

History of Art

Located in a region of unsurpassed artistic riches, Johns Hopkins University offers special opportunities for the study of art history. Students work closely with a faculty of research scholars on aspects of European and American art and have access to the remarkable collections in Baltimore and Washington. In small classes and informal excursions, they integrate their direct experience of works of art with knowledge acquired through historical research. Programs leading to the B.A., M.A., and Ph.D. degrees emphasize the value of investigating works of art in various historical contexts and enable students to deepen their understanding of cultural history through courses in other departments.

The Faculty

Stephen Campbell, Professor: Italian Renaissance art.

Charles Dempsey, Professor: Renaissance and Baroque art.

Michael Fried, Professor, Herbert Boone Chair in the Humanities (The Humanities Center): modern art.

Herbert L. Kessler, Professor: early Christian and medieval art.

Michael Koortbojian, Professor, Roman art.

Henry Maguire, Professor (Chair): Byzantine and medieval art.

Adjunct, Associate and Visiting Faculty

Doreen Bolger, Adjunct Professor; Director of The Baltimore Museum of Art: modern art.

Betsy M. Bryan, Adjunct Professor (Near Eastern Studies, Chair): Egyptian art and archaeology, Egyptology.

Elizabeth Cropper, Adjunct Professor; Dean, Center for Advanced Study in the Visual Arts, National Gallery of Art: Italian Renaissance and Baroque art.

Lisa DeLeonardis, Lecturer (and Curator, Baltimore Museum of Art): ancient art of the Americas.

Nancy Forgione, Visiting Assistant Professor: modern art.

Eileen Kahng, Adjunct Professor, Curator of 18th- and 19th-Century Art, The Walters Art Museum: modern art.

Marcia Kupfer, Adjunct Professor, Associate Director and Senior Lecturer, Advanced Academic Programs: medieval art.

Eunice Dauterman Maguire, Senior Lecturer: museum studies, ancient and medieval art.

Barksdale Maynard, Visiting Lecturer: modern American and British art and architecture.

William Noel, Adjunct Professor; Curator, Walters Art Museum.

Peter Parshall, Adjunct Professor; Curator of Prints and Drawings, National Gallery of Art: northern Renaissance art.

Ronald Paulson, Adjunct Professor (English): 18th- and 19th-century English art.

Elizabeth Rodini, Adjunct Professor, Renaissance art and museum studies.

Salvatore Settis, Adjunct Professor; Scuola Normale Superiore, Pisa: ancient and Renaissance art.

H. Alan Shapiro, Adjunct Professor (Classics, Chair): Greek and Roman art.

Carl Strehlke, Adjunct Professor; Adjunct Curator of the John G. Johnson Collection, Philadelphia Museum of Art: Italian Renaissance art.

Gary Vikan, Adjunct Professor; Director of The Walters Art Museum: Byzantine art.

Facilities and Opportunities

Johns Hopkins is well situated for the study of art history. The university maintains an extensive art library which includes the Fowler Collection of treatises on architecture. Research materials in numerous regional libraries and museums and in the Library of Congress are also accessible to art history students.

Diverse and extraordinarily active museums and research institutions provide a rich environment for the study of art at Johns Hopkins. The Baltimore Museum of Art, adjacent to the campus, has recently completed a new addition to house its growing collections and exhibitions. A short distance from Hopkins, the Walters Art Museum preserves rare collections of ancient and medieval art, Renaissance and 19th-century painting.

Washington, only an hour away, is one of the most exciting art centers in the world. The National Gallery of Art specializes in painting, sculpture, and the graphic arts from the Renaissance to the present day. Modern art is presented in the permanent collections and exhibitions of the Hirshhorn Museum, the National Museum of American Art, and the Phillips Collection. Unique exhibitions of Byzantine and pre-Columbian art are maintained at Dumbarton Oaks, and collections of Asian and African art are housed in the Freer Museum and the Museum of African Art.

Undergraduate Program

(See also General Requirements for Departmental Majors, page 46.)

Because the department emphasizes the historical, cultural, and social context of art, art history is an excellent program for undergraduates interested in a humanistic education as well as for those preparing for a career in the field. A departmental adviser assigned to each undergraduate major helps plan individual courses of study. Undergraduates are encouraged to participate fully in all departmental activities.

