## Module Outline

<table>
<thead>
<tr>
<th>Module Title</th>
<th>Bosch to Bruegel: New Insights in Northern European Art 1470-1570</th>
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<tbody>
<tr>
<td>Module Code</td>
<td>ARVC218S4</td>
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<tr>
<td>Programme</td>
<td>Cert HE History of Art</td>
</tr>
<tr>
<td>Credits/Level</td>
<td>30/Level 4</td>
</tr>
<tr>
<td>Entrance Requirements</td>
<td>None</td>
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</tbody>
</table>
| First Class Term Dates | Monday 3 October 2016  
3 October – 12 December 2016, 16 January – 27 March 2017 |
| Taught By    | Clare Ford-Wille                                                 |

### Module Description

It is five hundred years since Hieronymus Bosch died and this has prompted new research and a major international exhibition. Research into his art has benefitted from technological advances and new insights have emerged as to the origins of his unusual subject matter, his patrons and the influence and impact of his work upon Netherlandish painters throughout the remainder of the sixteenth century, particularly upon the work of Pieter Bruegel the Elder. This module offers an opportunity to study the work of this mysterious painter in depth and explore some of this new research in order to understand the social, political and artistic context of his life and work. In recent years new ideas have also emerged on the life and work of Pieter Bruegel the Elder, the inheritor and developer of Bosch’s subject matter and concepts.

### Aims

Module aims describe the knowledge and skills that the module seeks to advance.

This module aims to:

- Develop students’ knowledge and understanding of new developments in religious devotion and later 15th century Netherlandish painting and sculpture which formed the background to the life and career of Hieronymous Bosch.
- To consider and analyse the art of Bosch, his contemporaries and successors, such as Pieter Bruegel the Elder.
- Provide students with first-hand experience of art objects of the late 15th and
16th centuries.

- Develop students’ critical analysis and judgement in relation to the Netherlands in politics, religion and art of the later 15th and 16th centuries.
- Provide students with experience of close textual analysis of different kinds of art historical writing.
- Demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history, film and visual media and the history of ideas.
- Develop academic study and writing skills.

Outcomes
Learning outcomes are directly linked to the aims set out above. They describe what you should know and be able to do by the end of the module.

By the end of this module, you should be able to:

- Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge
- Analyse, describe and interpret objects, images, buildings and artefacts closely and systematically
- Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art
- Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems
- Complete all coursework and assessment requirements.

Teaching and Learning Methods
Teaching on our modules is varied and interactive. It may include seminars, short lectures, group work, discussion, and student presentations. Active student participation is encouraged in all our classes. Reasonable adjustments will be made to accommodate students with disabilities.

Coursework and Assessment
Assessment is a crucial part of all of our modules. It helps you to develop relevant skills for studying history of art at this level, increasing the level of your engagement, and, ultimately, your enjoyment of the material. These two essays will enable you to undertake independent research, deepen your understanding of the subject, and apply appropriate analytical skills.
<table>
<thead>
<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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<tbody>
<tr>
<td>Essay One</td>
<td>2500</td>
<td>50%</td>
<td>16 January 2017</td>
</tr>
<tr>
<td>Essay Two</td>
<td>2500</td>
<td>50%</td>
<td>31 March 2017</td>
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</tbody>
</table>

Note that the above deadlines refer to the date coursework must be submitted/presented to your lecturer. To qualify for module credit, you may be required to submit a coursework portfolio, containing your marked assignments and the lecturer’s comments, to the programme administrator.

**Module Evaluation**

At the end of the module, you will be asked to complete an evaluation form, which gives an opportunity to feedback on all aspects of their learning experience.

**Module Content**

**Term 1**

*Coursework Deadlines: 16 January, 2017*

**Session 1: 3 October 2016 – Introduction to the Course**

**Session 2: 10 October 2016 – New Developments in Devotion in the later 15th century: the Devotio Moderna**

**Session 3: 17 October 2016 – Possible Influences of 15th Century Netherlandish Artists on Bosch: Dieric Bouts and Gerard David.**

**Session 4: 24 October 2016 – ‘S Hertogenbosch in the late 15th Century.**

**Session 5: 31 October 2016 – The Early Life and Career of Bosch 1450-1485.**

**Session 6: 7 November 2016 – The Work of Bosch 1485-1505.**
Session 7: 14 November 2016 – The Late Paintings of Bosch and His Possible Influence on His Contemporaries in Antwerp.

Session 8: 21 November 2016 – Classical Approaches in the Work of Bosch’s Contemporaries Part I: Jan Gossaert

Session 9: 28 November 2016 – Classical Approaches in the Work of Bosch’s Contemporaries Part II: Bernard van Orley.

Session 10: 5 December 2016 – The Development of Flemish Landscape in the Early 16th Century and Bosch’s Legacy Part I 1500-1520

Session 11: 12 December 2016 – The Development of Flemish Landscape in the Early 16th Century and Bosch’s Legacy Part II 1520-50

Term 2

Coursework Deadlines: 31 March, 2017


Session 17: 20 February 2017 – The Decorative Arts in the 16th Century Netherlands.

Session 18: 27 February 2017– The Career and Work of Pieter Bruegel the Elder Part I

Session 19: 6 March 2017 – The Career and Work of Pieter Bruegel the Elder Part II

Session 20: 13 March 2017 – The Career and Work of Pieter Bruegel the Elder Part III

Session 21: 20 March 2017 – The Future Influence of Bosch and Bruegel on their Successors in the later 16th and early 17th Centuries.

Session 22: 27 March 2017 – Final Conclusions

Recommended Reading and Resources
Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running.

Recommended Reading for Reading/Purchase
The following will be referred to frequently in class:

Gibson, W, Hieronymous Bosch, Thames and Hudson, 1976
Gibson, W, Bruegel, Thames and Hudson, 1977
Koldeweij, J. Hertogenbosch 2016
Sellinck, M, Bruegel, Ludion, 2007
Silver, L, Hieronymous Bosch, Abbeville Press, 2006
Recommended Reading
The following are recommended as useful ancillary reading:

Harbison, C., *The Art of the Northern Renaissance* (London, 1995)

Reference
The following are useful reference texts:

Grove Art Online  www.oxfordartonline.com
Vasari, G. *The Lives of the Artists*, Oxford University Press, 1991 and later editions (many other translations are also available).

N.B. A further bibliography will be given at the beginning of the course.

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