The Age of Rembrandt and Bernini
FAH 0041/0141. Professor Anna Knaap

Course information:
Tues./Th., 12.00 – 1.15 PM, Aidekman Art Center, basement room 13
Office hours: by appointment or speak to me before class
Anna.knaap@tufts.edu

Course Description
In the 17th century, the world was changing rapidly. Trade with far-away lands brought unknown wealth to the Northern countries of Europe. The big port cities of Amsterdam and Antwerp attracted people and goods from all over the world. Protestantism spread through the Northern Netherlands (current-day Holland) while the Southern Netherlands (present-day Belgium) remained Catholic. A new class of wealthy merchants in Northern Europe developed a taste for collecting paintings, prints, shells, tulips, and exotic objects for their new houses. Especially popular were the secular genres, including portraits, landscapes, still lives and scenes of everyday life.

At the same time, in Rome the papacy sought the global expansion of the Catholic Church in the face of the rise of Protestantism. The popes and wealthy cardinals decorated their palaces with lavish frescoes, sculptures and paintings inspired by church teachings and the classics and they commissioned awe-inspiring church decorations. Apart from serving as the center of the Catholic world, Rome also acted as a cultural magnet for artists from Northern Europe and elsewhere, who came to the city to study its treasures.

In this course we will examine the impact of social, political, religious, and cultural developments on the production and consumption of art in Italy, Flanders and Holland. Major artists to be examined include: Caravaggio, Carracci, Bernini, Da Cortona, Rubens, Rembrandt, Hals, Vermeer and Ruisdael.

Goals
- Have a thorough understanding of the major paintings and monuments in 17th century Italy, Holland and Flanders
- Understand and be able to articulate the close relationship between art and its historical context, including globalism and worldwide trade, religious upheavals, the rise of a wealthy urban class, and the development of science and archeology.
- Have the ability to compare the art and historical developments in the three great artistic centers of the Baroque era: Rome, Antwerp and Amsterdam.
- Become familiar with the urban plan of 17th century Rome, Antwerp and Amsterdam
- Have the basic tools of visual literacy, including an ability to understand and articulate not only what images communicate, but also how they communicate their meanings.
- Exhibit knowledge of basic art historical terms, such as chiaroscuro, perspective, genre, altarpiece, bel composto, enlivenment (vivacità)
- Develop skills in translating art historical information and questions into digital maps

Course website (Trunk): https://trunk.tufts.edu/xsl-portal
The syllabus, readings, assignments, handouts, images required for the exam will be posted on the website.
Readings
The textbook for this class is Ann Sutherland Harris, *Seventeenth-Century Art and Architecture*. The readings from Harris and all other reading assignments, as indicated on the schedule below, are available on Trunk. Relevant books are placed on reserve at the Tisch library. The readings from Harris will provide you with background information on individual artists and works of art. The supplementary readings, websites, and YouTube videos are designed to help you in placing 17th-century art within the broader intellectual, social, political and economic context of the time. The amount of reading is purposefully kept manageable so that you have enough time to review your class notes, study the images discussed in each class, and work on your assignments. Please do the readings prior to each class.

Images
The most important images discussed in each class are listed on the syllabus and will be posted on Trunk. Many of these images, but not all, are illustrated in the textbook. A few weeks prior to the exam you will receive a final list with images for which you will be responsible. This list will correspond roughly to the images listed on the syllabus.

Electronic Resources
- Google images: http://www.google.com/imghp?hl=en&tab=wi
- Grove Art Online: available through the library’s electronic resources
- Website of the Rijksmuseum: www.rijksmuseum.org
- **Rome caput Mundi**: www.bc.edu/rome. This website is an educational tool that offers students a means to visit Rome virtually. To become familiar with the city, its urban plan, and the physical relationship between monuments, you can navigating the website, exploring its map, and studying the buildings, streets, and piazzas that we are studying in class.
- Youtube video: “The Power of Art” on Rembrandt and on Bernini, a BBC series narrated by Simon Schama:
  - http://www.youtube.com/watch?v=57bwTm3q9aI
- Economic and Artistic competition in the Amsterdam art market 1630-1690. Shows under analytical tools digital maps with number of painters active in different centers, including Amsterdam and Antwerp.
  - http://burckhardt.ic.uva.nl/ecartico/analysis/
- Online collection of the MFA: www.mfa.org.