Requirements for the B.A. Degree

The undergraduate will learn about European art and the methodologies of art history. Students begin their work with the introductory survey, 010.101-102 Introduction to the History of European Art, and then deepen their knowledge by taking seven advanced courses: two in Medieval, two in Renaissance/Baroque, two in Modern, and the seventh either in one of those fields or in Ancient, Asian, or African Art. A secondary field consisting of three courses outside art history is developed with the undergraduate adviser.

Students must acquire intermediate-level knowledge of French, German, or Italian and must demonstrate this proficiency either by the successful completion of two intermediate-level courses or, on special request, by departmental examination.

A minimum grade of C- is required for any course to be applied to meeting requirements for the major, including courses taken first semester freshman year.

Departmental honors are awarded at commencement to undergraduate majors in the history of art who achieve a GPA of 3.6 or better within the major.

Minor in the History of Art

Students majoring in another department may minor in art history by completing the introductory survey and two courses in each of the following periods: Medieval, Renaissance/Baroque, and Modern.

Graduate Programs

The M.A. and Ph.D. programs are designed to give students a systematic knowledge of the history of European art and an understanding of the methods of art-historical research. The programs emphasize close working relationships among students and faculty in seminars and acquaintance with the outstanding art treasures in the Baltimore-Washington area.

Courses offered at the Hopkins-owned Villa Spelman in Florence are open to qualified graduate students in the department. Students also have access to such research facilities as the Center for Advanced Study in the Visual Arts (National Gallery) and Dumbarton Oaks.

Admission and Financial Aid

Applicants for the M.A. and Ph.D. programs in the history of art must complete the general university requirements and must also submit a recent paper, preferably in the area of their special interest. The department requires students to take the Graduate Record Examination. Applications must be completed before January 15. To maintain close student-faculty relationships and the greatest flexibility in developing individual curricula, the department strictly limits the number of students it admits each year.

Financial assistance is provided in the form of tuition grants, fellowships, teaching assistantships, and grants to the Villa Spelman. In addition, the department awards the Adolf Katzenellenbogen Prize and the Sadie and Louis Roth Fellowship each year to support a graduate student research project.

Requirements for the M.A. Degree

Students applying to the M.A. program are expected to have a basic knowledge of art history comparable to that provided by the undergraduate requirements of the department. Applicants must demonstrate their ability to read both French and German, and M.A. students must pass the departmental examination in one during their first term and in the other at the beginning of the second.

The M.A. curriculum is intended to introduce areas of European art the student has not studied before and to deepen the student's general background in the history of art. A minimum of six graduate courses is required. In addition, students are expected to familiarize themselves with the basic art-historical writings in all areas of European art and to become well acquainted with the major collections in the Baltimore-Washington area. The M.A. degree is awarded upon completion of the course and language requirements.

Requirements for the Ph.D. Degree

A student who has received the M.A. degree from Johns Hopkins or another institution may apply for admission to the Ph.D. program. Acceptance requires the approval of the instructors in the areas chosen by the student as major and minor fields; in the case of transfer students, acceptance may be provisional. Unless they can present acceptable

language certificates, students entering directly into the Ph.D. program will be required to pass language examinations in both German and French during the first term.

Students usually take one and one-half years beyond the M.A. to complete course requirements for the Ph.D., but may take up to five terms. In discussions with major and minor field advisers, the Ph.D. student develops areas of concentration and courses of study to suit his/her needs and interests. The art history faculty encourages students to take full advantage of offerings in other departments, and students may, if they choose, develop a minor field in another discipline. Every Ph.D. student is expected to gain classroom experience by serving as a teaching assistant for at least one term.

After they have completed their course work, students must pass an examination in their major and minor fields and must submit a dissertation proposal to be approved by the department. When a student has completed the dissertation, he or she is examined by a Graduate Board appointed by the dean.

For further information on graduate study, write to Department of the History of Art.

Art History Fields

Ancient

Students who wish to study ancient art work will work with Michael Koortbojian and Alan Shapiro. Facilities available to students of Greek and Roman art include the Archaeological Collection on campus, and the extraordinary holdings of The Walters Art Museum.

