



THE ART OF THE BAROQUE: Rubens and Painting in Europe, 1590–1640

PROF. MARK ROSEN

Course Information

AHST 3316 Section: 001

Spring 2009

MW 11:30–12:45, plus one required museum visit on your own time

Professor Contact Information

Office: JO 5.704

Email: mark.rosen@utdallas.edu

Office phone: 972-883-2367

Office hours: Wednesday, 2–3:30 or by appointment

Course Pre-requisites, Co-requisites, and/or Other Restrictions

Prerequisites: The introductory Art History Survey (AHST 1303 and 1304) or AP Art History in High School; AHST 2331 or ARTS 1301 are also acceptable prereqs.

Course Description

This course will consider the painting of the Baroque period through the lens of one of its greatest practitioners: Peter Paul Rubens (1577–1640). He lived in extraordinary times, and in many ways shaped those times through his work as a scholar, politician, diplomat, and, of course, painter. Born in Catholic Flanders and closely aligned with the Spanish monarchy, Rubens traveled widely to paint—and sometimes act as an ambassador for—the many sovereigns of Europe. In

doing so, he either knew personally or came into close contact with the art of Michelangelo, Titian, Caravaggio, Velazquez, Pieter and Jan Brueghel, Van Dyck, and Rembrandt, all of whom will also be studied in this course. We will consider in depth the political situation in Europe and the ways in which his widely celebrated art served the political, religious, and social concerns of his day. Finally, we will give great attention to Rubens's own biography and consider the possibilities seized upon by an ambitious, talented, and philosophical artist of his era.

Students in this course are not expected to have a background in any of this material but are expected to bring fresh perspectives to the course. Although it is a lecture class, the readings will also play an important role. Reading responses will be required throughout the semester, as well as a visual analysis of a painting in the Meadows Museum at SMU. A list of terms or captions that relate to the images will be handed out each class. Many of these images are also in the readings, although not everything we see in class will be. The image presentations seen in class will be posted on WebCT at the end of each week.

Student Learning Objectives

- Students will grasp the interdisciplinary ways that historical works of art can be understood, with the goal that they can carry this skill beyond this class to studying or evaluating artworks from other periods and cultures.
- Students will develop their skills of visual analysis and critical reading through writing a series of short essays.
- Students will become familiar with current methodologies and approaches to historical inquiry.

Textbooks and Materials

Required book: Kristin Lohse Belkin, *Rubens* (London: Phaidon, 1998).

Other **required** readings will be available online through electronic course reserves. **The password is "stoic".**

Readings should be done **before** each class meeting. Some readings will be discussed during the lecture and it is expected that students will be prepared to participate in the discussion and be familiar with the works.

There is also an **optional** reference book which may help students who are unfamiliar with mythology or religious narratives: James Hall, *Dictionary of Subjects and Symbols in Art*, 2d edition.

Papers and Assignments

Over the course of the semester you will have FIVE writing assignments. The first assignment will be two pages long; each subsequent essay will be three pages long. Two of your essays will be reading responses where you are asked to evaluate one or two readings and discuss their content, their method, and your own reaction to them. Two assignments ask you to imagine yourself living in the seventeenth century, describing in the first person an artist's working method in the studio as well as the difficulties of searching for patronage. One paper is a visual analysis. Please note

that none of these papers are meant as large-scale research papers requiring outside sources beyond our course readings. The most significant skills they demand are close looking, attentive reading, and insightful expository writing.

Each paper that you turn in will be brought to class in a hard copy on the day it is due; that is the paper you will get back, graded. You are also to submit an electronic copy to turnitin.com, a website that checks for plagiarism. Your paper will not be graded until you turn in both copies (that is, you must submit it to turnitin.com before the hard copy will be read). Links to the turnitin.com site are on the course's WebCT homepage—you should submit directly through it. Already up on the homepage is a link to where you will submit Essay 1.