Assignments:
- Midterm
- mapping assignment
- Museum paper
- Final

Grading
Mapping Assignment (map and presentation): 10%
Midterm: 30%
Final: 30%
Museum Paper: 25%
Participation: 5%
**Museum Paper**

For the museum paper, you will write about one of the Baroque paintings in the Museum of Fine Arts or Gardner Museum (which requires a visit to one of these museums). You will describe the painting and relate it to the larger question addressed in this course: how do works of art relate to contemporary developments in trade, commerce, science, politics, religion and culture? The assignment sheet and a list of Baroque paintings in the MFA will be posted on the course website. We will discuss the assignment in class well in advance of the due date.

**Interactive Mapping Assignment (Thursday November 8): Locating monuments and paintings in 17th century Rome, Antwerp and Amsterdam**

Working in groups of three, you will develop a digital map in GoogleMap of Rome, Antwerp or Amsterdam. Using the photo sharing website Flickr, you will drop images of paintings, drawings or buildings in ten distinct locations. This assignment will help you to develop skills in digital media and, at the same time, will familiarize you with the urban landscape of the three major cities we are studying. You must choose one of the following subjects:

- Public works by Bernini in Rome (fountains, buildings, outdoor statues, piazzas)
- Paintings by Caravaggio in buildings in Rome
- Public works in Rome commissioned by Pope Sixtus V (buildings, roads, fountains, piazzas with obelisks)
- Paintings by Rubens in churches and other public buildings in Antwerp
- Major monuments built in Amsterdam in the 17th century (canal houses, city hall, Stock Exchange, East India Trading house, Rembrandt’s house, churches)
- Drawings and prints by Rembrandt that record specific urban and rural sites in and around Amsterdam (rely on Boudewijn Bakker’s *Landscape’s of Rembrandt*)
- Paintings by 17th century artists of specific locations in Amsterdam (depictions of the town hall, Westerkerk, canals, stock exchange building, etc.

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<th>Due Dates Assignments</th>
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<td>Midterm Exam</td>
<td>Thursday, October 18</td>
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<td>Location List Mapping Assignment</td>
<td>Thursday, October 25</td>
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<td>In-class Mapping Presentation</td>
<td>Thursday, November 8</td>
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<td>Topic of Museum paper due</td>
<td>Tuesday, November 15</td>
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<td>Museum Paper</td>
<td>Thursday, November 29</td>
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<td>Final Exam</td>
<td>Thursday, December 6</td>
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**Expectations**

- Your participation in this class is essential and you are expected to attend every class. After two absences you are required to meet with me. If you miss a class, be sure to get course notes from one of your classmates and to catch up on the reading.
- If you are a student with a documented disability and wish to request an accommodation for this class, please see me right away.
- After the due date, late assignments are lowered one grade per day. If you have difficulty meeting the requirements of the course, please see me at the earliest sign of a problem to determine the best course of action.
- Class announcements will be sent via your Tufts email account so be sure to check that account often.
- Please read the Academic Integrity Policy:
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<th>Thursday</th>
<th>Urbanism in Rome</th>
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| September 6 | View of Rome with the urban plan of Sixtus V, fresco, c. 1588  
Antoine Lafreri, *The Seven Churches of Rome*, engraving, 1575  
Domenico Fontana, *Moses Fountain, Rome*, 1585-86  
*Vatican Obelisk*, moved under the direction of Domenico Fontana, 1586 |

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<tr>
<th>Tuesday</th>
<th>Urbanism in Antwerp and Amsterdam</th>
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Gerrit Berckheyde, *Herengracht (Golden Bend)*, 1685  
Gerrit Berckheyde, *View of the Amsterdam Town Hall*, 1670  
Emanuel de Witte, *Courtyard of the Amsterdam Stock Exchange*, 1653  
Sebastiaan Vrancx, *View of the Harbor of Antwerp*, first half 17th century |

| Wheelock, 14-31.  
View interactive website: Economic and Artistic competition in the Amsterdam art market 1630-1690. Shows under analytical tools digital maps with number of painters active in different centers, including Amsterdam and Antwerp.  

