

SIMON FRASER UNIVERSITY

S.73-48

MEMORANDUM

To SENATE

From SENATE COMMITTEE ON UNDERGRADUATE STUDIES

Subject NEW COURSE PROPOSAL - FACULTY OF
INTERDISCIPLINARY STUDIES - GENERAL
STUDIES 301-3 - DIDACTIC ART OF THE
18TH CENTURY REVOLUTIONS

Date MARCH 15, 1973

MOTION 1: "That Senate approve, as set forth in S.73-48,
the new Faculty of Interdisciplinary Studies
course proposal for General Studies 301-3 -
Didactic Art of the 18th Century Revolutions."

If the above motion passes,

MOTION 2: "That Senate waive the normal two semester time
lag requirement in order that General Studies
301-3 may first be offered in the Fall semester
73-3."

SIMON FRASER UNIVERSITY

S.73-48

MEMORANDUM

To SENATE

From SENATE COMMITTEE ON UNDERGRADUATE STUDIES

Subject NEW COURSE PROPOSAL - FACULTY OF
INTERDISCIPLINARY STUDIES - GENERAL
STUDIES 301-3 - DIDACTIC ART OF THE
18TH CENTURY REVOLUTIONS

Date FEBRUARY 28, 1973

On the recommendation of the Faculty of Interdisciplinary Studies, the Senate Committee on Undergraduate Studies has approved, as set forth in SCUS 73-2, the new course proposal for General Studies 301-3 - Didactic Art of the 18th Century Revolutions, and recommends approval to Senate.

In review of this course the original recommendation from the Faculty that the course carry 5 credits was considered by SCUS, with recommendation by it that the course carry 3 credits. This recommendation has been accepted by the Faculty Curriculum Committee.

It is further recommended that the normal two semester time lag requirement be waived in order that this course may first be offered in the Fall semester 73-3.

John G. Selk

MEMORANDUM

As amended Feb. 6, 1973

Dr. I. Mugridge, Chairman,

From R. C. Brown, Dean,

Senate Committee on
Undergraduate Studies.

Interdisciplinary Studies.

Subject

Date January 19/73.

New Course Proposal: Didactic Art of the 18th Century Revolutions. (I. S. C. 73-2).

The above-named course proposal has been approved by the Faculty of Interdisciplinary Studies Curriculum Committee and is forwarded herewith to the Senate Committee on Undergraduate Studies for consideration.

RCB/JMB

Enclosure.

= Faculty of Interdisciplinary Studies =

NEW COURSE PROPOSAL

1. CALENDAR INFORMATION

Program. *General Studies* Course Number: 301 Title: Didactic Art of the 18th Century Revolutions.

Sub-title or Description:

The function of art in the social, industrial, and political revolutions of 18th Century Europe is examined in a detailed study of the work of five 18th Century artists: Watteau, Hogarth, Piranesi, David, and Goya.

Credit Hours: 3

Vector Description: (3-2-0)

Pre-Requisite(s): G.S. 100, or G.S. 200 or permission of the instructor.

2. ENROLMENT AND SCHEDULING

Estimated Enrolment: 40-50

Semester Offered (e.g. yearly, every Spring, twice yearly, Fall and Spring):

When will course first be offered? Fall 1973.

3. JUSTIFICATION

A. What is the detailed description of the course including differentiation from lower level courses, from similar courses in the same department, and from courses in other departments in the University?

Watteau's advocacy of the freedom of the fêtes, Hogarth's social and political satires, Piranesi's revival of the glory of Rome, and David's use in his propaganda of the first French revolution of Roman and Greek examples of heroism and civic virtues, and finally Goya's invectives of personal and social immorality in the Spanish revolution and in the Spanish society in general is treated in considerable depth. These themes were introduced briefly in G.S. 100 - Modern Art and Its Mainsprings, 18th Century.

B. What is the range of topics that may be dealt with in the course?

The many different definitions in the 18th Century of Truth, Feeling, Morality, Nature and Reason in art. The 18th Century revolution of art. The French Revolution. The Spanish Revolution. Neoclassicism and Romanticism. A new interpretation of Watteau.

