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Office Hours: TTH 12:30-2:00
or by appointment

Art 328:
Baroque Painting from Caravaggio to Rembrandt
Spring 2012
T,TH, 2:00-3:15
Clough 417

Course Objectives and Description

- The course will investigate European painting of the seventeenth century, a period normally called the Baroque. Students will be introduced to the major artists, subjects, and stylistic developments of the period, with an emphasis on Caravaggio, Rembrandt, and their followers. Additional focus will be placed on current scholarly issues such as patronage, technique, gender, the relationship of painting to other arts, and recent discoveries and debates. The course will include visits to the Memphis Brooks Museum and multiple student presentations.

Textbooks

- Jonathan Harr, *The Lost Painting: The Quest for a Caravaggio Masterpiece*
- *Caravaggio and His Followers in Rome*
- Mariët Westermann, *A Worldly Art: The Dutch Republic 1585-1718*
- Mariët Westermann, *Rembrandt*
- Mark Lamster, *Master of Shadows: The Secret Diplomatic Career of the Painter Peter Paul Rubens*
- Additional readings as assigned

Grading

Students will be evaluated by the following criteria:

- Classroom presentations and discussions (25%)
- Museum Presentation and write-up (25%)
- Mid-term Exam (25%)
- Final Exam (25%)

See notes on assignments below.

Exams will be given outside of the normal class period in order to maximize class time. In all cases and without exception, students are expected to abide by the honor code of Rhodes College.

Schedule of Classes
Italy

January

- 12 **Introduction to the Baroque**
Discussion from Wolfflin, *Principles of Art History*
- 17 **Caravaggio (Early Works)**
Read: Richard E. Spear, "Caravaggiomania" [PDF]
Caravaggio & His Followers, "The Public Caravaggio," pp. 2-24 AND "You know that I love you," pp. 128-153.
- Presentation articles henceforth marked by *
*Posner, "Caravaggio's homo-erotic early works," *Art Quarterly*, 34, 1971, 301-324. [PDF]
- 19 **Caravaggio (Later Works)**
Read: Harr, Part I and II
Caravaggio & His Followers, "The Fortune Teller", pp. 156-177
- *[Caravaggio's Calling of St Matthew Reconsidered](#) (in Notes and Documents) by Angela Hass, *Journal of the Warburg and Courtauld Institutes*, Vol. 51. (1988), pp. 245-250.
- 24 **Caravaggio and Connoisseurship**
Read: Harr, Part III, IV, and Epilogue
Caravaggio & His Followers, "Caravaggio's Roman Collectors", pp. 48-71 AND "The Cardsharps," pp. 180-209.
- *Keith Christiansen, *A Caravaggio Rediscovered, The Lute Player*, New York, 1990.
- 26 **Discussion of Harr and Related Issues**
Jonathan Harr, *The Lost Painting: The Quest for a Caravaggio Masterpiece*
Please search the web beforehand for images of the paintings discussed.
Make sure you have caught up on all other readings. Write-ups are due before class.
- 31 **Caravaggio's Followers**
Caravaggio & His Followers, "Caravaggism in Europe", pp. 26-47 AND "Staging Religious History", pp. 256-295.
- *[Becoming Artemisia: Afterthoughts on the Gentileschi Exhibition](#) by [Keith Christiansen](#) in *Metropolitan Museum Journal*, Vol. 39, (2004), pp. 10, 101-126
- *[The Trials of Artemisia Gentileschi: A Rape as History](#) by Elizabeth S. Cohen, *Sixteenth Century Journal*, Vol. 31, No. 1, Special Edition: Gender in Early Modern Europe. (Spring, 2000), pp. 47-75.

February

2

The Carracci Reform

Caravaggio & His Followers, "Notes Toward a Caravaggisti Pictorial Poetics" pp. 102-123.

