Module Title | The Arts of Northern Europe: Bruges to Prague
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Module Code | ARVC244S4
Programme | Cert HE History of Art
Credits / Level | 30 / Level 4
Entrance Requirements | None
First Class Term Dates | 1 October 2018 – 25 March 2019
Taught By | Clare Ford Wille

Module Description
This module explores the rich art culture of the Germanic and Netherlandish lands between 1380 and 1520. We will look at how art was used in the service of God as well as to reflect wealth and status during this period of increased prosperity. The impact of new ideas will be examined, including new knowledge about classical antiquity and new conventions about representing the human body. Through paintings, sculptures and prints, the module will trace the development of these cultural changes. Artists examined include Jan van Eyck, Albrecht Dürer and Hans Memling.

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

This module aims to:
- Develop students’ knowledge and understanding of the outstanding painting, sculpture and the decorative arts of Northern Europe during the 15th and early 16th centuries.
- Provide students with first-hand experience of art objects.
- Develop students’ critical analysis and judgement in relation to the arts in Northern Europe from Master Theo and Jan van Eyck to Altdorfer, Dürer and Cranach in the renaissance cities of Northern Europe.
- 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. The different types of assessment will enable you to undertake independent research, deepen your understanding of the subject, and apply appropriate analytical skills.

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<thead>
<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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<tr>
<td>Essay</td>
<td>2500</td>
<td>50%</td>
<td>14th January 2019</td>
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<tr>
<td>Essay</td>
<td>2500</td>
<td>50%</td>
<td>2nd April 2019</td>
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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

Coursework Deadline(s):

Session 1: 1 October 2018 – Introduction to the Course
Session 2: 8 October 2018 – Artistic Developments in Prague c.1360-1420
Session 3: 15 October 2018 – Artistic Developments in Bruges and Other Netherlandish Cities c.1380-1420
Session 4: 22 October 2018 – The Dukes of Burgundy as Patrons: Claus Sluter and the Chartreuse de Champmol
Session 5: 29 October 2018 – Cologne and Developments in German Sculpture and Painting c.1380-1430
Session 6: 5 November 2018 – Early 15th Century Developments in the Cities of the Netherlands: Robert Campin and Jan van Eyck
Session 7: 12 November 2018 – Petrus Christus and the Eyckian Inheritance
Session 8: 19 November 2018 – – Stefan Lochner and German Painting around 1450
Session 9: 26 November 2018 Further 15th Century Developments in the Cities of the Netherlands: Rogier van der Weyden and Hugo van der Goes

Session 10: 3 December 2018 – Portraiture in the Germanic and Netherlandish Cities c.1470

Session 11: 10 December 2018 – Drawing Techniques in the Northern Renaissance: Silverpoint, Chalk and Pen


Session 13: 21 January 2019 – The Impact of Netherlandish Painting on 15th Century Italian Art

Session 14: 28 January 2019 – Martin Schongauer and the Importance of the Print

Session 15: 4 February 2019 – Final Developments in Bruges Part I Gerard David: Traditionalist or Innovator?

Session 16: 11 February 2019 – Developments and Innovations in Landscape in later 15th Century German and Netherlandish Painting

Session 17: 18 February 2019 – Final Developments in Bruges Part II Illumination of Luxury Books of Hours

Session 18: 25 February 2019 – New Ideas, the Devotio Moderna and the Importance of the Print in the later 15th Century.

Session 19: 4 March 2019 – Emotion and Piety in German and Netherlandish Painting and Sculpture c.1500


Session 21: 18 March 2019 – Renaissance and Reformation in German Art Part I: Albrecht Durer

Session 22: 25 March 2019 – Renaissance and Reformation in German Art Part II: Lucas Cranach

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:

Alexander-Skipnes, I. (ed.) Cultural Exchange between the Low Countries and Italy 1400-1600 Brepols 2007
Cuttler, C. Northern Painting from Pucelle to Bruegel Holt, Reinhart and Winston
Fajt, J. Magister Theodoricus Court Painter to Emperor Charles IV Prague 1998
Harbison, C. Jan van Eyck: The Play of Realism Reaktion Books 1991
Koerner, J.L. The Moment of Self-Portraiture in German Renaissance Art Chicago University Press, 1993
Nash, S., Northern Renaissance Art, Oxford University Press, 2008.
Snyders, J. Northern Renaissance Art 1350-1575 New York 1985 and later editions
Various Authors. Art from the Court of Burgundy: The Patronage of Philip the Bold and John the Fearless 1364-1419
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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