ART 486 / 586  Baroque Art  fall 2018

Instructor:  Jill Carrington  
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Office hours:  MWF 11:00 - 11:30, MW 4:00 – 5:00; TR after class until noon, TR 4:00 – 5:00 other times by appt.  Class meets TR 9:30 – 10:45  in the Art History Room 106 in the Art Annex Building.

Course description:  European art from 1600 to 1750.  
Prerequisites:  6 hours in art including ART 281, 282 or the equivalent in history.

Program Learning Outcomes (for art history majors, of which there are none in the class)  
1.  Foundation Skills  
2.  Interpretative Skills  
3.  Research Skills  Undergraduate students will conduct art historical research involving logical and insightful analysis of secondary literature.  Category:  Embedded course assignment (research paper)

Text:  Ann Sutherland Harris,  Seventeenth Century Art and Architecture.  Upper Saddle River, NJ: Pearson, Prentice Hall, 2e, 2008 or 1e, 2005.  One copy of the 1e is on four-hour reserve in Steen Library.  Used copies of the both 1e and 2e are available online; for example, on Aug. 22 there were 3 used copies of the 1st ed in acceptable condition for less than $7.19 or 7.23 and one good for $11.98 on bookfinder.com.  I don’t require you to buy the book; however, you may want your own copy or share one at exam times.

Work schedule:
A.  2 non-comprehensive quizzes identifying works and terms, collectively worth 20% if higher than other work, 10% if lower.  The extra 5% will count toward other work with the highest grade.  
   T 10.16  32 double-starred works** to id plus terms on syllabus pp. 5-7  
   R 12.8  35 double-starred works** to id plus terms on pp. 8-11  
   50% reduction on entire second quiz score for wrong date of the Baroque period.

B.  2 groups of essays (exams)  one worth 15%, one 20% or both 20%  
   i.  Take-home assigned T 10.16, due T 10.23  
   ii.  In-class, open note,  T 12.11  8:00 – 10:00

C.  Two readings, with submission of notes.  10% each  
   i.  T 9.18  Peer teaching of 2 sets of readings, with submission of notes.  
   Harris, Ann Sutherland, “Artemisia Gentileschi and Elisabetta Sirani: Rivals or Strangers?”  
   ii.  R 12.1  Class discussion of reading.  
   Tanya J. Tiffany, “Light, Dark and African Salvation: Velazquez’s Supper at Emmaus,”  

D.  Presentation to class on a topic that interests you  
   Individual meetings to choose topic  week of 9.18 – 9.21  
   Bibliography due R 10.4  5%  
   Presentation topics & final bibliography due T 10.30  5%  
   Presentation to the class during one of 3 class meetings before Thanksgiving  15%
Graduate students will answer more questions on the exam, write a paper that is longer and involve more sources and their work will be held to a higher standard than undergraduate work.

**Id format:** Know info on the left side of the page, except fig. nos. Info on the right is extra.
You only need to be able to id the double starred works. **
The part of the artist’s name in capital letters;
title;
location of the work if it is listed above or next to the work;
period date is 1600 – 1700 for all works.

1% extra credit for participating in bus trip to Ft. Worth museums, Fri. October 26. Sign up in the Art office. This is an excused absence unless you have course work that day. Arrange your work schedule so you can attend. It’s free and includes bus, admissions, box lunch and restaurant dinner.
Alternative to the bus trip (not in addition to): ½% extra credit to visit on your own one art museum and 1% to visit two art museum or other museum outside Nacogdoches that shows art.
Prove it by submitting a selfie at the museum, brochure with admission sticker, receipt or signature by museum presonnel by Fri. Dec. 15. Brochure alone is not acceptable.
Check with me before you visit a museum that I might not be familiar with.
1% is the maximum extra credit offered. **No other extra credit is offered.**
Where admission is charged, show your student id. and syllabus for a discount or free admission.

**Communication:** Please use my sfasu email address or telephone number. I will also occasionally communicate using your Titan email. I don’t have a cellphone to use JackText and rarely check D2L mail.

**Attendance Policy:** I will keep track of attendance.
6 absences, both excused and unexcused, are the maximum allowed. You will receive no credit. an F if you are absent for any reason 7 or more class periods. 6 absences equals three weeks, which is the maximum the University allows. Save absences for when you need them.

