ART AND ARCHITECTURE OF EUROPE FROM 1400 TO 1800

This course is an introduction to painting, sculpture, and architecture of the early modern period. The goals of the course are:

- to identify artistic innovations that characterize European art from the Italian Renaissance to the French Revolution;
- to situate the works of art historically, by examining the intellectual, political, religious, and social currents that contributed to their creation; and
- to teach you the art of close looking to gain visual understanding.

By the end of the course you will be able to see differences between individual artists and between historical movements, and will be able to identify ways of establishing meaning in art and probing its varied character. **No previous experience with art or art history is necessary.**

LECTURES

Attendance is extremely important, for the substance of this course is in lectures and discussions, not in a textbook. Your grade will drop if you do not attend class. We will begin to move the class earlier if classmates cannot come on time (!)

SECTIONS

You’ll meet every other week with me in the Mead Art Museum on Wednesday at 9:00 or 1:00. We’ll be looking closely at original works of art related to the art we’re studying in the classroom.

READING

You can buy at Amherst Books, Main Street:

- *Janson’s History of Art, Book 3: The Renaissance Through the Rococo, 7th edition* (or whatever edition is there), Prentice Hall.

Also very useful and worth buying it used at The Option or online:

- Survey books like *Janson’s History of Art* will be available at the Option, on reserve, or can be found on the shelves of Frost for you to borrow for the semester.

*Required readings*, from articles or portions of books, are on electronic reserve. You will be charged a fee to cover any copyright permissions costs. It should be around $25-$30.00.

I will ask you to post responses to the required assignments online. They will serve as the basis for questions in discussions and on exams.

INTELLECTUAL HONESTY

Obviously, I require all of your work to be your own work. You may speak with one another about the papers—and I welcome it—but I expect no conversation or collaboration at all on the in-class or take-home exam, **even with a dear friend or teammate**. Any sharing of this sort, plagiarism on papers
or cheating on exams that I discover will earn you an “F” for the entire course, and I’ll report you to the Dean for disciplinary action.

PAPERS AND RESPONSES TO READINGS

Two kinds of written work are assigned for this course. The first type is a graded paper, two 3-page formal analyses of works of art you will look at in museums. The second type is an abstract of the readings. Due every time there is a reading assigned, this 1-paragraph assignment will help me to understand if you have gotten the point of the readings. We will also talk about the substance either one-on-one, or in class discussion. I do want you to perform this exercise, so your overall grade will go down if you do not hand each one in.

Graded papers must be typed, stapled, and handed in on the due date. Late papers will be penalized, so ask me for an extension if you have a particular reason to need one.

I urge you to go to the Writing Center with the papers that I grade. You are also welcome to talk with me about the works of art to help develop your ideas and build your writing skills. Even those of you who write like gods will benefit from consulting with a mortal!

EXAMS

There will be two exams: one in class and one a final during exam week. The exams will consist of two parts: identifications of works of art and basic concepts related to them, which you have encountered in class, and some unknowns. The second part is a take-home essay. **There are no make-up exams (unless you become sick and have been to the Health Center) and no extensions for exams.**

STUDYING

Get to know the works of art as the semester progresses, rather than waiting for the moment before the exam. It is very difficult to tell apart -- and remember -- different artists’ works if you try to cram them in with Red Bull at 2 a.m. when the exam is at 9.

All of the slides in the lectures will be available online at ARTstor, licensed by the College ([http://www.artstor.org/index.shtml](http://www.artstor.org/index.shtml)). Instructions on how to get in there and study will follow.

Also, most of the works of art we will be discussing in class are illustrated in a clickable study guide: [http://www.amherst.edu/~nmcourtright/](http://www.amherst.edu/~nmcourtright/). It has a useful slide-show quiz program (called Zoomsoft) which will allow you to look at the works we saw in class sequentially and mix them up to test yourself for the exam. **The clickable study guide will not match all of the study guides I hand out, nor does Zoomsoft, since I’ve changed the course over time, but you’ll find they are both still useful.**

The best resource for finding images is ARTstor. Other online resources are: Artchive (alphabetical by artist, lots of images), --Art Source, -- Art History Resources, and -- Gardner’s Art through the Ages. You can also do Google searches – there’s a lot on the web.