Medieval

Ever since it was established by Adolf Katzenellenbogen, the department has given special emphasis to the study of medieval art. Students work under the direction of Herbert Kessler and Henry Magu-

ire. As an adjunct member of the faculty, Gary Vikan is available for consultation. Stephen Nichols of the Department of Romance Languages and Literatures offers courses on illuminated manuscripts and related topics.

The extraordinary holdings at the Walters Art Museum and at Dumbarton Oaks are especially valuable for students interested in manuscript illumination and the so-called minor arts. Students also have access to the Dumbarton Oaks research facilities, which include a copy of the Princeton Index of Christian Art.

Renaissance and Baroque

An annual seminar for Hopkins students at the Villa Spelman dramatizes the special interests and resources for Renaissance and Baroque art available to Hopkins graduate students. Located on six acres of gardens a short walk from the center of Florence, the villa is growing into a major center of Renaissance studies to which Hopkins graduate students have access.

In Baltimore, students work with Professors Stephen Campbell and Charles Dempsey. Associates of the department, Professors Elizabeth Cropper, Peter Parshall, Salvatore Settis, and Carl Strehlke, also work with students.

Modern

Students interested in 18th-, 19th-, and 20th-century art work with Professors Michael Fried, Ronald Paulson, and visiting scholars. In addition, students can develop critical skills by taking courses offered through the Humanities Center, the Philosophy Department, and the departments of literatures.

The Baltimore Museum of Art, which houses the Cone Collection, and museums in Washington provide stimulating resources and activities for students of modern art.

Undergraduate Courses

010.101 (H) Introduction to the History of European Art I

A survey of painting, sculpture, and architecture from Egyptian, Greek, Roman, and medieval culture.

Staff 4 credits

010.102 (H) Introduction to the History of European Art II

A survey of painting, sculpture, and architecture from the Renaissance to the present.

Staff 4 credits

010.105 (H) Ancient Art of the Americas

Survey of the art and architecture of Mesoamerica with special reference to Olmec, Teotihuacan, Maya, and Aztec. On-site museum visits and collections analysis.

DeLeonardis 3 credits

010.122 (H) Leonardo, Michelangelo, Raphael

An examination of the three most celebrated artists of the Italian Renaissance, focusing on the relation between their achievements in architecture, sculpture, and painting, and the historical conditions in which the works were

produced. Through these figures, Renaissance and modern myths of artistic independence and individuality will be subjected to a critical scrutiny. Lectures will deal with the interpretation of the works themselves, and with the artist's careers, their interactions and rivalries, their relation to patrons and other artists.

Campbell 3 credits

010.306 (H) Renaissance Art in Florence

The city of Florence, Italy, is the classroom for this intensive study of the art, architecture, and culture of the Renaissance. Students will analyze individual works of art and be expected to present their findings to others. There will be side trips to other cities, and occasional meetings at the Villa Spelman, the Johns Hopkins Center for Italian Studies in Florence. Otherwise, the course takes the form of a rigorous three-week walk through the city. Selection of students is based on preparation in the History of Art, and seniority. For information about prerequisites, travel, and accommodation costs, see the undergraduate coordinator.

Staff 3 credits intersession

010.314 (H,W) Art of the First Millennium

Complicated interactions among pagans, Jews, and Christians provide the historical context for tracing the emergence of a distinctive Christian art before A.D. 1000.

Kessler 3 credits

010.322 (H,W) Picturing the Bible

The course examines the ways in which theology, politics, and other cultural interests were mapped onto biblical narratives in manuscripts, murals, and small objects during the Middle Ages. Research paper and final exam.

Kessler 3 credits

010.332 (H) Rome: Art and Culture in the Eternal City

The course traces the urban and artistic history from the earliest period until the present day. Special emphasis is given to urban planning and political patronage.

Kessler 3 credits

010.333 (H) The Making of Renaissance Rome 1300–1600

The multiple identities of the ancient city as these are understood and represented through the work of artists such as Giotto, Filarete, Raphael, Bramante, and Caravaggio; the writings of Petrarch, Pius II, Alberti, and Montaigne; the statecraft and patronage of the Renaissance popes.