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<th>Thursday</th>
<th>Rome as a Training ground for Local and Foreign Artists</th>
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| September 13 | Goltzius, *Farnese Hercules*, engraving, c. 1590  
Rubens, *Drawing of the Laocoön*, 1602  
Bernini, *Mattress for the Hellenistic Sculpture of the Hermaphrodite*, 1620  
Carracci, *Farnese Ceiling*, 1595-1600.  
Carracci, *Farnese Ceiling, Bacchus*, 1595-1600  
Carracci, *The Choice of Hercules*, 1597 |

| Harris (on Carracci), 23-30.  
Belkin (on Rubens and copying the antique), 41-66. |

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<th>Tuesday</th>
<th>Religious Art in Rome: Counter-Reformation Exuberance</th>
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| September 18 | Giacomo della Porta, *Il Gesù*, mother church of the Jesuits, Rome, 1575-1584  
Carracci, *Madonna enthroned with St. Matthew*, 1588  
Caravaggio, *The Entombment of Christ*, 1603-4  
Caravaggio, *Madonna of the Rosary*, c. 1605  
Bernini, *St. Bibiana*, c. 1625  
Bernini, *Baldacchino*, 1624-33 |

| Partridge (on Il Gesù), 56-59.  
Harris (on Carracci, Caravaggio and Bernini): 7-14, 37-49, 94-102.  
Hibbard (on Caravaggio), 171-184. |
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<th>Authors/Artworks</th>
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| Thursday<br>September<br>20 | Religious Art in Antwerp and Amsterdam: Counter-Reformation Exuberance versus Protestant Austerity | Frans Hogenberg, *Iconoclasm*, 1566  
Rubens, *The Raising of the Cross*, c. 1610  
Rubens, *The Ceiling Paintings of the Jesuit Church*, 1620-21  
Hendrick de Keyser, *The Westerkerk*, Amsterdam, 1620  
Anthonie de Lorme, *View of the Laurenskerk of Rotterdam*, 1655  
Emanuel de Witte, *Sermon in the Oude Kerk in Delft*, 1661 |
|                   |                                                                      | Hsia, 63-66.  
Harris, 152-164  
Belkin, 161-170. |
Lanfranco and Tassi, *Foreign Ambassadors*, Sala Regia, Quirinal Palace, Rome, 1616-17  
Bernini and Borromini, *Collegia di Propagande Fide*, Rome, 1622  
Rubens, *Miracles of Francis Xavier*, 1618 |
|                   |                                                                      | Kaplan, pp. 158-171. |
Albert Eckhout, *African American Woman with Child*, 1640  
Frans Post, *Sugar Plantation*, c. 1650  
Vertangen, *Jan Valckenburg, Director of the West India Company in front of Castle Elmina, Cold Coast*, c. 1650  
Aelbert Cuyp, *Portrait of Dutch Merchant and his Wife with East Indies Fleet in the Bay of Batavia*, 1650 |
|                   |                                                                      | Hochstrasser, 187-204.  
Massing (on Valckenburg portrait), 117-120 and on Eckhout, 159-163.  
View: The Masterpieces Special Rijksmuseum: Worldpower.  
| Tuesday<br>October<br>2 | Art, Science and Tulipmania | Rembrandt, *The Anatomy Lesson of Dr. Nicolaes Tulp*, 1632  
Swanenburgh after Woudanus, *Clusius Garden in Leiden*, engraving, 1610  
Ambrosius Bosschaert, *Still Life with Tulips and Roses*, c. 1600  
Jan Saenredam, *Stranded Sperm Whale at Beverwijk*, engraving, 1602 |
|                   |                                                                      | Westermann, *A Worldly Art*, 82-93.  
