expressive, and communicative actions.

- Students will demonstrate the ability to employ critical thinking strategies in order to describe historical events and multiple interpretations of historical events using arguments supported by appropriate historical evidence.

REQUIRED BOOKS

There are two required books for this course. These are available at the USF bookstore:


SELECTED LIST OF ADDITIONAL LITERATURE

- Jeffrey Chipps Smith, *The Northern Renaissance* (2004)
- Wolfgang Stechow, *Northern Renaissance Art 1400-1600: Sources and Documents* (1989)
- Susie Nash, *Northern Renaissance Art* (2008)
- Johan Huizinga, *The Waning of the Middle Ages* (1924)

**COURSE REQUIREMENTS**

For this course students will be required to do assigned weekly readings as scheduled. Students should be prepared to discuss these readings in class. Students will be required to write a weekly 800 word reading response, uploaded to Canvas. Additionally, students will have one end-of-term project that will consist of a 10-page book review and classroom presentation. Class attendance and participation is required. 2 points will be deducted from participation grade for unexcused absence or non-participation in class. Late work will not be accepted except in the case of an excused absence. For significant unexpected emergencies, and extended absences or illness, please contact the instructor or TA.

**GRADED ELEMENTS**

Reading responses (10 @ 5 points each): 50 points
Book review + presentation (paper @ 20 points/presentation @ 8 points): 28 points
Class Discussion Participation (11 @ 2 points each): 22 points

**USF GRADING SCALE**

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**ATTENDANCE POLICY** Attendance is required at every session. Two points will be deducted from participation grade for each unexcused absence. Documentation, such as a doctor’s note, is required for an excused absence. Excusable absences include: illness (yourself or dependent), military service, religious observance, catastrophic personal/family event.

**RELIGIOUS OBSERVANCE STATEMENT** All students in this class will receive reasonable accommodation of their religious observances, practices and beliefs. This course will honor USF’s policy regarding absence for religious observance. Please contact TA one week in advance for excused absence involving religious observance.

**USE OF TECHNOLOGY IN THE CLASSROOM** Laptops, tablets, and smartphones are always welcome in class when used as a classroom resource. However—calls, texting or non-relevant surfing are prohibited at any time in the classroom. These activities are disruptive. Students who do not adhere to this policy will be required to leave class, and will receive an unexcused absence for that session.
STATEMENT ON COURSE MATERIAL REPRODUCTION AND DISTRIBUTION Lectures constitute the intellectual property of the lecturer. As such, voice and video recording in lectures is prohibited, except when needed for students requiring accommodations. In such cases, please contact instructor for written permission. Students are further forbidden to sell class notes, but these may be shared without remuneration.

STATEMENT ON ACADEMIC INTEGRITY + ACADEMIC DISHONESTY Students are expected to work independently on all papers, quizzes and tests. Group projects require civil, ethical, and collaborative effort. Please refer to the University’s code for academic honesty, in the Undergraduate Student Handbook: http://www.ugs.usf.edu/catalogs/0304/adadap.htm#plagiarism. An especially serious Honor Code violation is plagiarism. If you are uncertain about this, please talk to the course instructor and GTA. USF Libraries hosts a useful tutorial on its website, located here: http://www.lib.usf.edu/guides/avoiding-plagiarism/. Plagiarism and cheating will result in a failure (F; numerical grade zero) on the item submitted, and the F will be used to determine the final course grade. The instructor may also assign the student an “FF” (the latter indicating dishonesty) in the course. Please note that all student papers are scanned by plagiarism software.

STATEMENT ON MISSED AND MAKE-UP ASSIGNMENTS Make-up assignments will be permitted only in the case of an excused absence. Make-up assignments need to be coordinated with the instructor or TA and should be completed within one week of the absence.

ACCOMODATIONS STATEMENT Students in need of academic accommodations for a disability may consult with the Office of Students with Disabilities Services to arrange appropriate accommodations. Students are required to give reasonable notice prior to requesting an accommodation.

ABOUT YOUR INSTRUCTOR Pamela Merrill Brekka has a PhD in Art History (University of Florida ‘12), and an MA in Art History (Rutgers University, New Brunswick ‘99). Her specialties are the history of Northern Renaissance and Baroque art. Her research interests include: Renaissance cartography; Jewish art; illustrated bibles, and notions of ‘creator’ in relation to acheiropoietos/materiality in the Western tradition. Dr. Brekka’s publications include: ”Picturing the ‘Living’ Tabernacle in the Antwerp Polyglot Bible,” in eds. Walter Melion, Michel Weeman and Bret Rothstein, The Anthropomorphic Lens: Anthropomorphism, Microcosm and Analogy in Early Modern Thought and Visual Arts (Leiden: Brill, 2014); ”The Antwerp Polyglot Bible’s 'New World Indian-Jew' Map as a Reflection of Empire,” Imago Mundi: International Journal for the History of Cartography, vol. 63, part 2 (June 2011): 240-243; ”Pieter de Hooch,” ”Nicolaes Maes,” ”Pieter Brueghel the younger,” and ”Jan Brueghel the elder,” in Absolutism and the Scientific Revolution 1600-1720, ed. Christopher Baker (Westport, 2002), and ”An Early Netherlandish Adoration of the Magi,” Record of the Art Museum, Princeton University, vol. 59 (2000): 56-61. She is the recipient of a Newberry Library Fellowship in the History of Cartography (2010), and is a University Women's Club Scholar (UF ‘10). Dr. Brekka has taught art history at the University of South Florida, the University of Florida, The University of Tampa, and Hillsborough Community College, Ybor.