At the bottom of this syllabus there is some legal language from the university regarding plagiarism. Let me confirm that it is a very serious offense and will not be tolerated. It will result in your being forced to rewrite a paper or accept a failing grade for the assignment. Your own intellectual honesty is of the greatest importance in this class.

Assignments & Academic Calendar [all readings except Belkin are on electronic reserve]		
Class	Topic	Reading
12 Jan.	Art and Politics around the Year 1600	
14 Jan.	Artistic Training	Gabriele Bleeker-Byrne, "The Education of the Painter in the Workshop," in <i>The Children of Mercury</i> (Providence, 1984), 28–39
19 Jan.	MLK HOLIDAY—NO CLASS!	
21 Jan.	The Weight of Tradition	Belkin, ch. 1 Christopher White, "Rubens and Antiquity," in <i>The Age of Rubens</i> (Boston, 1993), 147–57
26 Jan.	Art in Italy circa 1600: the Carracci and other Late Mannerist Innovators	Belkin, ch. 2 Marcia Hall, "The End of the Century in Rome," in <i>After Raphael</i> (Cambridge, 1999), 257–91.
28 Jan.	Art in Italy circa 1600: Caravaggio and the Caravaggisti	Essay 1 (creative writing assignment on artists and patrons) due Francis Haskell, "The Mechanics of Seventeenth-Century Patronage," in <i>Patrons and Painters</i> , revised ed. (New Haven, 1980), 3–23.

2 Feb.	Rubens's Early Italian Commissions	Magurn, Rubens's letters # 8, 14, 16, 17 Belkin, ch. 3
4 Feb.	Antwerp and the Counter-Reformation	Belkin, ch. 4 Leon Voet, "Antwerp, the Metropolis and its History," in <i>Antwerp: Story of a Metropolis</i> (Antwerp, 1993), 13–17. David Freedberg, "Painting and the Counter-Reformation," in <i>The Age of Rubens</i> (Boston, 1993), 131–45
9 Feb.	The Genres of Northern Baroque Art	Magurn, Rubens's letters # 20, 21, 24 Svetlana Alpers, "Style is What You Make of It," in Berel Lang, ed. <i>The Concept of Style</i> (Ithaca, 1987), 137–62
11 Feb.	Styles that Describe or Narrate	Essay 2 (critique of Alpers) due Arnout Balis, "Antwerp, Foster-Mother of the Arts: Its Contribution to the Artistic Culture of Europe in the Seventeenth Century," in <i>Antwerp: Story of a Metropolis</i> (Antwerp, 1993), 115–37. Svetlana Alpers, "Describe or Narrate?" <i>New Literary History</i> 8 (1976): 15–41.
16 Feb.	Artists in Collaboration	Elizabeth Honig, "The Beholder as a Work of Art," <i>Nederlands Kunsthistorisch Jaarboek</i> (1995), 253–297
18 Feb.	The Artist-Patron Relationship	Magurn, Rubens' letters # 52, 53 Mark Morford, <i>Stoics and Neo-Stoics: Rubens and the Circle of Lipsius</i> (Princeton, 1991), 3–13
23 Feb.	Portraiture Midterm review	Richard Brilliant, <i>Portraiture</i> (Cambridge, 1993): 45–82
25 Feb.	MIDTERM EXAM	
2 Mar.	The Status of the Artist in the Early 17th Century	Belkin, ch. 5 Zirka Filipczak, "The Evidence of Self-Portraits," in <i>Picturing Art in Antwerp, 1550–1700</i> (Princeton, 1987), 98–108

