Jill Carrington
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Office hours:  MWF 11:00 – 11:30;  MW 4:00 – 5:00;  TR 11:00 – 11:30, 1:45 – 3:00; other times by appmt.
Class meets TR 12:30 – 1:45 in Art Annex room 106.

Course Description: European art north of the Alps from 1300 to 1600. The course will focus on painting and the development of printmaking.

Program Learning Outcomes:
The mission of the BA in Art History program is to initiate a life-long involvement with the visual arts, both through classroom and extramural activities. The BA program provides sound preparation for graduate work in art history, museum studies, cultural studies, or gender studies. Undergraduate students completing the BA Program in Art History will be able to:
a) use the historical framework and terminology of Western art;
b) employ methods of analysis and interpretation of works of art;
c) conduct art historical research involving logical and insightful analysis of secondary literature.

Student Learning Outcomes:
Students in each upper level BA art history course will complete written work that will be evaluated according to a rubric

1) Foundation Skills. Undergraduate students will define and state a basic knowledge of major and characteristic works of art and architecture in the Western Tradition, including the art of minorities and women.
2) Interpretative Skills. Undergraduate students will employ various interpretive methodologies to analyze works of art.
3) Research Skills. Undergraduate students will conduct art historical research involving logical and insightful analysis of secondary literature.

Additional objectives: in taking this course you will become familiar with and understand:

1) major Northern Renaissance artists and their works;
2) the character of Northern art as a whole distinct from Italian art;
3) the treatment and development of religious, mythological and allegorical iconography.


Course Work:
A. 2 groups of essays, the first take-home; second in class during finals wk  15-20% ea. of grade
B. In-class discussion of 2 readings with reading notes (7.5% per reading)  15% of course grade
C. Presentation on a topic that interests you
   Library instruction during class  5%
   Bibliography  5%
   Topics in your presentation and final bibliography  5%
   Presentation to the class  15%
   Comments on what you learned from other presentations  5%
D. 3 quizzes identifying artists, double-starred works and some terms  15-20% of course grade
See Course Schedule below.

Grade scale A = 90% or more,  B = 80 - 89%,  C = 70 - 79%,  D = 60 - 69%,  F = below 60%
Graduate students will do more work and their work will be held to a higher standard than undergraduates.

1% extra credit for going on the bus trip to Houston on Friday April 6. ½% extra credit to visit on your own one art museum; 1% to visit two art museums or other museum outside Nacogdoches that shows art. Verify your visit by emailing a selfie at the museum(s). 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.

Attendance Policy: I will take roll. 6 absences is the maximum allowed to receive course credit; no course credit is given for 7 or more absences, whether excused or unexcused. (University policy) Yet it’s beneficial to come late rather than miss the entire class.

Missed In-Class Work Policy: Makeup work will be given only for a documented reason such as a severe illness or injury, emergency or required-university travel. Evaluation of the validity of an excuse rests with me. Notify me beforehand if possible. If not, you must notify me within twenty-four hours after the class where we did the work why you missed it (by e-mail, phone or note). Otherwise you not be allowed to make it up. If you don’t notify me within 24 hours, talk to me anyway. In this class, two makeup pieces of work per term is the maximum allowed.

Course list pages: Know info on the left side only (except fig. numbers). Info on the right is extra description. You do not have to know the specific date of each work, only the period date.

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. There are at least five other exits main entrance; hall where my office is, near the photography studio; graduate hallway, and, in emergencies, the art metal/jewelry studio.

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/

COURSE SCHEDULE revised, dates are subject to change
R  1/18  Course syllabus; overview, International Gothic (chp. 2)
T  1/23  International Gothic (chp. 2)
R  1/25  Jan van Eyck (chp. 5)  Distribute reading for next Tuesday.
T  1/30  In-class discussion of reading on Jan van Eyck, Arnolfini Portrait, 1434.  TBA