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| Thursday, October 4 | **The Display of Wealth: Burgher Houses and Kunstkammers in Amsterdam and Antwerp, 1600-1640**  
Rembrandt house, Amsterdam  
House of Jan Trip, Amsterdam  
Bartolotti huis (Herengracht), Amsterdam  
Rubens House, Antwerp  
Frans Francken, *The Great Salon of Nicolaas Rockox*, 1630-5  
Belkin (on Rubens’s house), 139-147 and 55-157.  
View Website: Rijksmuseum: 17th century home  
http://www.rijksmuseum.nl/aria/aria_encyclopedia/00046912?lang=en |
| Thursday, October 11 | **The Display of Wealth in Rome: Villa Borghese and Palazzo Barberini**  
Bernini, *Apollo and Daphne*,  
Carlo Maderno with Bernini & Boromini, *Palazzo Barberini*, 1628-38  
Flaminio Ponzio, *Villa Borghese*, 1610-13  
Harris (on Bernini), 86-91.  
Waddy, 21-37.  
Navigate interactive website: [www.bc.edu/Rome](http://www.bc.edu/Rome) (Villa Borghese, Palazzo Barberini)  
Watch BBC video by Simon Schama on Bernini (part 1- and first half of part 2):  
http://www.youtube.com/watch?v=WetVF2bDCA  
http://www.youtube.com/watch?v=hmgGwnVaf8s&feature=relmfu |
| Tuesday, October 16 | Midterm Review                                                                             |
| Thursday, October 18 | Midterm                                                                                   |
| Tuesday, October 23 | **Portraiture: Popes and Cardinals versus Merchants and the New Elite, 1600-1640**  
Bernini, *Bust of Scipione Borghese*, 1631  
Van Dyck, *Portrait of Cardinal Bentivoglio*, 1622  
Rubens, *Self Portrait with Isabella Brant under the Honeysuckle Bower*, c. 1610  
Frans Hals, *Portrait of Isaac Massa and Beatrix van der Laen*, c. 1622  
Rembrandt, *Portrait of Nicholas Ruts*, 1631  
Rembrandt, *The Nightwatch*, 1642  
Rembrandt, *The Syndics*, 1662  
Harris (on Bernini), 91-94. |
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| Thursday     | History Painting in Rome, Antwerp and Amsterdam: Narrative and Enlivenement | Bernini, *The Rape of Proserpina*, c. 1620  
Rubens, *Rape of Proserpina*, c. 1630  
Rembrandt, *Rape of Proserpina*, c. 1630  
Annibale Carracci, *Andromeda* (detail Farnese ceiling), 1595-1600  
Rubens, *Perseus and Andromeda*, 1615  
Rembrandt, *Andromeda*, 1635  
Caravaggio, *Head of the Medusa*, 1605 |
View: BBC documentary by Simon Schama on Rembrandt, parts 1-2.  
[http://www.youtube.com/watch?v=57bwTm3q9aI](http://www.youtube.com/watch?v=57bwTm3q9aI)  
[http://www.youtube.com/watch?v=zJYlzNQjpc](http://www.youtube.com/watch?v=zJYlzNQjpc) |
| Tuesday      | Landscape: Idealism versus Realism                         | Paul Bril, *Fantastic Landscape*, 1598  
Jan Brueghel and Joost de Momper, *Landscape with Market and Bleaching Fields*, c. 1620  
Ruisdael, *View of Haarlem with Bleaching Fields* (*Haarlempjes*), 1670 |
| October 30   |                                                            | Harris, 86-91.  
Sluijter, Rembrandt, 89-97, 109-111. |
| Thursday     | Dutch Landscapes: Polders, Industry and Trade              | Jan van Goyen, *Windmill by a River*, 1642  
Rembrandt, *View of Amsterdam*, 1640  
Ruisdael, *View of Amsterdam from the South*, 1680  
Ruisdael, *Windmill at Wijk bij Duurstede*, 1670  
Willem van de Velde, *The Gouden Leeuw Before Amsterdam*, 1686 |
| November 1   |                                                            | Westermann, *Worldly Art*, 71-77, 103-114.  
Wheelock, Ruisdael, 160-163.  