4 Mar.	How the Studio Operates	<p>Magurn, Rubens's letters # 22, 28, 29, 31, 34, 84</p> <p>Arnout Balis, "Working it Out: Design Tools and Procedures," in <i>Concept, Design, and Execution in Flemish Painting</i> (Turnhout, 2000), 129–51</p> <p>Susan Barnes, "The Young Van Dyck and Rubens," in <i>Anthony van Dyck</i> (Washington, 1990), 17–25</p>
9 Mar.	Politics and Patronage c. 1620	<p>Essay 3 (creative writing assignment on studio process) due</p> <p>Belkin, ch. 6</p>
11 Mar.	France: The Marie de' Medici Cycle	<p>Magurn, pp. 81–86 plus Rubens's letters # 60, 62, 93, 221</p> <p>Sarah Cohen, "Rubens's France: Gender and Personification in the Marie de' Medici Cycle," <i>Art Bulletin</i> 83 (2003): 490–522</p>
16–18 Mar.	SPRING BREAK—NO CLASS!	
23 Mar.	The Arts in Stuart England	<p>Belkin, ch. 7</p> <p>Andrew and Catherine Belsey, "Icons of Divinity: Portraits of Elizabeth I," in Lucy Gent and Nigel Llewellyn, eds., <i>Renaissance Bodies</i> (London, 1990): 11–35, 242–45</p>
25 Mar.	Rubens at Whitehall	<p>Magurn, pp. 161–67, 283–90; Rubens's letters # 194, 195, 196</p> <p>D. J. Gordon, "Rubens and the Whitehall Ceiling," in <i>The Renaissance Imagination</i> (Berkeley, 1977), 24–50</p>
30 Mar.	Counter-Reformation Spain	<p>Belkin, ch. 8</p> <p>Charles Scribner, "Sacred Architecture: Rubens's Eucharist Tapestries," <i>Art Bulletin</i> (1975): 519–28.</p>
1 Apr.	Habsburg Art from Titian to Velazquez	<p>Magurn, Rubens's letters # 179, 180, 181</p> <p>Jonathan Brown, "Velazquez and Philip IV," in <i>Velazquez: Painter and Courtier</i>, 241–64.</p> <p>Leo Steinberg, "Velazquez' <i>Las Meninas</i>," <i>October</i> 19 (1981): 45–54</p>

6 Apr.	Pleasures of the Court	<p>Essay 4 (museum assignment) due</p> <p>Alexander Vergara, “The King’s Chosen Painter, 1630–40,” in <i>Rubens and His Spanish Patrons</i> (Cambridge, 1999), 113–143.</p> <p>Susan Koslow, “Law and Order in Rubens’s <i>Wolf and Fox Hunt</i>,” <i>Art Bulletin</i> 78 (1996): 681–706</p>
8 Apr.	The Dutch Republic	<p>J. L. Price, “Painting: the Artist as Craftsman,” in <i>Culture and Society in the Dutch Republic</i> (NY, 1974), 119–47</p> <p>A. Blankert, “Introduction”; C. Tumpel, “Religious History Painting”, and E. J. Sluijter, “Mythological Themes”, all in <i>Gods, Saints, and Heroes</i> (ex. cat., Washington, 1980), pp. 15–33, 45–54, 55–64.</p>
13 Apr.	Rembrandt’s Rise	<p>Gary Schwartz, <i>Rembrandt</i> (NY, 1985), 119–31</p> <p>Perry Chapman, “The Virtuoso Ideal Transformed,” in <i>Rembrandt’s Self-Portraits</i> (Princeton, 1990), 55–78.</p>
15 Apr.	The Organization of Rembrandt’s Studio	Svetlana Alpers, <i>Rembrandt’s Enterprise</i> (Chicago, 1988), 69–87.
20 Apr.	Models in the Studio	<p>Essay 5 (writing on Bal and Sluijter) due</p> <p>Mieke Bal, “Between Focalization and Voyeurism: The Representation of Vision,” in <i>Reading Rembrandt</i> (Chicago, 1991), 138–76.</p> <p>Eric Jan Sluijter, “ ‘Horrible Nature, Incomparable Art’: Rembrandt and the Depiction of the Female Nude,” in <i>Rembrandt’s Women</i>, ed. J. L. Williams (Edinburgh, 2001), 37–45.</p>
22 Apr.	Representing War	<p>Magurn, Rubens’s letter # 242</p> <p>Belkin, ch. 9</p> <p>Margaret Carroll, “The Erotics of Absolutism: Rubens and the Mystification of Sexual Violence,” <i>Representations</i> 25 (1989): 3–30.</p>
27 Apr.	Landscape	<p>Magurn, 357–63; Rubens’s letter # 235</p> <p>Belkin, ch. 10</p>
29 Apr.	Triumph and Celebration	<p>Belkin, Epilogue</p> <p>Svetlana Alpers, “Bruegel’s Festive Peasants,” <i>Simiolus</i> 6 (1972): 163–76.</p>

