**Course Summary**

<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Topic</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>Mon Sep 1st</td>
<td>What's New in Old Masters?</td>
<td>Class introductions</td>
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<tr>
<td>2</td>
<td>Wed Sep 3rd</td>
<td>The Burgundian Court—Good Dukes and Good Taste</td>
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<td>3</td>
<td>Mon Sep 8th</td>
<td>Jan van Eyck was Here—the Artist as Witness</td>
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<td>4</td>
<td>Wed Sep 10th</td>
<td>The Most Perfect Blue in Art History</td>
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<td>5</td>
<td>Mon Sep 15th</td>
<td>Iberia in the 15th century—the Hispano-Flemish style</td>
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<td>6</td>
<td>Wed Sep 17th</td>
<td>The Cartuja de Miraflores as Gesamtkunstwerk</td>
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<td>7</td>
<td>Mon Sep 22nd</td>
<td>Commerce as Art and Art as Commerce</td>
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<td>8</td>
<td>Wed Sep 24th</td>
<td>Meditation and Imagination—Donors, Devotion, and Diptychs</td>
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<tr>
<td>9</td>
<td>Mon Sep 29th</td>
<td>EXAM # 1</td>
<td>Full-class Exam</td>
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<tr>
<td>10</td>
<td>Wed Oct 1st</td>
<td>Pish, Posh, Hieronymus Bosch</td>
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<td>11</td>
<td>Mon Oct 6th</td>
<td>Illness and the Art of Healing</td>
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<tr>
<td>12</td>
<td>Wed Oct 8th</td>
<td>Printmaking and the Art of Affordability</td>
<td>Meet at the Davison Art Center</td>
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<tr>
<td>13</td>
<td>Mon Oct 13th</td>
<td>Albrecht Dürer—Looks, Talent, and Marketing</td>
<td>Writing Assignment #1 due</td>
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<tr>
<td>14</td>
<td>Wed Oct 15th</td>
<td>Secular vs. Sacred Art—Mayhem and Reform</td>
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<td>Oct 17th to 20th</td>
<td>FALL BREAK</td>
<td>No Class</td>
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<td>15</td>
<td>Wed Oct 22nd</td>
<td>El Greco of Toledo, Venice, and Crete (but not Madrid)</td>
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<td>16</td>
<td>Mon Oct 27th</td>
<td>Iconoclasm—the Systematic Destruction of Art</td>
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<td>17</td>
<td>Wed Oct 29th</td>
<td>Early Modern Women Artists—Breaking the Canvas Ceiling</td>
<td>Reading response questions due</td>
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<tr>
<td>18</td>
<td>Sat Nov 1st</td>
<td>Class visit to the Metropolitan Museum</td>
<td>NYC Day Trip</td>
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<tr>
<td>19</td>
<td>Mon Nov 3rd</td>
<td>Rembrandt, not Rembrandt—Genius and the Workshop</td>
<td>Meet at the Davison Art Center</td>
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<td>20</td>
<td>Wed Nov 5th</td>
<td>Fast and Loose—Rubens and the Flemish Bravura</td>
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<td>21</td>
<td>Mon Nov 10th</td>
<td>EXAM # 2</td>
<td>Full-class Exam</td>
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<td>22</td>
<td>Wed Nov 12th</td>
<td>Genre Painting—Dutch Domesticity as Social Commentary</td>
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<td>23</td>
<td>Mon Nov 17th</td>
<td>Tenebrismo in Spain—Ribera, Zurbarán, and Ribalta</td>
<td>Writing Asst # 2 due</td>
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<td>24</td>
<td>Wed Nov 19th</td>
<td>Polychrome Sculpture—Emotion in Three Dimensions</td>
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<td>25</td>
<td>Mon Nov 24th</td>
<td>Vermeer’s Camera—Science and Optics</td>
<td>Peer writing reviews due</td>
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<td>26</td>
<td>Wed Dec 1st</td>
<td>V for Vendetta—Velázquez</td>
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<td>27</td>
<td>Dec 6th to 9th</td>
<td>Reading Period</td>
<td>No class</td>
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<tr>
<td>28</td>
<td>Thurs Dec 11th</td>
<td>FINAL EXAM, 2:00 pm to 5:00 pm</td>
<td>Final Exam or Research Paper</td>
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*rev. 27.viii.14*
Required Reading & Textbooks:
Used and new copies of these books are available at Broad Street Books:
• Susie Nash, Northern Renaissance Art. Oxford University Press, 2008
Additional readings will be posted on the library's E-Res site for our course. All readings are required and are to be completed before class.

