FAH 51/151: Nineteenth-Century Art  
Fall 2013

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Lecture: Monday and Wednesday, 4:30-5:45pm, Tisch Library, Room 314  
Office Hours: Thursday, 10:30am-12pm, 11 Talbot Ave., third floor, or by appointment

Course Description:

This course offers a selective survey of painting and sculpture, mostly European, between the French Revolution and the early years of the twentieth century. It deals with an especially fascinating period in the history of art. The long nineteenth century ushered in an era of sweeping change in Europe, which saw political instability, industrialization, imperialism, and the growth of popular culture come to bear on the very conditions of art-making. Old sureties of social and political organization melted away, and artists were left to improvise, experimenting with ways to give form to—and, just as often, to turn away from—the radical uncertainties of the modern age. Focusing on key moments in this history, the course aims to recover the real intensity and strangeness of art’s involvement with modernity. In what ways did artists resist the century’s traumatic upheavals? How did they help to hurry them along? What kinds of new classed and gendered identities did art at this time wish to produce? How did advanced art work to incorporate its supposed others—the “commercial,” the “sentimental,” the “exotic,” the “primitive”? Could the texture of modernity itself be staged in the very handling of paint? Investigation of these and other broad questions will be grounded in close attention to particular works of art. Topics will include neoclassicism; art and revolution; the rise of landscape painting; the triumph of the bourgeoisie; the gendering of art; and the birth of the avant-garde. An effort will be made to highlight works on view nearby in Boston’s Museum of Fine Arts and other local collections.

Learning Objectives:

• Become familiar with nineteenth-century artistic practice in Europe  
• Learn to analyze, interpret, and write about paintings and sculptures effectively  
• Develop a critical understanding of artworks’ cultural and historical contexts  
• (FAH 151) Advance research skills and critical engagement with scholarly literature

Course Requirements:

*FAH 50*: The course will include two papers (3-4 pages and 7-8 pages in length), a midterm, and a final exam. Detailed prompts for each paper will be issued well in advance. Each requires a visit to the MFA. You will be expected to attend lectures faithfully and assimilate their contents, participating in class discussion. Lectures will often consider material not addressed in the readings, and develop lines of thought not found elsewhere. You may take two unexcused absences during the semester without incurring any penalty. More than that will result in a lower grade for the course.
FAH 151: As above, with additional, take-home component to exams, and with the second paper comprising a longer (12-15 pages), research-oriented project. (Details forthcoming.) Students enrolled in FAH 151 should also complete readings marked as “suggested.”

Grading:

- Participation and attendance 10%
- First paper, 3- pages 15%
- Mid-term exam 20%
- Second paper, 8-10 pages 25%
- Final exam 30%

Please note: paper deadlines are FIRM. There will be an automatic grade penalty for any paper submitted late without satisfactory explanation: “satisfactory explanation” almost always means explanation offered in advance and approved by me. Computer or printer problems will not be accepted as an excuse: be sure to back up your work! Papers must be stapled and submitted in hard copy, not over e-mail. (Double-sided printing is strongly encouraged: save a tree.)

Academic Integrity:

The strength of the university depends on academic and personal integrity, and Tufts holds its student strictly accountable. In this course, you must be honest and truthful. Ethical violations include cheating on exams, plagiarism, reuse of assignments, improper use of the Internet and electronic devices, unauthorized collaboration, alteration of graded assignments, forgery and falsification, lying, facilitating academic dishonesty, and unfair competition. The consequences for violations can be severe. It is critical that you understand the requirements of ethical behavior and academic work as described in the university’s Academic Handbook. If you ever have a question about the expectations concerning a particular assignment in the course, be sure to ask me for clarification. Students suspected of academic integrity violations will be reported to the Dean of Student Affairs Office.

Student Accessibility Services:

Tufts University is committed to full inclusion of all students. Any student who may need accommodations in this class on account of a documented disability should please contact me during office hours as soon as possible. For information on the process of requesting accommodations, please contact Student Accessibility Services, Dowling Hall, Suite 720, 617-627-4539, Accessibility@tufts.edu.

Electronics Policy:

At Tufts, professors set their own policies for the use of electronics in the classroom. I will allow the use of laptops, tablets, etc. for note-taking purposes only. Please do not abuse this privilege. Also be sure to silence all phones, pagers, etc. Lectures may not be recorded without written permission from me. I hope you can share my commitment to making our time together in the classroom free from distractions.

