**01:082:366 SPANISH PAINTING FROM EL GRECO TO GOYA**

**SYLLABUS, Spring 2018**

This course explores art in Spain from the early Renaissance to Romanticism. The focus is on major artists and patrons who shaped the Spanish artistic tradition: the court of Ferdinand and Isabella, El Greco in Toledo, Philip II and the Escorial, Velázquez at the court of Philip IV in Madrid, Zurbarán in Seville, and the painting and prints of Goya. We will discuss quintessential Spanish themes, both sacred (Immaculate Conception, visionary experience) and secular (court portraits, Jesters and Dwarves). Although the primary focus is on the Spanish peninsula, we will also discuss the transmission and transformation of Spanish art in Colonial Latin America.

|  |
| --- |
|  |
| Professor Puglisi: Voorhees Hall, 71 Hamilton Street, Rm. 211  or by appointment (1-848-932-1329; mailto:cpuglisi@rci.rutgers.edu) |

**SCHEDULE OF LECTURES (*subject to revision*)**
 (CAC, TTH5-- 2:50-4:10pm, Zimmerli MPR)

|  |
| --- |
|  |
|  | [Introduction](file:///C%3A%5CDocuments%20and%20Settings%5Cpuglisi%5CMy%20Documents%5CSyllabi%5CBar%20366%5CSyllabus%5CIntro%20Outline.html)  | Rec: Tomlinson, introduction; Brown, *Painting,* introduction |
|  | Art in Spain under Ferdinand and Isabel | Req: Ruiz, ch. 1, 11-27;  |
|  | The Retable of Isabel | Ishikawa, 71-82 |
|  | Painting at the Court of [Philip II](file:///C%3A%5CDocuments%20and%20Settings%5Cpuglisi%5CMy%20Documents%5CSyllabi%5CBar%20366%5CSyllabus%5CPhilipoutline.html) | Req: Tomlinson, 21-27; Brown, *Painting*, ch.3 (pp. 46-52) |
|  | [The Decoration of the Escorial](file:///C%3A%5CDocuments%20and%20Settings%5Cpuglisi%5CMy%20Documents%5CSyllabi%5CBar%20366%5CSyllabus%5CEscorialoutline.html) | Req: Tomlinson, 27-40; Brown, *Painting,* ch. 3 (pp. 52-61) |
|  | [El Greco](file:///C%3A%5CDocuments%20and%20Settings%5Cpuglisi%5CMy%20Documents%5CSyllabi%5CBar%20366%5CSyllabus%5Celgrecoutline.html) | Req: Tomlinson, 42-56; Brown, *Painting,* ch. 4 |
|  | [El Greco](file:///C%3A%5CDocuments%20and%20Settings%5Cpuglisi%5CMy%20Documents%5CSyllabi%5CBar%20366%5CSyllabus%5CelgrecoIIoutline.html)’s Artistic Vision | Req: Davies, “El Greco’s Religious Art,” 49-62 |
|  | [El](file:///C%3A%5CDocuments%20and%20Settings%5Cpuglisi%5CMy%20Documents%5CSyllabi%5CBar%20366%5CSyllabus%5CelgrecoIIoutline.html) Greco’s *View of Toledo* |  Req: Brown and Kagan, “View of Toledo,” 19-29 |
|  | [Early Baroque Painting in Spain](file:///C%3A%5CDocuments%20and%20Settings%5Cpuglisi%5CMy%20Documents%5CSyllabi%5CBar%20366%5CSyllabus%5C366earbar.html) | Req: Tomlinson, 60-66, Brown, *Painting*, ch. 5 |
|  | [Ribera](file:///C%3A%5CDocuments%20and%20Settings%5Cpuglisi%5CMy%20Documents%5CSyllabi%5CBar%20366%5CSyllabus%5C366ribera.html) | Req: Brown, *Painting*, ch. 9 |
|  | The Immaculate Conception in Spanish Art | Req: Pacheco, from the “Art of Painting”, in Enggass and Brown, 166 |
|  | [Zurbarán](file:///C%3A%5CDocuments%20and%20Settings%5Cpuglisi%5CMy%20Documents%5CSyllabi%5CBar%20366%5CSyllabus%5C366Zurbaran.html) | Req: Tomlinson, 69-74, Brown, *Painting,* ch. 8, 132-43 |
|  | Valdés Leal and the Brotherhood of Charity |  Req: Brown, “Hieroglyphs of Death and Salvation,” 128-46 |
|  | [Velázquez in Seville](file:///C%3A%5CDocuments%20and%20Settings%5Cpuglisi%5CMy%20Documents%5CSyllabi%5CBar%20366%5CSyllabus%5C366VelSeville.html)  | Req: Pacheco, *Life of* *Velázquez* 33-48; Tiffany, “African Slaves and Christian Salvation: the *Supper at Emmaus*,” 103-23 |
|  | **Class Museum Visit. Frick Art Collection, New York City** |  |
|  | Velázquez and the Decoration of the Buen Retiro | Req: Brown, *Velázquez,* ch. 4 |
|  | Velázquez: Jesters and Dwarves | Req: Wind, “Spain and the ‘hombre de placer’, 67-94 |
|  | [Velázquez: *Las Meninas*](file:///C%3A%5CDocuments%20and%20Settings%5Cpuglisi%5CMy%20Documents%5CSyllabi%5CBar%20366%5CSyllabus%5C366VelMeninas.html) | Req: Stratton-Pruitt, “Velázquez’s *Las Meninas*: An Interpretive Primer,” 124-49 |
|  | Colonial Latin American Art | Req: Bailey, “First Encounters” |
|  | “The Sacred Made Real” |  |
|  | [Murillo](file:///C%3A%5CDocuments%20and%20Settings%5Cpuglisi%5CMy%20Documents%5CSyllabi%5CBar%20366%5CSyllabus%5C366Murillo.html) |  Req: Tomlinson, 74-79; Brown, *Painting*, ch. 13 |
|  | Goya: The Tapestry Cartoons | Req: Licht, ch. 2, 22-45 |
|  | [Goya II](file:///C%3A%5CDocuments%20and%20Settings%5Cpuglisi%5CMy%20Documents%5CSyllabi%5CBar%20366%5CSyllabus%5C366GoyaII.html), *Family of Charles IV* | Req: Licht, ch. 4, 67-82 |
|  | **RESEARCH PAPERS DUE AT START OF CLASS!** |  |
| 12/9 | Goya: The Black Paintings and Prints | Req: Licht, ch. 9, 159-95; Req: Licht, ch. 6, 92-103 |
|  | [**FINAL EXAM**](file:///C%3A%5CDocuments%20and%20Settings%5Cpuglisi%5CMy%20Documents%5CSyllabi%5CBar%20366%5CSyllabus%5C366finalinfo.html) |  |