R  2/1  Jan van Eyck
T  2/6  Choose presentation topic today or this week.  Robert Campin, Rogier van der Weyden (chp. 6)
R  2/8  Rogier van der Weyden (continued)
T  2/13  Id and terms quiz ( 8 double-starred works on p. 4, 16 on p. 5)  Petrus Christus, Dieric Bouts
R  2/15  Library instruction
T  2/20  Dieric Bouts, Hugo van der Goes
R  2/22  Hugo van der Goes, Geertgen Tot Sint Jans
T  2/27  Netherlandish printed books, Hans Memling, Gerard David; engraver Martin Schoengauer
R  3/1  Take-home essays assigned
   Bibliography on presentation topic due by midnight in D2L Dropbox
   Tilman Riemenschneider, Matthias Grunewald (chp. 12)
T  3/6  Albrecht Durer (chp. 13)
R  3/8  No class.  Essays due by midnight in D2L Dropbox
Spring break
T  3/20  Albrecht Durer (chp 13)
R  3/22  Id and terms quiz (excluding Durer. 12 works on p. 6, 9 on p. 7)  Lucas Cranach, Iconoclasm and Reformation (chp. 14)
T  3/27  Albrecht Altdorfer (chp. 14)  Hans Baldung Grien (chp. 14), Hans Holbein (chp. 15)
R  Easter holiday
T  4/3  Hieronymous Bosch
R  4/5  Submit topics of your presentation and final bibliography by midnight to D2L Dropbox
   Lucas van Leyden (chp. 17), Quentin Massys, Joachim Patinir (chp. 18)
T  4/10  Jan Gossaert, Antonis Mor (chp. 19), Pieter Aertsen (chp. 20), Martin van Heemskerck (chp. 21)
R  4/12  Jill at conference  class TBA
R  4/19  Presentations
T  4/24  Presentations
R  4/26  Presentations
T  5/1  Pieter Bruegel the Elder  (chp. 23)
R  5/3  Id and terms quiz (double-starred work on pp. 8-10 by 9 of the 17 artists)
The essays you will write next Thursday I will select from a group of essay questions posted in D2L content.
Pieter Bruegel the Elder  (chp. 22)
R  5/10  10:30 -12:30  Essays in class.
INTERNATIONAL GOTHIC late 1300s – early 1400s

2.2 Portrait of John the Good before 1356
2.10 Jean BONDOL, The Presentation of a Bible to Charles V from the Bible historiale, 1371

JACQUEMART DE HESDIN
2.28 First Dedication Page in the Brussels Hours also known as the Very Beautiful Hours of Jean of France, c. 1400

THE BOUCICAUT MASTER
**2.18 Nativity, from the Boucicaut Hours ca. 1408-10, 11 7/8 x 7 1/2 in.
2.20 Visitation

MASTER OF THE ROHAN HOURS
2.22 Lamentation, from the Rohan Hours ca. 1420, 10 x 7 in.
2.23 The Judgment of the Dead, from the Rohan Hours

The LIMBOURG BROTHERS
2.29, p. 16 Annunciation, from the Beautiful Hours of the Duke of Berry ca. 1410, 9 3/8 x 6 11/16 in.

Very Rich Hours of the Duke of Berry (Tres Riches Heures du Duc de Berry) bef. 1416, 9 1/2 x 8 1/4 i
2.30 Fall of Man and Expulsion
2.31 Annunciation
**2.32 Meeting of the Magi at the Crossroads
2.33 Adoration of the Magi
**2.35 January
**2.36 February
**2.37 April
**2.38 October

Works for the Chartreuse de Champmol, Dijon, patronized by Philip the Bold of Burgundy
Claus SLUTER and shop
2.39 Portal with Virgin and Child, Philip the Bold, Margaret of Austria and Saints 1385-93
2.40 Portal, Virgin and Child trumeau
**2.41, 43 Well of Moses 1395-1406, ht figs ca. 6 ft.
2.37 Fragment of Crucified Christ, Well of Moses

Melchior BROEDERLAM
**2.51 Annunciation and Visitation, Presentation and Visitation, from the Champmol Altarpiece installed 1399, panels ea 65 1/4 x 49 1/4 in

Johan MALOUEL
2.48 Lamentation of the Holy Trinity ca. 1400-1415, tondo, dia 20 1/2 in.
EARLY RENAISSANCE IN THE NORTH  1400 – 1500

HUBERT AND JAN VAN EYCK ( Hubert d. before 1426)
5.1-7 Altarpiece of the Lamb / Ghent Altarpiece
**5.1  exterior
**5.2  interior
**5.6  Adam and Eve

JAN VAN EYCK
**5.8  Portrait of Tymotheos (Gilles Binchois?)
5.9, 5.10 Saint Barbara
**5.11  Madonna in the Church
5.16 Annunciation
**5.17  Madonna with Chancellor Rolin
5.18  Madonna with Canon George van der Paele
**5.19, p. 86, 5.20 Arnolfini Portrait
**5.21  Portrait of a Man (Self-Portrait?)
add Crucifixion and Last Judgment

Robert CAMPIN
6.1 Madonna and Child, from the Flemalle Altarpiece
**6.3  Merode Altarpiece
**6.5  Nativity

ROGIER van der WEYDEN
**6.8  Escorial Deposition
6.9  Madonna and Child
**6.11 St. Luke Portraying the Virgin
**6.14  Altarpiece of the Seven Sacraments

6.17 Last Judgment Altarpiece (interior)
6.18 Last Judgment Altarpiece (exterior)
**6.24  Portrait of Francesco d’ Este
**6.26  Virgin and Child of diptych
**6.27  Phillipppe de Croy of diptych
6.12 Miraflores Altarpiece