2.

C. How does this course fit the goals of the program?

n/a

D. How does this course affect degree requirements?

general elective

E. What are the calendar changes necessary to reflect the addition of this course?

calendar addition.

F. What course, if any, is being dropped from the calendar if this course is approved?

none

G. What is the nature of student demand for this course?

Students have indicated broad interest in Fine Arts. This course would be a partial fulfillment of that demand.

H. Other reasons for introducing the course.

n/a

3.

4. BUDGETARY AND SPACE FACTORS

A. Which faculty will be available to teach this course?

A. J. Grants

B. What are the special space and/or equipment requirements for this course?

\$100 for production of slides from book illustrations
2 screens and 2 slide projectors.
Opaque projector.
Stereo tape recorder.

C. Any other budgetary implications of mounting this course:

None

Approval:

Dean of Division:

RC Brown

Senate:

19 Jan 73

Dean R. C. Brown
Faculty of Interdisciplinary Studies

Comments on proposal for the course The Didactic Art of the 18th Century Revolutions

The course deals with some of the greatest 18th century painters who saw art as having the function of a political instrument - the function of teaching or inspiring the masses to acquire what they (the artists) thought were desirable civic or social values. Each of the five artists examined in this course (Watteau, d. 1721; Hogarth, d. 1764; Piranesi, d. 1778; David, d. 1825; Goya, d. 1828) is an important one in the sense that each has a unique claim to artistic greatness. Each of the five men lived and worked in a distinct space-time: Watteau in Paris of early 18th century, Hogarth in London of the first half of that century, Piranesi in 18th century Rome, David in late 18th and early 19th century Paris, and Goya in late 18th and early 19th century Madrid. Moreover, each of them was intimately connected with one of the many 18th century revolutions, and this fact provides (or is meant to provide) a unity to the proposed course.

Watteau is not usually thought of as a revolutionary or didactic; yet he can be seen as having achieved, single-handedly, two revolutions in art. One, he can be seen as the originator of the notion of painting as "inner-space fiction" - depiction of psychological relations, and thus he is the first of the truly individual ("original", "unique") painters. Two, Watteau almost single-handedly destroyed the notion of painting as a propaganda tool for the divine rights of kings doctrine which evolved during the reign of Louis XIV and Madame de Maintenon, and showed how painting can be used to depict subtle human relations and flights of imagination by painting "fêtes" - gatherings of ordinary middle-class people to celebrate love and art.

Hogarth too was concerned with an artistic revolution - he fought theoretical battles with Alexander Pope and with Lord Burlington, for example. He thought of himself not as a painter but as a literary artist who instead of pen used his brush and burin; but he also thought of himself as a moralist whose task was to reform the lower class Englishman whose life was affected by the Industrial Revolution. He taught, for example, that the lower-class Londoner ought not to drink gin, and that he ought to drink beer.

Piranesi originated two art movements: Neo-classicism, with its emphasis on the past glory of Rome, and Romanticism, with its emphasis on man's mind imprisoned by his own emotions. Piranesi's views of Rome and his Carceri are both aspects of "inner-science fiction", which were taken as models by English and French Neo-classicists and Romantics alike in painting, literature, and in architecture.

David, the Jacobin statesman who along with Marat and Robespierre staged the Terror, was in his painting a propagandist for the Revolution, and its pageant-master. It was he who developed the idea of the "fêtes" as festivals of indoctrination of civic virtues, where a politico-moral lesson was taught which was derived from Greco-Roman models.

The last of the five artists and perhaps the greatest of them all - Goya - recorded the atrocities of the Spanish Revolution, and in such a way that, unlike in David's propaganda paintings, there are no heroes, and no preferred political side, but only men and women whose nightmares are caused by monstrous fictions that their own brain has produced. In these works - Disasters of War - and in others such as the Capprichos and Disparates, and in the many portraits of the Spanish royal imbeciles, Goya's vision is tinted by his theory of Physiognomy, based on the work of the Swiss physiognomist Lavater. This theory proceeds from the assumption that man's moral and character traits manifest in his facial and bodily features which painting, among all other forms of art, is best fit to symbolize. Goya saw as the highest form of painting that which is used for didactic-moral-purposes: "the proper study of mankind (for Goya) is man".

