



ART 1304-001 HISTORY OF ART II
COURSE SYLLABUS: SPRING SEMESTER 2014
TR 2-3:15 p.m., Main Art Building 111

Instructor: William Wadley, Ph.D.

Office Location: Main Art Building 208 or 109

Office Hours: TR 12:30-1:45 p.m., and by appointment. *If I am not in my office during office hours, please check the Slide Library in the Main Art Building, room 109, or call 903-886-5204 or 903-886-5208 (Department of Art Office). E-mail is the most dependable means of contacting me.*

Office Phone: 903-886-5203, 903-886-5204, or 903-886-5208

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University Email Address: William.Wadley@tamuc.edu

COURSE INFORMATION

Materials – Textbooks, Readings, Supplementary Readings:

Textbook(s) Required:

The textbook for Art 1304 is **volume II** of Fred Kleiner's *Gardner's Art through the Ages*. Students may use the 13th or 14th editions. Used copies of the 13th edition are still in circulation, but are being slowly replaced by the newer edition.

Bibliographic information for the 13th edition: Kleiner, Fred S. *Gardner's Art through the Ages: The Western Perspective. Vol. II.* 13th ed. Boston, MA: Wadsworth, 2010. [ISBN-13: 978-0-495-57364-7; ISBN-10: 0-495-57364-7] (Available in bookstores and online.)

Bibliographic information for the 14th edition: Kleiner, Fred S. *Gardner's Art through the Ages: A Global History. Vol. II.* 14th ed. Boston, MA: Wadsworth Cengage Learning, 2013. [ISBN-13: 978-1-111-77152-2; ISBN-10: 1-111-77152-9] (Available in bookstores and online.)

Optional:

In addition to the textbook, the syllabus furnishes a list of books on the major historical periods covered in this course. While they are not required readings, they are in the collection of Gee Library and can help a student gain a fuller understanding of the periods and styles of Western art.

An invaluable resource in the study of art history at A&M-Commerce is www.artstor.org, a data base of digital images covering much of world art. Accessible online through the homepage of Gee Library, Artstor includes images, titles, and descriptions of nearly all works of art discussed in class.

Course Description:

A survey of the visual arts from the Early Renaissance to 1900. Major examples of architecture, sculpture, and painting will be examined in relation to their social and cultural contexts. Three semester hours.

Student Learning Outcomes:

1. To gain an understanding of the visual arts as an expression of human insight, imagination, and technological achievement.

2. To see the ways in which art reflects or communicates social, political, ideological, and religious values and constructions.
3. To appreciate the creative process of the artist and the principles of visual design as integral to the meaning of works of art.
4. To understand the development of the visual arts against the patterns and chronology of human history.
5. To learn themes and meanings embodied in works of art.
6. To recognize the interconnections between art and other expressions of human activity, such as literature, science, economics, music, and theatre.

COURSE REQUIREMENTS

Instructional / Methods / Activities Assessments

Instruction includes lectures, discussions, audio-visual presentations, readings, critical thinking and writing, examinations, and individual research projects.

Examinations

1. **FIRST EXAM, February 25 (Tuesday)**
2. **SECOND EXAM, April 8 (Tuesday)**
3. **FINAL EXAMINATION. May 6 (Tuesday), 1:15-3:15 p.m. (Art 111)**

Grading (please also read and abide by “Course Specific Procedures” below):

Grades on examinations are valued equally (33.3% each). Each exam covers only the segment of the course preceding it, that is, exams are not comprehensive. If a student is allowed to drop an exam grade, the remaining exams will be averaged equally.

Please note that if essay exams are given, they must be written in blue books. (Blue books are available in the University Bookstore.) When multiple choice exams are administered, students will bring number 2 pencils; the instructor will provide the bubble cards.

All exams must be completed in order to pass the course. Please read carefully the policies below pertaining to absences, grading and make-up examinations.

TECHNOLOGY REQUIREMENTS

Students must have access to the internet, word processing software, and a printer. A&M-Commerce provides several computer labs for these purposes. Students should possess basic skills in conducting research through library and internet sources. Additionally, students should take advantage of www.artstor.org, a data base of digital images covering much of world art history. Artstor includes annotated images of nearly all works of art projected in this course and is accessible through Gee Library online. (Look up Artstor under databases.)