Reading Response Questions: As you read, jot down questions about the material that respond to issues discussed by the authors. These will serve as the basis for class discussions, and will be collected mid-semester (specific guidelines will be provided at that time). A good place to begin: note down what you did not understand and/or what you would like to know more about.

Images:
Key images shown in class will be made available to you for study and review on our course Moodle site. Your textbooks are also a valuable image reference, as is ARTstor. Daily slide sheets and powerpoints with details of the images shown in class will be provided electronically on our Moodle site, as will study sheets to help you prepare for exams.

Assignments & Grading:
Your grade will be determined by your active participation in class discussions, full attention and engaged response to your fellow class members, and the completion of a variety of written and oral assignments. The breakdown is as follows:

- 10% Participation and Attendance
- 30% Exams (9/29 and 11/10)
- 30% Writing Assignments (10/13, 11/17, 11/24)
- 10% Reading Response Questions (10/29, described above)
- 20% Final Exam (afternoon of 12/11, no early exams or make-ups allowed)
  Or a Final Research Paper (topic proposed and approved before end of classes)

Student Responsibilities:
Attendance is essential to successfully complete the course and be able to perform well on all exams and assignments. Students should come prepared to discuss the assigned readings, ask questions and engage in respectful dialogue. If you must miss a class or leave early, please notify Prof. Katz in advance and arrange with a fellow student to share notes.

Technology Guidelines:
Because of the emphasis on visual learning in this class, you are requested not to use laptops in class. If you are looking at your computer screen, then you are looking at the wrong screen. Under certain circumstances, students can be exempted from this rule, but ask first. Naturally, cell phone ringers are to be silenced before class begins and texting is verboten (no sending or checking).

Disability Resources:
Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in and benefit from its programs and services. To receive accommodations, a student must have a documented disability as defined by Section 504 of the Rehabilitation Act of 1973 and the ADA Amendments Act of 2008, and provide documentation of the disability. Since accommodations may require early planning and generally are not provided retroactively, please contact Disability Resources as soon as possible. If you believe you need accommodations for a disability, please contact Dean Patey in Disability Resources, located
in North College, Room 021, or call (860) 685-2332 for an appointment to discuss your needs and the process for requesting accommodations.

**Academic Integrity:**

Students are expected to observe the policies outlined in Wesleyan’s honor code, which can be found at [www.wesleyan.edu/studentaffairs/honorboard/honorcode.html](http://www.wesleyan.edu/studentaffairs/honorboard/honorcode.html). Please make sure you fully understand the section on plagiarism, and the requirements for citing, quoting, and crediting the work of others. To guarantee this, please *scroll down* and read *in its entirety* the section on Plagiarism and definition of plagiarism by Harold C. Martin. All violations of the Honor Code are serious and all violators will be reported to the Honor Board. Here is your pledge:

“The pledge is an affirmation of each student's agreement to adhere to the standards of academic integrity set by Wesleyan’s Honor Code. In order to promote constant awareness of the Honor Code, faculty are encouraged to ask students to sign the pledge when submitting any academic exercise for evaluation. The pledges read as follows:

**For papers and similar written work:**

In accordance with the Honor Code, I affirm that this work is my own and all content taken from other sources has been properly acknowledged.

**For tests and other academic exercises:**

In accordance with the Honor Code, I affirm that this work has been completed without improper assistance.”