*Bellori's Art: The Taste and Distaste of a Seventeenth-Century Art Critic in Rome; Hans Raben; *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 32, No. 2/3 (2006), pp. 126-146; Published by: [Stichting voor Nederlandse Kunsthistorische Publicaties](#); Article Stable URL: <http://www.jstor.org/stable/20355327>

7

The Carracci Succession in Rome and Bologna

* [Scrambling for Scudi: Notes on Painters' Earnings in Early Baroque Rome](#) by Richard E. Spear, in [The Art Bulletin](#), Vol. 85, No. 2 (Jun., 2003), pp. 310-320

*[Di sua mano](#) by Richard E. Spear in [Memoirs of the American Academy in Rome. Supplementary Volumes](#), Vol. 1, The Ancient Art of Emulation: Studies in Artistic Originality and Tradition from the Present to Classical Antiquity (2002), pp. 79-98

9

Painting, Sculpture, and Architecture

Begin *Master of Shadows*

*Patricia Waddy, "Inside the Palace: People and Furnishings," *Life and the Arts in the Baroque Palaces of Rome*, New Haven, 1999, 21-37. [PDF]

14

Bernini

Continue *Master of Shadows*

*[Boxing Teresa: The Counter-Reformation and Bernini's Cornaro Chapel](#) by Michael J. Call in [Woman's Art Journal](#), Vol. 18, No. 1 (Spring - Summer, 1997), pp. 34-39.

*[Inventing in Bernini's Shop in the Late 1660s: Projects for Cardinal Rinaldo d'Este](#) by Alice Jarrard in [The Burlington Magazine](#), Vol. 144, No. 1192 (Jul., 2002), pp. 409-419

Flanders (and England)

16

Rubens

Continue *Master of Shadows*

*[Rubens's France: Gender and Personification in the Marie de Médicis Cycle](#) by Sarah R. Cohen, [The Art Bulletin](#) > Vol. 85, No. 3 (Sep., 2003), pp. 490-522.

* [The Recovered Modello of P. P. Rubens' "Disembarkation at Marseilles". The Problem of Control and Censorship in the Cycle "Life of Maria de' Medici"](#) by

[Juliusz A. Chrościcki](#) in *Artibus et Historiae*, Vol. 26, No. 51 (2005), pp. 221-249

- 21 **Van Dyck, Jordaens, Jan Brueghel**
Finish *Master of Shadows*

*"Jacob Jordaens and Moses's Ethiopian Wife," Elizabeth McGrath; *Journal of the Warburg and Courtauld Institutes*, Vol. 70, (2007), pp. 247-285; Article Stable URL: <http://www.jstor.org/stable/20462764>

*Jaynie Anderson and Carl Willis, "Anthony van Dyck's portrait of Rachel de Ruvigny, Countess of Southampton," *The Burlington Magazine*, CXLVII, October 2005, pp. 661-667.

- 23 **Discussion of *Master of Shadows***
We will conduct this discussion at the Memphis Brooks Museum

Mid-term Exam Due (Take Home)

Spanish Painting

- 28 **Ribalta, Ribera, Zurbarán**
Read: excerpts from Holt (PDF)
Caravaggio & His Followers, "Beauty from Nature," pp. 212-253

*Zahira Veliz, "Becoming an Artist in Seventeenth-Century Spain," *The Cambridge Companion to Velazquez*, ed. Suzanne L. Stratton-Pruitt, Cambridge, 2002, pp. 11-29. [PDF]

March

- 1 **Velázquez and the Court of Philip IV**
Read: excerpts from Holt (PDF), 235-241

* [Signs of Identity in "Lady with a Fan" by Diego Velázquez: Costume and Likeness Reconsidered](#) by [Zahira Veliz](#) in *The Art Bulletin*, Vol. 86, No. 1 (Mar., 2004), pp. 75-95

*Jonathan Brown, "On the Meaning of Las Meninas," *Images and Ideas*, pp.87-110. [PDF]

Svetlana Alpers, "Singularity at Court" [Velazquez's *The Spinners*] in *The Vexations of Art*, New Haven, 2005, pp. 135-180. [PDF]

French Baroque

- 6 **Georges de la Tour and Caravaggism in France**
No assigned reading today. Get a head start on *Rembrandt* and please read as much as possible over the upcoming break.

