FAH 41: The Age of Rembrandt & Bernini

Andrew McClellan

Spring 2014

Monday, Wednesday 1:30-2:45pm (G+ block), Barnum 114
office hours by appointment: andrew.mcclellan@tufs.edu (I have two offices, one in
Olin Rm 227, the other on second floor of Art History Dept., 11 Talbot Ave.)

Learning Objectives: this course is designed as a survey of seventeenth-century
European art in the context of the Reformation and Counter-Reformation and the
development of new nation states. We will cover the major artists of the period –
Caravaggio, Bernini, Rembrandt, Vermeer, Velazquez, among others – and 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 settings, in the service of religion, politics,
pleasure, and social distinction. Basic principles of pictorial composition and
sculptural technique will also be explored. Museum visits and assignments will
encourage students to apply what is learned in class to “real-world” examples.
Appropriate for art history majors and non-majors.

Syllabus:

Jan 15: Introduction

Jan 20: No Class – MLK Day

Jan 22: Visual Persuasion: Art and the Counter-Reformation
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

Jan 27: No Class – complete readings write a response for Jan 29
Reading: Maravall, “Sociopolitical Objectives”; Voragine, The Golden Legend,
life of St. Lawrence (also look up The Golden Legend on Wikipedia); Burke,
“How to be a Counter-Reformation Saint”

Response piece: Summarize the goals of the Counter-Reformation and the role
of art, 1-2 pages, bring to class on Jan 29

Jan 29: The Artist’s World: Rome, Patronage, Status
Reading: Harris, Seventeenth-Century Art & Architecture, xii-xxiii; Baroque,
58-60, 68-73
Extra reading: Haskell, chap 1 (Tisch Reserve)

Feb 3: Mannerism, Tradition & the Carracci Reform
Feb 5: Rome, Antiquity & the Farnese Ceiling  
Reading: Harris, 23-33; “Loves of the Gods”  

Extra Reading: Dempsey, “The Carracci Reform of Painting,” in Age of Correggio and Carracci (Tisch Reserve)

Feb 10: The Caravaggio Revolution  
Reading: Harris, 33-49  
Extra viewing: Simon Schama, “The Power of Art – Caravaggio”  
http://www.youtube.com/watch?v=ZUeGRGLGXY

Feb 12: Caravaggio’s Late Work  
Reading: Franklin, “The Public Caravaggio”

Feb 17: No Class – Presidents’ Day

Feb 19: Disciples & Followers of Carracci & Caravaggio  
Reading: Harris, 50-77  
Extra Reading: Dempsey, “Painting in Bologna from Carracci to Crespi”

Feb 20: Bernini – Early Work  
Reading: Harris, 85-92; Boucher, Italian Baroque Sculpture, 14-15, 39-45  
http://www.youtube.com/watch?v=95_7l87prml

Feb 24: Bernini – Mature Work  
Reading: Harris, 98-113; Boucher, 46-51, 134-45; Baroque, 96-97  
Extra reading: Careri, 87-101 (Tisch Reserve)

Feb 26: Bernini: Public Spectacles: Churches, Fountains, Tombs  
Reading: Harris, 78-84; Boucher, 91-101, 112-120

Mar 3: Peter Paul Rubens  
Reading: Harris, 142-174

Mar 5: Van Dyke & the Baroque Swagger Portrait  
Reading: Harris, 174-186; Baroque, 30-31  

** Mid-term paper due Friday, March 7 at noon**

Mar 10: Baroque Spain: Montanes, Ribera, Zurbaran  
Reading: Harris, 207-224
Mar 12: Velazquez in Seville
Reading: Harris, 224-230

Spring Break

Mar 24: Velazquez: Las Meninas
Reading: Harris, 236-240; Brown, “On the Meaning of Las Meninas"

Mar 26: The Protestant North: Dutch Secular Painting
Reading: Westermann, A Worldly Art, 7-67; Harris, 323-25

Mar 31: Dutch Still-life & Genre Painting
Reading: Westermann, 71-97; Harris, 368-79

Apr 2: Landscape Painting, North & South of the Alps I
Reading: Harris, 301-04, 307-15, 391-99

Apr 4: Visit to the MFA, Boston (sign up for 1:30-3:00 pm or 3-4:30pm)