Absences and grades will be posted in D2L Grades.

Arriving more than 30 minutes late or leaving more than 20 minutes early will count as an absence unless you provide a legitimate reason for arriving late or leaving early. Still, it benefits you to come late rather than miss the whole class.

**Early Academic Intervention:** Students who do not attend class regularly or who perform poorly on course work will be referred to the iCare program. This program provides recommended resources or other assistance to help students succeed.

**Missed Quiz Policy:** A makeup-quiz or essay exam will be given only for a documented reason such as a severe illness or injury, emergency or required-university travel. Missed reading discussion cannot be made up. Evaluation of the validity of an excuse rests with me. If you oversleep, you may take the quiz or exam with 30% deducted from your score.
Notify me beforehand if possible. **If not, you must notify me within twenty-four hours after the work why you missed it by e-mail, phone or note. Otherwise you not be allowed to make up the quiz. If you don’t notify me within 24 hours, talk to me anyway. One makeup piece of work per term is allowed.

**Tips for Success:** The course will go smoothly for you if you are engaged in class and do the work.
--Take good notes in class. You are responsible for what is presented in class, not solely textbook content.
--Doodle in your notes, particularly doodle the works of art or about ideas. You learn as you doodle.
--Rewrite notes after every class while the material is fresh in your mind.
--Start learning early. You are unlikely to do well on an id quiz if you wait until the night before. Make
flashcards of the art works and terms soon after they are introduced in class or use Studyblue or other site.
--The slide shows are posted on D2L in .PDF format. Use them to practice identifying works.
--Get to know classmates to study together and borrow notes if you miss class.

Courtesy:  
--Arrive on time and stay the entire class. However, come late rather than not at all.
--Turn off smartphones, laptops, netbooks, and all other digital devices during class unless I ask you to use them or you seek my permission.
--Avoid private conversations in class, which are distracting to classmates.
--Eat and drink elsewhere. Water bottles are acceptable.
I care and want you to succeed. You are welcome to share interests, difficulties, etc.

Emergency Exit: In case of emergency, take a left from the main door of the classroom and proceed down the empty hall to the double doors. You can also exit from the other doors. In case of an active shooter, stay inside the classroom and close the door. Classroom doors lock automatically and no one can enter.

Acceptable Student Behavior: Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate / inappropriate in the classroom.

Academic Integrity (A-9.1)
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.
Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

Withheld Grades Semester Grades Policy (A-54)
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Students with Disabilities
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course
instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/

ART 486 tentative COURSE SCHEDULE

T  8.28  Introduction to the Baroque, Maderno
R  8.30  Annibale Carracci

T  9.04  Annibale Carracci, Agostino and Lodovico Carracci
R  9.06  Caravaggio

T  9.11  Artemisia Gentileschi, Carracci followers Domenichino, Lanfranco, Reni
R  9.13  Guercino, Borromini, Bernini  Distribution of readings for Tuesday

T  9.18  Peer teaching on Artemisia Gentileschi  Sign up for an individual appt to choose topic
W 9.19  Individual appointments
R  9.20  Bernini  Individual appointments
F  9.21  Individual appointments

T  9.25  Bernini, Algardi, Cortona
R  9.27  Sacchi, Gaulli, Pozzo, Rosa.  History of Flanders, Rubens

T  10.2  Rubens
R  10.4  Rubens, Van Dyck, Jordaens, Brouwer.  History of Spain

          Bibliography for presentation topic due by midnight in D2L Dropbox

T  10.9  Ribera, Zurburan, Velazquez
R  10.11  Velazquez, Murillo

T  10.16  Id & terms quiz on Italian & Flemish art. Assign take-home essays.  History of France
R  10.18  French architecture, La Tour, Le Nain

T  10.23  No class.  Essays due by midnight in D2L Dropbox
R  10.25  Champaigne, Poussin, Claude, LeBrun, French Academy
F  10.26  Bus trip to Ft. Worth museums to see art firsthand.