Campbell 3 credits

010.334 (H) Problems in Ancient American Art

Selected topics which may include art of the ancient scribe and visual communication (Maya, Aztec, Mixtec, Inka), imperial art and architecture (Aztec, Moche, Inka), sacred media and indigenous aesthetics (Mesoamerica, Andes).

DeLeonardis 3 credits

010.335 (H) Ancient Latin American Visual Expressions

This course addresses the social, cultural and historical contexts of ancient Latin American art.

DeLeonardis 3 credits

010.338 (H) Italian High Renaissance and Mannerist Art

The development of humanist and anti-humanist art in the 15th and 16th centuries, with special emphasis on the works of Botticelli, Leonardo da Vinci, Michelangelo, Raphael, Giorgione, Titian, and their followers in central and north Italy.

Dempsey 3 credits

010.339 (H) Renaissance Florence

Transformations in the visual arts in Florence, Italy, during the Renaissance, with an emphasis on the social context and function of key works of art.

Dempsey 3 credits

010.340 (H) The Court Artist in Renaissance Italy 1330–1530

The course will examine the careers of several artists who became the imagemakers to the makers of states who inspired Machiavelli's *The Prince*. Pisanello, Piero della Francesca, Andrea Mantegna, Cosmè Tura, Leonardo da Vinci, Giulio Romano. We will consider not only the major works of these artists from the point of view of those for whom they were made, but also the artists own attempt to transform their social status, or to dominate the field of artistic production in a particular court or city, by placing their skills at the service of warlords and autocrats.

Campbell 3 credits

010.341 (H) Ovid in the Renaissance

A range of Renaissance attitudes to pagan antiquity will be considered through an examination of mythological themes in both text and image, with an emphasis on the reading and imitation of Ovid's *Metamorphoses*.

Campbell 3 credits

010.351 (H) Renaissance Art and the Revival of Antiquity

A lecture course devoted to problems of style, subject matter, and interpretation.

Dempsey 3 credits

010.355 (H) Artistic and Intellectual History of Florence, 13th–16th Centuries

Readings, lectures, site visits, and field trips. Course is held in Florence, Italy.

Staff 6 credits

010.356 (H) Poussin and the Origins of Neoclassicism

Poussin, was the founder of a permanent idea of classicism in French art, an idea that continued to engage artists as late as Cezanne. We will be examining the formation of that style in 17th-century Rome.

Dempsey 3 credits

010.363 (H) Italian Baroque Art: Naturalism and Idealism in 17th-Century Art from Caravaggio to Poussin and Bernini

A chronological survey of primary critical and historical developments in Italian 17th-century art. Special emphasis will be given to the works of Caravaggio, the Carracci, and their Bolognese followers, Pietro da Cortona, Bernini, and Poussin.

Dempsey 3 credits

010.365 (H) Ancient Andean Art

Course surveys the visual arts of Andean South America and includes discussion of royal Inka tunics, Nasca death imagery and the gold sculptural traditions of Colombia.
DeLeonardis 3 credits

010.370 (H) Art of Ancient Peru

Centers on visual traditions of the Inka and antecedent civilizations. Held in Peruvian museums / research repositories, expose the student to portable sculpture and woven arts of the Chavín, Moche, Nasca, and Inka.
DeLeonardis 3 credits

010.378 (H) Roman Historical Art

The tradition of historical representation (and its mythic parallel) from its Greek and Etruscan precedents to its apogee in Imperial Rome.
Koorbojian 3 credits

010.384 (H) Early Christian and Early Medieval Art

This course will cover the art of the late Roman Empire, of early medieval Europe, and of the eastern Mediterranean from the third to the eighth centuries.
H. Maguire 3 credits

010.385 (H) Byzantine Art

This course will cover the arts of Byzantium in the medieval period, from the 8th to the 15th centuries.
H. Maguire 3 credits

010.386 (H) Romanesque Art

This course looks at the flowering of art and architecture in Western Europe during the Romanesque period, in the 11th and 12th centuries.
H. Maguire 3 credits

010.387 (H) History of Ceramics

This course surveys the technical, aesthetic, and social aspects of Eastern and Western ceramic art from the ancient world up to the 19th century through lectures and museum visits.
H. Maguire, E. Dauterman Maguire 3 credits

