

ARTH 345 Spring 2017
The Age of Rembrandt: Northern European Art in the 17th Century
TR 1:30-2:45 Art and Design 2026

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Office Hours: Monday 1 – 2:30pm, Thursday 10:30am – 12 noon, or by appointment

Europe experienced religious, political, and economic transformations from the late sixteenth to the early eighteenth century. This course examines the ways in which artists in the Netherlands, England, and the German regions responded to those intersecting forces and created works that shaped the cultures of their time. We will study the celebrated paintings by Rembrandt, Vermeer, Rubens, and their contemporaries, as well as architecture, prints, and the decorative arts. Topics include: the impact of religious strife on artistic production; the emergence of capitalism and a flourishing art market; the development of new genres; the intersections between art and scientific inquiry; cultural encounters and colonial expansion. Lectures, discussions, and assignments are designed to help students situate works of art within their historical context and develop the skills of visual analysis, critical reading, and writing. ARTH 345 fulfills the Mason Core requirement in the arts.

Course Objectives

This course is designed to help you not only to gain a familiarity with major monuments and artists in 17th-century Northern Europe, but also to encourage you to consider topics of broader relevance, such as the value and functions of art in society. During the course of this semester, you will:

- Acquire and develop the skills of visual analysis and interpretation;
- Learn to situate the works of art in their social and cultural contexts;
- Learn to read primary and secondary sources critically;
- Develop the skills to present observations and arguments in academic writing.

Lectures, discussions, and reading and paper assignments are designed to help you achieve these learning objectives.

Textbook and readings

The textbook for this course is:

Ann Sutherland Harris, *Seventeenth-Century Art and Architecture*, 2nd ed. (Upper Saddle River, NJ: Pearson/Prentice Hall, 2008).

Please note that this is the second edition. The textbook provides a good overview and reproductions of many of the art works discussed in this course.

I have also selected a number of short texts that go into greater detail on particular artists or provide examples of particular methods and viewpoints in art history. These include both primary and secondary sources, and will be available on Blackboard. We will discuss these texts in class, so please complete the readings assigned for the specific day before coming to class.

Course Requirements

Attendance and Participation	5%
Test 1	10%
Test 2	20%
Paper 1	15%
Paper 2	25%
Final exam	25%

PLEASE NOTE: Students must complete *all* graded assignments and other requirements listed on the syllabus. Even if your overall average without one of these elements is sufficient for a passing grade, you cannot pass the course without completing all requirements.

Attendance and participation

It is important that you attend class regularly and on time. Reading the textbook is NOT a substitute for coming to lectures, because in class I will synthesize and present information from various sources, and I will often use monuments to explore specific themes. Your starting attendance/participation grade (i.e., you attend all lectures but do little else) will be a B-. Active, informed participation in discussion will improve that grade. Conversely, more than two unexcused absences, chronic late attendance, or disruptive behavior will negatively affect your grade. If you are unable to attend class because of medical or family emergency, please provide me with documentation as soon as possible.

Tests and Final exam

There will be 2 tests and a final exam. You will be evaluated on your ability to identify and discuss major monuments as well as your grasp on the themes introduced in lectures and readings. The first 2 tests involve identification of slides and short essays in response to guiding questions. There are two parts to the final exam. (1) Take-home essay: you will choose from questions that cover major themes for the entire semester. To be submitted when you come to (2) in-class slide exam in the same format as the first 2 tests, to take place on May 16.

NB: THERE WILL BE NO MAKE-UP TESTS OR EXAMS WITHOUT WRITTEN DOCUMENTATION OF ILLNESS, FAMILY EMERGENCIES, ETC. Please notify me as soon as possible if you have problems.

Papers

There are two paper assignments for this course. The first assignment, due in week 7, will be a critical paper in response to readings. The museum essay will be due in week 13. Drawing on course readings and lectures, you will write a comparative analysis of objects in the National Gallery of Art. Detailed instructions will be provided later in the semester.

In the interest of fairness, papers **MUST** be submitted on time to receive full credit. Hard copies of papers are due in class on the specified dates. Students will incur a 3% penalty per day for late papers. PAPERS MORE THAN 10 DAYS LATE WILL NOT BE ACCEPTED. In cases of medical or other serious problems, please document them and let me know as soon as possible.

Grading scale

A+	98-100	C+	77-79.5
A	93-97.5	C	73-76.5
A-	90-92.5	C-	70-72.5
B+	87-89.5	D	60-69.5
B	83-86.5	F	< 60
B-	80-82.5		

Tech requirements and policy

All students must activate their e-mail accounts on campus. I will ONLY use your GMU email addresses. If you prefer to use a commercial account, you must activate the forwarder on your GMU account. Readings, course updates, information on assignments and examinations will be available on Blackboard.

Please be respectful of your peers and your instructor when using electronic devices.

- Cell phones must be put on silent.
- Please do not engage in activities that are unrelated to class. Such disruptions show a lack of professionalism and may affect your participation grade.

