

W 4480: Art in the Age of Reformation

Spring 2013

Time: Tuesday and Thursday 10:10am-11:25am

Professor Keith Moxey

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Office Hours: Tuesdays 4.15-5.30pm or by appointment.

Course Description:

The course provides an introduction to the artistic production of Germany and to a lesser extent, the Netherlands, during the period of the Reformation. Educated elites responded quickly to the humanist revival of ancient culture that accompanied the Renaissance in Italy. The new learning transformed widely held and long accepted ideas concerning the status and role of the artist. Instead of being limited to the role of an artisan involved primarily in the production of imagery that served the devotional interest of the Christian faith artists were recognized as supremely gifted individuals engaged in the creation of unique objects that engaged with the intellectual interests of their elite patrons. The result was the introduction of a spectrum of new subjects into the iconographic repertoire and a new respect for pictorial invention.

Just as this process was approaching completion, German culture was traumatized and transformed by the religious upheaval associated with the Reformation. Centuries of ecclesiastical ritual, along with many aspects of popular devotion, were challenged by the radical agenda of the reformers. Christianity was deprived of many of the qualities that had made it intelligible and accessible to ordinary people in order to enhance the doctrinal purity demanded by an educated elite. In attempting to sketch a history of this fascinating period, we will try to be self-reflexive about the process of historical writing itself. How has the scholarship on this period of artistic production changed in the course of time? What has motivated the narratives told about the artists of the past? What sort of meaning do we hope to create by examining these long-dead developments today? To what extent do the works themselves escape our attempt to ascribe them historical significance?

Requirements: This course attempts to combine lectures with discussion. Readings have been assigned for each session. They should serve as the basis for our conversations. It is important to come to class prepared to intervene. You will be asked to write responses on what you have read.

Attendance is crucial. Please advise me in advance if you have to miss class. Absences will have unfortunate consequences for your grade. Graduate students taking the class for an "R" grade are expected at all meetings. If you miss class you will still be expected to turn in assignments as they are due.

Exams: There will be a mid-term and a final exam. The mid-term is scheduled for March 10. The date of the final will be announced later.

Papers: Students will be asked to write responses to assigned readings on two or three occasions. These responses will be short: about five pages. Topics and due dates will be announced. Graduates taking the class for regular credit should also write two short papers (approx 8-10 pages) on subjects of their choice. One of these will be due at the mid-term and the other on the last day of the course. Please discuss your choices with me either by e-mail or in person at least two weeks before papers are due.

Museum Visits: We will visit the Print Room and the Northern Renaissance painting galleries at the Metropolitan Museum.

Texts: Joseph Koerner, *The Moment of Self-Portraiture in German Renaissance Art* (Chicago: University of Chicago Press, 1993).

Christopher Wood, *Albrecht Altdorfer* (Chicago: University of Chicago Press, 1993).

Oskar Batschmann and Pascal Griener, *Hans Holbein* trans. Cecilia Hurley and Pascal Griener (Princeton: Princeton University Press, 1997).

Ernst Winter ed., *Erasmus-Luther: Discourse on Free Will* (New York: Ungar Publishing, 1961)

Walter Gibson, *Bruegel* (New York: Oxford University Press, 1977)

These texts are available at Book Culture (112th Street between Broadway and Amsterdam).

Reader: The readings for this class can be found on Courseworks.

Course Schedule:

Jan 22 **Introduction:** Outline and scope of the course; who's who, what's what, etc.

Jan 24 **Art as History or History as Art?** (seminar format):

Reading: Georges Didi-Huberman, "The History of Art Within the Limits of Its Simple Practice," *Confronting Images: Questioning the ends of a Certain History of Art*, trans. John Goodman (University Park: Pennsylvania State University Press, 2005 [1st ed. Paris, 1990]), 11-52.

Didi-Huberman, "Before the Image, Before Time: The Sovereignty of Anachronism," trans. Peter Mason, in *Compelling Visuality: The Work of Art In and Out of History* ed. Claire Farago and Robert Zwijnenberg (Minneapolis: University of Minnesota Press, 2003), 31-44.

Alexander Nagel and Christopher Wood, "Plural Temporality in the Work of Art," *Anachronic Renaissance* (New York: Zone Books, 2010), 7-18.

Jan 29 **Medieval Image Theory** (lecture/seminar):

Reading: Hans Belting, "Introduction" and "Heavenly Images and Earthly Portraits: St. Luke's Picture and 'Unpainted' Originals in Rome and the Eastern Empire," in *Likeness and Presence: A History of the Image before the Era of Art*, trans. Edmund Jephcott (Chicago: University of Chicago Press, 1994), 1-16 and 47-77.

Richard Trexler, "Florentine Religious Experience: The Sacred Image," *Studies in Medieval and Renaissance History* 9 (1972), 7-41.

Michael Baxandall, "The Image," in *The Limewood Sculptors of Germany* (New Haven: Yale University Press, 1980), 51-61.