Thanks to technology, it is easier than ever to prepare consistent and accurate footnotes and bibliography citations. Please use Sylvan Barnet’s *A Short Guide to Writing About Art* and the *Chicago Manual of Style* (http://www.chicagomanualofstyle.org/home.html) as your style guides. **Huge hint:** your syllabus is also a style sheet. Class readings by date are in proper footnote style; page 7 listing is in proper bibliographic style.

**Museum Visits:**

As a class, we will visit the Davison Art Center, Wesleyan University, and the Metropolitan Museum, New York. Students are strongly encouraged to visit the excellent nearby collections of the Wadsworth Atheneum, Hartford; the Yale University Art Gallery, New Haven; the Metropolitan Museum and Cloisters Collection, New York; the RISD Museum of Art, Providence; the Worcester Art Museum, the Harvard University Art Museums, Cambridge (reopening mid-Nov. 2014); Isabella Stewart Gardner Museum, Boston; and Museum of Fine Arts, Boston. Your student ID entitles you to discounted admission. All are open on weekends, including Thanksgiving.

**Detailed Class Schedule**

<table>
<thead>
<tr>
<th>Mon</th>
<th>Sept 1st</th>
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<tr>
<td></td>
<td>Welcome, introduction, and course overview</td>
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<tr>
<td></td>
<td>What’s New in Old Masters?</td>
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<tr>
<td><strong>homework:</strong></td>
<td>set up an ARTstor account, if you don’t already have one (see info, pg. 8)</td>
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<td></td>
<td>explore this website: <a href="http://closertovaneyck.kikirpa.be/#intro">http://closertovaneyck.kikirpa.be/#intro</a></td>
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<th>Mon</th>
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<tr>
<td></td>
<td>Jan van Eyck was Here—the Artist as Witness</td>
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<td>Day</td>
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<tr>
<td>Mon</td>
<td>Sept 29th</td>
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<tr>
<td>Wed</td>
<td>Oct 8th</td>
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</table>
12. Printmaking and the Art of Affordability

Mon Oct 13th
13. Albrecht Dürrer—Looks, Talent, and Marketing
   * DUE: Writing Assignment #1 bring papers to class, stapled and numbered

Wed Oct 15th
14. Secular vs. Sacred Art—Mayhem and Reform

Mon Oct 20th
FALL BREAK — No meetings for our class
Instead, rest, relax, and visit an art museum

Wed Oct 22nd
15. El Greco of Toledo, Venice, and Crete (but not Madrid)

Mon Oct 27th
16. Iconoclasm—the Systematic Destruction of Art

Wed Oct 29th
17. Women Artists in the Early Modern Period—Breaking the Canvas Ceiling
   reread: Nash, *Northern Ren Art*, ch. 6, “Centres,” pp. 70-85.
   * DUE: Reading Questions will be collected today (specific instructions will be provided)

Sat Nov 1st
Class trip to the Metropolitan Museum of Art. RT bus transportation + free admission provided.
Depart from Usdan at 8:30 am. Depart from Met at 4:00 pm. Return to Usdan approx. 6:30 pm.

Mon Nov 3rd
18. Rembrandt, Not Rembrandt—Genius and the Workshop
**Wed Nov 5th**

**NOTE: THIS CLASS MEETS IN THE DAVISON ART CENTER**

19. Fast and Loose—Rubens and the Flemish Bravura Style  


**Mon Nov 10th**

20. **EXAM #2**  

Please be on time, as we will begin promptly with the slide identifications.

**Wed Nov 12th**

21. **Genre Painting—Dutch Domesticity as Social Commentary**  


**Mon Nov 17th**

22. **Tenebrismo** in Spain—Ribera, Zurbarán, and Ribalta  


*and:* Smith, *The Northern Renaissance*, ch. 12, “The Artist + the Connoisseur,” pp. 381-408.  