COMMUNICATION AND SUPPORT

Interaction with Instructor:

I encourage classes to interact with me as much as possible, especially if a student feels challenged by the academic content of a course or has missed classes. My office and conference hours are indicated at the top of the syllabus. If you cannot see me during my regular office hours, I will make every effort set up an appointment at a time that is mutually convenient. I often prepare for classes in the Visual Resources Collection (Slide Library) in room 109 of the Main Art Building, so that is a location where I might be found

outside of ordinary conference hours. You may also stop by the main administrative office of the Department of Art (Main Art Building 104B) and inquire about my whereabouts. The office staff may know if I am on campus or otherwise available for consultation. Apart from speaking to me before or after class, e-mail is usually the best means of getting in touch with me when you are off-campus.

COURSE AND UNIVERSITY PROCEDURES/POLICIES

Course Specific Procedures:

Course Objective: The chief objective of this course is to introduce the student to significant developments in the visual arts of Europe and the Americas between ca. 1200 and ca. 1900. The course will emphasize architecture, sculpture and painting, but other media, including the "minor arts," will be considered. Art will be examined chronologically, against the societies that produced it, and will be seen as an important expression of Western civilization. The visual arts will be discussed in relation to other products of human activity and imagination, among which are history, literature, economics, philosophy, religion, science and the other arts.

The textbook for Art 1304 is volume II of Fred Kleiner's *Gardner's Art through the Ages*. Students may use the 13th or 14th editions. Used copies of the 13th edition are still in circulation, but are being slowly replaced by the newer edition.

Bibliographic information for the 13th edition: Kleiner, Fred S. *Gardner's Art through the Ages: The Western Perspective. Vol. II.* 13th ed. Boston, MA: Wadsworth, 2010. [ISBN-13: 978-0-495-57364-7; ISBN-10: 0-495-57364-7] (Available in bookstores and online.)

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Reading assignments are keyed to 14th edition of *Gardner's Art through the Ages*, the full title of which is *Gardner's Art through the Ages: A Global History*. It is available for purchase at bookstores and online. Used copies of the 13th and older editions are still available through online vendors and in some bookstores, but if students elect to use older editions they should be aware that chapter headings and illustrations will differ from those of the 14th edition. *Gardner's Art through the Ages* (14th edition) will provide the illustrations for the slide identifications on exams. Supplementary readings, when necessary, will be announced in class. The general interest books listed below under each major heading of the course are hard copies known to be in Gee Library. They are not required readings, but are referenced for students who wish to know more about the periods of art covered in this course.

Examinations:

All exams must be completed in order to pass the course. Please read carefully the policies below pertaining to absences, grading and make-up examinations.

1. **FIRST EXAM, February 25 (Tuesday)**
2. **SECOND EXAM, April 8 (Tuesday)**
3. **FINAL EXAMINATION. May 6 (Tuesday), 1:15-3:15 p.m. (Art 111)**

Grades on examinations are valued equally (33.3% each). Each exam covers only the segment of the course preceding it, that is, exams are not comprehensive. If a student is allowed to drop an exam grade, the remaining exams will be averaged equally.

Please note that if essay exams are given, they must be written in blue books. (Blue books are available in the University Bookstore.) When multiple choice exams are administered, students will bring number 2 pencils; the instructor will provide the bubble cards.

All exams must be completed in order to pass the course. Please read carefully the policies below pertaining to absences, grading and make-up examinations.

Please read, understand, and comply with the section below.

INSTRUCTOR'S GRADING POLICIES, EXPECTATIONS ON ATTENDANCE AND CLASSROOM CONDUCT, EXCUSES FROM EXAMS, AND OTHER ACADEMIC MATTERS

Attendance:

Students are expected to attend classes regularly and to stay abreast, without prompting, of all reading assignments. Participation in class discussions is encouraged and may elevate the final grade. Be aware that a considerable amount of material must be absorbed for each exam and that the instructor's lectures are crucial for an understanding of that material. University guidelines on attendance are outlined in *The Student Guidebook*, available through the Office of the Dean of Students and by searching the University's web site, but the specific policies for this course are as follows.