Caravaggio, *Bacchus*, 1595-96  
Carracci, *The Butcher’s Shop*, c. 1580 |
Recommended: Alpers, chapter 4. |
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<td>Thursday November 8</td>
<td><strong>In-class group presentation of digital maps</strong></td>
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<td>Tuesday November 13</td>
<td>Guest Lecture Professor Stephanie Leone, Boston College: Palazzo Pamphilj and Piazza Navona</td>
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                           Nicolaes Maes, *Woman Plucking a Duck*, 1655  
                           Rembrandt, *Beggars at the Door*, 1648  
                           Steen, *The Burgomaster of Delft*, 1655  
                           Jacob Ochterveld, *Street Musicians at the Door*, 1665  
                           Gabriël Metsu, *Vegetable Market in Amsterdam*, 1660  
                           **Let me know your topic for the Museum paper** |
                           Wheelock (on Metsu and Steen), 144-145 and 180-81.  
                           Video. Watch video accompanying the exhibition: *Vermeer’s Women: Secrets and Silence* (by Betsy Wieseman):  
                           Recommended: Honig, 186-199. |
| Tuesday November 20   | **Global Encounters in the mid and late 17th century: Imperial Aspirations in Rome and Amsterdam as the Center of the World**  
                           Pietro Tacca, *Monument of the Four Moors*, Livorno  
                           Bernini, *Four Rivers Fountain*, Rome, 1648-1651  
                           Jacob van Campen, Amsterdam Town Hall (now Royal Palace), 1648-1655  
                           Artus Quellinus, *West Tympanum Town Hall, Four parts of the World Paying Homage to Amsterdam*, 1648-55  
                           Jacob van Campen, *Goods from the East and the West Indies*, Huis ten Bosch, The Hague |
|                       | Kaplan (on Tacca and Bernini), 182-187; Massing (on town hall), 357-361; on Van Campen, 363-365 and on Bernini, 311-313. Levy, 150-160.  
                           Recommended, Massing, chapter 8. |
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<th>Thursday November 22</th>
<th>Thanksgiving No class</th>
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| Tuesday November 27 | **Religious Art after 1650: From the Grandiose to the Intimate**  
Bernini, *St Teresa in Ecstasy*, 1647-1652  
Bernini, *Piazza St. Peter*, 1656-1667  
Bernini, *Cathedra Petri*, 1657-1666  
Rembrandt, *Christ Preaching*, etching, 1649  
Rembrandt, *Christ presented to the People*, etching and drypoint, 1655  

Hibbard, 128-141 and 151-162.  
Recommended: Fehrenbach, 1-42. |

| Thursday November 29 | **Vermeer**  
Vermeer, *The Little Street*, 1658  
Vermeer, *Officer and Laughing Girl*, 1658-60  
Hendrik van der Burch, *The Game of Cards*, 1660  
Vermeer, *Girl with a pearl earring*, 1660  
Vermeer, *Woman holding a balance*, 1662  
Vermeer, *The painter and his model*, 1665  
Vermeer, *The Astronomer*, 1668  

**Museum Paper Due**  
Wheelock, 186-189.  
Harris, 379-388.  
Massing (on Van der Burch), 235-237. |

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**Books on reserve:**  


Jones, Pamela M. “Italian Devotional Paintings and Flemish Landscapes in the *Quadrie* of Cardinals Giustiniani, Borromeo, and Del Monte.” *Storia dell’Arte* 107 (2004), pp. 81-104.