Jan 31 **Matthias Grünewald: Altar and Devotion** (lecture):

Reading: Ruth Melinkoff, *The Devil at Isenheim*, (Los Angeles: University of California Press, 1988), 19-31.

Andree Hayum, "Meaning and Function: The Hospital Context," in *The Isenheim Altarpiece: God's Medicine and the Painter's Vision* (Princeton: Princeton University Press, 1989), 13-52.

Keith Moxey, "Impossible Distance: Past and Present in the Study of Dürer and Grünewald," *Art Bulletin* 86 (2004), 750-763.

Feb 5 **Tilman Riemenschneider: Altar and Relic** (lecture):

Reading: Michael Baxandall, "Tilman Riemenschneider," in *The Limewood Sculptors*, 172-190.

Caroline Bynum, "Introduction: A Frenzy for Blood," *Wonderful Blood: Theology and Practice in Late Medieval Northern Germany and Beyond* (Philadelphia: University of Pennsylvania Press, 2007), 1-21 and 263-272.

Feb 7 **Printmaking and Culture** (lecture):

Reading: Keith Moxey, "Chivalry and the Housebook Master," in *'Livelier than Life.' The Master of the Amsterdam Cabinet or the Housebook Master, ca. 1470-1500*, exh. cat. (Amsterdam: Rijksmuseum, 1985), 65-78.

Moxey, "Master E.S. and the Folly of Love," *Simiolus* 11 (1981), 125-148.

Peter Parshall, "Art and the Theater of Knowledge: The Origins of Print Collecting in Northern Europe," *Harvard University Art Museums Bulletin* 2 (1994), 7-36.

Feb 12 **Albrecht Dürer and the Creation of the Artist as Genius** (lecture/seminar)

Reading: Joseph Koerner, "The Artist as Christ," "Not Made by Human Hands," and "Figures of Omnivoyance," in *The Moment of Self-Portraiture in German Renaissance Art* (Chicago: University of Chicago Press, 1993), 63-79, 80-126, and 127-138.

Feb 14 **Durer and Melancholy** (lecture/seminar):

Reading: Erwin Panofsky, "Introduction," and "New Graphic Style: The Climax of Engraving," in *The Life and Art of Albrecht Durer* (Princeton: Princeton University Press, 1955), 3-14 and 151-171.

Moxey, "Panofsky's Melancholia," in *The Practice of Theory* (Ithaca: Cornell University Press, 1994), 65-78.
Michael Holly, "The Melancholy Art," *Art Bulletin* 89 (2007), 7-17.
Margaret Iversen and Stephen Melville, "On the Limits of Interpretation," *Writing Art History: Disciplinary Departures* (Chicago: University of Chicago Press, 2010), 38-59.

Feb 19 **Dürer: Between Renaissance and Reformation** (lecture)

Feb 21 **Hans Baldung Grien: Death of the Renaissance** (lecture/seminar):
Reading: Ernst Winter ed., *Erasmus-Luther, Discourse on Free Will* (New York: Ungar Publishing, 1961), v-138.
Koerner, "Death as a Hermeneutic," and "The Crisis of Interpretation," in *The Moment of Self-Portraiture*, 292-316 and 317-362.
Koerner, "The Death of the Artist," in *The Moment of Self-Portraiture*, 411-447.

Feb 26 **Albrecht Altdorfer: The Artist's Hand** (lecture/seminar):
Reading: Christopher Wood, "Independent Landscape," and "Frame and Work," in *Albrecht Altdorfer and the Origins of Landscape* (Chicago: University of Chicago Press, 1993), 54-65 and 66-100.
Larry Silver, "Forest Primeval: Albrecht Altdorfer and the German Wilderness Landscape," *Simiolus* 13 (1983), 4-18.

Feb 28 **Altdorfer: Humanist Landscape and German Nationalism** (lecture/seminar):

March 5 **Lucas Cranach: Art and the Reformation** (lecture):
Reading: Koerner, "*Homo Interpes in Bivio*: Cranach and Luther," in *The Moment of Self-Portraiture*, 363-383 and 406-410.
Sergiusz Michalski, "Martin Luther: Cultic Abuse, Religious Art and Christian Freedom," *The Reformation and the Visual Arts* (London: Routledge, 1993), 1-42.
Hanne Kolind Poulsen, *Cranach* (Copenhagen: Statens Museum for Kunst, 2002), 71-89.

March 7 **Student Presentations**: Paper Outlines

March 12 **MID-TERM EXAM**

March 14 **Hans Holbein: Art and Iconoclasm** (lecture/seminar):
Reading: Oskar Bätschmann and Pascal Griener, "Religious Works: The Making of Erasmian Art" in *Hans Holbein*, trans. Cecilia Hurley and Pascal Griener (Princeton: Princeton University Press, 1997), 88-119.

March 19 and 21 SPRING BREAK

March 26 **Holbein in England** (lecture/seminar):

Susan Foister, "Frenchmen in England," in *Holbein in England* (New Haven: Yale University Press, 2004), 214-222.