*“Georges de La Tour: the enigma of the visible,” by Dalia Judovitz, in *The beholder: the experience of art in early modern Europe*, ed. by Thomas Frangenberg and Robert Williams, Ashgate, 2006. [PDF]

***8 Museum Presentations**

Spring Recess

20 **Poussin and Claude Lorrain**
Read: Holt, 141-159 (PDF)

*Poussin's Reflection, Jonathan Unglaub, *The Art Bulletin*, Vol. 86, No. 3 (Sep., 2004), pp. 505-528. Article Stable URL: <http://www.jstor.org/stable/4134444>

*[Notes on Poussin's Late Mythological Landscapes](#) by H.-W. van Helsdingen, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 29, No. 3/4. (2002), pp. 152-183.

***22 Museum Presentations**

27 **The Dutch Republic**
The Caravaggisti and Hals
Read: Mariët Westermann, *Rembrandt*, chapters 1-3

*Jo Kirby, “Studio practice and the training of artists,” *Art in the Making: Rembrandt*, London, 2006, pp. 14-26. [PDF]

***29 Museum Presentations**

April

3 **Rembrandt van Rijn**
Read: Mariët Westermann, *Rembrandt*, chapters 4-6
Holt, 198-207 (PDF)

*E. Haverkamp-Begemann, “The Subject: Reality, Allusion, Symbolism,” *Rembrandt: The Nightwatch*, Princeton, 1982, pp.73-114.

*Eric Jan Sluijter, “Intermezzo: The Nude, the Artist, and the Female Model,” *Rembrandt and the Female Nude*, Amsterdam, 2006, pp. 311-332. [PDF]

Easter Recess

10 **Rembrandt's Women**
Read: Mariët Westermann, *Rembrandt*, chapters 7-9

*Marieke de Winkel, “Fashion or Fancy? Some interpretations of the dress of Rembrandt's women re-evaluated,” *Rembrandt's Women*, Edinburgh, 2001, 55-63.

*Eric Jan Sluijter, “‘Horrible nature, incomparable art’: Rembrandt and the depiction of the female nude,” *Rembrandt’s Women*, Edinburgh, 2001, 37-45. [PDF]

***12 Museum Presentations**

17 Dutch Genre Painting, Landscape, Still Life and Women Painters

Read: Mariët Westermann, *A Worldly Art: The Dutch Republic 1585-1718*, chapters 1-3

*Landscape with Sails: The Windmill in Netherlandish Prints

Alison McNeil Kettering, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 33, No. 1/2, Nine Offerings for Jan Piet Filedt Kok (2007/2008), pp. 67-80, Published by: [Stichting voor Nederlandse Kunsthistorische Publicaties](#); Article Stable URL: <http://www.jstor.org/stable/20355351>

*Men at Work in Dutch Art, or Keeping One's Nose to the Grindstone

Alison M. Kettering, *The Art Bulletin*, Vol. 89, No. 4 (Dec., 2007), pp. 694-714
Published by: [College Art Association](#), Article Stable URL: <http://www.jstor.org/stable/25067357>

*[Desire and Domestic Economy](#) by [Elizabeth Alice Honig](#), *The Art Bulletin* > Vol. 83, No. 2 (Jun., 2001), pp. 294-315.

*[The Art of Being "Artistic": Dutch Women's Creative Practices in the 17th Century](#) (in Issues and Insights) by Elizabeth Alice Honig, *Woman's Art Journal*, Vol. 22, No. 2. (Autumn, 2001 - Winter, 2002), pp. 31-39.

***19 Museum Presentations**

24 Vermeer and Later Genre Painting

Read: Mariët Westermann, *A Worldly Art: The Dutch Republic 1585-1718*, chapters 4-6

*Lisa Vergara, “Perspectives on Women in the Art of Vermeer,” *The Cambridge Companion to Vermeer*, ed. Wayne E. Franits, Cambridge, 2001, pp. 54-72. [PDF]

*Ennobling Daily Life: A Question of Refinement in Early Eighteenth-Century Dutch Genre Painting, Junko Aono, *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 33, No. 4 (2007/2008), pp. 237-257; Published by: [Stichting voor Nederlandse Kunsthistorische Publicaties](#), Article Stable URL: <http://www.jstor.org/stable/25608495>