010.390 (H) Art Museum Policy and Practice

This hands-on seminar will look behind the scenes at displays and exhibitions, museum operations and programs, as signs of current thinking about what art, past and present, may be.
E. Dauterman Maguire 3 credits

010.392 (H) Creating a Museum Exhibition

Research, interpretation, and presentation: a hands-on introduction.
E. Dauterman Maguire 3 credits

010.405-406 (H,W) Proseminar

Taught on a rotating basis by members of the History of Art faculty, the proseminar is designed for advanced undergraduates seeking highly focused study in the discipline.
Staff 3 credits

010.521-522 (H,W) Honors Thesis

Open to students by arrangement with a faculty adviser in the History of Art Department. Interested students should review program description available in department office.
Staff 3 credits

010.552 Museum Internship

An opportunity for firsthand experience in museum work on the Homewood campus or in local museums.
E. Dauterman Maguire up to 3 credits

Cross-Listed**040.320 (H) Myth in Classical Art**

Shapiro 3 credits

040.322 (H) Roman Art: Between Myth and History

Shapiro 3 credits

070.103 (H) Africa and the Museum

Guyer 3 credits

300.336 (H) Classics of Art Criticism I: Diderot and Baudelaire

Fried 3 credits

300.355 (H) Classics of Art Criticism II: Fry and Greenberg

Fried 3 credits

300.365 (H,W) Eye and Mind

Fried 3 credits

Graduate Courses**010.604 Medieval Manuscript Illumination**

The seminar considers the sources, meaning, and function of medieval book illumination during the early Middle Ages.
Kessler 2 hours

010.610 Carolingian Art

The course considers works in various media to determine the character of the revival sponsored by Charlemagne and his successors.
Kessler 2 hours

010.611 Florence 1490-1530

Art, politics, and society during a period of political and religious turmoil, culminating in the Last Republic.
Campbell 2 hours

010.612 The Medieval Image

Drawing on recent work by Belting, Camille, Cormack, Didi-Huberman, Gouillard, Pelikan, Rudolph, Vernant, Wirth, and others, the seminar will examine theories of medieval images in Byzantium and the Latin West.
Kessler 2 hours

010.613 Medieval Art

Examination of select monuments in light of recent methodological trends.
Kessler 2 hours

010.615 The Court of Cosimo I deMedici

Problems in the art of Pontormo, Cellini, Bronzino, and others, and the historiography of mannerism.
Campbell 2 hours

010.616 Monumental Narrative

The seminar investigates the depictions of Old and New Testament themes on the walls of early medieval buildings. The programs and sources of Early Christian cycles, the adjustments made to address the public, and such technical issues as the role of model books are studied.
Kessler 2 hours

010.621 Recent "Art" Photography and Photographic Painting

Artists to be studied include Richter, Wall, Struth, Gursky, Dijkstra, di Corcia, Streuli, and Welling.
Fried 2 hours

010.623 Topics in Modern Art

Co-taught by the professor with three successive visitors - Stephen Melville, Elizabeth Legger, and Eric Michaud on topics of the visitors' choosing.
Fried 3 hours

010.633 Renaissance Art Before Raphael: The Importance of the Vernacular Style

An examination of the importance to the early Renaissance of the conventions of naturalistic representation in the context of a concept of vernacular expression.
Dempsey 2 hours

010.641 Art in Florence under Lorenzo deMedici

A seminar devoted to art produced in the context of humanist culture as promoted by Lorenzo deMedici and his cultural policies. Subjects chosen for particular emphasis will vary and will include such artists as Botticelli, Verrocchio, the Lippis, Pollaiuolo, as well as such phenomena as the rise of engraving, manuscript illumination, and festival celebrations.
Dempsey 2 hours

010.643 Florentine Art in the Time of Lorenzo deMedici

An examination of painting and sculpture produced in Florence with particular attention paid to that art directly related to the patronage and humanist culture of Lorenzo the Magnificent.
Dempsey 2 hours

010.644 Sites of Knowledge: The Renaissance Studiolo

The culture of reading and collecting in the Renaissance court *studiolo*, *kunstkammer*, and museum.
Campbell 2 hours