WEEKLY CLASS LECTURE AND ASSIGNMENT SCHEDULE:

Week 1
Course overview, syllabus, requirements + introductory lecture: The Art of Close Looking

Week 2
Reading for this week: Harbison, The Art of the Northern Renaissance (2013)
UPLOAD READING RESPONSE 1 TO CANVAS BY WEDNESDAY 01/15 MIDNIGHT
Lecture: Historiography and New Approaches to Northern Renaissance Art

Week 3
Reading for this week: Chipps Smith, Nor. Ren., intro.; “Pero Tafur’s Impression of the Netherlands in the 1430s,” in Richardson, et al., pp. 180-183; Johan Huizinga, “The Advent of the New Form,” in The Waning of the Middle Ages (1924)

UPLOAD READING RESPONSE 2 TO CANVAS BY WEDNESDAY 01/22 MIDNIGHT

Lecture: ‘Locating’ the Renaissance in Northern Europe

Week 4


UPLOAD READING RESPONSE 3 TO CANVAS BY WEDNESDAY 01/29 MIDNIGHT

Lecture: Illuminated books, Joyaux, and the Ducal Courts

Week 5


UPLOAD READING RESPONSE 4 TO CANVAS BY WEDNESDAY 02/05 MIDNIGHT

Lecture: Private Devotional Art and the Devotio Moderna

Week 6


UPLOAD READING RESPONSE 5 TO CANVAS BY WEDNESDAY 02/12 MIDNIGHT

Lecture: Jan van Eyck: Portraits as Vivre Noblelement, the Virgin + Domestic Art

Week 7


UPLOAD READING RESPONSE 6 TO CANVAS BY WEDNESDAY 02/19 MIDNIGHT

Lecture: The Altarpiece as “Materialization of Faith”

UPLOAD TOPIC PROPOSAL FOR BOOK REVIEW TO CANVAS BY SUNDAY 02/23 MIDNIGHT

Week 8

Reading for this week: Chipps Smith, Nor. Ren., pp. 198-238; Dixon, pp. 42-66, 120-146, 200-278

UPLOAD READING RESPONSE 7 TO CANVAS BY WEDNESDAY 02/26 MIDNIGHT

Lecture: Renaissance Science: Hieronymous Bosch and the Art of (Living and) Dying Well

Week 9

Reading for this week: Chipps Smith, Dürer, pp. 4-181; Charles Talbot, “Dürer and the High Art of Printmaking,” in Silver and Chipps Smith, pp. 35-61; Andrew Morrall, “Dürer and Venice,” in ibid., 99-114

UPLOAD READING RESPONSE 8 TO CANVAS BY WEDNESDAY 03/05 MIDNIGHT

Lecture: Guest lecturer, Christopher P. Long, MA Candidate: Albrecht Dürer, ‘Gentleman’—the “High Art of Printmaking” and the Question of Italy

Week 10: Spring Break

Week 11

**UPLOAD READING RESPONSE 9 TO CANVAS BY WEDNESDAY 03/19 MIDNIGHT**

**Lecture:** *Dürer’s ‘Holy’ Face—Artist Self-Fashioning, Reformation + the wars of religion*

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**Week 12**


**UPLOAD READING RESPONSE 10 TO CANVAS BY WEDNESDAY 03/26 MIDNIGHT**

**Lecture:** *Bruegel’s World Landscape—The Theatre of the World, Mapmaking + the art of Empire*

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**Week 13**


**NO READING RESPONSE THIS WEEK, BUT PLEASE DO THE READING AS REQUIRED FOR CLASS PARTICIPATION GRADE**

**Lecture:** *Sausages, Snakes + Prostitutes: The Kunstkammer, Pieter Aertsen, and other Netherlandish Peculiarities—social anxiety and dystopia in a period of profound change*

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**Week 14**

Project presentations, Q+A and group discussion

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**Week 15**

Project presentations, Q+A and group discussion

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**Week 16**

Project presentations, Q+A and group discussion

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**UPLOAD BOOK REVIEW TO CANVAS BY SUNDAY MIDNIGHT**