

Syllabus: AHS 274, Spring 2019 – Print Culture

Thursdays, 12.00-2.50

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Office Hours: Tuesday, 1.00-2.30 and by appointment.

Prints – images that are produced as multiples and have no “original” – have long been one of the most prevalent kinds of imagery, and also one of the most problematic. For centuries, they were the medium through which most people encountered pictures, but have only occasionally been considered 'the picture' itself. For this reason it is not surprising both that they have remained on the margins of the arts. But even though they have never been considered central to the arts (or the study of art history), they are also an ideal point of entry for many of the central themes that form the way we think about the arts. We will take a broad view, focusing more on these themes and issues than on individual masters or works, though along the way we will become well-acquainted with many of the printmakers working from about 1500 to about 1750.

A seminar can work only with the full collaboration of everyone in the class. Everyone should have read all of the readings and be prepared for discussion each week. In addition, each week there will be a small number of reports on other topics. These are designed to bring in extra material to enrich the discussion without demanding more reading for the whole class.

All of the course readings are on the course page under “Assignments.”

Class is scheduled for Thursdays from 12.00-3.00 in Arts 333. We will keep the time slot, which is the only time that each of us should be available. Since we can't meet on campus, we will meet via Zoom. I will set up a recurring meeting time, and send each of you the invitation. I'm sure there will be some drama along the way, but we will make it work.

Three field trips are planned: one to the Huntington Library in San Marino (near Pasadena), in the third week, one to LACMA in the fourth, and one to the Getty Research Institute in Santa Monica in the seventh week. These will give us a more hands-on knowledge of the material that can never be approximated with slides and such. These trips will also serve as introductions to some of the major cultural centers in southern California.

The last class is set aside for reports. These are short (about 15 minutes) presentations with slides of the research you have pursued over the course of the term. It is a good opportunity to present your work, and also to benefit from ideas and criticism from the rest of us. It is important to be concise in presenting your work, getting straight to the point and focusing on the essential point of your paper. Even if everyone sticks to the time allowed, we will likely go a bit beyond the three hours allotted to the seminar on this day. (This depends to a large degree on the number of people in the class.) The presentation will take a written form in a fully-documented seminar paper due at the end of the term, on **June 10**. Because grades are due the following Tuesday, no extensions are possible.

Because the library is currently closed, both the reports and the paper will likely be different than they would normally be. For the reports, we will have to make do mostly with what is available online. The cost is higher for the papers, and we will have to be creative and flexible in thinking about them. This will be an ongoing topic of discussion....

There are many helpful reference works that can help you to get oriented in the world of prints. A basic introduction to the techniques is W.M. Ivins, *How Prints Look* (New York, 1943). The most general introduction to their history is Linda C. Hulst, *The Print in the Western World* (Madison, 1996). More focused on the earlier part of the early modern period is David Landau and Peter Parshall, *The Renaissance Print 1470-1550* (New Haven, 1994), written by two of the great experts on the subject. Ad Stijnman, *Engraving and Etching 1400-2000* (London, 2012) is a goldmine of information on the technical development of the techniques. Catalogs have long been one of the basic formats for publishing on prints, and the work of nearly every major (and most minor) printmaker has been documented in this way. Two bigger cataloging projects are *The Illustrated Bartsch* (many vols, and still counting; New York, 1978-), and FWH Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts c. 1450-1700* (many vols, Amsterdam, 1949-), and Hollstein, *German Etchings, Engravings and Woodcuts 1400-1700* (many vols, Amsterdam, 1954-). Social interpretations have been slower to come, but have been an important part of the literature, especially in the last thirty years. Lots of these are included in the weekly readings, but see also the rambling but entertaining A. Hyatt Minor, *Prints and People. A Social History of Printed Images* (Princeton, 1971). For important introductions to the broader cultural consequences of (book) printing, see Elizabeth Eisenstein, *The Printing Revolution in Early Modern Europe* (Cambridge, 1983), Adrian Johns, *The Nature of the Book. Print and Knowledge in the Making* (Chicago, 1998), and the more radical Marshall McLuhan, *The Gutenberg Galaxy. The Making of Typographic Man* (Toronto, 1962).

Week 1 – April 2

Reading:

- William Ivins, *How Prints Look* (New York, 1943), selections.
- Antony Griffiths, "The Archaeology of the Print" *Collecting Prints and Drawings in Europe, c. 1500-1750*, ed Christopher Baker, Caroline Elam and Genevieve Warwick (Aldershot, 2003), 9-28.
- Peter Schmidt, "The Multiple Image: The Beginnings of Printmaking, between Old Theories and New Approaches" *The Origins of European Printmaking. Fifteenth-Century Woodcuts and their Public* (Washington, 2005), 37-56.
- Kathryn Rudy, "Reconstructing the Delbecq-Schreiber Passion (as Part of the St Godeleva Manuscript) *Unter Druck. Mitteleuropäische Buchmalerei im 15. Jahrhundert*, ed. Jeffrey Hamberger and Maria Theisen (Petersberg, 2018), 156-167.

