Course summary and learning objectives: this course is designed as a survey of seventeenth-century European art in the tumultuous aftermath of the Reformation and Counter-Reformation and the development of new nation states. The political and religious map of Europe was transformed during this period and art was revolutionized.

We will focus mainly on Italy, Spain, and the Netherlands and the major artists of the period – Caravaggio, Bernini, Rembrandt, Vermeer, Velazquez, among others. We will also examine the development of important types of art in the Western tradition: altarpieces, fresco painting, landscape, portraiture, still-life. Students will understand how art functions in religious and domestic contexts, in the service of religion, political power, pleasure, and social distinction. Basic principles of pictorial composition and sculptural technique will also be explored. Response papers will focus central themes and connect the course to the present. The final exam tests essential knowledge. A final paper challenges students to apply classroom instruction to “real-world” examples. Appropriate for art history majors and non-majors.

**Syllabus:**

(Required and extra readings fully listed below and available on Trunk or required text)

Sept 9:  **Introduction**

Sept 12:  **The Roman Art World: Patronage, Status**
Extra reading: Nochlin, “Why have there been no great women artists?” 1-27

Sept 14:  **Visual Persuasion: Art and the Counter-Reformation I**
Reading: Counter Reformation – Central Issues; Canons & Decrees of Council of Trent (1563); Paleotti, *Discourses* (1582); Emile-Mâle, “Religious Controversies and Art”; *Baroque*, 37-41, 189-93, 204-07, 230-37
Sept 19: **Visual Persuasion: Art and the Counter-Reformation II**
Reading: Bailey, *Baroque & Rococo*, 32-53; Harris, 1-4, 7-20
Extra reading: Maravall, “Sociopolitical Objectives”

**Response piece 1:** “Summarize the goals of the Counter-Reformation and the role of art,” 1-2 pages; submit by email before class (Word doc attachment)

Sept 21: **The Caravaggio Revolution**
Reading: Harris, 33-49; Benay, “Touching is Believing,” 59-62
Extra reading: Wright, “Caravaggio’s Entombment”

Highly recommended: Simon Schama, “The Power of Art – Caravaggio
[https://www.youtube.com/watch?v=CX_KWIvIVM8](https://www.youtube.com/watch?v=CX_KWIvIVM8)

Sept 26: **Caravaggio’s Late Work**
Reading: Franklin, “The Public Caravaggio”

Sept 28: **Profane Love and the Predicament of the Female Artist**

On Carracci’s ceiling, see “Loves of the Gods”

**Response piece 2:** “Can “fine” art be pornographic?” Refer to images posted under assignments on Trunk. 1-2 pages; submit by email by class time (Word doc attachment)

Oct 3: **Bernini – Early Work**

Highly recommended: Simon Schama, “The Power of Art – Bernini”
[https://www.youtube.com/watch?v=y9nbDXdmLaE](https://www.youtube.com/watch?v=y9nbDXdmLaE)
Oct 5: Bernini – St. Peter’s & Public Works
Reading: Harris, 98-113; Boucher, 46-51, 134-45; Richardson, “Bernini and Baroque Rome”
Recommended viewing: video on making of Four Rivers Fountain in Rome: [https://www.youtube.com/watch?v=LJ7JbL1QdNU](https://www.youtube.com/watch?v=LJ7JbL1QdNU)

Oct 10: No class – Indigenous People’s Day

Oct 12: Bernini – St. Teresa and Ecstatic Sculpture
Reading: Baroque, 96-97; Warma, “Ecstasy and Vision”

Response piece 3: “Is Teresa’s ecstasy in Bernini’s sculpture divine or worldly in nature?” 1-2 pages; submit by email before class (Word doc attachment)

Oct 17: Bernini & Portraiture
Reading: Bernini & the Birth of Baroque Portrait Sculpture, 185-89, 192-95, 239-57, 266-69; Boucher, 91-101, 112-120

Oct 19: Art & Absolute Power (Versailles)
Reading: Baroque, 30-31; Harris, 162-67, 182-84; Johnson, “Pictures Fit for a Queen,” 447-54 (to end of 1st paragraph); Adams, 81-94

Oct 24: Baroque Art in Spain and New World Colonies: Zurbaran, Montanes, Ribera
Reading: Harris, 207-224; Sullivan, “European Painting and the Art of the New World Colonies”

Oct 26: Class discussion: Images of power then and now (based on response pieces)

Response piece 3: “Compare Rigaud’s portrait of Louis XIV (1701) with a photo of a recent president or political candidate from the current campaign,” 1-2 pages accompanied by the image of your choice; submit paper and image by email (Word doc attachment) before class and be prepared to share your image with the class.

Oct 31: Velazquez in Seville
Reading: Cumming, 23-36; Harris, 224-230
Nov 2: **Velazquez in Madrid & Las Meninas**
Reading: Harris, 230-240 (reading on Trunk under Oct 24); Brown, “On the Meaning of Las Meninas”

Nov 7: **The Protestant North: The Dutch Art World**
Reading: Westermann, *A Worldly Art*, 7-67; Harris, 323-25; Dutch Info sheet

Nov 9: **Dutch Still-life & Genre Painting**
Reading: Westermann, 71-97; Harris, 368-79

**Response piece 4:** “How and why is the art of the Protestant Netherlands different from that of Catholic southern Europe?” 1-2 pages; submit by email before class (Word doc attachment)

Nov 14: **Vermeer & De Hooch**
Reading: Westermann, 116-29; Harris, 379-88

Nov 16: **Collecting Art & Science in Early Modern Europe**
Reading: Kenseth, “A World in One Closet Shut”; Gerritsen & Riello, “Material culture in the first global age,” 1-8