English as a second language

If English is not your first language, feel free to discuss with me any concerns you have about the writing assignments. Please, however, give me plenty of notice (at least a week) before the paper is due. You may also consider consulting the Writing Center.

Standards of Academic integrity

Strict adherence to the Honor Code as defined in the undergraduate catalogue is expected. Plagiarism, cheating on examinations, and all other instances of academic dishonesty will be reported to the Honor Committee, and may result in a failing grade for the course. Please consult the Office for Academic Integrity for a full description of the code and the honor committee process.

Add-drop deadlines

Please note the following add-drop deadlines:

January 30, 2017	Last day to add a class
	Last day to drop a class with no tuition penalty
February 13	Last day to drop a class with 33% tuition penalty
February 24	Final drop deadline with 67% tuition penalty
February 27 – March 31	Selective withdrawal period

It is your responsibility to observe the add-drop deadlines to ensure that you are properly registered for specific courses.

Students with disabilities

Any student who feels s/he may need an accommodation based on the impact of a disability should see me and contact the Office for Disability Services (ODS) at 993-2474, <http://ods.gmu.edu>. All academic accommodations must be arranged through the ODS. If you qualify for accommodation, the ODS staff will give you a form detailing appropriate

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(You will be notified in advance of changes)

Readings:

Thomas DaCosta Kaufmann, *Court, Cloister, and City: The Art and Culture of Central Europe 1450-1800* (Chicago: University of Chicago Press, 1995), 185-203.

Readings:

Hans Vlieghe, *Flemish Art and Architecture, 1585-1700* (New Haven: Yale University Press, 1998), 1-3.

Week 3

February 9 The Learned Artist—Allegory and History Painting

Readings:

Kristin Belkin, *Rubens* (London: Phaidon, 1998), 149-54.

Readings:

Kristin Belkin, *Rubens* (London: Phaidon, 1998), 173-90.

Week 5

February 21 Art and Diplomacy (continued); exam 1 review

February 23 **Exam 1**

Readings:

Harris, 174-82.

Kristin Belkin, *Rubens* (London: Phaidon, 1998), 279-91.

Week 6

February 28 Art Market and the Rise of Secular Genres: Still Life and Landscape

March 2 Secular Genres: Flemish Genre Scenes

Harris, 172-74; 186-97.

Week 7

March 7 England—Elizabeth I's court

March 9 England (continued); **Paper 1 due**

Readings:

Harris, 401-15.

Week 8

March 14—Spring break

March 16—Spring break

Week 9

March 21 The Dutch Republic: The Emergence of a New State

March 23 The Haarlem Mannerists and Utrecht Caravaggisti

Readings:

Harris, 323-31; 339-44.

Mariët Westermann, *A Worldly Art: The Dutch Republic 1585-1718* (New Haven and London: Yale University Press, 2014), 17-28.

Week 10

March 28 Rembrandt: Painter and Entrepreneur

March 30 Exam 2

Readings:

Harris, 346-53; 361-68.

Mariët Westermann, *A Worldly Art: The Dutch Republic 1585-1718* (New Haven and London: Yale University Press, 2014), 28-45.

Week 11

April 4 Print Culture

April 6 Constructing a Social Identity: Portraiture

Readings:

Harris, 331-39; 353-58.

Mariët Westermann, *Rembrandt*, reprint (London: Phaidon, 2007), 257-84.

Week 12

April 11 Developing a National Identity: Dutch Landscapes

April 13 Making Sense of Things: Science, Collecting and Dutch Still Life

Readings:

Harris, 391-99; 369-79.

Week 13

April 18 Picturing Life in the Dutch Republic: Genre Painting

April 20 Vermeer and the Art of Seeing; **Paper 2 due**

Readings:

Harris, 379-91.

Filipczak, Zirk. "Vermeer, Elusiveness, and Visual Theory." *Simiolus* 32 (2006): 259-72.

Week 14

April 25 Beyond Europe: Maps and Curiosities

April 27 Global Encounters: The Dutch Trading and Colonial Empire

Mariët Westermann, *A Worldly Art: The Dutch Republic 1585-1718* (New Haven and London: Yale University Press, 2014), 112-16.

Julie Hochstrasser, "Visual impact: the long legacy of the artists of Dutch Brazil," in *The Legacy of Dutch Brazil*, edited by Michiel van Groesen (New York: Cambridge University Press, 2014), 248-83.

Martine Gosselink, "The Dutch East India Company in Asia," in *Asia in Amsterdam: The Culture of Luxury in the Golden Age*, eds. Karina H. Corrigan et al. (Salem, MA: Peabody Essex Museum, 2016), 21-30.

Week 15

May 2 Architectural Exuberance—Baroque and Rococo in Central Europe

May 4 Conclusions and review

Readings:

Robert Neuman, *Baroque and Rococo Art and Architecture* (Upper Saddle River, NJ: Pearson, 2013), 421-32.

Final exam May 16, 1:30 pm