Apr 7: Landscape Painting, North & South of the Alps II
Reading: Westermann, 99-116; Schama, “Dutch Landscapes: Culture as Foreground"
Extra reading: Sutton, Masters of 17thC Dutch Landscape, “Introduction,” 1-20
(Tisch Reserve)

Apr 9: Vermeer & De Hooch
Reading: Westermann, 116-29; Harris, 379-88

Apr 14: Rembrandt & Hals
Reading: Westermann, 13-51; Harris, 331-39

Apr 16: Rembrandt
Reading: Harris, 345-68
http://www.youtube.com/watch?v=gZ8Wdo4LCHM

Apr 21: No class – Patriot’s Day

Apr 23: No class – Museum Visit (from April 4, MFA)

Apr 28: Exam review

FINAL EXAM: Monday, May 5, 12-2pm
FINAL PAPER DUE: Wednesday, May 7, 5:00pm
Requirements: 1 mid-term paper (5-7pp); 1 final paper (5-7pp); final exam

MID-TERM PAPER TOPIC (Due Friday, March 7 at 12pm):

Choose ONE painting or sculpture on view in a museum dated between 1580-1700 and explain how its subject and style embodies the spirit and furthers the goals of the Counter-Reformation. Begin with a 1-2 page summary of the importance of art for the Counter-Reformation and include discussion of how the aesthetics of the chosen object enhances its religious purpose. 5-7 pages. Consult me about choice of object before writing your paper. A list of possible objects in the Boston MFA will be made available beforehand.

FINAl. PAPER TOPIC (Due Wednesday, May 7 at 5pm):

Choose one Dutch work of art in an area museum and discuss its art historical/cultural significance. Start the paper with an overview of the place of art in the Protestant Netherlands. 5-7 pages Consult me about choice before writing paper.

**for help with writing papers, consult Sylvan Barnet, A Short Guide to Writing about Art, 6th or later edition**

FINAL EXAM: Monday, May 5, 12-2pm

The exam will consist of five slides of art objects we have studied this semester. They will be well-known objects, 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 or art works. 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.

Grading & Attendance: Each of the 3 assignments count for 30% of the final grade. Attendance is required; more than two unexplained absences will result in the lowering of your final grade. Class participation is 10% of the final grade and will help push borderline grades (e.g. B+/A-) up or down.

Reading

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

Readings on Trunk
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
Emile Male, ‘The Religious Controversies and Art,’ in Religious Art 1958
Jacobus de Voragine, ‘Saint Lawrence, Martyr,’ The Golden Legend, c.1260
Baroque: Style in the Age of Magnificence, 1620-1800, V&A Museum, 2009
J.A. Maravall, ‘Sociopolitical Objectives,’ The Culture of the Baroque, 1986
Peter Burke, ‘How To Be a Counter-Reformation Saint’
David Franklin, ‘The Public Caravaggio,’ in Caravaggio & His Followers, 2011
Bruce Boucher, Italian Baroque Sculpture, 1998
Peter Burke, The Fabrication of Louis XIV, “Persuasion,” 1992
Simon Schama, “Dutch Landscapes: Culture as Foreground,” in Sutton, Masters of 17th-Century Dutch Landscape, 64-84

Reserve readings (available at Tisch Reserve)

Voragine, The Golden Legend (13th century)
Francis Haskell, Patrons and Painters, 1963
Giovanni Careri, Bernini: Flights of Love, The Art of Devotion, 1995
Zurburan. Exhibition Catalogue, 1987
Peter Sutton, Masters of 17th-Century Dutch Landscape, Exhibition Catalogue, 1984
Peter Sutton, Pieter de Hooch, Exhibition Catalogue, 1998
The Age of Correggio and Carracci, Exhibition Catalogue, 1988; Charles Dempsey, “The Carracci Reform of Painting.” This catalogue is on reserve and worth consulting for the images (esp. pp. 263-295)
Painting in Naples, 1606-1705, Exhibition Catalogue,
The Genius of Rome, 1592-1623, Exhibition Catalogue,
The Age of Caravaggio, Exhibition Catalogue,
Caravaggio and his Italian Followers, Exhibition Catalogue,
Caravaggio and his World: Darkness and Light, Exhibition Catalogue,