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:

- Learn to analyze the formal elements of works of art using the appropriate art historical vocabulary;
- Examine an artwork’s functions in its original social and cultural contexts;
- Consider what creative solutions the artist adopted to produce an artwork that fulfilled those functions;
- 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**

There is no single assigned textbook for this course. Instead, required readings will be posted on Blackboard each week. These include texts on historical context, studies of particular artists, or discussions of particular methods and viewpoints in art history. We will discuss these texts in class, so please complete the readings assigned for the specific day before coming to class.

**Course Requirements**

**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  5%
Test 1      10%
Test 2      20%
Paper 1     15%
Paper 2     25%
Final exam  25%

Attendance and participation
It is important that you attend class regularly and on time. Doing the readings 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 December 17. 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

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
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<tbody>
<tr>
<td>A+</td>
<td>98-100</td>
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<tr>
<td>A</td>
<td>93-97.5</td>
</tr>
<tr>
<td>A-</td>
<td>90-92.5</td>
</tr>
<tr>
<td>B+</td>
<td>87-89.5</td>
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<tr>
<td>B</td>
<td>83-86.5</td>
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<tr>
<td>B-</td>
<td>80-82.5</td>
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<tr>
<td>C+</td>
<td>77-79.5</td>
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<tr>
<td>C</td>
<td>73-76.5</td>
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<tr>
<td>C-</td>
<td>70-72.5</td>
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<tr>
<td>D</td>
<td>60-69.5</td>
</tr>
<tr>
<td>F</td>
<td>&lt; 60</td>
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**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 (https://writingcenter.gmu.edu/).

**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:

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 4, 2018</td>
<td>Last day to add classes</td>
</tr>
<tr>
<td>September 9</td>
<td>Final drop deadline with no tuition penalty</td>
</tr>
<tr>
<td>September 10 to 30</td>
<td>Web withdrawal period (100% tuition penalty)</td>
</tr>
<tr>
<td>October 1 to 28</td>
<td>Selective withdrawal period (100% tuition penalty)</td>
</tr>
</tbody>
</table>

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 accommodations for your instructor. Please note that this form must be provided to me at least two weeks before the first test.
**SCHEDULE**
(You will be notified in advance of changes)

Week 1
August 27  Setting the Stage: The Holy Roman Empire in the late 16th Century
August 29  Flemish Art—Historical Conditions and Artistic Legacy

Readings:

Week 2
*September 3  Labor Day—class does not meet*
September 5  The Early Career of Peter Paul Rubens

Readings:

Week 3
September 10  Art in the Service of Religion: Counter-Reformation Antwerp
September 12  The Learned Artist—Allegory and History Painting

Readings:
Belkin, *Rubens*, 102-118; 149-54.

Week 4
September 17  Art and Diplomacy—Court Art in the Age of Rubens and Van Dyck
September 19  Art Market and the Rise of Secular Genres: Genre Scenes

Readings:
Harris, Seventeenth-Century Art and Architecture, 165-69; 176-80; 186-90.

Week 5
September 24  Art Market and the Rise of Secular Genres: Landscape; test 1 review
September 26  **Test 1**

Readings:
Week 6
October 1   Secular Genres: Still Life Painting
October 3   England: Court Art and the Impact of Van Dyck

Readings:

Week 7
October 9   **Monday classes meet on Tuesday this week.** Architectural Revolution in London
October 10  The Dutch Republic: The Emergence of a New State; **Paper 1 due**

Readings:

Week 8
October 15  Haarlem Mannerists and Utrecht Caravaggisti
October 17  Rembrandt: Painter and Entrepreneur

Readings:

Week 9
October 22  Rembrandt (cont’d); Print Culture
October 24  Print Culture 2

Readings:

Week 10
October 29  Constructing Social Identities: Portraiture
**October 31  Test 2**

Readings:

Week 11
November 5  Developing a National Identity: Dutch Landscapes
November 7  Making Sense of Things: Science, Collecting and Dutch Still Life

Readings:

Week 12
November 12  Picturing Life in the Dutch Republic: Genre Painting
November 14  Genre Painting II: Gender Trouble
Readings:

Week 13
November 19  Vermeer and the Art of Seeing; Paper 2 due
November 21  Thanksgiving recess
Readings:
Harris, Seventeenth-Century Art and Architecture, 379-91.

Week 14
November 26  Beyond Europe: Maps and Curiosities
November 28  Global Encounters: The Dutch Trading and Colonial Empire
Readings:

Week 15
December 3  Architectural Exuberance—Baroque and Rococo in Central Europe
December 5  Conclusions and review
Readings:

Final exam  Monday, December 17, 1:30 pm