Each student in this course is allowed unexcused absences amounting to three class periods. Unexcused absences require no explanation. Excused absences are defined in *The Student Guidebook* and various university policies, but the policy employed in this class is confined to the following: (1) Participation in pre-approved University activities such as athletic events, sponsored field trips, and travel for specific University-related academic reasons; (2) Verifiable legal proceedings; (3) Documented cases of illness, injury, or emergencies. All such excuses must be shown to the instructor in original, written, documentary form within 14 days of the absence(s) together with a photocopy for the instructor's records. (Please understand that this copy is a student's only record of an absence.) In lieu of documentation, the absences become unexcused and are counted as such. **When a student accrues more than three unexcused absences the instructor has the prerogatives to expel the student from class, drop the student from class, or assign the student a final grade of F.**

When an excused absence causes a student to **miss an exam**, it is the student's responsibility to inform--or to have someone else notify--the instructor within 7 days of the exam. Make-up exams will be administered only in instances of excused absences and may not be designed in the same format as the regularly-scheduled exam. Students must make a formal request for a make-up exam via e-mail, stating clearly the reason why the request is being made and providing specific times when he or she is available to take it. While the instructor will make every effort to accommodate a student's schedule, it will ultimately be up to the instructor to designate a time and place for the make-up exam. If a student has not requested, provided documentation of an excuse, scheduled, and taken the make-up exam within 14 days of the original exam, the grade will turn to zero and the student will fail the course.

Being tardy or leaving class early counts as one/half of an absence. Students are required to report tardies and early exits from class either to the instructor (in person) or as a notation on the sign-in sheet. Chronic tardiness and early departures may result in the consequences outlined above for excessive absences (including expulsion and failure) and will depend upon the instructor's judgment of the number of infractions. (Since it is sometimes the case that students try to slip in or out of a classroom without being noticed, the instructor will rely on his estimation of the number of infractions. In other words, do not test your luck!)

Academic dishonesty has zero tolerance in this class. Be sure that you understand what constitutes academic dishonesty (e.g., plagiarism, cheating on exams, theft of instructional material or exams, representing the work of someone else as one's own, misrepresenting absences or tardiness on sign-in sheets or roll calls, etc.).

Academic dishonesty is a severe transgression in college and may result in referral to the Dean of Students, expulsion from class and/or the University, and a failing grade.

Journals, Term Papers, Response Essays, and Term Projects:

Not all art history courses require such assignments, but when they do late work will not be accepted. All such written work must be submitted **on time** and in **hard copy**. Please do not cite computer hardware or software problems as a reason for late work: This university and the world at large are replete with computers, back-up storage, and printers.

Classroom Behavior and Protocol:

Our classroom is a forum for learning, a place where all of us should feel safe, comfortable, and enlivened. Each of us should look forward not only to coming to class but to learning the fascinating history of art. Towards this end, all are expected to be courteous and respectful of each other. Common sense, professionalism, and the Golden Rule should prevail, but let it be known that the following activities will not be tolerated under any circumstance:

- While class is in session it is forbidden to sleep, drowse, slouch, or close one's eyes as if asleep. (If such behavior occurs, it will be the instructor's call whether or not a student should be penalized.)
- Cell phones, computers, pagers, and other personal electronic devices may not be used while class is in session.
- Remove backpacks, purses, bags, and other items from your desks when class is in session. You may leave your textbook, notes, writing tool, and water or similar beverages on the desktop.
- No one will engage in disruptive or distracting behavior of any sort.
- Aggression, threatening behavior (whether implied or physical), disrespect, and needless argumentation directed at anyone in the classroom may result in immediate expulsion and/or failure of the course.
- No one may exit the classroom without prior permission or polite notification of the instructor.
- Neither chronic tardiness nor exiting the classroom early is permitted, and excessive infractions may result in expulsion from and/or failure of the course.
- Distracting consumption of food or beverages when the class is in session.
- Entering or exiting the classroom through the front doors after the class has begun: Out of courtesy for others, always enter through the rear doors.
- Whispering, talking to each other, or otherwise engaging in distracting behavior while the instructor is lecturing, answering questions, or involved in dialogue with students.