I am happy to discuss these and other course policies at any time.
Required Texts:


The rest of your readings are available as PDFs on Trunk, unless otherwise indicated. All readings should be read in advance of the lecture to which they correspond. You should be prepared to discuss assigned texts in class. Readings are required unless otherwise indicated. Note well: the reading load varies. Please plan accordingly.

Recommended Texts:


A selection of additional titles will be put on reserve at Tisch Library.

Schedule of Lectures and Readings:

The following plan of lectures is provisional. This is the kind of course where it may be desirable to alter the emphasis and “coverage” of lectures as we go along. We may well end up covering fewer topics than announced below in order to give the topics we do cover the thought they deserve.

Week One
9.2 NO CLASS (Labor Day)
9.4 Introduction

Week Two
9.9 Introduction, continued / The Neo-Classical Ideal
9.11 From Winckelmann to David

Week Three
9.16 Hard Bodies: The School of David
9.18 Art and the French Revolution
Week Four
9.23  From Revolution to Empire: Classicism in Crisis
9.25  Romanticism in France: Géricault and Delacroix
S. Germer, “Pleasurable Fear: Géricault and Uncanny Trends at the Opening of the Nineteenth Century,” Art History 22.2 (June 1999), 159-83.

Week Five
9.30  Goya and the Sleep of Reason
F. Goya, “Address to the Royal Academy of San Fernando” and “Advertisement for Los Caprichos,” in Art in Theory, 1648-1815, 680-682, 975-976.
10.2  Romanticism in Germany: Friedrich
J. Koerner, “Romanticism” and “The Non-Contemporaneity of the Contemporary,” in Caspar David Friedrich and the Subject of Landscape, 23-29, 47-68.
H. Honour, “Introduction,” in Romanticism, 11-20

Week Six
10.7  The Dark Side of the Landscape: Constable and Turner
10.9  Art in the Gutter: Courbet’s Revolution

- FIRST PAPER DUE AT START OF CLASS ON 10.9 -
A short descriptive account of a single work in the collection of the MFA.

Week Seven
10.15  Courbet, continued / Midterm Review
10.16  MIDTERM EXAM
Week Eight
10.21 **Between History and Modernity: The Pre-Raphaelite Brotherhood**
   E. Prettejohn, “Pre-Raphaelite Brotherhood,” in *The Art of the Pre-Raphaelites*, 17-66.

10.22 **From Pre-Raphaelitism to Aestheticism**
   J. Ruskin, Letter on Hunt’s *Awakening Conscience* (1853)
   A. Grieve, “Rossetti and the Scandal of Art for Art’s Sake in the Early 1860s,” in *After the Pre-Raphaelites*, 17-31.

Week Nine
10.28 **Art and Embodiment in Berlin: Menzel**

10.30 **The Sentimental Imagination**

Week Ten
11.4 **Orientalism in Art**
   L. Nochlin, “The Imaginary Orient.”

11.6 **Manet and the Painting of Modern Life**

Week Eleven
11.11 **NO CLASS (Veteran’s Day)**

11.13 **Manet and the Painting of Modern Life II**

Week Twelve
11.18 **The Gender of Impressionism**

11.20 **The City in the Country: Impressionism and the Landscape**
   T.J. Clark, “The Environ of Paris,” 147-204. [PML]
Week Thirteen
11.25  NO CLASS (Research Day)
       T. J. Clark, “Introduction,” 3-22. [PML]
11.27  NO CLASS (Thanksgiving)

Week Fourteen
12.2   Neo-Impressionism: Seurat
       T. J. Clark, “Conclusion,” 259-68. [PML]
       SUGGESTED: G. Maupassant, “A Day in the Country” (1881), in A Day in the
       Country and Other Stories, 67-80.
12.4   Cézanne and the End of Impressionism
       M. Schapiro, Paul Cézanne, 9-30.

Week Fifteen
12.9   Conclusions: Cézanne and After
       R. P. Rivière and J. F. Schnerb, “Cézanne’s Atelier,” (1907), in Cézanne in
       C. Greenberg, “Cézanne and the Unity of Modern Art” (1951), in Clement
       SUGGESTED: K. Tuma, “Cézanne and Lucretius at the Red Rock,”
       Representations 78.1 (Spring 2002): 56-85.

- SECOND PAPER DUE AT START OF CLASS 12.9 -
A comparative analysis of a pair or small group of works in the collection of the MFA.

12.18  FINAL EXAM: 3:30-5:30pm, Tisch Library, Room 314