

ARHA 254  
16<sup>th</sup> and 17<sup>th</sup> Century Northern European Painting  
Instructor: Craig Harbison  
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Hours: TuTh 1:30-2:30 or by appointment  
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TuTh 11:30-12:50  
Fayerweather 113

### Requirements for the course - Spring 2012

(1) General Reading - There is no required textbook for this course, no one book covers just the material of the course. There are several general surveys of 15<sup>th</sup> and 16<sup>th</sup> century Northern European art and of 17<sup>th</sup> century Flemish or Dutch art which I recommend as background reading and have thus listed on the syllabus (Snyder, Harbison, Harris, Vlieghe and Slive). These books are on 4-hour reserve in Frost Library along with a selection of well-illustrated monographs on all the important artists we will be covering this semester (I will give you a separate handout listing all these books). I hope that you will also take time to explore a bit on your own and thus read things other those I have pointed out to you. The insight you gain from outside reading will certainly contribute to your performance on examinations. Required readings are discussed under Writing Assignments below.

(2) Class Attendance - Partly because there is no single textbook available for this course, I strongly urge you to attend class every day, especially when we discuss the journal readings. All assignments, especially examinations, are based on the particular material that I present in class.

(3) First In-class exam - Tuesday, March 6. An examination on Flemish 16<sup>th</sup> and 17<sup>th</sup> century painting. You will be expected to (1) identify images drawn from the required lists of works; you need to know the appropriate dates accurately to within 5 years (you will not be required to identify specifically any works that you have not seen in class and that are not listed on the required works sheets - all required works will also be posted on the web); (2) understand the symbolic and non-artistic intent behind many of these works; and (3) make more general evaluations about the nature and development of this art.

(4) Second In-class Exam - Thursday, April 19. This exam will cover 17<sup>th</sup> century Dutch painting (not including Rembrandt). The format will be the same as for the first exam (slides, short answers, essays).

(5) Take-home Final - On the last day of class you will be given a take-home essay which will be due during the exam period. The topics for this essay will focus on the material of the last three lectures in the course (Rembrandt), but will also be extremely broad, and it will be "open book." Due no later than the last day of exam period, Friday, May 11.

(6) Writing Assignments - There are two parts to this requirement. The first is a relatively short 3-5 page essay on an original work of art. The second writing assignment is a more detailed analysis of about 25 specialized readings. In both cases late work will be graded down if it is turned in after the due dates listed below.

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(6) Writing Assignments (con't)

(a) A 3-5 page personal essay on a Dutch or Flemish painting from the 17<sup>th</sup> century which you have seen in the original during the semester. This assignment is meant to help you bridge the gap between more spontaneous, creative writing and more academic assignments which you might research and consider carefully within the content of this class. A separate handout detailing this assignment will be available. Due in class Thursday, April 26 (may be turned in and graded earlier).

(b) A critical journal on a series of about 25 specialized articles or book chapters covering this period, probably about 20 pages total. This list of articles will be passed out at the first class. They are all available on, or are linked to, the class web site. It is admittedly a fairly intense series of readings, chosen to teach you both about 16<sup>th</sup> and 17<sup>th</sup> century Flemish and Dutch art and also about the way different art historians have approached this material, in other words about the changing methodology of art history (style, iconography, reception, social history, women's studies, economics, psychoanalysis, connoisseurship, religious history, etc.). Your journal entries should be divided between a brief paragraph recounting the author's thesis and some of her/his major supporting evidence and a brief paragraph giving some critical reaction to the success or failure, in your view, of the article/chapter—just how and why it was effective, or not. This may sound more daunting than it is. You are not expected to provide a detailed critique of every reading. Writing the journal is meant to increase your critical reading skills, to help you read art history more thoughtfully, carefully than you might otherwise do. Don't focus on footnotes but rather on the general gist of the reading. From time to time we will discuss these readings in class to help elucidate their meanings and points of view. Feel free to ask questions about the readings at any time in class or outside of class. Knowledge gained from these readings should be extremely helpful in preparing for exams. The completed journal is due in class Thursday, May 3, but portions of it will be due in first draft form throughout the semester and these first drafts should be handed in the class immediately following our discussion (see syllabus for dates). I will read and comment on them and give a preliminary grade for your guidance as we proceed through the semester. **All drafts should be turned in with the completed journal at the end of the semester.** Readings in brackets [ ] on the syllabus are optional.

(7) Grading - I consider all 3 exam assignments (2 in-class exams, 1 take-home final) to be of equal value, each 20% of your final grade in the course. The two writing assignments will together be 40% of the final grade. I also give percentage grades (1-100%) on all assignments so doing the math at the end of the semester is relatively straightforward. A = 90-100%; B = 80-89%; C = 70-79%; D = 60-69%. Anything below 60% is an F.

Note on PLAGIARISM: in the museum essay for this course be careful never to copy directly or directly adapt from another author without crediting the source. General sources must be listed in a Bibliography; any direct quotation or paraphrase must be footnoted. This does not apply to the journal of readings where you may simply use quotation marks if you are quoting directly from the article/chapter you are analyzing.