Please understand that violations of these protocols are taken seriously and may result in expulsion from the class and/or a final grade of F.

Please also understand that the instructor will not hesitate to summon the University Police when student conduct is deemed threatening or belligerent.

An additional note on cell phones, pagers, computers, and other electronic devices:

Unless there is a verifiable disability necessitating their use, there is a complete ban on the use of electronic devices in this classroom while class is in session. First violations will result in a warning; continued violations will result in expulsion from the class, that is, **failure of the course**. Students who must take an emergency call will leave the classroom to do so.

Grading:

All exams and assignments must be completed if the student is to pass the course. All grades, including the final exam, will be averaged equally. A student's attendance, level of interest, and improvement over the course

of the semester may elevate the final grade. Excepting the final exam, a student may **petition** the instructor in writing to drop his or her lowest grade if (1) that grade appears to be an aberration; (2) all other grades are significantly higher; (3) the student has fulfilled all other expectations in the course, including outstanding attendance (no more than three unexcused absences), good attitude, and the completion of all work before the stated deadlines. Should the instructor approve the petition, the student's remaining grades will be counted equally to determine the final average. Petitions will be submitted on the day of the Final Exam.

Extra Credit:

A maximum of five points will be added to the student's final average for volunteer work in the University Gallery. Two hour's work will be equal to one point. During summer terms, when the University Gallery is closed, extra credit may be earned by special projects or assignments arranged in consultation with the instructor. Please understand that when you sign up for extra credit, there is the full expectation that you will show up at the designated time and place. If you cannot show up at your scheduled time, you must notify the Department of Art office in advance so that someone else can be found to take your place. **If you are a "no-show" for extra credit work, then the points you expected to earn towards the final grade in this class will instead be deducted from it. Further, as a "no show" you will be ineligible to receive any other extra credit, even if you have already put in voluntary time.**

Grades of Incomplete ("X"):

University guidelines on Incomplete Grades have recently changed, as described in *Student's Guidebook* and *Texas A&M University-Commerce Procedures* (Supplements System Policy 13.02). In short, students are eligible to receive an "X" only if they been unable, because of circumstances beyond their control, to attend classes during Finals Week or the preceding three weeks. If a student meets these criteria, he or she must still petition the instructor and the instructor's department head by filling out and submitting a "Plan for Completing the Grade of X." Whether or not a petition is valid will be determined by the Dean of the College of Arts and Sciences.

Students with Disabilities:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact: Office of Student Disability Resources and Services, Texas A&M University-Commerce, Gee Library, Room 132, Phone (903) 886-5150 or (903) 886-5835, Fax (903) 468-8148, StudentDisabilityServices@tamu-commerce.edu

COURSE OUTLINE / CALENDAR

Course Outline and Readings:

1/14 Introduction to the course and assignment of readings.

Reading assignments from the textbook are keyed to the 14th edition of *Gardner's Art through the Ages: A Global History*.

Fred S. Kleiner, *Gardner's Art Through the Ages*, "Preface." "Introduction: What is Art History?"

The "Proto-Renaissance" in Italy: Introduction; Sculpture and Painting, c. 1250-c. 1350.

Gardner's Art Through the Ages, Chapter 14 ("Late Medieval Italy").

Optional background readings: Creighton Gilbert, *History of Renaissance Art Throughout Europe* (New York: Harry N. Abrams, 1973); Charles D. Cuttler, *Northern Painting: From*

Pucelle to Brueghel (Holt Rinehart Winston, 1968); Ernest T. DeWald, *Italian Painting: 1200-1600* (New York: Holt Rinehart and Winston, 1961); Millard Meiss, *Painting in Florence and Siena after the Black Death* (Princeton University Press, 1951); John Pope-Hennessy, *Italian Gothic Sculpture*, 2nd ed. (New York: Phaidon, 1970); James Snyder, *Northern Renaissance Art* (New York: Abrams, 1985); James Stubblebine, ed., *Giotto: The Arena Chapel Frescoes* (New York: Norton, 1969); John White, *Art and Architecture in Italy, 1250-1400* (Baltimore: Penguin Books, 1966).

