

San José State University  
 Department of Art & Art History  
**ARTH 273, SEMINAR IN BAROQUE ART**  
**Section 01, (Comparing North and South), Spring 2017**

<b>Instructor:</b>	Professor Anne Simonson
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<b>Office Hours:</b>	Tuesdays 1-3 and by appointment
<b>Class Days/Time:</b>	Tuesdays 3-5:45
<b>Classroom:</b>	Art 110
<b>Prerequisites:</b>	graduate standing or instructor consent
<b>Department Office:</b>	Art 116
<b>Department Contact:</b>	Website: <a href="http://www.sjsu.edu/art">www.sjsu.edu/art</a> Email: <a href="mailto:art@sjsu.edu">art@sjsu.edu</a>

### Course Description

The seminar will survey the art of 17thC Europe with some attention to differences between court (“south”) and urban (“north”) culture. More specifically, we will focus on (a) painting and (b) emerging ideas about theatricality (and spectacle, emotion, gesture; performativity, etc.). Although stylistic distinction of the Baroque from the Renaissance as “painterly” rather than “linear” (Wölfflin) and description of its identifiable characteristics as the use of “light, timing, and theatre” are commonplace, art historical scholarship has not systematically investigated such concepts. Such exploration will be our underlying purpose, and we will start with ideas about the performance of life and art that emerged around 1600.

*All the world's a stage, And all the men and women merely players; They have their exits and their entrances, And one man in his time plays many parts... (Shakespeare, As You Like It, II/iv)*

*And all this stage of earth on which we seem, Such busy actors, and the parts we play'd; Substantial as the shadow of a shade, And Dreaming but a dream within a dream... (Calderon, Life is a Dream, III/i)*

## Course Learning Outcomes (CLO)

Upon successful completion of this course, students will be able to:

1. Demonstrate (in discussion and in writing) general knowledge of Baroque art and related ideas in 17thC Europe
2. Explain how/why painting came to dominate Early Modern (post-Renaissance) visual culture both at European courts and in the urban, capitalist contexts of the Dutch Republic;
3. Apply ideas of theatricality and, to a lesser extent, materiality to analysis of specific seventeenth-century paintings and contexts;
4. Develop skills in research and presentation of research findings in the format of a professional conference paper.

## Required Texts/Readings

### Textbook

Minor, Vernon Hyde. *Baroque and Rococo Art and Culture*, 1999.

- a thematic study; some chapters will be scanned and made available on the course website; one copy is in course reserves in King Library; a reference copy will be kept in the VRL

Harris, Anne Sutherland. *Seventeenth-Century Art and Architecture*, 2005

- a survey organized by geographical region; one copy is in course reserves in King Library

No textbook purchases are required or expected

### Other Readings will include

- D'Alleva, Anne. *Methods and Theories of Art History*, 2012 (2<sup>nd</sup> edition)
- Aristotle. *Poetics* (4thC BCE, translated from Greek, re theatrical unities)
- Baer, Ronni (ed.). *Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer*, 2016
- Blaeu, Joan. *Atlas Maior* (1665, reprint by Taschen in 2010)
- Broomhall, Susan. *Early Modern Emotions*, 2016
- Calderon De La Barca, Pedro. *Life is a Dream* (1635, translated from Spanish)
- Carroll, Margaret. "The Erotics of Absolutism: Rubens and the Mystification of Sexual Violence," *Representations* (25, 1989: 3-30)
- Council of Trent, 25<sup>th</sup> session, "On The Invocation, Veneration, And Relics, Of Salnts, And On Sacred Images," <https://history.hanover.edu/texts/trent/ct25.html> (1849 translation by J. Waterworth of the Latin text of 1561)
- Debord, Guy. *The Society of the Spectacle* (translated from French), 1999
- Eck, Caroline van and Stijn Brussels. *Theatricality in early modern art and architecture*, 2011
- Egginton, William. *How the World Became a Stage*, 2003
- Elkins, James. *What Painting Is: How to Think about Oil Painting Using the Language of Alchemy*, 2000
- Enggass, Robert and Jonathan Brown. *Italy and Spain 1600-1750: Sources and Documents*, 1970
- Maravall, José Antonio. *Culture of the Baroque: Analysis of a Historical Structure* (translated from Spanish), 1986

- Montaigne, Michel Eyquem de. *Essays* (late 16thC, translated from French by Donald Frame; see also Sarah Bakewell, *How to Live, or a Life of Montaigne*, 2010)
- Parker, Charles H. *Global Interactions in the Early Modern Age: 1400-1800*, 2010
- Shakespeare, William. *As You Like It* (c. 1600)

**Other: the Visual Resources Library**

<http://arth.sjsu.edu/home/index.php> (and click on “course webpages”)

I.D. and password to be announced in class. The course website will archive scanned readings, assignments, and other materials, as needed.

**Library Liaison**

Rebecca Kohn ([rebecca.kohn@sjsu.edu](mailto:rebecca.kohn@sjsu.edu))

Website: <http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>

**Course Assignments and Grading**

- Readings and informed participation in weekly discussion of readings and research practices;
- Participation in a collegial group responsible for organizing and introducing texts to the class;

25% *Effective PARTICIPATION will be informed and thoughtful (readings completed in advance), considerate of other students, and consistent (in attendance). Reading groups will develop brief summaries for distribution to the class, and students may be asked to help evaluate the effectiveness of each other’s participation.*

- Preliminary presentation (10 minutes) of research findings and research paper supporting presentation;
- Final presentation (20 minutes) and final research paper of 12-20 pages .

