Module Title | Art at the Court of Madrid 1500-1700
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Module Code | ARVC251H4
Programme | Cert HE History of Art
Credits/Level | 15 credits at Level 4
Class Time | Tuesdays 14:00-16:00
Class Dates | 28 April - 7 July 2020
Term Dates | 27 April to 10 July 2020
Taught By | Christopher Moock

Module Description

This module focuses on the role of art at the courts of Philip II and Philip IV and the religious and political background to this art. We will explore the idea of the “court” (as a social and a physical entity) in relation to the city and external locations, such as religious foundations and a hunting lodge. Focussing on artists like Titian, El Greco and Velázquez, we will consider the role of painters in shaping the court art of Madrid. We will also study the place of “lesser” genres like still life, and religious sculpture as well as other sites with court connections across Madrid.

Key Topics Covered/ Course Content

- Counter Reformation painting & sculpture and the formation of a Habsburg style.
- Architecture and urban design: royal palaces and other buildings in Madrid.
- El Greco and his Spanish contemporaries
- Imported foreign art, especially Venetian paintings by Titian, Tintoretto and Veronese.
- Velázquez and his rivals at the Court of Philip IV.
- Philip IV’s royal palaces and their furnishings and decorations in Madrid:
- Other artists: Francisco de Zurbáran’s paintings of the Labours of Hercules for The Buen Retiro palace and Rubens’s mythological painting for the Torre de la Parada, Philip IV’s hunting lodge.
- Religious Painting and Sculpture
- The relation between painting and the other arts including metalwork, tapestry and especially sculpture in various mediums: wood, bronze and marble. The status of art and artists in Spain.
- Secular art, especially still life paintings.
Main chapel of the Basilica, El Escorial, including Pompeo Leoni, Funerary group of Philip II & family, 1597-1600.

Diego Velázquez, *Las Meninas*, detail, Infanta Margarita Maria, daughter of Philip IV and Queen Mariana of Austria, aged 5, 1656, Prado, Madrid.

Sala del Reinos, Palacio del Buen Retiro, Madrid. 1630-35.
Coursework and Assessment

<table>
<thead>
<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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<tbody>
<tr>
<td>Essay</td>
<td>2500 words</td>
<td>100%</td>
<td>10 July 2020</td>
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Key Readings

*Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running.*

- Orso, S.: *Velázquez, Los Borrachos and Painting at the Court of Philip IV*, Cambridge University Press, 1993

Teaching and Learning Methods

Teaching on our modules is varied and interactive. It may include seminars, short lectures, group work, discussion, and student presentations. Active student participation is encouraged in all our classes. Reasonable adjustments will be made to accommodate students with disabilities.

Aims

Module aims describe the knowledge and skills that the module seeks to advance.

This module aims to:

- Develop students’ knowledge and understanding of art at the courts of Philip II and Philip IV of Spain;
- Provide students with first-hand experience of architecture, art objects and images;
• Develop students’ critical analysis and judgement in relation to art at the courts of Philip II and Philip IV of Spain;
• Provide students with experience of close textual analysis of different kinds of art historical writing;
• Demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history, film and visual media and the history of ideas; Develop academic study and writing skills.

Outcomes
Learning outcomes are directly linked to the aims set out above. They describe what you should know and be able to do by the end of the module.

By the end of this module, you should be able to:
• Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge
• Analyse, describe and interpret objects, images, buildings and artefacts closely and systematically
• Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art
• Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems
• Complete all coursework and assessment requirements.

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