The aim of this course is to offer an introduction to Spanish Art from The Golden Age of the early Nineteenth Century, with special emphasis on El Greco, Diego Velázquez and Francisco de Goya. Given its position as a primary depository for Spanish art, the collection of El Museo del Prado will be a major focus of the course, with regular class visits to the museum and related institutions. The artistic relationship artists of the Spanish School maintained with foreign artists (Bosch, Titian, and Rubens) will be considered in depth.

Contemporary readings in art history are incorporated as relevant to the subject. The intent of the course is to teach students how to approach the formal analysis of paintings within a context-based interpretative framework, including the social and historical conditions surrounding artistic production.

After a general introduction and overview, individual classes will focus on case studies. In-class lectures are followed by sessions at the Prado Museum, the Royal Academy of Fine Arts of San Fernando (if possible) and the Thyssen Bornemisza Museum. Attendance during all class sessions and museum visits is mandatory.

- To offer a general introduction to Spanish painting with a special emphasis on El Greco, Velázquez and Goya
- To identify and analyse images at the Prado Museum, artistic schools and major transformations in Spanish art.
- Students will write a critical essay on a work of art, applying art historical methodologies discussed in class.

- Mid term (30%) (Analysis of five images including a discussion of the readings related to them)
- Final exam (30%) (Analysis of five images including a discussion of the readings related
Masterpieces in the Prado Museum (English)

- Essay (30%) (10 pages). You have the opportunity to submit portions of your research and writing throughout the course so that you can receive direction on how to improve. Therefore you may well hand out an abstract, bibliography, draft and final paper.

- The practical classes at the Prado Museum and the oral comprehension of the discussed readings and class work will represent 10% of the final grade.

Failure to submit or fulfill any required course component results in failure of the class.

Grading Policy
- Participation should be active during the course, especially in the discussion of the readings and in relation to museum visits.
- Work for extra credit is not permitted.
- Once a subject for the research paper has been agreed upon by the instructor and the student, the topic may not be changed without specific permission from the instructor, and at least one week prior to the deadline.

Attendance Policy
- Attendance is required at the weekly practical classes at the Prado Museum. If you miss the practical sessions your final grade will suffer.
- Never more than two unjustified absences overall.
- Mobile phones must be switched off in class. At the Prado Museum there are certain etiquette requirements: no pictures, mobiles, cutting objects, drinking, eating or speaking in a loud tone are allowed. You can be expelled from the museums for disruptive behaviour. Please talk in a very low voice: behave properly in a responsible and adult manner.
- A high score for class participation is awarded to those students who contribute to class discussion in a significant way.

PLEASE NOTE: If you are unable to attend class, you are required to email your professors directly. Academic work can only be made up if you have an official medical excuse (i.e. a doctor’s note).

Late Submission of Work
- No late work will be accepted

Plagiarism Policy
- At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community.

Plagiarism: presenting others’ work without adequate acknowledgement of its source, as though it were one’s own. Plagiarism is a form of fraud. We all stand on the shoulders of others, and we must give credit to the creators of the works.
that we incorporate into products that we call our own. Some examples of plagiarism:

- a sequence of words incorporated without quotation marks
- an unacknowledged passage paraphrased from another's work
- the use of ideas, sound recordings, computer data or images created by others as though it were one's own
- submitting evaluations of group members' work for an assigned group project which misrepresent the work that was performed by another group member
- altering or forging academic documents, including but not limited to admissions materials, academic records, grade reports, add/drop forms, course registration forms, etc.
- using translation software.

For further information, students are encouraged to check www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html

Required Text(s)

in Print Format


Required Texts

available via NYU Classes


Session 1

Spain in the times of El Greco. Philip II and Renaissance patronage.

May 29

Reading:


Session 2

Titian and the Spanish Monarchy. El Escorial.

May 30

Reading:


Session 3

Visit to the Prado Museum: Northern and Italian Renaissance Paintings (Van der Weyden, Bosch, Raphael and Titian)

May 31


Session 4

Introduction to El Greco.

June 1 (FRIDAY)

Reading:


| Session 5 | El Greco and the theory of painting.  
Reading:  
|---|---|
| Session 6 | Classicism and Naturalism in Italy: Carracci/ Caravaggio.  
June 5  
| Session 7 | Rubens’s Series for Philip IV: Absolutism and Mythological Paintings.  
| Session 8 | Visit to the Prado Museum (Greco-Caravaggio-Carracci-Rembrandt-Poussin-Rubens)  
June 7  
| Session 9 | Chiaroscuro in Spanish Painting: Maino, Ribalta, Zurbarán.  
| Session 10 | Ribera and Naples.  
Reading:  
| Session 11 | Visit the Thyssen Museum. (Van Eyck, Ghirlandaio, Memling, Greco, Caravaggio, Ribera, Murillo, Rubens, Rembrandt, etc.)  
June 13  
Reading: DePrano, M. “At Home with the dead: The Posthumous Remembrance of Women…”, *Notes in the History of Art*, Vol. 29, No. 4 (Summer 2010), pp. 21-28. (JSTOR) |
| Session 12 | Visit to the Prado Museum (Ribera-Zurbarán- Maino- Ribalta)  
June 14  
| Session 13 | Mid Term Exam.  
June 18 |
### Session 14
**Velázquez: Aerial Perspective as a New Visual Space.**
**Reading:**
- Alpers, Svetlana, “Interpretation without Representation, or the viewing of Las Meninas”, *Representations* 1, no.1 (February 1983). JSTOR (pp.31-42)

### Session 15
**Ut Pictura Poesis: Velázquez as a reader of Ovid.**
**Readings:**
- Ovid, ‘The Fable of Arachne’. (From *Metamorphoses*, Book the Sixth).
- Online version: [http://classics.mit.edu/Ovid/metam.6.sixth.html](http://classics.mit.edu/Ovid/metam.6.sixth.html)

### Session 16
**Visit the Prado Museum (Velázquez-Murillo-Coello)**

### Session 17
**Painting in Spain in the second half of the Seventeenth Century (Murillo, Coello, etc.)**
**Reading:**

### Session 18
**The Arrival of The Bourbons: A New Art for a New Dynasty; From Canova to Kauffmann: Neoclassicism at the Prado.**
**Readings:**

### Session 19
**Goya: A Sign of the Times.**
**Reading:**

### Session 20
**Visit the Prado Museum. (Goya-Mengs-Tiépolo)**
**Paper Deadline.**

### Session 21
**Late Goya: The Black Paintings.**
**Reading:**
Session 22
July 3

The Nineteenth-Century at the Prado.


Session 23
July 4

Visit the Prado Museum (19th Century). (Goya-Rosales-Pradilla-Sorolla-Fortuny)

Session 24
July 5

FINAL EXAM

Required Co-currucicular Activities

Visit the R.A.B.S.F.’s Museum and Calcografía Nacional (C/ Alcalá SN)

Suggested Co-currucicular Activities

You are encouraged to visit the Convento de las Descalzas Reales, Palacio Real de Madrid and San Antonio de la Florida.