T  10.30  Dutch background, Terbrugghen, Honthorst, Hals, Lastman
          Final bibliography and schedule of presentation topics due at midnight in D2L Dropbox.
R  11.1  Rembrandt

T  11.6  Rembrandt, Dutch genre painters
R  11.8  Presentations
T  11.13  Presentations
R  11.15  Presentations
TR 11.20, 22  Thanksgiving holiday
T  11.29  Ruysch, Vermeer, Dutch landscape painting
R  12.1  Discussion of reading on Velazquez’s “Supper at Emmaus”
T  12.6  Van Dyck in England, pupil Lely, English architecture
R  12.8  Id and terms quiz on Spanish, French and Dutch art  Preview of 18th century art

T  12.11, 8:00 – 10:00  Essays, open note
BAROQUE 1600 – 1700
BAROQUE IN ITALY

fig. nos. from 2e

1.5.0.1** C. MADERNO, BERNINI  St. Peter’s Basilica & Piazza, Rome  façade 1606-1612
1.6  C. MADERNO  Santa Susanna, Rome  1593-1603

ANNIBALE CARRACCI
1.9  The Butchers’ Shop  1580, 6’ 4” x 8’ 9”
add**  The Butchers’ Shop  1580, Kimbell Museum, Ft. Worth
1.10  Pieta with Virgin and Saints  1585, 12’ 3” x 7’ 9”
1.30  The Choice of Hercules  1597, fr Camerino, Farnese Palace
1.31-33** Gallery, Farnese Palace, Rome  The Loves of the Gods 1595-1600
   cf. 1.34 Raphael, Galatea, c. 1512
1.35  Assumption of the Virgin, Cerasi Chapel, SM del Popolo, Rome  1601, o.cypress, 8 x 5’
1.36  Pieta  1599-1600, 61 3.8 x 58 5.8”
1.37  Landscape with River and Bridge  c. 1595, o.c, 31 1.2 x 56 1.3”
1.38** Landscape with the Flight into Egypt  1603-4, 48 x 90.5,” Aldobrandini Palace
   classical landscape  pastoral landscape
LODOVICO CARRACCI
1.13  Bargellini Madonna  cf. 1.12 Titian, Pesaro Altarpiece  1587, 9’ 3” x 6’ 2”

AGOSTINO CARRACCI
1.24** Last Communion of St. Jerome  c. 1590, 12’ 4” x 7’ 4”

CARAVAGGIO  (Michelangelo Merisi da Caravaggio, 1573 - 1610)
1.39** The Cardsharps  c. 1594, Kimbell Art Museum, Ft. Worth
1.40** Bacchus  1595-6, 37 3.8 x 33 1.2”
1.43  Contarelli Chapel, S. Luigi dei Francesi, Rome
1.42  The Calling of St. Matthew
1.43  Martyrdom of St. Matthew
1.44**  Inspiration of St. Matthew, rejected first version  1602
1.45  Inspiration of St. Matthew, second version  1602
1.46  Conversion of St. Paul, Cerasi Chapel, S. M. del Popolo, Rome  c. 1601
1.47** Victorious Cupid (Amor Vincit Omnia) cf. 1.48 Michelangelo, St. Bartholomew; Victory c. 1602
1.49** Death of the Virgin  compare to Hugo van der Goes
   rejected, c. 1601-2, 12’ 1” x 8’
1.50  Entombment  compare to Michelangelo, Vatican Pieta  1602
   [not responsible] Supper at Emmaus
   [not responsible ] Madonna of Loreto  c. 1604-5
1.51  The Beheading of John the Baptist, Malta  1608
1.52**  David with the Head of Goliath  c. 1609-10, 4’ 2” x 2’ 11”
   add  Judith Beheading Holofernes  c. 1598-99
tenebrism indecorous  Cardinal Scipione Borghese
A. (Artemesia) GENTILESCHI
1.55  Susanna and the Elders  compare to Michelangelo, Expulsion  1610, 66.9 x 47.6”
1.56** Judith and her Handmaid with the Head of Holofernes  c. 1625, 72 1.2 x 55 3.4”

DOMENICHINO  (Domenico Zampieri) (1581-1641)
1.60  St. Cecelia Distributing Alms  1612-14, fresco, 11’ 2” sq.
1.61** Last Communion of St. Jerome  compare to 1.24 Agostino Carracci  1614, 13’ 8” x 8’ 4”
fig. nos. from 2e

