

Early Netherlandish art c.1500: the art and time of Hieronymus Bosch

Start date 19 February 2016**End date** 21 February 2016**Venue** Madingley Hall
Madingley
Cambridge**Tutor** Dr Sophie Oosterwijk**Course code** 1516NRX054**Director of Programmes**

Emma Jennings

**For further information on this
course, please contact**

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Tutor biography

Sophie Oosterwijk was born in Gouda, the Netherlands. She studied English at Leiden University and Medieval Studies at the University of York before completing her PhD in the History of Art at Leicester; she also has a second PhD in Middle English literature from Leiden University.

Sophie has published widely on her specialist research subjects: medieval iconography, medieval sculpture and tomb monuments, the image of the child in western art, and the *Danse Macabre*. Recent publications include two co-edited volumes entitled *Monumental Industry: The production of tomb sculpture in England and Wales in the long fourteenth century* (with Sally Badham: Shaun Tyas, 2010) and *Mixed Metaphors: the Danse Macabre in medieval and early modern Europe* (with Stefanie Knöll: Cambridge Scholars Publishing, 2011).

Sophie has taught at the universities of St Andrews, Leicester, Manchester and Nottingham, Sotheby's Institute of Art, and other organisations. She was also for many years Editor of the journal *Church Monuments* and during 2011-2013 the Coordinator of Tomb Monuments for the MeMO (Medieval Monuments Online) project at Utrecht University. She is affiliated with the University of St Andrews while also working as a free-lance lecturer and researcher.

A regular guest lecturer at Madingley Hall, Sophie has previously taught weekend schools on Early Netherlandish art in the fifteenth and early sixteenth centuries (including Jan van Eyck, art of the later fifteenth century, and Pieter Bruegel), 'memento mori' themes in medieval and renaissance art, portraiture, and Dutch genre and history painting (Vermeer, Rembrandt) in the seventeenth century.

Course programme

Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00	Dinner
20:30 – 22:00	Introduction: Early Netherlandish Art and Culture Circa 1500
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	Saints and Devils
10:30	Coffee
11:00 – 12:30	The Image of Death
13:00	Lunch
14:00 – 16:00	Free
16:00	Tea
16:30 – 18:00	The Image of Sin
18:00 – 18:30	Free
18:30	Dinner
20:00 – 21:30	The Garden of Earthly Delights
21:30	Terrace bar open for informal discussion

Sunday

07:30	Breakfast
09:00 – 10:30	Panels and Altarpieces
10:30	Coffee
11:00 – 12:30	Bosch to Bruegel: Followers and Admirers
12:45	Lunch

The course will disperse after lunch

Course syllabus

Aims:

This course aims to offer student a better understanding of the work of Hieronymus Bosch within the context of late-medieval culture, society and religion. Rather than present this artist as a deviant figure with heretical tendencies, the intention is to show how he worked as an established painter within the medieval guild system of his native town of 's-Hertogenbosch (Brabant) and producing especially religious works for a highly respectable clientele.

Content:

Following an introduction on late-medieval religion and society in the Netherlands on the threshold of the Reformation, the focus will be on individual paintings and drawings by Bosch. These will help to build up an image of Bosch as an artist working within the religious culture of circa 1500, when sin and salvation were major preoccupations.

Hieronymus Bosch was born into a family of painters in the town of 's-Hertogenbosch in Brabant, but he acquired a much wider reputation lasting well after his death in 1516. King Philip II became an avid collector of Bosch's work, so much of Bosch's work is now in Spain (Prado and Escorial). Bosch's work is highly individual; his weird monsters and vivid hell scenes are hard to forget and very much part of late-medieval imagination. Although we can never completely fathom Bosch's symbolism used by Bosch, we can recognize particular themes recurring throughout his work that obviously held special meanings for the artist and his contemporaries.

Comparisons will be made throughout to other Northern artists and works of the period. Aspects such as patronage, collecting and later religious iconoclasm will all play a role in the discussion of Bosch's oeuvre, but also questions about authenticity and attribution.

Presentation of the course:

The course will be in the format of PowerPoint lectures with some class discussion, both on issues raised by the tutor and questions asked by students. Students will be asked to consider questions as to how a work was made of what materials were used. Advice will be given about places to visit (and esp. the exhibitions to be held in 2016) in order to see the works studied during the course.

As a result of the course, within the constraints of the time available, students should be able to:

- 1) Achieve a greater understanding of the work of Hieronymus Bosch within its social, cultural and historical context;
- 2) Develop a deeper insight into late medieval culture and thought in the Netherlands;
- 3) Discuss with confidence the iconography of sin, death and saintly imagery in the work of Bosch and his contemporaries.

Reading and resources list

Listed below are a number of texts that might be of interest for future reference, but do not need to be bought (or consulted) for the course.

Author	Title	Publisher and date
Baldas, L. von,	<i>Hieronymus Bosch</i> (transl. London, 1960).	
Bax, D.,	<i>Hieronymus Bosch: His Picture-Writing Deciphered</i> (1949, transl. Rotterdam, 1979).	
Beagle, P.S.,	<i>The Garden of Earthly Delights</i> (New York, 1982).	
Belting, H.,	<i>Hieronymus Bosch: Garden of Earthly Delights</i> (Munich, 2002).	
Bosing, W.,	<i>Hieronymus Bosch c. 1450-1516: Between Heaven and Hell</i> (Cologne, 1987).	
Fischer, S.,	<i>Hieronymus Bosch: Complete Works</i> (2013).	
Fraenger, W.,	<i>The Millenium of Hieronymus Bosch: Outlines of a New Interpretation</i> (transl. London, 1952).	
Fraenger, W.,	<i>Hieronymus Bosch</i> (transl. London, 1989).	
Gibson, W. S.,	<i>Hieronymus Bosch</i> (London, 1973, with later reprints).	
Koldeweij, J., and B. Vermet (eds),	<i>Hieronymus Bosch: New Insights into his Life and Work</i> (Rotterdam and Ghent/Amsterdam, 2001).	
Marijnissen, R.H. and P. Ruyffelaere,	<i>Hieronymus Bosch: The Complete Works</i> (Antwerp, 1987).	
Silver, L.,	<i>Hieronymus Bosch</i> (2006).	
Snyder, J.,	<i>Bosch in Perspective</i> (Prentice-Hall, 1973).	
Tolnay, C. de,	<i>Hieronymus Bosch</i> (1965, transl. London, 1966).	

Website addresses

Also worth a look is the bilingual website < <http://www.jheronimusbosch-artcenter.nl/en> > belonging to the Jheronimus Bosch Art Center in 's-Hertogenbosch.

For the 2016 exhibition see also:

<http://www.theguardian.com/artanddesign/2015/oct/21/hieronymus-bosch-exhibition-holland-small-museum-host-largest-ever>.

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 12 January 2016