4 May	Final Exam Review	
11 May	Final Exam at 11 am	

Grading Policy

Short papers: 40% (10% each)—There are five short papers assigned but you only have to do four of them. You can do the fifth one for extra credit or to drop your lowest grade on another paper.

Midterm: 20%

Final Exam: 30%

Attendance and Participation: 10%

Course & Instructor Policies

- Office hours are meant for the benefit of you students, so use them! They can be used to discuss class materials, assignments, and questions arising from the readings, or other issues you'd like to discuss. If you can't make it to the scheduled hours, you can make an appointment with me at some other time.
- I can be reached by email and will make efforts to respond in a timely manner, but I'm not on call at all hours; use email sparingly, please.
- All major assignments must be completed to successfully pass the class (you can't skip the first paper and still expect to get a B+).
- No written assignments will be accepted via email. Submitting it to turnitin.com is a requirement, but you must also submit it in hard copy—that is the one that will be graded.
- Late assignments will be marked down substantially.
- Please turn off your phone and refrain from texting in class. It's a drag for everyone.
- Class begins at 11:30. If you must come in late, try to be as quiet as possible.
- You may have no more than three unexcused absences—beyond that, you will get a zero for your participation grade.

Accessing Course Image Presentations via WebCT

- After each week, the instructor will post the image presentations seen in lecture. These are created via a piece of software called the ArtStor Offline Image Viewer (ArtStor is a huge database of images that students can access online; the OIV is a program like PowerPoint that is used in lecture to present those images).
- In order to view the presentations, students will need to download the Offline Image Viewer to run them. Follow the numbered instructions below to install the software. Then download the image presentations from the "Image Presentations" folder on the course's WebCT homepage.
- If you have any trouble, contact the McDermott Library Ask-a-Librarian Service (<http://www.utdallas.edu/library/askalib/askalib.htm>) or Jennifer Gordon, UTD's ARTstor administrator (jennifer.gordon@utdallas.edu, 972-883-4563). You can also consult the Troubleshooting ARTstor tips at http://help.artstor.org/wiki/index.php/ARTstor_Troubleshooting.

Getting Started with ARTstor: Set Up a Personal Account

1. Go to ARTstor at <http://libproxy.utdallas.edu/login?url=http://www.artstor.org/index.html>
Note that if you are off-campus, you will be prompted to enter your UTD-ID and last name to log in.
2. Click on the GO button in the ENTER THE ARTSTOR DIGITAL LIBRARY box, in the upper-right corner of the screen.
3. You will now need to create a personal account on ARTstor. You will only have to do this one time.
4. Look for the LOG IN TO ARTstor box, in the upper-right corner of the screen.
5. Click the link that says, NOT REGISTERED?
6. Enter your email address and a password of your choice, and click SUBMIT.