6

Giovanni LANFRANCO (1582 – 1647)
1.64 Virgin and Child with Sts. Charles Borromeo and Bartholomew c. 1616, 93 3.4 x 58 1.4”
1.65 Assumption of the Virgin, dome, S. Andrea della Valle, Rome 1625-8

Guido RENI (1575 – 1642)
1.67 The Annunciation 1609-11
1.68** Aurora, Cardinal Casino, Rome 1614, fresco
1.71 The Abduction of Helen 1631, o.c 8’ 4” x 8’ 7”
1.73 Ecce Homo c. 1640, o.c. 44 1.2 x 37 3.8”

GUERCINO (G. F. Barbieri) (1591 – 1666)
1.74 Giuseppe Righetti (?) Presented to the Virgin by Saints c. 1616-17, o.c, 10’ 2” x 6’ 3”
1.76** Aurora, Cardinal Casino, Rome cf. Reni 1.66 Aurora 1621, tempera
1.78 Mystic Marriage of St. Catherine cf. 1.77 same subject 1620 1650
di sotto in su = seen from below, illusionistic
quadratura = illusionistic painted architecture, usually on a ceiling

Francesco BORROMINI
1.82 – 85** San Carlo alle Quattro Fontane, Rome 1638-67
1.86, 1.87 add interior Sant’Ivo alla Sapienza, Rome 1642-50

Gian Lorenzo BERNINI (1598 - 1680)
1.91 Aeneas, Anchises and Ascanius, Villa Borghese 1618-19
   cf. 1.90 Giambologna, Rape of the Sabine Woman 1580-82
1.92 Rape of Persephone, Villa Borghese, for Cardinal Scipione Borghese 1621-22
1.93 David, Villa Borghese, for Cardinal Scipione Borghese 1623-24
1.94** Apollo and Daphne, Villa Borghese, for Cardinal Scipione Borghese 1623-24
1.96** Cardinal Scipione Borghese, Villa Borghese cf.1.95 Paul V, 1618; 1.97 drawing 1632
1.98 Francesco d’Este, Duke of Modena 1652-53
add Louis XIV 1665

Works in St. Peter’s, Rome
1.107**Baldachin, crossing 1624-33, bronze, gilt, 93’ 6” h
1.109 St. Longinus, crossing pier, cf. Duquesnoy, 1.108, St. Andrew 1629-38
1.112** Tomb of Urban VIII [Charity, Justice]1628-37 comp. to G della Porta, 1.111 Tomb of Paul III
1.109 Tomb of Alexander VII [Charity, Truth, Justice, Prudence] 1671-78
1.114 Cathedra Petri, apse 1657-66, marble, bronze, gilt
1.1 **Cornaro Chapel, S. M. della Vittoria, Rome 1645-52
1.116**Ecstasy of St. Teresa, Cornaro Chapel, S. M. della Vittoria, Rome 1645-52
1.118**Four Rivers Fountain, Piazza Navona, Rome 1648-51
[Europe—Danube touches papal insignia; Africa—Nile head covered; Asia—Ganges oar; America—Plata]
speaking portrait Pope Urban VIII, long reign (1623 – 1644)

Alessandro ALGARDI
1.101 Tomb of Leo XI, St. Peter’s, Rome 1634-44
1.115**Leo I driving Attila from Rome, St. Peter’s, Rome 1646-53, marble, 28’ 1” h.
fig. nos. from 2e
Pietro da CORTONA

1.120 Triumph of Bacchus cf. Titian, 1.121, Bacchanal of the Andriansc, 1626-29, o.c, 56 5.8 x 80 7.8”
   cf. Annibale 1.31, Gallery, Farnese Palace

1.122 Rape of the Sabine Women 1631, o.c, 9’ x 13’ 9”

1.125** Glorification of the Reign of Urban VIII, Barberini Palace, Rome 1633-39, fresco
   [center: Rome; Religion; Faith, Hope, Charity; Divine Providence; Saturn Devouring His Children; 3
   Fate. (left) Evil Overcome by Prudence, Dignity, Power, Fame. (right) Chastity, Divine Authority,
   Moral Knowledge, Piety. (lower) Minerva chases away the Giants (Heresies).
   (top) Hercules with Authority and Abundance, expels Harpies and protects granaries.]