35% *PRELIMINARY (MID-SEMESTER) RESEARCH PRESENTATION (about 10%) and PAPER (about 25%). The preliminary research project will focus on an assigned topic (with choices from a list of 17<sup>th</sup>C-paintings). Assessment of content will be based on quality of research (depth and breadth) and of scholarly imagination. Students will be expected to help evaluate the quality of each other’s work. It is expected that identification of a solid research question may be shaky in mid-semester, and presentation skills and organization of the research material into a coherent and convincing visual narrative may be somewhat tentative mid-semester.*

40% *FINAL RESEARCH PRESENTATION (about 20%) and PAPER (about 20%). It is expected that identification of a solid research question may be shaky in mid-semester, and presentation skills and organization of the research material into a coherent and convincing visual narrative may be somewhat tentative mid-semester. The final presentation and paper will represent the culmination of an additional 4-6 weeks of work in developing and perhaps expanding the range of the topic and should incorporate additional research findings and be relatively polished and sophisticated as a result.*

**Final Examination or Evaluation**

The last two class sessions will be dedicated to final presentations and discussion. Final written papers will be due on 5/18.

**Grading Information: Determination of Grades**

- Overall quality of work (see previous description of assignments) will be the basis for grading; +/- grades will be used
- No extra credit options
- Percentage weight assigned to various class assignments are approximate.
- A seminar is a collaborative effort that requires active participation by all class members; non-participation (for reason of absence, excused or not) can be made up by prior arrangement with the instructor for writing an individual report on the material missed that is then shared with the class. The written preliminary research paper may be turned in late, without penalty, by arrangement with the instructor, but this is discouraged because it will delay work on the final version. Scheduled presentations, however, may be delayed only if documentation (medical or otherwise) is provided OR if another student is willing to trade presentation dates. Presentations that cannot be scheduled within the time frame of the semester, for whatever reason, will receive a grade of F.

**University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

## ARTH 273 / Baroque, Sp17, Preliminary Course Schedule/Readings

A revised version of the schedule will be developed after about week 2, depending upon student interest and research topics. Readings will continue to be added as they seem pertinent. Further changes may be made with advance notice.

### Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/31	<p>Introduction, Renaissance/Classical context for Baroque                      Discussion of paper/presentation topics for the semester</p> <p>READING for 2/7:                      (a) Minor, ch 2 (pp 41-74, “Setting the Stage”)—course website                      (b) Harris, Intro and table of contents (pp v-xxi)—course website                      (c) Article available online: “On The Invocation, Veneration, And Relics, Of Salnts, And On Sacred Images session of the Council of Trent “(1561, 2pp)  <a href="https://history.hanover.edu/texts/trent/ct25.html">https://history.hanover.edu/texts/trent/ct25.html</a>                      (d) Excerpt—on course website--from Peter Robb, <i>M: the Man Who Became Caravaggio</i>, 1998 (pp 48-91; please note that this biography uses language that may be offensive in the description of early17thC Rome)</p>
2	2/7	<p>Baroque Rome                      Selection of paper/presentation topics; assignment of reading groups</p> <p>READING for 2/14                      (a) Minor, selections from ch 1 (“Baroque and Rococo: Idea and Image) and ch 3, “The Baroque Church”                      (b) Grove Art entries related to your research topic—in Oxford Art Online (database available online from SJSU’s King Library—with easy access from <a href="http://libguides.sjsu.edu/ArtReference">http://libguides.sjsu.edu/ArtReference</a> )                      (c) Can you locate the physical size, materials, original location of your paintings?</p>
3	2/14	Courts and ephemeral performance; intro to issues of theatricality
4	2/21	<p>Rubens and international courts (Rome, Antwerp, Madrid, London, Paris)                      5-6pm ART HISTORY PANEL on Career Paths in Art History (in Art 133)                      Featured recent alums: Jenny DeLaCruz, Marianne McGrath, Sara Morris</p>
5	2/28	Spain: painting for Philip IV, “el rey Planeta”
6	3/7	Cities: The Dutch Republic
Thurs	3/9	Fukuda Lecture sponsored by Art History Program: Nakamura Hiroshi: Art and Gender in Postwar Japan
7	3/14	
8	3/21	Option for early presentation in anticipation of Symposium participation?
		(SPRING BREAK)

9	4/4	PRESENTATIONS phase I
10	4/11	PRESENTATIONS phase I
11	4/18	
Sat	4/22	22 <sup>nd</sup> annual Art History Symposium
12	4/25	
13	5/2	
14	5/9	
15	5/16	FINAL PRESENTATIONS
Final Exam *	5/18 Thurs	Thursday 5/18, 1500 (scheduled for 1445), Art 110 FINAL PRESENTATIONS

\*There shall be an appropriate final examination or evaluation at the scheduled time in every course, unless specifically exempted by the college dean who has curricular responsibility for the course.