Tentative Schedule of Topics/Readings

- Tu Jan 24 Introduction: Is there such a thing as “Baroque” art?  
Journal readings: Alpers, “Is Art History?” and Steinberg
- Th Jan 26 Northern Renaissance background (15<sup>th</sup> c.)  
General readings: Snyder especially chapter on Bruegel, pp. 504-523  
Harbison, especially pp. 125-153  
Journal readings: Zagorin and Alpers on Bruegel  
Discussion of Alpers “Is Art History?” and Steinberg
- Tu Jan 31 Northern Renaissance background (16<sup>th</sup> c. Reformation)  
First draft of journal readings Alpers and Steinberg due in class
- Th Feb 2 Northern Renaissance background (16<sup>th</sup> c. landscape, portrait, still-life)
- Tu Feb 7 Northern Renaissance background (16<sup>th</sup> c. Pieter Bruegel)  
Discussion of Zagorin and Alpers on Breugel readings
- Th Feb 9 17<sup>th</sup> c. Flemish Painting: Peter Paul Rubens  
General readings: Harris, pp. 145-174  
Vlieghe, relevant pages on Rubens  
Journal readings: Bialostocki, Freedberg, Carroll, Goodman, Thøfner  
First draft of journal on Bruegel readings due in class
- Tu Feb 14 17<sup>th</sup> c. Flemish Painting: Peter Paul Rubens II
- Th Feb 16 17<sup>th</sup> c. Flemish Painting: Peter Paul Rubens III  
Discussion of Rubens readings
- Tu Feb 21 17<sup>th</sup> c. Flemish Painting: Anthony van Dyck  
General readings: Harris, pp. 174-182  
Vlieghe, relevant pages on van Dyck  
Journal reading: Filipczak  
First draft of journal on Rubens readings due in class
- Th Feb 23 17<sup>th</sup> c. Flemish Painting: Jacob Jordaens and genre painting  
General readings: Harris, pp. 182-186  
Vlieghe, relevant pages on Jordaens  
Discussion of Filipczak reading
- Tu Feb 28 Mead Art Museum visit (paintings)  
First draft of journal on van Dyck reading due in class
- Th Mar 1 Review
- Tu Mar 6 First In-class exam

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Tentative Schedule of Topics/Readings (con't)

- Th Mar 8 17<sup>th</sup> c. Dutch Painting: Architecture  
General reading: Slive, *Dutch Painting*, pp. 262-276  
Journal readings: Slive, Schama, de Jongh, Alpers "Picturing"
- Tu Mar 13 17<sup>th</sup> c. Dutch Painting: Architecture II  
Discussion of Slive, Schama, de Jongh and Alpers
- TuTh Mar 20/22 SPRING BREAK
- Tu Mar 27 17<sup>th</sup> c. Dutch Painting: Portrait  
General readings: Harris, pp. 319-327  
Slive, *Dutch Painting*, pp. 28-54  
First draft of first four journal readings on Dutch art due in class
- Th Mar 29 17<sup>th</sup> c. Dutch Painting: Portrait II
- Tu Apr 3 17<sup>th</sup> c. Dutch Painting: Landscape  
General readings: Harris, pp. 378-385  
Slive, *Dutch Painting*, pp. 177-212  
Journal readings: Montias, Goedde
- Th Apr 5 17<sup>th</sup> c. Dutch Painting: Landscape II  
Discussion of Montias and Goedde readings
- Tu Apr 10 17<sup>th</sup> c. Dutch Painting: Interiors  
General readings: Harris, pp. 358-377  
Slive, *Dutch Painting*, pp. 137-176  
Journal readings: Cunnar, Salomon, [Wheelock], Kettering  
First draft of Montias and Goedde readings due in class
- Th Apr 12 17<sup>th</sup> c. Dutch Painting: Interiors II  
Discussion of Cunnar, Salomon and Kettering readings
- Tu Apr 17 Review  
First draft of Cunnar, Salomon and Kettering readings due in class
- Th Apr 19 Second In-class exam

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Tentative Schedule of Topics/Readings (con't)

- Tu Apr 24 17<sup>th</sup> c. Dutch Painting: Rembrandt  
 General readings: Harris, pp. 334-354  
                           Slive, *Dutch Painting*, pp. 55-97  
 Journal readings: [Hochfield], Nash, [Roodenburg], Kahr, [Sluijter], Carroll,  
                           Westermann
- Th Apr 26 Mead Art Museum visit (printroom)  
**Museum essay due in class**
- Tu May 1 17<sup>th</sup> c. Dutch Painting: Rembrandt II  
 Discussion of Rembrandt readings (Nash, Kahr, Carroll) plus Westermann
- Th May 3 17<sup>th</sup> c. Dutch Painting: Rembrandt III  
**Complete set of journal readings due in class**  
**Final Take-home Essay handed out in class**