1432, panels, 11 ft 5 3/4 in x 7 ft 6 3/4 in.
1432, panel, 13 1/8 x 7 1/2 in.
1437, drawing on panel, 12 1/4 x 7 1/8 in.
ca. 1438-1440, panel, 12 1/4 x 5 1/2 in.
ca 1435-7, panel transferred to canvas, 36 1/2 x 14 3/8 in.
ca. 1435, panel, 26 x 24 3/8 in.
1436, panel, 48 x 61 7/8 in.
1434, panel, 32 1/4 x 23 1/2 in.
1433, panel, 10 1/4 x 7 1/2 in.
ca. 1430-34, panel, 63 x 29 3/4 in.
ca. 1425, center panel 25 1/4 x 24 7/8 in.
ca. 1425, 34 1/2 x 28 3/4 in.
ca. 1435-38, panel, 7’ 2 5/8” x 8’ 7 1/8”
ca. 1432, panel, 7 1/4 x 4 3/4 in.
ca. 1435-40, panel, 54 1/4 x 43 3/4 in.
cd. 1435-55, panel, 78 ¾” x 38 1/4”(center)
46 7/8 x 24 3/4 in (ea wing)
cd. 1445-48 panel 7’ 4 5/8” x 17’ 11”
cd. 1455, panel, 14 1/2 x 10 3/4 in.
cd. 1455-60, panel, 11 ¾ x 8 in.
ca. 1455-60, panel, 19 1/2 x 12 1/2 in.
19 1/4 x 11 7/8 in.
ca. 1440-1444, panel, ea 28 x 16 7/8 in.

_______ID QUIZ 1 ________
Petrus CHRISTUS died 1472/3

**7.2  Portrait of a Carthusian 1446, panel, 11 1/2 x 8 in.
**7.3 A Goldsmith in His Studio signed & dated 1449, panel, 39 x 33 1/2 in.
7.7 Madonna of the Dry Tree ca. 1462, panel, 5 1/4 x 4 7/8 in.

Dieric BOUTS

7.15 Madonna and Child ca. 1465, panel, 15 1.4 x 11 3/8 in.
**7.16 Portrait of a Man 1462, panel, 12 3/4 dx 8 3/8 in.
**7.17 Last Supper Altarpiece 1464-67, panel, 72 x 60 1/8 in (center), 28 1/8 in each wing width
7.18 Gathering Manna, from the Last Supper Altarpiece 1470-75, panel 12’ 11” x 6’ 7 1/2”
7.19 Wrongful Execution of the Count same
7.20 Justice of Emperor Otto III

Hugo van der GOES

**8.7 Adoration of the Shepherds, center panel of the Portinari Altarpiece 1475-76, panel 8’ 3 5/8” x 9’ 10 5/8”
8.8 Portinari donors, Portinari Altarpiece each 8’ 3 5/8” x 4’ 7 1/2”
8.9 Adoration of the Magi, Monteforte Altarpiece ca. 1472, panel, 57 7/8 x 95 1/4 in.
**8.10 Fall of Man of diptych ca. 1470, panel, 13 1/4 x 9 in.
**8.11 Lamentation of diptych same
8.12 Dormition of the Virgin ca. 1480, panel, 57 3/4 x 47 5/8 in.

8.14 on p.158 Mary of Burgundy in Devotion, fr the Hours of Mary of Burgundy ca. 1480, 7 1/2 x 5 1/4 in.

GEERTGEN tot Sint Jans

**9.7 Man of Sorrows ca. 1480-85, panel, 9 5/8 x 9 12 in.
**9.8 Night Nativity ca. 1480-85, panel, 13 3/8 x 9 7/8 in.
9.9 Madonna of the Rosary ca. 1480, panel, 10 x 7 in.
9.11 circle of Geertgen, Tree of Jesse ca. 1490, panel, 35 x 23 1/4 in.
9.12 workshop of Geertgen, Holy Kinship ca. 1480-85, panel, 54 1/8 x 41 3/8 in.