Nov 21: **Landscape Painting, North & South of the Alps I**
Reading: Harris, 301-04, 307-15, 391-99

Nov 28: **Landscape Painting, North & South of the Alps II**

Nov 30: **Rembrandt I**
Reading: Westermann, 131-51; Harris, 345-68

Highly recommended: Simon Schama, “The Power of Art – Rembrandt”
[https://www.youtube.com/watch?v=fDwQ6Dwb-Gg](https://www.youtube.com/watch?v=fDwQ6Dwb-Gg)

**Response piece 5:** “Why do you think Rembrandt remains such a famous and popular artist today?” 1-2 pages, submit by email before class (Word doc attachment)

**Friday Dec 2: Visit to the MFA, Boston, Prints & Drawings (2:30-4:00 pm; meet at main entrance, Huntington Ave by 2:30 sharp)**
Dec 5: Rembrandt II

useful online source for Rembrandt self-portraits:
http://www.rembrandtpainting.net/rembrandt_self_portraits.htm#about

Dec 7: Rembrandt III
Reading: Ganz, “The art of nature, the nature of landscape”

Dec 12: Exam review

FINAL EXAM: Friday, December 16, 12-2pm
FINAL PAPER DUE: Monday, December 19, 5:00pm

Requirements: Five 1-2 page response papers; 1 final paper (6-8 pages); final exam

FINAL PAPER TOPIC (Due Monday, December 19 by 5pm):

Choose ONE painting or sculpture dated between 1600-1700 on display in a museum you can visit and discuss it in terms of its cultural and art historical significance.

Depending on what object you choose, several of the response papers you wrote earlier will be helpful in framing the context for your analysis. I would suggest you start by summarizing the importance of art for the Counter-Reformation or Protestant Netherlands (or both) and then move on to examine your work of art in terms of its subject, style, original purpose and setting (as far as we know or can tell). Comparisons may be made to works of art we have studied in class if they contribute to a sharper analysis of your chosen object.

The work of art you choose should NOT have been discussed in class OR illustrated in one of the readings. The purpose of the exercise is to apply your knowledge to an object that is new to you. I very strongly recommend that you discuss your choice of object with me before you make a final decision and start writing. I can help you organize your paper and suggest bibliography.
FINAL EXAM: Friday, December 16, 12-2pm

The exam will consist of six slides of works of art to be identified and discussed. The six slides will be chosen from among those illustrated in the readings and featured in class. The purpose of the exam is to test essential knowledge, not obscure facts. If you do the reading and pay attention in class you have every chance of doing well in the exam. A complete review list will not be provided in advance but class Powerpoints will be uploaded on the course website.

Grading & Attendance:

Response papers: 25%
Final exam: 30%
Final paper: 35%
Class participation counts for the last 10% of your final grade and will help push borderline grades (e.g. B+/A-) up or down.

Attendance is required; more than two unexplained absences will result in the lowering of your final grade.

Reading

Required text (available at the bookstore):
Mariët Westermann, A Worldly Art: The Dutch Republic, 1585-1718

Readings on Trunk

Baroque: Style in the Age of Magnificence, 1620-1800, V&A Museum, 2009
Francis Haskell, Patrons and Painters, 1963
Linda Nochlin, “Why have there been no great women artists?” 1971 (1-27, up to “The Lady’s Accomplishments”)
Laurie Schneider Adams, Key Monuments of the Baroque, 2000
Counter Reformation Central Issues/Southern Baroque sheet
The Canons & Decrees of the Council of Trent, excerpt from 1563
Bishop Gabriele Paleotti, Discourse on Sacred and Profane Images, 1582, excerpt
Jacobus de Voragine, “Saint Lawrence, Martyr,” The Golden Legend, c.1260
Baroque: Style in the Age of Magnificence, 1620-1800, V&A Museum, 2009
Gauvin Alexander Bailey, Baroque & Rococo, 2012
David Franklin, “The Public Caravaggio,” in *Caravaggio & His Followers*, 2011
Carol Richardson, “Bernini and Baroque Rome,” in *Art & Visual Culture*, 2012
*Bernini and the Birth of Baroque Portraiture*, 2008
Geraldine Johnson, “Pictures fit for a Queen: Peter Paul Rubens and the Marie de Medici Cycle,” *Art History* 16 (Sept 1993), 447-69 (read beyond p. 454 if you’re interested)
Peter Burke, “Persuasion,” in *The Fabrication of Louis XIV*, 1992 (extra reading)
Laura Cumming, *The Vanishing Velázquez: A 19th-Century Bookseller’s Obsession with a Lost Masterpiece*, 2016, 23-36 (ignore references to Snare the bookseller)
Anne Gerritsen & Giorgio Riello, “Material culture in the first global age,” in *The Global Lives of Things*, 2016 (you only need to read 1-8, read on if interested)
Peter Sutton, *Masters of 17thC Dutch Landscape*, 1987, “Introduction,” 1-20 (read more if you are interested or writing final paper about a Dutch landscape painting)
James Ganz, “The art of nature, the nature of landscape,” in Rembrandt’s Century, 2013

Reserve readings (available at Tisch Reserve)

Jacobus de Voragine, The Golden Legend (13th century)
Laurie Schneider Adams, Key Monuments of the Baroque, 2000 N6415.B3 A33 2000
David Franklin, Caravaggio and his Followers, Exhibition Catalogue, 2011 ND623.C26 A4 2011
Richard Spear, Caravaggio and his Followers, 1975 ND182.B3 S65 1975