**LEARNING GOALS:**

* Understand and learn the major artistic trends within the historical and cultural context of early modern Spain and its empire.
* Be able to identify and characterize the major painters and sculptors of the Spanish artistic tradition.
* Gain experience in visual analysis of works of art.
* Strengthen critical, communication and writing skills.

**COURSE REQUIREMENTS:**

* Class attendance and promptness.  Attendance and lateness policy: More than three absences and/or tardiness will result in a lowered grade.
* Class Participation: you must be prepared to discuss weekly reading assignments in class. Readings will be posted on sakai.
* Two quizzes—(30 minutes in class) short answers.
* Class visit to the exhibition, “Zurbarán: Jacob and his Twelve Sons: Paintings from Auckland Castle,” at the Frick Art Collection, and one-page critical review of the exhibition.
* Research Paper.  5-7 typed pages on a topic TBA due near the end of the semester.
* Final exam (short answers, and essay. N.B. the prompt for the essay question will be given in advance, and the essay will be prepared at home).  Make-ups given without penalty **only** for approved excuses.

Note: After each weekly lecture, the power-point will be posted on Sakai. Required works of art and/or required terms will be so indicated.

**FINAL GRADE:**

* 15% Class participation
* 15% Two quizzes
* 25% Museum visit and one-page exhibition review
* 25% Research paper
* 20% Final exam

C**ONDUCT CODE:**

* Turn off cell phones before class begins.
* No food!
* No walking in or out. If you must leave class early, please let me know in advance and sit in the back of the room.
* No distracting behavior; e.g. conversations, reading newspapers, doing crosswords, computer games, surfing the web, or email.
* No cheating on quizzes or the final exam.  Instant failure for that quiz or the final exam
* No plagiarism on the paper.  Instant failure for the paper.

**READINGS:**
Tomlinson, *Painting in Spain*, and Brown, *Painting in Spain*, are the survey texts that provide the most comprehensive background information for the course.  Both are available at the Rutgers Bookstore or from our course reserve in the Art Library, CAC. Required reading assignments will be posted on Sakai, in the “Resources” folder. A select bibliography follows with full references—this is a useful place to start when gathering bibliography for your research paper!