***26 Museum Presentations**

If there is time we will conclude with a discussion of:
Westermann, *A Worldly Art*

Final Exam (scheduled for Monday, April 30th at 8:30a.m. or beforehand by other arrangement)

Notes on Class Presentations and Discussions

Articles:

Each student will choose an academic essay (or group of essays) to present in class. Most of these are journal articles available online through JSOTR. Some are essays from books which can be found in the Rhodes College Library. In rare cases an essay may be difficult to locate and students should see me a week beforehand to obtain the essay. Each eligible essay (or group of essays) is marked with * on the syllabus.

Presentation Leader

The presentation leader will lead a class discussion. Following the outline provided below, the presentation leader must establish the context for the reading, clearly articulate the author's thesis and method, and offer an insightful critique of the issue involved while identifying areas for further inquiry. A 3-4 page synopsis must be submitted before class. PowerPoint is strongly recommended for this exercise.

Discussant

Each student will also act as a discussant for one presentation. Following the outline provided below, discussants must be prepared to discuss the article in class and respond to the class presentation. The discussant need only briefly respond in writing to the presentation outline provided below. There is no need to prepare a Powerpoint.

Reading Assignments

Discussion of readings will also factor into this part of a student's grade. Students are expected to complete all formal reading assignments in a timely fashion, respond to questions provided beforehand, and participate in class discussions fully, whether called upon or not. Excessive class absences (more than 2), failure to adequately prepare for discussions, or any absence on a day assigned to be leader or discussant will result in a lowering of this portion of the student's grade.

Outline for Presentation Leaders and Discussants

The presentation leader must respond to all three of the following in writing. This must be turned in before class begins. I expect a fairly complete response in paragraph form. The whole should be about 1-2 pages. Discussants need only respond briefly in writing with a few sentences for each question. Failure to turn this in before class will result in a lowering of your grade.

1) What is the main point of the article? (Identify the thesis or the reason we should be interested in the article in the first place.)

2) What are the methods used to make the case? (Identify the way the author goes about making an argument. Identify any evidence brought to bear, such as theoretical, scientific, documentary, iconographic, stylistic, etc.)

3) Provide an overall critique. Was the article enlightening or useful? Do you agree or disagree with the conclusions of the article? Would you have accepted it for publication? How might the author have strengthened the article? How does this article enhance our understanding of Baroque art? Would you recommend this article being used in this class again?

Museum Presentation

Each student will choose a work of art from the Memphis Brooks Museum that will serve as the basis for a class presentation and formal write-up. The work, normally a painting, will provide a case study opportunity for art historical analysis. Each work will prompt different aspects of investigation, which may include any or all aspects of style, iconography, historical context, etc. The presentation must be clearly organized and the student should be prepared to respond to questions from classmates and the instructor. The following guideline will help your preparation.

- 1-- Describe the **Salient Characteristics** of the work-- its medium, formal elements, and general Baroque characteristics. Identify the artist, subject matter, time and place of execution.
- 2-- Establish the **Historical Context** of your piece. What do we know about the artist that is specifically relevant to your work? Explain the subject matter. Is it common or unusual? How, where, and by whom would the picture be seen? If a portrait, can you identify the sitter? Can you compare this to similar works by the same artist or other artists? Is your work indicative of the period in which it was produced? Is it anomalous? Which works, artists, and/or patrons can you refer to for comparison?
- 3-- **Interpretation**-- What are the meanings the work carries? How does one “read” the work in the context in which it was produced as well as today? What does the work teach us? What are some specific areas that remain enigmatic and could be investigated?

Presentations should last about 10-15 minutes. Those listening are expected to respond to the presentations and raise questions. Individual presentation dates will be assigned.

Write-up: Your presentation and your response to feedback will naturally evolve into a polished written version of your analysis. This should be a substantial paper, properly noted, and with relevant bibliography and illustrations. The length will vary but will probably be in the neighborhood of 8-10 pages. Written versions of museum projects are due within one week of the presentation.