This course examines the art and architecture produced north of the Alps from the late fourteenth century through the sixteenth century. This period saw social, political, and religious turmoil, but also tremendous artistic and cultural innovations. We will pay particular attention to the connections between art and religious life, including the visualization of the spiritual, the viewer’s interaction with the devotional image, and the radical changes brought by the Reformation. We will examine the aristocratic courts as centers of patronage, as well as the development of the art market in towns. We will also study the exchanges with Italy and the cultural ideas that led to the elevation of artists such as Jan van Eyck, Rogier van der Weyden, Albrecht Dürer, Hieronymus Bosch, and Pieter Bruegel to the status of supremely gifted creators. Lectures, examinations, and writing assignments are designed to help students develop the skills of visual analysis and critical thinking. This course satisfies the Mason Core Arts requirement.

Course Objectives
This course is designed to help you not only to gain a familiarity with major monuments and artists of the Northern Renaissance, but also to encourage you to consider topics of broader relevance, such as the value and functions of art in society. Over 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, readings, exams, and paper assignments are designed to help you achieve these learning objectives.

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 to be submitted when you come to (2) in-class slide exam (same format as the first 2 tests) on.

NB: THERE WILL BE NO MAKE-UP TESTS OR EXAMS WITHOUT WRITTEN DOCUMENTATION OF ILLNESS, FAMILY EMERGENCIES, ETC. By registering for this course, you commit to taking the final exam on the day officially specified by GMU. 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. The second paper assignment asks you to write a comparative analysis of objects in the National Gallery of Art. Detailed instructions will be provided later in the semester.

NB: 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 (including weekends). 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>Percentage</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>
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<tr>
<td>B+</td>
<td>87-89.5</td>
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<tr>
<td>B</td>
<td>83-86.5</td>
</tr>
<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>
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<tr>
<td>F</td>
<td>&lt; 60</td>
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Textbook and readings
The recommended textbook for this course is:
Snyder’s book is a useful reference that provides background information to the artists discussed in class, but my lectures will not replicate the content of the book. For those who choose to purchase the textbook, I have listed the corresponding pages for each week’s topic in the schedule.

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.

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:

<table>
<thead>
<tr>
<th>Date</th>
<th>Deadline Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 29, 2019</td>
<td>Last day to add a class</td>
</tr>
<tr>
<td>February 5</td>
<td>Last day to drop a class with no tuition penalty</td>
</tr>
<tr>
<td>February 12</td>
<td>Last day to drop a class [tuition penalty TBD]</td>
</tr>
<tr>
<td>February 13-25</td>
<td>Student self-withdrawal period (100% tuition penalty)</td>
</tr>
<tr>
<td>February 26-March 25</td>
<td>Selective withdrawal period (100% tuition penalty)</td>
</tr>
</tbody>
</table>
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 of any changes)

Week 1
January 22   Introduction: Defining “The Northern Renaissance”
January 24   Valois Courts: Piety and Dynastic ambitions
Readings:
Susie Nash, Northern Renaissance Art (Oxford: Oxford University Press, 2008), 87-94.
For background: Snyder, 17-33.

Week 2
January 29   Valois Courts (II)
January 31   Ars nova: “New art” for New Patrons
Readings:
Nash, Northern Renaissance Art, 204-215.
Stephanie Porras, Art of the Northern Renaissance (London: Laurence King, 2018) 52-56.
Background: Snyder, 34-50.

Week 3
February 5   The Ghent Altarpiece: Spirituality and Naturalism
February 7   Jan van Eyck: Symbols and Illusions
Readings:
Porras, Art of the Northern Renaissance, 63-66.
Background: Snyder, 87-109.

Week 4
February 12  Rogier van der Weyden: Painting Drama and Emotions
February 14  Flanders in the mid-15th century: Faith and Civic Society
Readings:
Porras, Art of the Northern Renaissance, 68-80.
Background: Snyder, 118-132.
Week 5
February 19  Hans Memling and Gerard David: Art of Devotion in the late 15th century
February 21  Test 1
Readings:
*Background:* Snyder, 197-202.

Week 6
February 26  Joos van Ghent and Hugo van der Goes: Netherlandish art and/in Italy
February 28  The French Court in the 15th century
Readings:
Nash, *Northern Renaissance Art*, 102-105.
Harbison, *The Art of the Northern Renaissance*, 54-58.
*Background:* Snyder, 159-170; 215-224.

Week 7
March 5  Print Culture: Impact of a new technology
March 7  Print Culture (cont’d); Rhineland and Germany: Limewood sculpture
*Paper 1 due*
Readings:
Nash, *Northern Renaissance Art*, 129-141
*Background:* Snyder, 248-265; 270-272; 275-287;

Week 8  *Spring break*

Week 9
March 19  *Class cancelled. Instructor at conference.*
March 21  Painting in Rhineland and Germany
Readings:
*Background:* Snyder, 302-333.

Week 10
March 26  Albrecht Dürer as printmaker
March 28  Dürer: the changing status of the artist
Readings:
*Background:* Snyder, 302-333.
Week 11
April 2  **Test 2**
April 4  Albrecht Altdorfer and Hans Baldung Grien: Responses to Dürer
Readings:
*Background:* Snyder, 351-367.

Week 12
April 9  The Reformation and its impact on art
April 11  Reformation II: Lucas Cranach and Hans Holbein
Readings:
*Background:* Snyder, 337-351; 375-391.

Week 13
April 16  The Habsburg Netherlands
**Paper 2 due**
April 18  Hieronymus Bosch
Readings:
Primary sources on Bosch in Stechow ed., *Northern Renaissance Art*, 19-24.
*Background:* Snyder, 394-409.

Week 14
April 23  The Lure of Italy: Northern European Artists at Home and Abroad
April 25  The Rise of Secular Genres in Antwerp: Quentin Metsys and Pieter Aertsen
Readings:
Harbison, *The Art of the Northern Renaissance*, 160-67.
*Background:* Snyder, 438-449; 453-466; 479-481; 491-499.

Week 15
April 30  Pieter Bruegel the Elder
May 2    Review
Readings:
Primary sources on Bruegel, in Stechow, 36-41.
*Background:* Snyder, 502-523.

*May 9* **Final exam, 1:30 pm**