DATES TO REMEMBER

- **Week of Feb. 21-23:** I’m away at a conference, assignments TBA
- **Friday, March 2:** first formal analysis due
- **Tuesday, March 13:** first in-class exam
- **Friday, March 9:** first take-home essay due
- **Friday, April 29:** second formal analysis due
- **Friday, May 6:** second take-home essay due

Finals week: exam
RENAISSANCE (15TH AND 16TH CENTURIES)

Week 1 (Jan. 24, 26)
1. Tradition, Competition, and Innovation
   Early Renaissance in Florence
   Brunelleschi, Ghiberti, Donatello

2. Sacred Narrative and the Illusion of Presence
   Early Renaissance in Florence and beyond
   Masaccio, Ghiberti, Alberti

   READING: *Baxandall, Painting and Experience in 15th-Century Italy (2nd ed., 1988), 29-56

Week 2 (Jan. 31, Feb. 2)
3. Celestial Gifts, Grace, and the Modern Manner
   High Renaissance in Florence and Milan
   Leonardo


4. Humble and Sacred Experiences Depicted
   Early Netherlandish Painting and the Beginnings of the Northern Renaissance
   Van Eyck, Dürer


Week 3 (Feb. 7, 9)
5. Art and Architecture for the Imperial Papacy, 1
   High Renaissance in Rome
   Bramante, Michelangelo


6. Art for the Imperial Papacy, 2
   High Renaissance in Rome
   Michelangelo, Raphael

Week 4 (Feb. 14, 16)
7. Classicism Transformed by Color and Light
   Renaissance Trends in Northern Italy
   Titian, Palladio

8. Artistic Innovation and Religious Reform
   Mannerism and the Counter Reformation
Michelangelo

Week 5  I’LL BE AWAY AT A CONFERENCE: ASSIGNMENTS TBA

Week 6 (Feb. 28, March 1)
FIRST FORMAL ANALYSIS DUE FRIDAY, MARCH 2


16th-century Netherlands
Bruegel
http://www.jstor.org/stable/3780341

BAROQUE (17th CENTURY)

10. Art of Reform: Merging High and Low

Early Baroque in Rome
Caravaggio, Gentileschi


Week 7 (March 6, 8)

11. Reform and the Classical Tradition

Baroque in Rome
Carracci, Bernini, Cortona

12. Art Constructing the Center of the Universe

High Baroque in Rome
Bernini, Borromini

Week 8 (March 13, 15)

March 13: FIRST IN-CLASS EXAM


Baroque in France
Poussin


March 16: TAKE-HOME ESSAY DUE FRIDAY, MIDNIGHT

BREAK
Week 9 (March 27, 29)

14. A Northern High Style in the Netherlands

*Baroque in the Southern (Spanish) Netherlands*

Rubens


http://books.google.com/books?id=p_ZXZd3fh6kC&lpg=PA144&ots=MF8SrOboUq&dq=rubens%20on%20the%20imitation%20of%20sculpture&pg=PA144#v=onepage&q=&f=false

15. Monumentalizing Everyday Life in the United Provinces

*Baroque in the United Provinces/Northern Netherlands*

landscape, portrait, genre painting

Hals, Rembrandt, Vermeer

Week 10 (April 3, 5)

16. Elevation of the Humble in 17th-Century Spain

*Baroque Spain*

Velázquez

17. Louis XIV and the Apogee of Absolutism in France

*Baroque France*

Versailles


http://books.google.com/books?id=p_ZXZd3fh6kC&pg=PA150&dq=chantelou%2C%20bermini&source=bl&ots=MF8Sr0cuKr&sig=bV1vtVo8Kuf4tV-G0iZRqdbY28&hl=en&ei=kc-CSrT7BdGptgL_6nFCg&sa=X&oi=book_result&ct=result&resnum=5#v=onepage&q=chantelou%2CC%20bermini&f=false

*Peter Burke, The Fabrication of Louis XIV (New Haven: Yale,1992), ch. 2, 15-37

SECOND FORMAL ANALYSIS DUE FRIDAY, APRIL 13

Week 11 (April 10, 12)

18TH CENTURY

18. The Play of Love in Aristocratic Society

*Rococo France*

Watteau, Boucher, Fragonard

19. Dematerialized Space for Aristocrat and Pilgrim

*Central Europe*

Tiepolo, Neumann

Week 12 (April 17, 19)

20. The Depiction of Middle-Class Virtue and the Rise of Neo-Classicism

*18th-century France*

Chardin

-5-
21. Neo-Classicism and Nature at Home and in the Garden
   *Honour, Neo-Classicism*, Intro., Chap. 1, 13-42

   18th-century England
   Kent, Brown

   *Week 13 (April 24, 26)*

22. Neo-Classicism, Revolution and a Visionary Society: Public Architecture
   *Late 18th-century France*
   Boullée, Ledoux

23. Neo-Classicism, Revolution, and a Visionary Society: Painting and Prints
   *Late 18th-century France and Spain*
   David, Goya


   *Week 14 (May 2, 4)*

24. Neo-Classicism and Revolution, cont’d.

25. Neo-Classicism and Revolution, cont’d.

**FINAL EXAM DURING EXAM WEEK**