FAH 41: The Age of Rembrandt & Bernini

Andrew McClellan                                           Spring 2015

Monday, Wednesday 2:30-3:45pm, Braker 225
office hours by appointment: andrew.mcclellan@tufts.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, Rubens, 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 14:    Introduction

Jan 19:    No Class – MLK Day

Jan 21:    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

Jan 26:    Visual Persuasion: Art and the Counter-Reformation I
Extra reading: 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; submit by email (Word doc attachment)

Jan 28:    The Artist’s World: Rome, Patronage, Status
Reading: Harris, Seventeenth-Century Art & Architecture, xii-xiii; Baroque, 58-60, 68-73; Haskell, Patrons and Painters, 1-23

Feb 2:    The Caravaggio Revolution
Reading: Harris, 33-49; Wright, “Caravaggio’s Entombment”

Feb 4:  Caravaggio’s Late Work  
Reading: Franklin, “The Public Caravaggio”

Extra viewing: Simon Schama, “The Power of Art – Caravaggio  
http://www.youtube.com/watch?v=ZUeGRGLGXFY

Feb 9:  Rome, Annibale Carracci & the Farnese Ceiling  
Reading: Harris, 1-4, 7-20, 23-33; “Loves of the Gods”  

Feb 11:  Bernini – Early Work  
Reading: Harris, 85-92; Boucher, Italian Baroque Sculpture, 14-15, 39-45;  
Kenseth, “Bernini’s Borghese Sculptures”  
http://www.youtube.com/watch?v=95_7l87prml

Feb 16:  No Class – Presidents’ Day

Feb 18:  Bernini – St. Peter’s & Public Works  
Reading: Harris, 98-113; Boucher, 46-51, 134-45; Richardson, “Bernini and  
Baroque Rome”

Feb 19:  Bernini – St. Teresa and Ecstatic Sculpture  
Reading: Baroque, 96-97; Warma, “Ecstasy and Vision”

Feb 23:  Bernini & Portraiture  
Reading: Bernini & the Birth of Baroque Portrait Sculpture, 185-  
89, 192-95, 239-57, 166-69.  Boucher, 91-101, 112-120???

Feb 25:  Louis XIV and Versailles  
Reading: Baroque, 30-31; Walton, “The Persian Embassy”; Adams, 81-94  
Extra reading: Burke, “Persuasion,” in The Fabrication of Louis XIV, 15-37

Mar 2:  Peter Paul Rubens & Anthony Van Dyck  
Reading: Harris, 142-174

Mar 4:  Baroque Spain: Zurbaran, Montanes, Ribera  
Reading: Harris, 207-224

** Mid-term paper due Friday, March 6 at noon**

Mar 9:  Velazquez in Seville
Reading: Harris, 224-230

Mar 11: **Velazquez in Madrid & Las Meninas**
Reading: Harris, 230-240; Brown, “On the Meaning of Las Meninas"

**Spring Break**

Mar 23: **The Protestant North: Dutch Secular Painting**
Reading: Westermann, *A Worldly Art*, 7-67; Harris, 323-25

Mar 25: **Dutch Still-life & Genre Painting**
Reading: Westermann, 71-97; Harris, 368-79

Mar 30: **Vermeer & De Hooch**
Reading: Westermann, 116-29; Harris, 379-88

Apr 1: **Landscape Painting, North & South of the Alps I**
Reading: Harris, 301-04, 307-15, 391-99

Apr 6: **Landscape Painting, North & South of the Alps II**
Reading: Westermann, 99-116; Schama, “Dutch Landscapes: Culture as Foreground”

Apr 8: **Rembrandt & Hals**
Reading: Westermann, 13-51; Harris, 331-39; Adams, 115-35

Apr 13: **Rembrandt II**
Reading: Harris, 345-68
http://www.youtube.com/watch?v=gZ8Wdo4LCHM

Apr 15: **Rembrandt III**
Reading: Ganz, “The art of nature, the nature of landscape”

**Friday Apr 17: Visit to the MFA, Boston, Prints & Drawings (2:30-4:00 pm)**

Apr 20: **No class – Patriot’s Day**

Apr 22: **Collecting the Seventeenth Century**

Apr 27: **Exam review**
FINAL EXAM: Wednesday, May 6, 12-2pm
FINAL PAPER DUE: Monday, May 4, 5:00pm

Requirements: 1 mid-term paper (5-6pp); 1 final paper (5-6pp); final exam

MID-TERM PAPER TOPIC (Due Friday, March 6 at 12pm):

EITHER:
Choose ONE painting or sculpture dated between 1600-1700 that we have NOT discussed in class and is NOT illustrated in one of the readings 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. 5-6 pages

Extra credit will be given to papers that focus on a work of art you have studied in a museum (e.g., Boston MFA, Harvard Museums, Metropolitan in New York)

OR:
Choose one of the Bernini clay models on display at the Harvard Art Museum and discuss its place in Bernini’s sculptural process. 5-6 pages

FINAL PAPER TOPIC (Due Monday, May 4 at 5pm):

Choose one Dutch work of art dated between 1600-1700 that we have NOT discussed in class and is NOT illustrated in one of the readings 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

Extra credit will be given to papers that focus on a work of art you have studied in a museum (e.g., Boston MFA, Harvard Museums, Metropolitan in New York)

FINAL EXAM: Wednesday, May 6, 12-2pm

The exam will consist of five slides of art objects we have studied this semester. The works of art 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 on the course website.

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
*J.A. Maravall, “Sociopolitical Objectives,” The Culture of the Baroque, 1986*
*Peter Burke, “How To Be a Counter-Reformation Saint” (extra reading)*
*Francis Haskell, Patrons and Painters, 1963*
*Laurie Schneider Adams, Key Monuments of the Baroque, 2000*
*Ann Sutherland Harris, Seventeenth-Century Art & Architecture 2nd edition, 2008*
*Georgia Wright, “Caravaggio’s Entombment Considered in situ,” Art Bulletin (1978)*
*David Franklin, “The Public Caravaggio,” in Caravaggio & His Followers, 2011*
*Bruce Boucher, Italian Baroque Sculpture, 1998*
*Carol Richardson, “Bernini and Baroque Rome,” in Art & Visual Culture, 2012*
*Bernini and the Birth of Baroque Portraiture, 2008*
*Peter Burke, “Persuasion,” in The Fabrication of Louis XIV, 1992*
*Simon Schama, “Dutch Landscapes: Culture as Foreground,” in Sutton, Masters of 17th-Century Dutch Landscape, 64-84*
*James Ganz, “The art of nature, the nature of landscape,” in Rembrandt’s Century, 2013*

Reserve readings (available at Tisch Reserve)
*C.D. Dickerson, Bernini: Sculpting in Clay, 2012*
*Voragine, The Golden Legend (13th century)*
*Ann Sutherland Harris, Seventeenth-Century Art & Architecture 2nd edition, 2008*
Laurie Schneider Adams, *Key Monuments of the Baroque*, 2000

*Jaenine Baticle, Zurbaran*. Exhibition Catalogue, 1987


David Franklin, *Caravaggio and his Followers*, Exhibition Catalogue, 2011