1.128 Medici Prince Taken from Venus by Minerva, Salon of Venus, Pitti Palace, Florence 1641-2
   add Madonna and Child with St. Catherine Ft. Worth, Kimbell

Andrea SACCHI 1.126** Allegory of Divine Wisdom, Barberini Palace, Rome 1629-30, fresco

IL BACICCIO (G. B. GAULLI)

1.133 Clement IX 1667-8, o.c, 29 ½ x 24 ¼”

1.136** Glorification of the Holy Name of Jesus, Il Gesu, Rome 1676-79

Andrea POZZO add Triumph of the St. Ignatius S. Ignazio, 1691-4
Salvator ROSA 4.60 Landscape with Mercury and the Dishonest Woodsman 1660, o.c 49 ½ x 79 ½”

BAROQUE IN FLANDERS [Catholic Netherlands]

Peter-Paul RUBENS (1577-1640)

2.3 Self-Portrait 1638-40

2.11, 2.12** Marchesa Brigida Spinola Doria 1606
2.1 Self-Portrait with Isabella Brandt 1608-10

2.15, 2.17** Raising of the Cross 1610-11

2.18 Descent from the Cross 1611-122

2.27 Henry IV Receives the Portrait of Marie de’ Medici 1622-25, 12’ 11 1.2” x 9’ 7”

2.28** Marie de’ Medici landing in Marseilles 1622-25 same

2.34 Helena Fourment in her Wedding Dress 1630-31

2.35 Landscape with Philemon and Baucis c. 1625

2.36** Landscape with Het Steen c. 1636

Anthony VAN DYCK (1599-1641)

2.39** Christ Crowned with Thorns c. 1620

2.44** Marchesa Elena Grimaldi 1623

2.47 Rinaldo and Armida 1629

Jacob JORDAENS (1593-1678)

2.55** The King Drinks c. 1655

2.56 “As the Old Sing, so the Young Pipe” c. 1640-45

Jan Davidsz de HEEM (1606 – 1683.4) 2.61 Still Life with Parrots 1640-45, 59 ¼ x 46 ¼”

Adriaen BROUWER (c. 1605-1638) 2.62 Bitter Drink c. 1630

__________________________________________32 works plus terms for QUIZ 1________________________
BAROQUE IN SPAIN

Jusepe de RIBERA  
(1591 - 1652)

3.12  Taste  
c. 1613
3.13  Drunken Silenus  
1626, 72 7.8 x 90 18”
3.15  Immaculate Conception  Rev. 12:1 assoc with Immaculate Virgin  
1637
3.17**  Boy with a Club Foot  
1642

DA MIHI ELIMOSINAM PROPTER AMOREM DEI = Give me alms for the love of God.

3.19  Holy Family with Saints Anne and Catherine of Alexandria  
1648

Francesco de ZURBURAN  
(ca 1598 - 1662)

3.25**  Virgin and Christ in the Holy House of Nazareth  
c. 1631-40
3.26  Still Life with Lemons, Oranges and a Rose  compare to Cotan, Still Life, 1610  1633

Diego VELAZQUEZ  (1599 - 1660)  
journeys to Italy 1629-31, 1648-51

3.30**  Old Woman Cooking Eggs  
1618
add  Kitchen Scene with Supper at Emmaus  
c. 1617-18
add**  Philip IV  
1623-28

pentimento, pentimenti
3.33  Infante Don Carlos  
1629
add  Don Pedro de Barberana  
c. 1631-33  Kimbell Museum
add  Jester Calabazas  
c. 1631-32
3.34  The Drinkers (Los Borrachos)  compare to 1.40 Caravaggio, Bacchus  
c. 1628
add  Equestrian Philip IV  
1634
3.35**  Surrender of Breda  comp to 3.36 Maino, Recapture of Bahia  
1634-5
add  3.31 (1e) Philip IV in Brown and Silver  
c. 1631-32
3.38  Equestrian Conde-Duque de Olivares  
1638
3.41  Venus and Cupid (The “Rokeby Venus”)  
1648
3.36  Innocent X  
1650
3.38**  Las Meninas (The Maids of Honor)  
1656-7, 10’ 5” x 9’
paintings of Arachne & Minerva, Apollo & Midas, mortals who challenged gods’ achievements