The proposed course differs from G.S. 100, Modern Art and Its Mainsprings - the 18th Century, which was successfully offered in Fall 1972, in that the number of painters studied is reduced from 50 (in G.S. 100) to five (in the proposed course): the themes in B.S. 100 - Nature, truth, reason, imagination, feeling, sensuous affect, and morality in art - in this new course will get a much more thorough treatment. The new course, to put it briefly, is a demanding study in depth of what was introduced in G.S. 100.

Bibliography:

I. Watteau, Jean-Antoine (1684-1721).

1. Helene Adhemar, Watteau: sa vie - son oeuvre, Paris: Pierre Tisne, 1950 (1947).
2. Camesasca, Ettare, The Complete Paintings of Watteau, New York: Abrams, 1968.
3. M. Cormack, The Drawings of Watteau, (London: Hamlyn, 1970.
4. K. T. Parker, The Drawings of Antoine Watteau, New York: Hacner, 1970 (London: 1931).
5. Helene Adhemar, Embarkation for Cythera, London: Parrish, 1947.
6. Pierre Schneider, The World of Watteau, New York: Time Inc., 1967.
7. Michael Levey, Rococo to Revolution, Praeger, 1966.
8. E. and J. de Goncourt, The Art of the XVIII Century, London: Phaidon, 1954 (Paris: 1860).
9. Dilke, (Lady A.), French Painters of the XVIIIth Century, London: 1899.
10. E. Statley, Watteau and his School, London: 1902.
11. Sacherell-Sitwell, A. Watteau, London: 1925.
12. (Mussia) Eisenstein, Watteau's Fetes Galantes, Berlin: 1930.
13. Sir Edmond Head, Handbook of Painting, London: 1854.
14. Ed. and J. de Goncourt, "La Philosophie de Watteau", L'Artiste, 1856, II, pp. 127-129.
15. Val. Miller, "The Borrowings of Watteau", Burl. Mag. 1927, II.
16. W. Gibson, "On Watteau's Draughtsmanship", Apollo, 1930, II, pp. 275-279.
17. L. Aragon, "L'Ensigne de Gersaint", Les Lettres Francaises, 14 April 1945.

II. William Hogarth (1697-1764).

1. Frederick Antal, Hogarth: and his place in European Art, London: Routledge, 1962.
2. Ronald Paulson, Hogarth: his Life and Times 2 vols., New Haven: Yale University Press, 1971.
3. Joseph Burne and Colin Caldwell, Hogarth: The Complete Engravings, Abrams, 1969.
4. Austin Dobson, William Hogarth, London: Heinemann, 1907.
5. T.L.S. "Hogarth as a European" Vol. 3164, pp. 801-2, October 19, 1962.

continued ...

6. Geoffrey Grigson, "Death of a Master", New Statesman, Vol. 64, p. 88, 20 July 1962.
7. George Augustus Sala, William Hogarth, Ward Lock Reprints 1970 Redwood Press, London.
8. The World of Hogarth - Lichtenbergs Commentaries (tr. Innes and Herdan) Boston: Houghton Mufflin, 1966.

III. Piranesi, Giovanni Batista (1720-1778).

1. Prima Parti di Architettura i Prospective, 1743.
2. Opere Varie, 1750.
3. Invenzioni Capriciosi di Carceri, c. 1745.
4. Antichita Romane dei Tempi della Republica e dei primi Imperatori, 1748-1750.
5. Racolta di Varie Vedute di Roma si Antica che Moderna, 1750.
6. Horace Walpole, Anecdotes of Painting in England, 1762-71.
7. Horace Walpole, Letters, Yale University Press, Vol. 1, 1937.
8. William Beckford, Travel Diaries, ed. Chapman, Cambridge, 1938.
9. Thomas de Quincy, Confessions of an English Opium Eater.
10. Edmund Burke, Inquiry into the Origin of Our Ideas of the Sublime and Beautiful, ed. J. T. Boulton, London: Routledge, 1958.