1/16 Proto-Renaissance sculpture and painting (cont.).

1/21 Proto-Renaissance painting (cont.); Trends and currents in European art c. 1350-c. 1450.

Gardner's Art Through the Ages, Chapter 20 ("Late Medieval and Early Renaissance Northern Europe," selected parts).

1/23 THE RENAISSANCE IN ITALY: Quattrocento sculpture and architecture.

Gardner's Art Through the Ages, Chapter 21 ("The Renaissance in Quattrocento Italy," selected parts).

Optional background readings: Sydney J. Freedberg, *Painting in Italy 1500-1600* (Baltimore: Penguin Books, 1971); Frederick Hartt, *History of Italian Renaissance Art*, 4th ed. rev. (Englewood Cliffs, New Jersey: Prentice-Hall, 1994); Peter Murray, *Renaissance Architecture* (New York: Harry N. Abrams, 1976); Walter Paatz, *The Arts of the Italian Renaissance: Painting, Sculpture, Architecture, Decorative Arts* (New York: Harry N. Abrams, 1976); Charles Seymour, *Sculpture in Italy 1400-1500* (Baltimore: Penguin Books, 1966); John K. G. Shearman, *Mannerism* (Baltimore: Penguin Books, 1967); Rudolf Wittkower, *Architectural Principles in the Age of Humanism* (New York: Random House, 1965); Heinrich Wölfflin, *Classic Art: An Introduction to the Italian Renaissance*, 3rd ed. (New York: Phaidon, 1968).

1/28 Quattrocento architecture (cont.).

Gardner's Art Through the Ages, Chapter 21 ("The Renaissance in Quattrocento Italy," selected parts).

1/30 Quattrocento painting.

Gardner's Art Through the Ages, Chapter 21 ("The Renaissance in Quattrocento Italy," selected parts).

2/4 Quattrocento painting (cont.)

Gardner's Art Through the Ages, Chapter 21 ("The Renaissance in Quattrocento Italy," selected parts).

2/6 The High Renaissance in Italy: Leonardo.

Gardner's Art Through the Ages, Chapter 22 ("Renaissance and Mannerism in Cinquecento Italy," selected parts).

2/11 Michelangelo.

Gardner's Art Through the Ages, Chapter 22 ("Renaissance and Mannerism in Cinquecento Italy," selected parts).

2/13 Michelangelo (cont.).

Gardner's Art Through the Ages, Chapter 22 ("Renaissance and Mannerism in Cinquecento Italy," selected parts).

2/18 Raphael (cont.), Bramante and others.

Gardner's Art Through the Ages, Chapter 22 ("Renaissance and Mannerism in Cinquecento Italy," selected parts).

- 2/20 High Renaissance and later sixteenth-century art in Venice.**
Gardner's Art Through the Ages, Chapter 22 ("Renaissance and Mannerism in Cinquecento Italy," selected parts).
- 2/25 FIRST EXAM. FEBRUARY 25 (TUESDAY).** *The date of this exam will remain unchanged and students will be responsible only for material covered prior to the exam.*
- 2/27 Mannerism and other trends of the sixteenth century.**
Gardner's Art Through the Ages, Chapter 22 ("Renaissance and Mannerism in Cinquecento Italy," selected parts).
- 3/4 Mannerism and other trends of the sixteenth century (cont.).**
- 3/6 THE RENAISSANCE OUTSIDE ITALY: Flemish Painting c. 1400-c. 1500.**
Gardner's Art Through the Ages, Chapter 20 ("Late Medieval and Early Renaissance Northern Europe," selected parts); Chapter 23 ("High Renaissance and Mannerism in Northern Europe and Spain," selected parts.)

