Art 328:
Baroque Painting from Caravaggio to Rembrandt
Spring 2008
T,TH, 2:00-3:15
417 Clough

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
- Ann Sutherland Harris, *Seventeenth-Century Art & Architecture* (most recent edition)
- Mariët Westermann, *A Worldly Art: The Dutch Republic 1585-1718*
- Jonathan Harr, *The Lost Painting: The Quest for a Caravaggio Masterpiece*
- Additional readings as assigned

Grading
Students will be evaluated by the following criteria:
- Classroom presentation and discussions (25%)
- Museum Presentation and write-up (25%)
- Mid-term Exam (25%)
- Final Exam (25%)
See notes on grading below.
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<td>Introduction to the Baroque</td>
<td>Discussion from Wolfflin, <em>Principles of Art History</em>. Read: Harris, Introduction</td>
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| 15   | Caravaggio (Early Works) | Harris, 34-49  
| 17   | Caravaggio (Later Works) | Harris, 34-49  
| 22   | Caravaggio and Connoisseurship | Harris, 34-49  
| 24   | Discussion of Harr | Jonathan Harr, *The Lost Painting: The Quest for a Caravaggio Masterpiece* |
| 29   | Caravaggio’s Followers | Harris, 50-56  
| 31   | The Carracci Reform | Harris, 7-34  
February

5

The Carracci Succession in Rome and Bologna
Harris, 50-77

7

The relation of Painting, Sculpture, and Architecture
Harris, 78-84

12

Bernini
Harris, 85-113

Flanders

14

Rubens
Harris, 143-174

19

Van Dyck, Jordaeens, Jan Brueghel
Harris, 174-193 & 388-393

21

CAA Convention
Mid-term Exam

Spanish Painting

26

Ribalta, Ribera, Zurbarán
Harris, 195-196 & 200-217; excerpts from Holt (Handout)
*Zahira Veliz, “Signs of Identity in *Lady with a Fan* by Diego Velázquez:*

### Velázquez and the Court of Philip IV

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<td>Harris, 217-232; Holt, 235-241 (Handout)</td>
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#### Spring Recess

#### March

### French Baroque

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<td>Georges de la Tour and Caravaggism in France</td>
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<td>Harris, 243-244 &amp; 258-267</td>
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### Poussin and Claude Lorrain

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### The Dutch Republic

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#### Easter Recess

### Rembrandt van Rijn

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<td><em>E. Haverkamp-Begemann, “The Subject: Reality, Allusion, Symbolism,”</em></td>
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**Rembrandt’s Women**

Harris, 333-356


April

1

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

Harris, 356-365


3

**Vermeer and Later Genre Painting**

Harris, 366-385


8

**Discussion of Westermann, A Worldly Art** (All students should read the entire book; individual chapters will be assigned for presentation)

*10 Museum Presentations

*15 Museum Presentations

*17 Museum Presentations

*22 Museum Presentations

*24 Museum Presentations

Final Exam (scheduled for Wednesday, April 30th at 5:30p.m. or beforehand by other arrangement)
Notes on Graded Assignments

**Class Presentations and Discussions**

**Presentation Leader**
Each student will lead a class discussion based on a scholarly article marked on the syllabus by *. The assigned student 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 4-5 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 additional article. Discussants must be prepared to discuss the article in class and respond to the class presentation and need only briefly respond in writing to the presentation outline provided below. There is no need to prepare a Powerpoint.

In sum, this means that each student will carefully read two rigorous scholarly articles and help introduce the class to the material. One of these exercises will occur before break and one after.

Students are expected to complete all formal reading assignments in a timely fashion and participate in class discussions. 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.

**Exams**
Students will take two exams: a mid-term and a final. On occasion, and at the discretion of the instructor, these exams may be given outside of the normal class period. In all cases, students are expected to abide by the honor code of Rhodes College.
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 10 pages. Written versions of museum projects are due within one week of the presentation.
Baroque Painting

Presentation Leader and Discussant Outline for Articles

The presentation leader must respond to all three of the following in writing through a 4-5 page paper turned in before class begins. Discussants need only respond briefly in writing with a few sentences for each question.

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 and new evidence brought to bear, such as theoretical, scientific, documentary, iconographic, stylistic, etc.)

3) **Provide an overall critique.** Was the article useful? Do you agree or disagree with 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 again?