How to Install the OIV Software (you can skip this step if you don't want to download the entire presentation)

1. Log in to your personal ARTstor account.
2. Now click on the TOOLS menu, from the on-screen ARTstor toolbar (inside the gray-shaded area along the top of the screen).
3. Click on DOWNLOAD OFFLINE PRESENTATION TOOL (OIV).
4. Click on ACCEPT.
5. Choose either the Mac or Windows version of the OIV, and click DOWNLOAD.
6. Save the file to your desktop, or in another folder you can locate easily.
7. Go to your desktop and open the OIV setup folder.
 - a. If you are using Windows, the folder will be labeled **OIV_3.1_Win_Install.zip**.
 - b. If you are using a Mac, the folder will be called **OIV_3.1_Mac_Install.zip**.
8. Now click on the file called **oiv_setup**, and proceed with the installation.

THE FINE PRINT

Technical Support

If you experience any problems with your UTD account you may send an email to: assist@utdallas.edu or call the UTD Computer Helpdesk at 972-883-2911.

Field Trip Policies

Off-campus Instruction and Course Activities

Off-campus, out-of-state, and foreign instruction and activities are subject to state law and University policies and procedures regarding travel and risk-related activities. Information regarding these rules and regulations may be found at the website address http://www.utdallas.edu/BusinessAffairs/Travel_Risk_Activities.htm. Additional information is available from the office of the school dean. Below is a description of any travel and/or risk-related activity associated with this course.

Student Conduct & Discipline

The University of Texas System and The University of Texas at Dallas have rules and regulations for the orderly and efficient conduct of their business. It is the responsibility of each student and each student organization to be knowledgeable about the rules and regulations which govern

student conduct and activities. General information on student conduct and discipline is contained in the UTD printed publication, *A to Z Guide*, which is provided to all registered students each academic year.

The University of Texas at Dallas administers student discipline within the procedures of recognized and established due process. Procedures are defined and described in the *Rules and Regulations, Series 50000, Board of Regents, The University of Texas System*, and in Title V, Rules on Student Services and Activities of the university's *Handbook of Operating Procedures*. Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations (SU 1.602, 972/883-6391) and online at <http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-HOPV.html>

A student at the university neither loses the rights nor escapes the responsibilities of citizenship. He or she is expected to obey federal, state, and local laws as well as the Regents' Rules, university regulations, and administrative rules. Students are subject to discipline for violating the standards of conduct whether such conduct takes place on or off campus, or whether civil or criminal penalties are also imposed for such conduct.

Academic Integrity

The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that a student demonstrate a high standard of individual honor in his or her scholastic work.

Scholastic Dishonesty, any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.

Plagiarism, especially from the web, from portions of papers for other classes, and from any other source is unacceptable and will be dealt with under the university's policy on plagiarism (see general catalog for details). This course will use the resources of turnitin.com, which searches the web for possible plagiarism and is over 90% effective.

Copyright Notice

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted materials, including music and software. Copying, displaying, reproducing, or distributing copyrighted works may infringe the copyright owner's rights and such infringement is subject to appropriate disciplinary action as well as criminal penalties provided by federal law. Usage of such material is only appropriate when that usage constitutes "fair use" under the Copyright Act. As a UT Dallas student, you are required to follow the institution's copyright policy (Policy Memorandum 84-I.3-46). For more information about the fair use exemption, see <http://www.utsystem.edu/ogc/intellectualproperty/copypol2.htm>

Email Use

The University of Texas at Dallas recognizes the value and efficiency of communication between faculty/staff and students through electronic mail. At the same time, email raises some issues concerning security and the identity of each individual in an email exchange. The university encourages all official student email correspondence be sent only to a student's U.T. Dallas email address and that faculty and staff consider email from students official only if it originates from a UTD student account. This allows the university to maintain a high degree of confidence in the

identity of all individual corresponding and the security of the transmitted information. UTD furnishes each student with a free email account that is to be used in all communication with university personnel. The Department of Information Resources at U.T. Dallas provides a method for students to have their U.T. Dallas mail forwarded to other accounts.

Withdrawal from Class

The administration of this institution has set deadlines for withdrawal of any college-level courses. These dates and times are published in that semester's course catalog. Administration procedures must be followed. It is the student's responsibility to handle withdrawal requirements from any class. In other words, I cannot drop or withdraw any student. You must do the proper paperwork to ensure that you will not receive a final grade of "F" in a course if you choose not to attend the class once you are enrolled.