Bartolome Esteban MURILLO

add  Two Boys Eating a Melon  
c. 1650
3.46  Virgin of the Rosary  
c. 1650-55
3.47**  Immaculate Conception  attributes: lily, palm branches, rose, olive branch  
c. 1660-5
BAROQUE IN FRANCE

Louis LE VAU  4.10, 4.11  Vaux-le-Vicomte  1657-61  
LE VAU, Charles PERRAULT, Charles LEBRUN  4.14** Louvre, East front  1667-70  

LE VAU and Jules HARDOUIN-MANSART  
4.15, 4.16  Chateau of Versailles  1667-85  
4.17  Hall of Mirrors  begun 1678  

Hyacinthe RIGAUD  4.1, 4.11**  Louis XIV  1701, 9’ x 6’ 3”  
Simon VOUET  (1590 – 1649)  
4.30  Fortune Teller  c. 1620  
4.31**  Presentation of Christ in the Temple  1641  

Georges de LA TOUR  (1593 – 1652)  
4.33  The Cheat with the Ace of Diamonds  c. 1630  
4.34**  The Repentant Magdalene  c. 1640  
4.35  St. Joseph the Carpenter  c. 1635  

Louis LE NAIN  (1600, 1610 – 1648)  
4.36**  A Peasant Family  c. 1640  
4.37  Landscape with Peasants  c. 1640  

Philippe de CHAMPAIGNE  (1602 – 1674)  
4.40**  Omer Talon  1649  
4.41  Mother Catherine and Sister Catherine Champaigne  1662  

Nicholas POUSSIN  (1594 - 1665)  
4.43  The Death of Germanicus  1627  
4.49  The Realm of Flora  1630-31  
add  Venus and Adonis  early 1630s, Ft. Worth, Kimbell  
4.50  The Birth of Venus  comp. to Raphael, Galatea  1638-40  
4.51  Extreme Unction, from the first Seven Sacraments series  c. 1638-40  
compare to Domenichino 1.61 Last Communion; Poussin, 4.43 Death of Germanicus  
7 Sacraments: Baptism; Communion; Confirmation; Penance; Holy Orders; Matrimony; Extreme Unction  
4.52  Ordination, from the second Seven Sacraments series  c. 1646  
4.53**  Ordination, from the first Seven Sacraments series  1638-40, Kimbell Museum since 2010  
4.56  Landscape with St. Matthew and the Angel  1639-40  
4.57**  Landscape with St. John on Patmos  1640  

CLAUDE Gellee called Lorraine  (1600.05 - 1682)  
4.66**  Embarkation of the Queen of Sheba  comp. Rubens 2.28 Marie Landing at Marseilles  1648  
4.67  Landscape with the Marriage of Isaac and Rebecca (The Mill)  1648  
Charles LEBRUN  (1619 – 1691)  
4.73 & cover  The Triumphal Entry of Alexander the Great into Babylon  1662-8, 10’ 2” x 16’ 8”  
the French Academy  
Conference sur l’expression generale et particuliére (Lecture on General and Particular Forms of Expression)  
1688; pub in many eds 1693+  see. 4.72
BAROQUE IN THE NETHERLANDS

Hendrik TER BRUGGHEN (1588 – 1629)

5.4 The Concert 1626
5.6** St. Sebastian Tended by St. Irene 1625

Gerard van HONTORST (1592-1636) 5.7 St. Sebastian c. 1626

Frans HALS (1582.3 - 1665)

5.9 Malle Babbe c. 1630-33
5.10** Pieter van den Broecke c. 1633
5.12 Double Portrait of Isaac Massa and Beatrix van der Laen comp. to Rubens 2.1 Dble Portrait c.1622
5.14** Haarlem Militia Company of St. George compare to 5.13 c. 1627
5.15 Shrovetide Revelers [Pickelherring and Hans Wurst] c. 1615
5.16 Regents of the Old Men’s Almshouse c. 1664-5
add Regentesses of the Old Men’s Almshouse c. 1664-5