Historical Background:

Elliott, J.H., *Imperial Spain 1469-1716*, London, 1990
Lynch, J., *Spain under the Hapsburgs*, 2 vols., Oxford, 1964 and 1969

Rawlings, H., *Church, Religion and Society in Early Modern Spain*, New York, 2002

Ruiz, T., *Spanish Society 1400-1600*, New York, 2001

Primary Sources:
 Enggass, R. and Brown, J., *Sources and Documents in the History of Art: Italy and Spain 1600-1750*, Evanston, IL, 1992
*Lives of Velazquez by Francisco Pacheco and Antonio Palomino*, (translated by Nina Mallory),

 London, 2007

Palomino, Antonio, *Lives of the Eminent Spanish Painters and Sculptors*, ed. Nina A. Mallory,

 Cambridge, 1987

Spanish Painting--General:
*The Arts in Latin America, 1492-1820*, exh. cat., Philadelphia Museum of Art; Antiguo Colegio

 de San Ildefonso, Mexico City; Los Angeles County Museum of Art; New Haven, c2006

Bailey, Gauvin, *Art of Colonial Latin America* , London and New York, 2005

Brown, J., *Images and Ideas in Seventeenth-Century Spanish  Painting*, Princeton, 1978

Brown, J., *The Golden Age of Painting in Spain*, New Haven and London, 1991

Brown, J., *Painting in Spain: 1500-1700*, Pelican History of Art, New Haven and London, 1998

*The Sacred Made Real : Spanish painting and sculpture 1600-1700*, exh. cat., ed. X. Bray,

 London, National Gallery; New Haven, 2009.

Brown, J. and R. Kagan, “View of Toledo,” in *Figures of Thought: El Greco as Interpreter of*

 *History, Tradition and Ideas*, *Studies in the History of Art*, II, National Gallery of Art,

 Washington DC, 1982, 19-29.
Sullivan, E. and N. Mallory, *Painting in Spain 1650-1700*, exh. cat., The Art Museum, Princeton,

 1982

Ishikawa, Chiyo, “Hernando de Talavera and Isabelline Imagery,” in *Queen Isabel I of Castile:*

 *Power, Patronage , Persona*, ed. B. F. Weissberger, Woodbridge and New York, 2008,71-82

Mallory, N., *El Greco to Murillo*, N.Y., 1990
Moffitt, J., *The Arts in Spain*, New York, 1999

Mulcahy, R., *The Decoration of the Royal Basilica of El Escorial,* New York, 1994

Mulcahy, R., *Philip II, Patron of the Arts*, Dublin, 2004

Stoichita, V., *Visionary Experience in the Golden Age of Spanish Art*, London, 1996

Tomlinson, J., *Painting in Spain from El Greco to Goya: 1561-1828*, New York, 1997

Wind, B., *A Foul and Pestilent Congregation: Images of Freaks in Baroque Art*, Aldershot,

 1998

Individual Artists:

Baticle, J., *Zurbarán*, exh. cat., Metropolitan Museum of Art,  New York, 1988

Brown, J., *Velázquez*, New Haven and London, 1986

*El Greco*, exh. cat., ed. D. Davies, Metropolitan Museum, New York and National Gallery,

 London; London, 2003
Licht, F., *Goya: Origins of the Modern Temper in Art*, New York, 1983

Pérez Sánchez, A. E. and N. Spinosa, *Jusepe de Ribera*, exh. cat., Metropolitan Museum of Art,

 New York, 1992

*Murillo*, exh. cat., Prado, Madrid, and London, Royal Academy, 1982-3
Stratton-Pruitt, S., ed., *Cambridge Companion to Velázquez,* Cambridge and New York, 2002
Stratton-Pruitt, S., ed., *Velázquez's 'Las Meninas',* Cambridge and New York, 2003

Tiffany, T. J., “African Slaves and Christian Salvation: the *Supper at Emmaus*,” chapter 4, in *Diego Velázquez's Early Paintings and the Culture of Seventeenth-Century Seville* (University Park, Penn State Press, 2012), 103-23
Tomlinson, J., *Goya*, London, 1994
*Velázquez in Seville*, exh. cat., National Gallery of Scotland, Edinburgh, 1996

  **THE SPANISH MONARCHY 1516-1833**

**The Catholic Kings**
**Ferdinand of Aragon (d. 1516) and Isabella of Castille (d. 1504)**

**The Spanish Habsburgs:**
**Charles V    (1516-56)**
**Philip II  (1556-98)**
**Philip III (1598-1621)**
**Philip IV  (1621-65)**
**Charles II (1665-1700)**

**The Spanish Bourbons:**
**Philip V  (1700-24,1724-46)**
**Louis I  (1724)**
**Ferdinand VI (1746-59)**
**Charles III (1759-88)**
**Charles IV (1788-1808)**
**[Joseph Bonaparte  (1808-14)]**
**Ferdinand VII (1814-33)**

Date last changed 10/12/17

Copyright C. Puglisi, 2017