Optional background readings: Otto Benesch, *The Art of the Renaissance in Northern Europe*, rev. ed. (London: (Geneva: Skira, 1966); Albert Chatelet and Jacques Thuillier, *French Painting from Fouquet to Poussin* (Geneva: Skira, 1963); Charles D. Cuttler, *Northern Painting: From Pucelle to Brueghel* (New York: Holt Rinehart and Winston, 1968); Hanspeter Landolt, *German Painting* (Skira, 1968); Gert von der Osten and Horst Vey, *Painting and Sculpture in Germany and the Netherlands 1500-1600* (Baltimore: Penguin Books, 1969); Erwin Panofsky, *Early Netherlandish Painting*, 2 vols. (Cambridge: Harvard University Press, 1958); James Snyder, *Northern Renaissance Art, Painting, Sculpture, and the Graphic Arts from 1350 to 1575* (Englewood Cliffs, NJ: Prentice-Hall, 1985).

3/10 - 3/14 SPRING BREAK

- 3/18 French and German Art c. 1400-c. 1600; Netherlandish art c. 1500-c. 1600.**
Gardner's Art Through the Ages, Chapter 20 ("Late Medieval and Early Renaissance Northern Europe," selected parts); Chapter 23 ("High Renaissance and Mannerism in Northern Europe and Spain," selected parts.)
- 3/20 BAROQUE ART: Introduction, Italian Baroque architecture.**
Gardner's Art Through the Ages, Chapter 24 ("The Baroque in Italy and Spain," selected parts).

Optional background readings: Germain Bazin, *Baroque and Rococo Art* (New York: Praeger, 1974); Anthony Blunt, *Art and Architecture in France, 1500-1700*, 2nd ed. (Baltimore: Penguin Books, 1970); Sydney J. Freedberg, *Painting in Italy 1500-1600* (New Haven: Yale University Press, 1990); Horst Gerson and E.H. Ter Kuile, *Art and Architecture in Belgium 1600-1800* (Baltimore: Penguin, 1960); Julius Held and Donald Posner, *17th and 18th Century Art* (New York: Harry N. Abrams, 1971); Eberhard Hempel, *Baroque Art and Architecture in Central Europe* (Baltimore: Penguin Books, 1965); Howard Hibbard, *Bernini* (Baltimore: Penguin Books, 1966); George Kubler and Martin Soria, *Art and Architecture in Spain and Portugal and their American Dominions, 1500-1800* (Baltimore: Penguin Books, 1959); John R. Martin, *Baroque* (New York: Harper and Row, 1977); Christian Norberg-Schulz, *Baroque Architecture* (New York: Abrams, 1972); *Late Baroque and Rococo Architecture* (New York: Abrams, 1974); Seymour Slive and E.H. Ter Kuile, *Dutch Art and Architecture 1600-1800*, rev. ed. (Baltimore: Penguin Books, 1972); John N. Summerson, *Architecture in Britain, 1530-1830*, 4th ed. (Baltimore: Penguin Books, 1969); Rudolf Wittkower, *Art and Architecture in Italy, 1600-1750*, 3rd ed. (Baltimore: Penguin Books, 1973); Ellis K. Waterhouse, *Italian Baroque Painting*, 2nd

ed. (New York: Phaidon, 1969); *Painting in Britain, 1530-1790*, 3rd ed. (Baltimore: Penguin Books, 1969).