010.645 Problems in Renaissance Iconography

A seminar in sources and methods of iconographical interpretation for Renaissance art.
Dempsey 2 hours

010.647 The Carracci and the Reform of Art in Italy

A seminar in the Carracci, their Academy, and the development of their art.
Dempsey 2 hours

010.649 Mantegna and the Renaissance Court Artist

Mantegna's work will be considered in the context of humanist and antiquarian culture of Padua and Mantua, and the cultural politics of Italian princely states.
Campbell 2 hours

010.652 Botticelli

A close examination of Botticelli's career and development with special attention paid to his relation to other artists and poets also partaking in the cultural policies sponsored by Lorenzo the Magnificent.
Dempsey 2 hours

010.658 Special Topics in the Art of Lombardy and the Veneto, 1500-1600

Campbell 2 hours

010.664 Triumphal Forms

The republican triumph provides the background for a focus on the new "triumphalist" ethos of the imperial period and its innovative monumental forms.
Koorbojian 2 hours

010.677 Secular Arts of Byzantium

This seminar will study the secular arts of Byzantium from the eighth to the 14th centuries, including metalwork, ivories, stone sculpture, ceramics, and silks.
H. Maguire 2 hours

010.682 Medieval Art and Architecture of Venice

This seminar will study the art and architecture of Venice and its colonies from the ninth to the 15th centuries, including architecture, sculpture, wall and floor mosaics, painting, and metalwork.
H. Maguire 2 hours

010.683 Late Antique and Byzantine Floor Mosaics

This seminar will study the techniques, iconography, and social contexts of secular and ecclesiastical floor mosaics of the late Roman and Byzantine empires, from the fourth to the 13th centuries.
H. Maguire 2 hours

010.684 Early Christian and Byzantine Textiles

This seminar will study the techniques, decoration, and social functions of textiles from the late Roman and Byzantine worlds, including secular furnishings and costumes, liturgical cloths and vestments, and imperial silks.
H. Maguire 2 hours

010.685 Early Christian and Byzantine Wall Mosaics

This seminar focuses on the techniques and iconographic programs of wall and vault mosaics and on problems of their interpretation. The alteration of mosaics by medieval and modern restorers is also considered.
H. Maguire 2 hours

010.689 Problems in 19th-Century Painting

Courbet, Manet, Impressionism.
Fried 2 hours

010.690 Toward a New Art History

In recent years various developments in and around the history of art have begun to hold out the promise of an expanded definition of the field. In this seminar we will consider a number of those developments, chiefly through close reading of books and articles by such writers as Alpers, T. J. Clark, Steinberg, Summers, Baxandall, Paulson, Krauss, Bryson, Wolf, Marin, Barthes, Foucault, and Derrida.

Fried 2 hours

010.691 Modernism and Postmodernism

Readings in criticism and theory from Greenberg to the present.

Fried 3 hours

010.801-802 Special Research and Problems in Art History

This course is for students who wish or need special instruction in areas of art history not included in the currently offered courses.

Staff

010.803-804 Individual Work

Students preparing dissertations will enroll in this course with the permission of their doctoral advisers.

Staff

Cross-Listed**040.615 Sanctuaries of Attica**

Shapiro

040.648 Programmatic Painting in Pompeii and Rome

Shapiro

040.659 Archaic Greek Vase-Painting

Shapiro

040.686 Return to the City of Images

Shapiro

060.643 William Blake's Illuminated Books: Studies in Blake's Truth

Grossman

133.720-721 Egyptian Art of the Old through Middle Kingdoms

Bryan

133.724-725 Egyptian Art of the Second Intermediate Period and the New Kingdom

Bryan

133.730 Egyptian Art of the Third Intermediate and Late Periods

Bryan

133.735 Egyptian Art of the Ptolemaic and Roman Periods

Bryan

133.750-751 Seminar in Egyptian Art and Archaeology

Bryan

300.604 Literature of the City

Hertz

300.602 Theory, Painting, Vision

Fried

300.625 Theories of Representation

Fried

300.627 Walter Benjamin's *The Arcades Project*

Fried

Interdepartmental**360.606 In Search of the Sacred: Pilgrimage and Crusade in Medieval Europe**

Nichols