Reading: Batschmann and Griener, "The Portrait, Time and Death," in *Hans Holbein*, 149-193.

Keith Moxey, "Mimesis and Iconoclasm," *Art History* 32, 1 (2009), 52-78.

March 28 **Hieronymus Bosch and Humanist Morality** (lecture/seminar)

Reading: Joseph Koerner, "Bosch's World View," in *Picturing Science, Producing Art*, ed. Caroline Jones and Peter Galison (New York: Routledge, 1998), 297-323.

April 2 **Hieronymus Bosch: Fantasizing Genius** (lecture/seminar)

Reading: Moxey, "Making Genius," in *The Practice of Theory* (Ithaca: Cornell University Press, 1994), 111-147.

Hans Belting, "In the *Palais Nassau*," *Hieronymus Bosch: Garden of Earthly Delights* (Munich: Prestel, 2002), 71-84.

Joseph Koerner, "Impossible Objects: Bosch's Realism," *RES. Anthropology and Aesthetics* 46 (2004), 73-97.

April 4 **Humanist Art in the Netherlands** (lecture)

Maryan Ainsworth ed., *Jan Gossart's Renaissance: Man, Myth and Sensual Pleasures* (New York: Metropolitan Museum of Art, 2010), Catalogues Entries 6-9, 131-154.

Reading: Larry Silver, "'The Ill-Matched Pair' by Quentin Massys," *Studies in the History of Art* 6 (1974), 105-123.

Desiderius Erasmus, *The Praise of Folly* (1511), trans. Clarence Miller (New Haven: Yale University Press, 1979), 9-35 and 48-49.

April 9 **Landscape into Art** (lecture/seminar)

Reading: Walter Gibson, "Pregnant with Whole Provinces: Joachim Patinir," 'Mirror of the Earth': *The World Landscape in Sixteenth-Century Flemish Painting* (Princeton: Princeton University Press, 1989), 3-16.

Gibson, "The Mirror and Portrait of the Earth," 'The Mirror of the Earth,' 48-59.

Reindert Falkenburg, "The Devil is in the Detail: Ways of Seeing Joachim Patinir's *World Landscapes*," in *Patinir: Essays and Critical Catalogue* ed. Alejandro Vergara (Madrid: Prado, 2007), 61-69

Walter Gibson, "Scriptural Reading: Its Uses and Abuses," *Pleasant Places: The Rustic Landscape from Bruegel to Ruisdael* (Berkeley: University of California Press, 2000), 50-65.

April 11 **Pieter Bruegel: Art and Morality** (lecture/seminar)

Reading: Walter Gibson, "A Second Hieronymus Bosch," and "The Theatre of the World," in *Bruegel* (New York: Oxford University Press, 1977), 44-64 and 65-89.

Keith Moxey, "Bruegel's Crows," unpublished essay.

David Kunzle, "Bruegel's Proverb Painting and the World Upside Down," *Art Bulletin* 59 (1977), 197-202.

Hans Sedlmayr, "Bruegel's *Macchia*," (1934) in *The Vienna School Reader: Politics and Art Historical Method in the 1930's* ed. Christopher Wood (New York: Zone Books, 2000), 323-376.

April 16 Pieter Bruegel: Art and Iconoclasm (lecture/seminar)

Reading: Joseph Koerner, "Unmasking the World: Bruegel's Ethnography," *Common Knowledge* 10 (2004), 220-251.

Bruno Latour, "Opening one eye while closing the other... a note on some religious paintings," in *Picturing Power: Visual Depictions and Social Relations* ed. Gordon Fyfe and John Law (London: Routledge, 1988), 15-38.

Joseph Gregory, "Towards the Contextualization of Pieter Bruegel's Procession to Calvary. Constructing the Beholder from within the Eyckian Tradition," *Nederlands Kunsthistorisch Jaarboek* 47 (1996), 207-221.

Alexander Nemerov, "The Flight of Form: Auden, Bruegel, and the Turn to Abstraction in the 1940's," *Critical Inquiry* 31 (2005), 780-810.

April 18 Pieter Bruegel: The Peasant in the City (lecture/seminar)

Reading: Gibson, "Calendar and Kermis," in *Bruegel*, 146-175.

Gibson, "Bruegel and the Peasants: A Problem of Interpretation," in *Pieter Bruegel the Elder: Two Studies*. The Franklin Murphy Lectures XI (Lawrence: University of Kansas Spencer Museum of Art, 1991), 11-52.

Iain Buchanan, "The Collection of Nicolaes Jonghelinck: II, The Months by Peter Bruegel the Elder," *Burlington Magazine* 132 (1990), 541-550.

Walter Gibson, "The Culmination: Pieter Bruegel the Elder," and 'Mirror of the Earth,' 60-75.

April 23

April 25

April 30

May 2

Final Exam either May 14 or 16

