

ARTH 344 Spring 2012  
**Faith, Power, Spectacle: Baroque Art of Italy, France, and Spain**  
TR 12-1:15 pm, Art and Design 2026

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Office Hours: Monday 12-2, Tuesday 2-3, and by appointment

Europe underwent religious, political, social and economic transformations from the late sixteenth to the early eighteenth century. This course examines the way 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 (primary sources)	15%
Paper 2 (museum)	20%
Final exam	30%

**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 lectures 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) 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 essays: you will choose from a number of 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 15.

**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 paper, due in week 7, will be based on primary sources (biographies of artists written in the seventeenth century). The museum essay

(4-5 pages, double-spaced, 12-point font, 1-inch margins) will be due in week 13. Drawing on your work in the first paper and other course readings, 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		

### **Visit to the National Gallery of Art**

The class will visit the National Gallery of Art in Washington D.C. I will provide more information on the trip later in the semester.

### **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:

Jan 31, 2012	Last day to add a class
	Last day to drop a class with no tuition penalty
Feb 14, 2012	Last day to drop a class with 33% tuition penalty
Feb 24, 2012	Final drop deadline with 67% tuition penalty

### **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.

## SCHEDULE

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

#### Week 1

January 24 Introduction

January 26 Religious Reform and the Reform of Art: The Carracci in Bologna

Readings:

Sutherland Harris, xi-20.

*For Discussion:*

Canon and Decrees of the Council of Trent (on religious images), from *Documentary History of Art, Vol II*, 62-65.

Charles Dempsey, "The Carracci Reform of Painting," in *The Age of Correggio and the Carracci: Emilian Painting of the Sixteenth and Seventeenth Centuries* (Washington: National Gallery of Art, 1986), 237-54.

#### Week 2

January 31 Annibale Carracci in Rome

February 2 Caravaggio: The Problem of Naturalism

Readings:

Sutherland Harris, 1-36.

Howard Hibbard, *Caravaggio* (New York: Harper & Row, 1983), excerpt.

#### Week 3

February 7 Drama and Decorum: Caravaggio's Religious Works

February 9 Caravaggio's Followers in Italy

Readings:

Sutherland Harris, pp. 34-56.

*For Discussion (preparation for Paper 1):*

Giovan Pietro Bellori, "'Life' of Carracci" and "'Life' of Caravaggio," in *Italy and Spain, 1600-1750*, eds. Rober Enggass and Jonathan Brown (Englewood Cliffs: Prentice Hall, 1970), 69-75, 78-84.

#### Week 4

February 14 The Carracci Succession

February 16 Caravaggio and Artemisia Gentileschi: Gender, Sexuality and Myth of the Artist  
Test 1 review

Readings:

Sutherland Harris, pp. 57-77.

*For Discussion:*

Elizabeth Cropper, "Life on the Edge: Artemisia Gentileschi, Famous Woman Painter," *Orazio and Artemisia Gentileschi*, ed. Keith Christiansen and Judith Mann (New York: Metropolitan Museum of Art, 2001), 262-282.

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

Week 5

February 21    **Test 1**

Virtual tour of St. Peter's

February 23    Bernini's Early Career

Readings:

Sutherland Harris, 78-84.

Week 6

February 28    Architectural innovations of Bernini and Borromini

March 1        Spectacular Visions: Bernini's *bel composto*

Readings:

Sutherland Harris, 85-93; 108-13.

*For Discussion:*

Michael T. Call, "Boxing Teresa: The Counter-Reformation and Bernini's Cornaro Chapel,"  
*Woman's Art Journal*, vol. 18, no. 1 (1997), 34-9.

Week 7

March 6        Visualizing Papal Grandeur: Bernini and Pope Urban VIII

**Paper 1 due**

March 8        Miracles Made to Order: Ceiling Frescoes in Rome

Readings:

Sutherland Harris, 99-108; 113-20; 127-34.

Week 8

March 13      *Spring Break*

March 15      *Spring Break*

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

Week 9

March 20      Art and Power at the French Court

March 22      *RSA Conference—class cancelled*

Readings:

Sutherland Harris, 251-63.

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

Week 10

March 27      Classicism and Naturalism: French Painting

March 29      Nicolas Poussin: The Artist as Theorist

Test 2 review

Readings:

Sutherland Harris, 165-68; 270-301.

Week 11

April 3           **Test 2**

April 5           Landscape and Genre Painting in France

Readings:

Sutherland Harris, 301-15.

***Part IV: Spain and the 'New World'***

Week 12

April 10          Spain: The Reign of Philip II

April 12          Picturing Piety: El Greco and Ribera

Readings:

Sutherland Harris, 199-200; 208-16.

Jonathan Brown, "The Reign of Phillip II" and "Jusepe de Ribera: A Spaniard in Italy" in *Painting in Spain, 1500-1700* (New Haven: Yale University Press, 1998): 46-61; 141-63.

Week 13

April 17          Naturalism in Seville: Zurbarán and Velázquez

April 19          Velázquez at Court

**Paper 2 due**

Readings:

Sutherland Harris, 216-40.

Jonathan Brown, "The Art of Immediacy: Seville, 1625-1640" in *Painting in Spain, 1500-1700* (New Haven: Yale University Press, 1998), 131-146.

Week 14

April 24          Spanish Painting, 1650-1700

April 26          Spain and the "New World": Art of the Viceroy

Readings:

Sutherland Harris, 240-49.

*For Discussion:*

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

Week 15

May 1            Spain and the "New World": Religious Art

May 3            Conclusions and Review

**Take-home essay questions distributed**

Edward J. Sullivan, "European Painting and the Art of the New World Colonies," in *Converging Cultures: Art and Identity in Spanish America* (New York: Brooklyn Museum, 1996), 28-41.

Gauvin Bailey, *Art of Colonial Latin America* (New York: Phaidon, 2005): 4-68.

**May 15          Final exam**

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