Magnificent public squares, palaces and churches with sumptuously decorated interiors played a central role in legitimizing the beliefs and values of the triumphalist Catholic Church but also those of European monarchies and fledging nation states. This course explores the virtue of magnificence underlying the profusion of the arts of conspicuous display across Europe, 1600-1800, in a period of political and religious crisis, scientific discoveries and intellectual developments that shaped the modern world. Lectures and discussions consider topics such as the imagery of the Catholic Church in its spiritual heart in Rome where it struggled to retain its relevance, royal iconography in the powerful courts of Spain and France, and art produced in the very different climate of the Protestant Dutch Republic, fueled by capitalism and a rising middle class. We examine new trends such as the art market, the Academy, travel and tourism, and the formation of private collections and cabinets of wonders. Our final weeks follow the exportation of Baroque art and artists to Russia, the Americas and Asia. How did Baroque art express the shifting balance of political power in Europe, national aspirations and global exchange, and Catholic vs. Protestant ideals? What role did Baroque art play in conveying collective identity, capturing everyday experience in a more and more secular society, and guiding the individual’s response to the world and beyond?

*This course fulfills the SAS Core Goal AHP
Analyze arts and/or literatures in themselves and in relation to specific histories, values, languages, cultures, and technologies.
The Research Paper Assignment will serve as the Assessment Vehicle for Core Goal AHP. Refined goal specific to this class: Students completing this course will be able to analyze art and architecture in relation to history, societal values, and culture. In your paper, be sure to attend to the questions we addressed in class about the way that art and architecture communicate meaning in historical context.
Tuesday-Thursday, 1:10-2:30 pm

TOPICS, READINGS AND SCHEDULE OF LECTURES
(N.B. This is a living document and will undergo changes throughout the semester!)

<table>
<thead>
<tr>
<th>DATES OF CLASS LECTURES</th>
<th>TOPICS</th>
<th>REQUIRED READINGS</th>
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<td></td>
<td>Defining Baroque</td>
<td>Bailey, Introduction, 4-28</td>
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<td>Papal Rome cont. II—Bernini and St Peter’s</td>
<td>Mulcahy, 135-152.</td>
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<td>British Kingship: The Stuarts and Baroque Britain--I—Rubens and the Banqueting Hall, Court Masques</td>
<td>Parry, 32-37, Martin, “The Ceiling Paintings and Regal Power,” 121-127; King’s Arcadia, 35-36, 165-166; Parry, 184-203</td>
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<td>MIDTERM</td>
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<td>Spanish Hapsburgs on the European and Transatlantic Stage</td>
<td>Brown and Elliott, Chapter 6.</td>
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<td>Art for a New Social Class—The Dutch Republic—I—Genre painting</td>
<td>Westermann, Chapter 1, 17-45, and Chapter 4, 99-129.</td>
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<td>Art for a New Social Class--The Dutch Republic—II--Burghers and Civic Life</td>
<td>Westermann, Chapter 5, 131-155.</td>
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<td>Versailles—I--Court of Louis XIV</td>
<td>Saint-Simon, Court of Louis XIV; Posner, 77-90.</td>
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<td>HOUR EXAM</td>
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<td>The Domestic Sphere and Display</td>
<td>Feigenbaum, 23; Ago, “Splendor and Magnificence,” 62-70; Bailey, Ch. 5, 256-301.</td>
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<tr>
<td>Public Squares, Festivals, Theater and Gardens</td>
<td>Bailey, Ch. 6, 304-347.</td>
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<td>Artists’ Education, Artistic Status and the Academy, Ancients &amp; Moderns</td>
<td>Minor, 53-56; LeBrun, 159-163; Kemp,77-88, Lowenthal 87-96.</td>
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<td><strong>FINAL EXAM</strong></td>
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**LEARNING GOALS:**
- To gain awareness of major monuments, artists, and critical issues of Baroque art within the historical context of the period.
- To learn the appropriate vocabulary and critical tools for discussing, analyzing and writing about works of art.
- To be able to communicate easily and coherently in both written and oral form.
- Develop critical reading and thinking skills necessary to summarize information and arguments presented in class readings and discussions.
- To evaluate different ways of interpreting an object as presented in the readings and to synthesize the information from multiple sources in order to generate new insights.

**COURSE REQUIREMENTS:**
- Class attendance and promptness. More than three absences and/or tardiness will result in a lowered grade.
- Class participation, which means not only being present but also being ready to discuss the material and reading assignments.
- Class Museum Visit to the Metropolitan Museum, and brief looking assignment.
- Midterm
- 5-page Research Paper due towards the end of the semester (instructions to be circulated). Note that your grade will be lowered by one half point for each day beyond deadline.
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:**
- 25% Class participation (includes Museum Visit and looking assignment)
- 20% Midterm
- 30% Research paper
- 25% Final Exam

**CONDUCT CODE:**
The Department of Art History expects all its students to attend every class, except in cases of illness, serious family concerns, or other major problems. We expect that students will arrive on time, prepared to listen and participate as appropriate, and to stay for the duration of a meeting rather than drift in or out casually. In short, we anticipate that students will show professors and fellow students maximum consideration by minimizing the disturbances that cause interruptions in the learning process. This means that punctuality is a “must,” that cellular phones be turned off, and that courtesy is the guiding principle in all exchanges among students and faculty.

- 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, texting, surfing the web, or email.
- No cheating on any assignment. Instant failure for that assignment.
- No plagiarism on the papers. Instant failure for that paper.

**READINGS:**
Gauvin Bailey, *Baroque and Rococo* (London: Phaidon Press, 2012) is the survey text that provides the most comprehensive background information for the course. It is 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. These are drawn from the bibliography below, which gives full references for the abbreviated citations in the Required Reading List above.

N.B. this is a useful place to start when gathering bibliography for your research paper!

All reading assignments should be completed before class!

**Papal Rome & the Church Triumphant:**

**British Kingship: The Stuarts and Baroque Britain:**

**Spanish Hapsburgs on the European and Transatlantic Stage:**

**Art for a New Social Class—The Dutch Republic:**

**Versailles from Louis XIV to the Revolution:**
Modern History Sourcebook: Duc de Saint-Simon: The Court of Louis XIV

**Domestic Sphere and Display**
G. Feigenbaum, ed., *Display of Art in the Roman Palace 1550-175* (Los Angeles, 2014)

**Artists’ Education, Artistic Status and the Academy:**
Travel and Tourism: The Grand Tour: Venice and Rome in the 18th Century:

Transatlantic Baroque--the Americas:
M. Carrera, "Locating Race in Late Colonial Mexico," Art Journal 57, no. 3 (Fall, 1998), pp. 36-45.

Global Baroque:
Bailey, Baroque and Rococo, Chapter 7, pp. 349-396.
G. Bailey, “’A Bright Assembly’: The Jesuit Mission to ‘Mogor,’ 1580-1773,” in Art on the Jesuit Missions in Asian and Latin America (University of Toronto Press, 1999), pp. 112-143.