IV. David, Jacques-Louis (1748-1825).

1. David Lloyd Dowd, Pageant-Master of the Republic: Jacques-Louis David and the French Revolution. Lincoln Nebraska
2. K. T. Parker, The Cult of Antiquity and the French Revolutionaries, Chicago University Press, 1937.
3. M. W. Brown, The Painting of the French Revolution, New York: Critics Group, 1938.
4. H. R. Yorke, France in 1802, London: Heinemann, 1906.
5. Diary and Letters of Gouverneur Morris, New York: 1885.
6. R. R. Palmer, Twelve Who Ruled, Princeton: University Press, 1947.
7. S. B. Dunn, The National Festivals in the French Revolution 1794-1797 (unpubl. Ph. D. Thesis Cornell Univ. 1939).

Bibliography - page 3.

8. H. Dupre, "Some French Revolutionary Propaganda Techniques", The Historian, II, Spring 1940.
 9. J.W. Simpson, "Town-Planning in the French Revolution" in his Essays and Memorials, London: Architectural Press, 1923.
 10. Frederick Antal, "Reflections on Classicism and Romanticism: David's Classicism ...", Burl. Mag., LXVI, April 1935.
 11. M. Heine, "The Blood of the Martyr: Documents", Nerve I, December 1937.
 12. E. Scheyer, "French Drawings of the Great Revolution and the Napoleonic Era", Art Quarterly IV, Summer 1941.
 13. Edgar Wind, "The Sources of David's Horaces" Warburg and Courtauld Inst. J. IV, April-July 1940-1, pp. 187-204.
 14. Edgar Wind, "A Last Article on David by Reynolds" Warburg and Courtauld Inst. J., VI, 1943.
 15. G. de Batz, "History, Truth, and Art", Art Quarterly, VIII, Autumn 1945.
 16. K. Berger, "Courbet in His Century", Gazette des Beaux-Arts ser. 6, XXIV, July 1943, (pp. 19-40).
 17. K. Berger, "Beginnings of Modern Art: David and the Development of Gericault's", Gazz. des Beaux-Arts, ser. 6, V, XXX July 1946 pp. 41-62.
- V. Francisco de Goya (1746-1828).
1. L. Ragghianti, Prado Madrid, Simon and Schuster, New York, 1968.
 2. Andre Malraux, The Voices of Silence, Doubleday, 1931.
 3. D. Rich, The Art of Goya, The Art Inst. of Chicago, 1941.
 4. W. Lewis, The World of Goya, Classeson N. Potter, New York, 1968.
 5. X. de Salas, Goya, London: Blandford P., 1962.
 6. F. Chabrun, Goya, Thames and Hudson, 1965.
 7. F. Schmid, The Technique of Goya, The Art Inst. of Chicago 1941.
 8. Jose Lopez-Rey, Goya's Caprichos; Beauty, Reason and Charicature, Princeton University Press, 1953, 2 vols.
 9. Jose Lopez-Rey, A Cycle of Goya's Drawings, London: Faber and Faber, 1961.
 10. Andre Malraux, Saturn: An Essay on Goya, New York: Phaidon, 1957.

continued ...

Bibliography - page 4.

11. Enrique La Fuente Ferrari, Goya, His Complete Etchings, Aquatints, and Lithographs, tr. Raymond Rudorff, New York: Abrams, (?).
12. Bernard L. Myers, Goya, Middlesex: Hamlyn House, 1968.
13. Elisabeth du Gue Trapier, Goya and His Sitters, New York: Hispanic Soc. of America, 1964.
14. F. D. Klingender, Goya and the Democratic Tradition, New York: Schoecken, 1968.
15. Aldous Huxley, Complete Etchings of Goya, New York: Crown Publ., 1943.
16. Royal Academy of Art, Goya and His Times, London: 1963, 2 vols.
17. Malcolm Solomon, Masters of Etching - Goya, London: Studio, 1924.