

ARTH 344 Spring 2016  
**Faith, Power, Spectacle: Baroque Art of Italy, France, and Spain**  
MW 3:00-4:15 Art and Design 2026

Instructor: Prof. Angela Ho  
Email: aho5@gmu.edu  
Office: Robinson B334  
Office Hours: MW 1:30-2:30 pm, and by appointment

Europe underwent religious, political, social and economic transformations from the late sixteenth to the early eighteenth century. This course examines the ways in which artists and architects in Italy, France, and Spain responded to those intersecting forces, and how their works in turn shaped the cultures of their time. We will study the works of canonical figures such as Caravaggio, Bernini, the Carracci, Velázquez, and Poussin. Topics include: the developing theories of artistic originality and creation; the demands placed on religious art during the Counter Reformation; the creation of a visual culture of the triumphant Catholic Church; the impact of colonial expansion on artistic production. Lectures, discussions, and assignments are designed to help students situate works of art within their historical context and develop the skills of visual analysis, critical reading, and writing. ARTH 344 fulfills the general education requirement in the arts.

### **Textbook and readings**

The textbook for this course is:

Ann Sutherland Harris, *Seventeenth-Century Art and Architecture*, 2<sup>nd</sup> ed. (Upper Saddle River, NJ: Pearson/Prentice Hall, 2008).

Please note that this is the second edition. The textbook provides a good overview, as well as reproductions of many of the art works discussed in this course.

I have also selected a number of short texts that go into greater detail on particular artists or provide examples of particular methods and viewpoints in art history. These include both primary and secondary sources, and will be available on Blackboard. We will discuss these texts in class, so please complete the readings assigned for the specific day before coming to class.

### **Tech requirements and policy**

All students must activate their e-mail accounts on campus. I will ONLY use your GMU email addresses. If you prefer to use a commercial account, you must activate the forwarder on your GMU account. Readings, course updates, information on assignments and examinations will be available on Blackboard.

Please be respectful of your peers and your instructor when using electronic devices.

- Cell phones must be put on silent.
- Please do not engage in activities that are unrelated to class. Such disruptions show a lack of professionalism and may affect your participation grade.

### **Course Objectives**

This course is designed to help you not only to gain a familiarity with major monuments and artists of the Baroque period in Catholic Europe, but also to encourage you to consider topics of

broader relevance, such as the value and functions of art in society. During the course of this semester, you will:

- Acquire and develop the skills of visual analysis and interpretation;
- Learn to situate the works of art in their social and cultural contexts;
- Learn to read primary and secondary sources critically;
- Develop the skills to present observations and arguments in academic writing.

Lectures, discussions, and reading and paper assignments are designed to help you achieve these learning objectives.

### **Course Requirements**

Attendance and Participation	5%
Test 1	10%
Test 2	20%
Paper 1	15%
Paper 2	25%
Final exam	25%

**PLEASE NOTE:** Students must complete *all* graded assignments and other requirements listed on the syllabus. Even if your overall average without one of these elements is sufficient for a passing grade, you cannot pass the course without completing all requirements.

### **Attendance and participation**

It is important that you attend class regularly and on time. Reading the textbook is NOT a substitute for coming to lectures, because in class I will synthesize and present information from various sources, and I will often use monuments to explore specific themes. Your starting attendance/participation grade (i.e., you attend all lectures but do little else) will be a B-. Active, informed participation in discussion will improve that grade. Conversely, more than two unexcused absences, chronic late attendance, or disruptive behavior will negatively affect your grade. If you are unable to attend class because of medical or family emergency, please provide me with documentation as soon as possible.

### **Tests and Final exam**

There will be 2 tests and a final exam. You will be evaluated on your ability to identify and discuss major monuments, as well as your grasp on the themes introduced in lectures and readings. The first 2 tests involve identification of slides and short essays in response to guiding questions. There are two parts to the final exam. (1) Take-home essay: you will choose from questions that cover major themes for the entire semester. To be submitted when you come to (2) in-class slide exam in the same format as the first 2 tests, to take place on May 9.

**NB:** THERE WILL BE NO MAKE-UP TESTS OR EXAMS WITHOUT WRITTEN DOCUMENTATION OF ILLNESS, FAMILY EMERGENCIES, ETC. Please notify me as soon as possible if you have problems.

### **Papers**

There are two paper assignments for this course. The first assignment, due in week 7, will be a critical paper in response to readings. The museum essay will be due in week 14. Drawing on

course readings and lectures, you will write a comparative analysis of objects in the National Gallery of Art. Detailed instructions will be provided later in the semester.

**NB:** In the interest of fairness, papers **MUST** be submitted on time to receive full credit. Hard copies of papers are due in class on the specified dates. Students will incur a 3% penalty per day for late papers. In cases of medical or other serious problems, please document them and let me know as soon as possible.

### **Grading scale**

A+	98-100	C+	77-79.5
A	93-97.5	C	73-76.5
A-	90-92.5	C-	70-72.5
B+	87-89.5	D	60-69.5
B	83-86.5	F	< 60
B-	80-82.5		

### **English as a second language**

If English is not your first language, feel free to discuss with me any concerns you have about the writing assignments. Please, however, give me plenty of notice (at least a week) before the paper is due. You may also consider consulting the Writing Center.

### **Standards of Academic integrity**

Strict adherence to the Honor Code as defined in the undergraduate catalogue is expected. Plagiarism, cheating on examinations, and all other instances of academic dishonesty will be reported to the Honor Committee, and may result in a failing grade for the course. Please consult the Office for Academic Integrity for a full description of the code and the honor committee process.