Student Grievance Procedures

Procedures for student grievances are found in Title V, Rules on Student Services and Activities, of the university's *Handbook of Operating Procedures*.

In attempting to resolve any student grievance regarding grades, evaluations, or other fulfillments of academic responsibility, it is the obligation of the student first to make a serious effort to resolve the matter with the instructor, supervisor, administrator, or committee with whom the grievance originates (hereafter called "the respondent"). Individual faculty members retain primary responsibility for assigning grades and evaluations. If the matter cannot be resolved at that level, the grievance must be submitted in writing to the respondent with a copy of the respondent's School Dean. If the matter is not resolved by the written response provided by the respondent, the student may submit a written appeal to the School Dean. If the grievance is not resolved by the School Dean's decision, the student may make a written appeal to the Dean of Graduate or Undergraduate Education, and the dean will appoint and convene an Academic Appeals Panel. The decision of the Academic Appeals Panel is final. The results of the academic appeals process will be distributed to all involved parties.

Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations.

Incomplete Grade Policy

As per university policy, incomplete grades will be granted only for work unavoidably missed at the semester's end and only if 70% of the course work has been completed. An incomplete grade must be resolved within eight (8) weeks from the first day of the subsequent long semester. If the required work to complete the course and to remove the incomplete grade is not submitted by the specified deadline, the incomplete grade is changed automatically to a grade of **F**.

Disability Services

The goal of Disability Services is to provide students with disabilities educational opportunities equal to those of their non-disabled peers. Disability Services is located in room 1.610 in the Student Union. Office hours are Monday and Thursday, 8:30 a.m. to 6:30 p.m.; Tuesday and Wednesday, 8:30 a.m. to 7:30 p.m.; and Friday, 8:30 a.m. to 5:30 p.m.

The contact information for the Office of Disability Services is:
The University of Texas at Dallas, SU 22
PO Box 830688
Richardson, Texas 75083-0688
(972) 883-2098 (voice or TTY)

disabilityservice@utdallas.edu

If you anticipate issues related to the format or requirements of this course, please meet with the Coordinator of Disability Services. The Coordinator is available to discuss ways to ensure your full participation in the course. If you determine that formal, disability-related accommodations are necessary, it is very important that you be registered with Disability Services to notify them of your eligibility for reasonable accommodations. Disability Services can then plan how best to coordinate your accommodations.

It is the student's responsibility to notify his or her professors of the need for such an accommodation. Disability Services provides students with letters to present to faculty members to verify that the student has a disability and needs accommodations. Individuals requiring special accommodation should contact the professor after class or during office hours.

Religious Holy Days

The University of Texas at Dallas will excuse a student from class or other required activities for the travel to and observance of a religious holy day for a religion whose places of worship are exempt from property tax under Section 11.20, Tax Code, Texas Code Annotated.

The student is encouraged to notify the instructor or activity sponsor as soon as possible regarding the absence, preferably in advance of the assignment. The student, so excused, will be allowed to take the exam or complete the assignment within a reasonable time after the absence: a period equal to the length of the absence, up to a maximum of one week. A student who notifies the instructor and completes any missed exam or assignment may not be penalized for the absence. A student who fails to complete the exam or assignment within the prescribed period may receive a failing grade for that exam or assignment.

If a student or an instructor disagrees about the nature of the absence [i.e., for the purpose of observing a religious holy day] or if there is similar disagreement about whether the student has been given a reasonable time to complete any missed assignments or examinations, either the student or the instructor may request a ruling from the chief executive officer of the institution, or his or her designee. The chief executive officer or designee must take into account the legislative intent of TEC 51.911(b), and the student and instructor will abide by the decision of the chief executive officer or designee.

These descriptions and timelines are subject to change at the discretion of the Professor.