Week 2 – April 9 – Reproduction and Marketing: Raphael and Marcantonio Raimondi

Reading:

- Giorgio Vasari, *Lives of the Painters, Sculptors and Architects*, trans Gaston du C. de Vere, vol 2 (New York, 1996), 74-101 (Life of Marcantonio Raimondi).
- Lisa Pon, *Raphael, Dürer, and Marcantonio Raimondi. Copying and the Italian Renaissance Print* (New Haven, 2004), chapters 3, 5.
- Michael Bury, "On Some Engravings by Giorgio Ghisi Commonly Called 'Reproductive'" *Print Quarterly* 10 (1993): 4-19.
- Jeremy Wood, "Cannibalized Prints and Early Art History. Vasari, Bellori and Fréart de Chambray on Raphael" *Journal of the Warburg and Courtauld Institutes* 51 (1988): 210-220.
- William E. Wallace, "Michelangelo and Marcello Venusti" *Reactions to the Master. Michelangelo's Effect on Art and Artists in the Sixteenth Century*, ed. Francis Ames-Lewis and Paul Joannides (Aldershot, 2003), 137-156.

Recommended: Peter Parshall and David Landau, *The Renaissance Print, 1470-1550* (New Haven, 1994), 120-146.

Recommended: Michael Bury, *The Print in Italy 1550-1620* (London, 2001).

Reports:

- Vasari's *Lives*: History and Rhetoric -
- Prints after Hieronymus Bosch
- Privilege and copyright -
- The chiaroscuro woodcut -

Week 3 – April 16 – Dürer and co. [Meet at the Huntington]

Readings:

- Erwin Panofsky, *The Life and Art of Albrecht Dürer* (Princeton, 1943), 30-38, 139-145, 151-171.
- Keith Moxey, "Panofsky's Melancholia" *Künstlerischer Austausch/Artistic Exchange*, ed Thomas Gaehtgens, vol 2 (Berlin, 1993), 681-692.
- Joseph Koerner, "Albrecht Dürer. A Sixteenth-Century *Influenza*" *Albrecht Dürer and his Legacy. The Graphic Work of a Renaissance Artist*, ed Giulia Bartrum (Princeton, 2002), 18-38.
- Joseph Koerner, *The Moment of Self Portraiture in German Renaissance Art* (Chicago, 1993), chapters 1, 10.
- Peter Parshall, "Graphic Knowledge: Albrecht Dürer and the Imagination" *Art Bulletin* 95 (2013): 393-410.
- Michael Ann Holly, review of Mitchell Merback, "Perfection's Therapy: An Essay on Albrecht Dürer's Melencolia I" *Zeitschrift für Kunstgeschichte* 82 (2019): 134-137. [If I can get a pdf]

Optional: Margaret Sullivan, "The Witches of Dürer and Hans Baldung Grien," *Renaissance Quarterly* 53 (2000): 332-401, *passim*.

Recommended: Peter Parshall and David Landau, *The Renaissance Print, 1470-1550* (New Haven, 1994), 169-179, 309-322.

Reports:

- Maximilian I and his publication projects -

- Dürer and Raphael -
- Dürer's *Apocalypse* and/or *Life of the Virgin* -

Week 4 – April 23 – Virtue and Virtuosity – Goltzius and the Showpiece [Meet at LACMA]

Readings:

- Karel van Mander, *The Lives of the Illustrious Netherlandish and German Painters* [1604], ed Hessel Miedema (Doornspijk, 1994), 384-407 (Life of Hendrick Goltzius).
- Larry Silver, "Imitation and Emulation. Goltzius as Evolutionary Reproductive Engraver" *Graven Images. The Rise of Professional Printmakers in Antwerp and Haarlem, 1540-1640*, ed Timothy Riggs and Larry Silver (Evanston, 1993), 71-99.
- Walter Melion, "Karel van Mander's 'Life of Goltzius.' Defining the Paradigm of Protean Virtuosity in Haarlem around 1600" *Cultural Differentiation and Cultural Identity in the Visual Arts*, ed Susan Barnes and Walter Melion (Washington, 1989), 113-133.
- Walter Melion, "Hendrick Goltzius's Project of Reproductive Engraving" *Art History* 13 (1990): 458-487.
- Martin Kemp, "Coming into Line: Graphic Demonstrations of Skill in Renaissance and Baroque Engravings," *Sight & Insight. Essays on Art and Culture in Honour of E.H. Gombrich at 85*, ed. John Onians (London: Phaidon, 1994), 221-244.