Pieter LASTMAN 5.26 Abraham Dismissing Hagar and Ishmael 1612

REMBRANDT van Rijn (1606 - 1669)

5.27** Tobit and Anna 1626
5.28 Self-Portrait (with Tousled Hair) c. 1629
5.29 Nicholas Ruts 1631
5.30** Anatomy Lesson of Dr. Nicolaes Tulp 1632
5.30 Descent from the Cross compare to Rubens 2.18 c. 1633
5.34 Blinding of Samson compare to Caravaggio, Judith; Rubens 2.21 Prometheus 1636
5.35** Self-Portrait at the Age of Thirty-Four 1640
  cf. Titian, Portrait of Man; 0.4 Raphael, Baldassare Castiglione
5.37 The Night Watch (Military Company of Captain Frans Banning Cocq) 1642
5.41** Three Trees 1643 etching, drypoint
5.43 Jan Six 1647 etching
5.44 Jan Six 1654
5.46** Self-Portrait with Maalstick and Brushes c. 1665
5.47 Peter Denying Christ 1660
5.48** Syndics of the Drapers’ Guild 1661-2
5.49 Lucretia compare to Titian; Artemisia Gentileschi 1666

Pieter CLAESZ 5.50** Vanitas Still Life 1630

Judith LEYSTER (1609 – 1660)

5.52 The Proposition 1629
5.53** Boy Playing a Flute c. 1635

Rachel RUYSCH 5.54** Still Life with Flowers 1703

5.5 Gerard “Satin” TERBORCH The Parental Admonition 1654-55

5.58**Pieter de HOOCH 5.58** The Mother c. 1660
Johannes Jan VERMEER (1632 - 1675)

5.62 The Procuress compare with Dirck van Baburen 1622 1656
5.63 The Milkmaid c. 1658-60
5.64 Girl with a Pearl Earring c. 1665
5.65 Woman Reading a Letter at an Open Window c. 1658
5.66** Woman Holding a Balance (Woman Weighing Gold) c. 1665
5.67** View of Delft c. 1662
5.68** The Art of Painting c. 1666-7

Jan STEEN (1626 – 1679)
5.69 Self-Portrait Playing a Lute c. 1661-3
5.70** Twelfth Night 1668

Jan van GOYEN 5.74 Windmill by a River 1642 compare to 5.73 Mannerist landscape tonal style

Jacob van RUISDAEL
5.75 Windmill by a Country Road compare to 5.74 van Goyen c. 1650
add** Mill at Wyck c. 1665
5.77 Jewish Cemetery c. 1654-55
5.78 View of Bentheim Castle 1653

BAROQUE IN ENGLAND

Anthony VAN DYCK
2.48 . 6.2 (1e)** The King at the Hunt 1635
2.49 . 6.3 Charles I with his Riding Master 1633
2.50 . 6.4 Charles I in Three Positions c. 1635
2.51 . 6.5 Queen Henrietta Maria with Sir Jeffrey Hudson 1633
2.52 . 6.6 Self-Portrait with Sir Endymion Porter friendship portrait c.1635

Peter LELY 6.7 Two Ladies of the Lake Family c. 1660

Inigo JONES 6.9 Banqueting House, Whitehall Palace compare Palladio palace 1619-22 interior and ceiling paintings by Rubens

Christopher WREN
6.11 St. Stephen Wallbrook, London 1672-87
6.12 St. Bride’s, steeple, London 1670-84
6.13 St. Vedast, steeple, London 1697
6.14, 6.15, 6.1** St. Paul’s Cathedral, London 1675-1710

35 works, plus terms, for QUIZ 2

Epilogue: the eighteenth century

Antoine WATTEAU (1684 – 1721)
Jean-Baptiste-Simeon CHARDIN (1699-1779)
Giovanni Battista (G.B.) TIEPOLO (1699-1770)
G.B PIAZZETTA (1683 – 1754) William HOGARTH (1697 – 1764)
Antonio Canal, called CANALETTO (1697 - 1758) Sir Joshua REYNOLDS (1723 – 1792)
Francesco GUARDI (1712 – 1793) Thomas GAINSBOROUGH (1717 – 1788)
Rosabla CARRIERA (1675 – 1757) Joseph WRIGHT OF DERBY (1734 – 1797)