### **Add-drop deadlines**

Please note the following add-drop deadlines:

January 26, 2016	Last day to add a class
January 26	Last day to drop a class with no tuition penalty
February 2	Last day to drop a class with 33% tuition penalty
February 19	Final drop deadline with 67% tuition penalty
February 22 – March 25	Selective withdrawal period

It is your responsibility to observe the add-drop deadlines to ensure that you are properly registered for specific courses.

### **Students with disabilities**

Any student who feels s/he may need an accommodation based on the impact of a disability should see me and contact the Office for Disability Services (ODS) at 993-2474, <http://ods.gmu.edu>. All academic accommodations must be arranged through the ODS. If you qualify for accommodation, the ODS staff will give you a form detailing appropriate accommodations for your instructor. Please note that this form must be provided to me at least two weeks before the first test.

**Tentative SCHEDULE**  
(subject to change)

***Part I: Classicism and Naturalism in Italian Painting***

Week 1

January 20 Introduction: The Legacy of the Renaissance and Mannerism

Readings:

Harris, xii-4.

Week 2

January 25 Religious Reform and the Reform of Art: The Carracci in Bologna

January 27 Annibale Carracci in Rome

Readings:

Harris, 7-33.

“Canons and Decrees of the Council of Trent,” in *Italian Art 1500-1600: Sources and Documents*, eds. Robert Klein and Henri Zerner (Englewood Cliffs, NJ: Prentice Hall, 1966), 119-22.

Paleotti, Gabriele. *Discourse on Sacred and Profane Images*, 1582, book II, chapter 33, in Klein and Zerner, 124-29.

Week 3

February 1 Caravaggio: The Problem of Naturalism

February 3 Drama and Decorum: Caravaggio’s Religious Works

Readings:

Harris, pp. 33-49.

Bellori, Giovan Pietro. “‘Life’ of Carracci,” in *Italy and Spain, 1600-1750*, eds. Rober Enggass and Jonathan Brown, 69-75. Englewood Cliffs: Prentice Hall, 1970.

Bellori, Giovan Pietro. “‘Life’ of Caravaggio,” in *Italy and Spain, 1600-1750*, eds. Rober Enggass and Jonathan Brown, 78-84. Englewood Cliffs: Prentice Hall, 1970.

Week 4

February 8 Caravaggio’s Followers in Italy

February 10 Caravaggio and Artemisia Gentileschi: Gender, Sexuality and Myth of the Artist

Readings:

Harris, pp. 50-56.

Salomon, Nanette. “Judging Artemisia: A Baroque Woman in Modern Art History,” in *The Artemisia Files*, ed. Mieke Bal, 33-61. Chicago and London: University of Chicago, 2005.

Week 5

February 15 The Carracci Succession

Test 1 review

February 17 **Test 1**

The Carracci Succession (continued)

Readings:

Harris, 56-77.

***Part II: Spectacle in Counter Reformation Rome***

Week 6

February 22 Architectural innovations of Bernini and Borromini

February 24 Bernini's Early Career

Readings:

Harris, 78-98.

Week 7

February 29 Spectacular Visions: Bernini's *bel composto*

March 2 Visualizing Papal Grandeur: St. Peter's and the Vatican

**Paper 1 due**

Readings:

Harris, 94-113.

Call, Michael T. "Boxing Teresa: The Counter-Reformation and Bernini's Cornaro Chapel."

*Woman's Art Journal* 18 (1997): 34-9.

Week 8

March 7 *Spring Break*

March 9 *Spring Break*

Week 9

March 14 Miracles Made to Order: Ceiling Frescoes in Rome

***Part III: Art in 17<sup>th</sup>-Century France***

March 16 France: Monarchical Power

Readings:

Harris, 113-20; 127-34; 251-52

Belkin, Kristin Lohse. *Rubens*, 173-96. London and New York: Phaidon, 1998.

Week 10

March 21 City Planning and Architecture: Paris and Versailles

March 23 Classicism and Naturalism in French Painting

Readings:

Harris, 252-70.

Week 11

March 28 **Test 2**

March 30 *Class cancelled: Instructor attending a conference.*

Readings:

Harris, 270-301.

Week 12

April 4 Nicolas Poussin: The Artist as Theorist

April 6 Landscape and Genre Painting in France

Readings:

Harris, 301-15.

Barker, Emma. "The Arcadian Shepherds: A Painting by Poussin," in *Academies, Museums and Canons of Art*, ed. Gill Perry and Colin Cunningham, 25-42. New Haven: Yale University Press, 1999.

#### ***Part IV: Art in 17<sup>th</sup>-Century Spain***

Week 13

April 11 Spain: The Habsburg Dynasty

April 13 Picturing Piety: El Greco and Ribera

Readings:

Harris, 199-200; 207-16.

Brown, Jonathan. "The Reign of Phillip II," in *Painting in Spain, 1500-1700*, 46-61. New Haven: Yale University Press, 1998.

Week 14

April 18 Naturalism in Seville: Zurbáran and Velázquez

**Paper 2 due**

April 20 Velázquez at Court

Readings:

Harris, 216-40.

Week 15

April 25 Velázquez's *Las Meninas*; Spanish Painting, 1650-1700

April 27 Spanish Sculpture

**Take-home final exam essay questions distributed**

Readings:

Harris, 240-49; 202-07.

Brown, Jonathan. "On the Meaning of 'Las Meninas'" in *Images and Ideas in 17th Century Spanish Painting*, 87-110. Princeton: Princeton University Press, 1978.

Week 16

May 2 Conclusions and Review

#### ***May 9 Final exam***

The slide portion of the final exam will take place on May 9, 1:30-4:15. Take-home essay questions will be distributed at the last class meeting. Please bring your completed essays with you on May 9.