Reports:

- Karel van Mander -
- Goltzius's pen drawings -
- Christopher Plantin's publishing house [see Bowen and Imhof]

Week 5 – April 30 – Popular Imagery

Readings:

- Nadine Orenstein, "Print Publishers in the Netherlands, 1580-1620" *The Dawn of the Golden Age* (Amsterdam, 1993), 167-200.
- Keith Moxey, *Peasants, Warriors, and Wives. Popular Imagery in the Reformation* (Chicago, 1989), chapter 3.
- Robert Scribner, *For the Sake of the Simple Folk. Popular Propaganda in the German Reformation* (Oxford, 1994), chapter 3.
- Svetlana Alpers, "Realism and the Comic Mode. Low Life Painting Seen Through Bredero's Eyes" *Simiolus* 8 (1975-1976): 115-144.
- Hessel Miedema, "Realism and the Comic Mode: The Peasant" *Simiolus* 9 (1977): 205-219.
- Svetlana Alpers, "Taking Pictures Seriously: A Reply to Hessel Miedema" *Simiolus* 10 (1978-1979): 46-50.

Reports:

- Emblems and their interpretive role –
- Hieronymus Cock and/or Hendrick Hondius
- Propagandistic prints -

Week 6 – May 7 – Encountering the World

Readings:

- Stephanie Leitch, "Burgkmair's *Peoples of Africa and India* (1508) and the Origins of Ethnography in Print" *Art Bulletin* 91 (2009): 134-159.
- Elizabeth Ross, *Picturing Experience in the Early Printed Book. Breydenbach's Peregrinatio from Venice to Jerusalem* (University Park, PA, 2014), Introduction and chapter 2.
- Matthew McLean, *The Cosmographia of Sebastian Münster. Describing the World in the Reformation* (Aldershot, 2007), chapter 3.
- Nicolas Standaert, "Chinese Prints and their European Prototypes: Schall's *Jincheng shuxiang*" *Print Quarterly* 23 (2006): 231-253.
- Carolyn Dean, "Copied Carts. Spanish Prints and Colonial Peruvian Paintings" *Art Bulletin* 78 (1996): 98-110.

Reports:

- Theodor de Bry's images of America -
- Hartmann Schedel's *Weltchronik* (world chronicle), 1493
- The *mirabilia Urbis Romae* -
- Guidebooks and travel literature -

Week 7 – May 14 – Collecting

Readings:

- Oliver Impey and Arthur MacGregor, eds, *The Origins of Museums. The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe* (Oxford, 1985), Introduction and Chapter 6.
- 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.
- Jeffrey Chipps Smith, "The Early Collecting of Dürer's Prints" *Prayer Nuts, Private Devotion, and Early Modern Art Collecting* (Riggisberg, 2017), 140-155.
- William W. Robinson, "'This Passion for Prints': Collecting and Connoisseurship in Northern Europe during the Seventeenth Century" *Printmaking in the Age of Rembrandt*, ed Clifford Ackley (Boston, 1981), xxvii-xlvi.
- Diana Dethloff, "Sir Peter Lely's Collection of Prints and Drawings" *Collecting Prints and Drawings in Europe, c. 1500-1750*, ed Christopher Baker et al (Aldershot, 2003), 123-139.
- Genevieve Warwick, "Collecting as Canon Formation" *Memory and Oblivion* (Dordrecht, 1996), 191-204.

Reports:

- Archduke Ferdinand of the Tyrol and Philip II of Spain as print collectors -
- Rubens as collector

Week 8 – May 21 – Encountering the past. Antiquarianism, history writing, and the origins of art history [Meet at Getty Research Institute]

Readings:

- Nicholas Popper, "An Ocean of Lies" *Huntington Quarterly* 74 (2011): 375-400.
- Arnaldo Momigliano, "Ancient History and the Antiquarian" *Journal of the Warburg and Courtauld Institutes* 13 (1950): 285-315.
- Ingo Herklotz, "Arnaldo Momigliano's 'Ancient History and the Antiquarian': A Critical Review" *Momigliano and Antiquarianism: Foundations of the Modern Cultural Sciences*, ed. Peter N. Miller (Toronto, 2007), 127-153 (*passim*).
- Christopher P Heuer, "Hieronymus Cock's Aesthetic of Collapse" *Oxford Art Journal* 32 (2009): 387-408.
- Boudewijn Bakker, "Pictores, adeste! Hieronymus Cock Recommending his Print Series" *Simiolus* 33 (2007/2008): 53-66.
- Peter Miller, "Piranesi and the Antiquarian Imagination" *Piranesi as Designer*, ed Sarah E. Lawrence (New York, 2007), 122-137.

Reports:

- The origins of the illustrated art history book
- Antonio Lafreri
- Carlo Fontana as publisher

Week 9 – May 28 – The History of Reading and Writing

- Anthony Grafton and Lisa Jardine, "'Studied for Action': How Gabriel Harvey Read his Livy" *Past & Present* 129 (1990): 30-78.
- William H. Sherman, "What Did Renaissance Readers Write in Their Books?" *Books and Readers in Early Modern England*, ed Jennifer Andersen and Elizabeth Sauer (Philadelphia, 2002), 119-137.
- Ann Blair, "Strategies for Coping with Information Overload ca 1550-1700" *Journal of the History of Ideas* 64 (2003): 11-28.
- Walter Ong, SJ, "Writing is a Technology that Restructures Thought" *The Written Word: Literacy in Transition*, ed Gerd Baumann (Oxford, 1986), 23-50.

Week 10 – June 4 – Reports