- 3/25 Italian Baroque architecture (cont.) and painting.**
Gardner's Art Through the Ages, Chapter 24 ("The Baroque in Italy and Spain," selected parts).
- 3/27 Italian Baroque painting (cont.) and sculpture.**
Gardner's Art Through the Ages, Chapter 24 ("The Baroque in Italy and Spain," selected parts).
- 4/1 National variations of the "Baroque": Flemish Art c. 1600-c. 1700; Spanish Art c. 1600-c. 1700.**
Gardner's Art Through the Ages, Chapter 24 ("The Baroque in Italy and Spain," selected parts); Chapter 25 ("The Baroque in Northern Europe," selected parts).
- 4/3 Dutch art c. 1600-c. 1700.**
Gardner's Art Through the Ages, Chapter 25 ("The Baroque in Northern Europe," selected parts).
- 4/8 SECOND EXAM. APRIL 8 (TUESDAY).** *The date of this exam will remain unchanged and students will be responsible only for material covered in class prior to the exam.*
- 4/10 French architecture c. 1600-c. 1725; English architecture c. 1600-c. 1700.**
Gardner's Art Through the Ages, Chapter 25 ("The Baroque in Northern Europe," selected parts).
- 4/15 French painting and sculpture c. 1600-1717.**
Gardner's Art Through the Ages, Chapter 25 ("The Baroque in Northern Europe," selected parts).
- 4/17 THE EIGHTEENTH CENTURY: Rococo, Late Baroque, Romanticism and other currents.**
Gardner's Art Through the Ages, Chapter 26 ("Rococo to Neoclassicism: The 18th Century in Europe and America," selected parts); Chapter 27 ("Romanticism, Realism, Photography: Europe and America, 1800 to 1870," selected parts).
- Optional background readings: Albert Chatelet and Jacques Thuillier, *French Painting from Le Nain to Fragonard* (Geneva: Skira, 1964); Thomas Crow, *Painters and Public Life in Eighteenth-Century Paris* (New Haven: Yale University Press, 1985); William Gaunt, *The Great Century of British Painting: Hogarth to Turner* (London: Phaidon, 1971); George Heard Hamilton, *19th and 20th Century Art* (New York: Harry N. Abrams, 1979); Hugh Honour, *Neoclassicism* (Harmondsworth, England: Penguin Books, 1968); *Romanticism* (New York: Harper and Row, 1979); Wend Kalnein and Michael Levey, *Art and Architecture of the Eighteenth Century in France* (New York: Viking/Pelican, 1973); Michael Levey, *From Rococo to Revolution* (New York: Oxford, 1977); M. Roston, *Changing Perspectives in Literature and the Visual Arts, 1650-1820* (Princeton: Princeton University Press, 1990).
- 4/22 The Eighteenth Century (cont.).**
Gardner's Art Through the Ages, Chapter 26 ("Rococo to Neoclassicism: The 18th Century in Europe and America," selected parts); Chapter 27 ("Romanticism, Realism, Photography: Europe and America, 1800 to 1870," selected parts).
- 4/24 THE NINETEENTH CENTURY: Painting, Sculpture and Architecture in Europe c. 1789-1860s.**
Gardner's Art Through the Ages, Chapter 26 ("Rococo to Neoclassicism: The 18th Century in Europe and America," selected parts); Chapter 27 ("Romanticism, Realism, Photography: Europe and America, 1800 to 1870," selected parts).

Optional background readings: Marcel Brion, *Art of the Romantic Era: Romanticism, Classicism, Realism* (New York: Praeger, 1966); John Canaday, *Mainstreams of Modern Art* (New York: Holt, 1959); Walter Friedländer, *From David to Delacroix* (New York: Scholcken Books, 1968); George Heard Hamilton, *Painting and Sculpture in Europe 1800-1940*, rev. ed. (Baltimore: Penguin Books, 1972); Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries*, 2nd ed. (Baltimore: Penguin Books, 1963); Horst W. Janson, *19th-Century Sculpture* (New York: Abrams, 1985); H. W. Janson and Robert Rosenblum, *Nineteenth-Century Art: 1776-1900* (Englewood Cliffs, NJ: Prentice-Hall, 1984); Fritz Novotny, *Painting and Sculpture in Europe 1780-1880*, 2nd ed. (Harmondsworth, England: Penguin Books, 1978); John Rewald, *The History of Impressionism* (New York: Museum of Modern Art, 1946); *Post-Impressionism from Van Gogh to Gauguin* (New York: Museum of Modern Art, 1956); Maurice Rheims, *Nineteenth Century Sculpture* (New York: Abrams, 1977).

4/29 Impressionism, Post-Impressionism, and related movements.

Gardner's Art Through the Ages, Chapter 28 ("Impressionism, Post-Impressionism, Symbolism, Europe and America, 1870-1900," selected parts).

5/1 Impressionism, Post-Impressionism, and related movements (cont.).

Gardner's Art Through the Ages, Chapter 28 ("Impressionism, Post-Impressionism, Symbolism, Europe and America, 1870-1900," selected parts).

5/6 FINAL EXAMINATION. Tuesday, May 6, 1:15-3:15 p.m., Art 111. Please be on time for the final examination!