* DUE:  

Writing Assignment #2 bring papers to class, stapled and numbered

**Wed Nov 19th**

23. **Polychrome Sculpture—Emotion in Three Dimensions**  


**Mon Nov 24th**

24. **Vermeer's Camera—Science and Optics**  


* DUE:  

Peer reviews of Writing Assignment #2 due today

**Wed Nov 26th**

THANKSGIVING BREAK — No meeting for our class

**Mon Dec 1st**

25. **V for Vendetta—Velázquez**  

*reading:* Svetlana Alpers, "Interpretation without Representation, or, the viewing of Las Meninas," *Representations* vol. 1, no. 1 (Feb. 1983), pp. 31-42.  


Wed Dec 3rd

26. V for Victory—Velázquez, Vermeer, and van Eyck

reading: Svetlana Alpers, “Interpretation without Representation,” pg. 31-42.
and Michel Foucault, “Las Meninas,” pp. 3-16.

Thurs Dec 11th

FINAL EXAM 2:00 pm to 5:00 pm (most likely in same room as classroom)
or Final Research Paper due in my mailbox by 5:00 pm (e-mail or hard-copy)

Bibliography

Alpers, Svetlana. “Interpretation without Representation, or, the viewing of Las Meninas.” Representations vol. 1, no. 1 (Feb. 1983), pg. 31-42.


**Library Research Guides:**

Note: the Art History library has been merged with the general library collection. Art books are found on the second and third floor of Olin and are no longer housed in a separate building.

Art History librarian: Susanne Javorski, Olin Library, 685-3326, sjavorski@wesleyan.edu

Anyone writing a final research paper is strongly encouraged to schedule a personal research session. Sign up here: http://www.wesleyan.edu/library/howdoi/makeanappointment.html

Library Research Guide: Art http://libguides.wesleyan.edu/art
Finding and Using Images: http://libguides.wesleyan.edu/content.php?pid=14652&sid=296106

**Recommended Web Sites:**

**Heilbrunn Timeline of Art History**
The Metropolitan Museum's detailed timeline, with abundant essays and suggestions for further research. This is a one-stop shop for art history students and a great starting place for research papers.
- URL: http://www.metmuseum.org/toah

**Individual Art Museum collection pages**
Museums are at the forefront of the digital revolution. Many have made their entire collection databases (along with images, gallery label text, provenance information, and exhibition histories) available on-line. When researching any work in a US or European museum collection, always visit the collection database.

**ARTstor**
A scholarly non-profit digital image library designed for universities, where you can find high-quality images and zoom in on hard-to-see details. Register (for free) via a computer on the Wesleyan network to download images to your computer (click on a thumbnail, then click on the diskette symbol on the full-sized image).
- URL: http://www.artstor.org OR enter through the Wesleyan Art Library page

**Grove Art Online**
Available as an electronic resource through Oxford Art Online. Access is through the Wesleyan Library catalogue as an electronic resource; then check “Search only √ Grove Art.” Grove has entries on artists, works of art and architecture, and historical periods. Another excellent place to find bibliographies and begin your research.
- URL: http://ctwweb.wesleyan.edu:7003/vwebv/searchBasic

**Web Gallery of Art**
A hidden gem, the Hungarian Web Gallery of Art is a meta-site that has grouped together images of (almost) all of the paintings in the major European and American museum collections, along with artist’s biographies and information about the artwork coming from museum curators. Images are zoomable, and downloadable.
- URL: http://www.wga.hu

**BHA, RILA, and IBA**
The Bibliography of the History of Art (BHA) and Répertoire de la litterature de l’art (RILA) are indexes of major art historical journals from 1975 to 2007. The International Bibliography of Art (IBA) indexes articles from 2007 on. You can search online for citations related to your research, then use the bibliographical information to retrieve articles from jStor, the Art Library, and interlibrary loan. Essential for research and paper writing.
- for BHA and RILA: use URL http://www.getty.edu/research/tools/bha/
- for IBA: enter via the Wesleyan library page for full access; search title: International Bibliography of Art

**smArthistory**
This site bills itself a free multi-media web-book designed to enhance the traditional art history textbook. It is not the most sophisticated source out there, but it does have some great videos where you can see monuments and works of art in the round and in detail, and hear art historians whisper.
- URL: http://smarthistory.khanacademy.org/