Woodcuts and Book Illustrations

9.18 Netherlandish, Annunciation with the Fall of Eve and Gideon’s Fleece, from the Biblia pauperum ca. 1465, woodcut from the block book
9.21 Netherlandish, Last Supper with Old Testament types, from the Speculum humanae salvatationis 1470-75, woodcuts from the printed book
9.24 Netherlandish, Combat Between the Actor and the Age, fr the Chevalier delibere ca.1486-90,woodcut

Hans MEMLINC

**10.1 Madonna and Child of diptych 1487, panel, 17 3/8 x 13 in.
**10.2 Martin van Nievwenhove of diptych same
**10.3 St. John’s Altarpiece 1447-9, Bruges, Hosp of St. John center 67 3/4 in. square, wings 67 ¾ x 31 1/8 in.
10.8 Tommaso Portinari of diptych ca. 1480, panel, 17 3/8 x 13 1/4 in.
10.9 Maria Baroncelli of diptych same except width 13 3/8 in.
10.15 Judgment of Cambyses (left) 1498, panel 71 3/4 x 62 3/4 in.
10.16 Judgment of Cambyses (right)
10.22 Rest on the Flight ca. 1510-10, panel, 17 3/4 x 17 1/2 in.
10.23 Madonna and Child with a Bowl of Porridge ca. 1510-15, panel, 13 3/4 x 11 3/8 in.

Engravings
12.8 Master of the Playing Cards, King of the Wild Men ca.1440, engraving, 5 1/4 x 3 1/2 in.
12.9 Master of the Garden of Love, The Large Garden of Love ca. 1460, engraving, 8 5/8 x 11 in.

MASTER E.S.
**12.10 Letter G, from the Fantastic Alphabet 1465, engraving, 5 3/4 x 3 3/4 in.
12.11 Large Einsiedeln Madonna 1466, engraving, 8 1/4 x 4 7/8 in.
“This is the dedication of the angels to our Blessed Lady of Einsedeln.”

Martin SCHONGAUER
12.16 Nativity ca 1470-75, engraving, 10 1/8 x 6 3/4 in.
**12.18 Temptations of St. Anthony ca. 1475, engraving, 12 1/4 x 9 in.

Tilman RIEMENSCHNEIDER
12.63 Ascension of the Magdalen, from the Altarpiece of the Magdalen 1490-92, limewood, h. 73 3/8 in.
**12.64 Altarpiece of the Holy Blood 1499-1505, limewood, h. 29 ft. 6 3/8 in.
**12.65 The Last Supper, from the Altarpiece of the Holy Blood

Matthias GRUENEWALD
**Isenheim Altarpiece
12.75 Hagenau, St. Anthony Enthroned between Sts. Augustine and Jerome ca. 1505
**12.76 closed: Crucifixion; Sts. Sebastian and Anthony; Lamentation 1515
panel w framing 9’ 9 1/2”x10’ 9” compare with 12.79 Rhenish, Plague Crucifix ca. 1390?
**12.77 middle: Annunciation; Madonna, Resurrection
**12.78 third: Meeting of Anthony and Paul; Temptation of St. Anthony

12.81 Crucifixion ca. 1525-26, panel, 77 x 56 1/8 in.
12.82 Madonna and Child in a Garden ca. 1518-20, canvas transf to panel, 72 78 x

ID QUIZ 2
Albrecht DURER

**13.1  Adam and Eve
1504, engraving, 9 7/8 x 7 5/8 in.
1514, engraving, 9 1/2 x 7 3/8 in.

**13.2  Melancholia I
1484, silverpoint, 10 7/8 x 7 3/4 in.
ca. 1491-92, pen, 11 3/8 x 8 3/8 in.

**13.3  Self-Portrait
ca. 1493, parchment on linen, 22 1/4 x 17 1/2 in.

13.6  Holy Family
1498, panel, 20 1/2 x 16 1/8 in.

13.7  Saint Jerome in His Study
ca. 1495, drawing & watercolor, 8 1/4 x 12 1/4 in.

**13.8 on p. 302  Self-Portrait with a Sprig of Eryngium
1493, woodcut, 15 3/8 x 11 1/8 in.
ca 1498, woodcut, 15 1/2 x 11 in.
1500, panel, 25 5/8 x 18 7/8 in.

13.13  View of the Alps
1498, panel, 20 1/2 x 16 1/8 in.

**13.14  Self-Portrait
1498, panel, 20 1/2 x 16 1/8 in.

**13.15  John Devouring the Book, fr the Apocalypse series
ca 1498, woodcut, 15 3/8 x 11 1/8 in.

**13.17  Four Horsemen, from the Apocalypse series
ca 1498, woodcut, 15 1/2 x 11 in.

**15.19  Self-Portrait
1500, panel, 25 5/8 x 18 7/8 in.

13.33  Artist drawing a reclining model
from A Course in the Art of Measurement with Compass & Ruler, 1525, woodcut, 3 x 8 3/8 in.

13.40  Carrying of the Cross, from the Engraved Passion
1508, drawing, 11 1/2 x 7 3/4 in.

**13.41  Knight, Death and the Devil
1512, engraving, 4 5/8 x 3 in.

**13.42  Saint Jerome in His Study
1513, engraving, 9 5/8 x 7 1/2 in.

13.43  Durer and others, Triumphal Arch of Maximilian I
1514, engraving, 9 5/8 x 7 3/8 in.

**13.46  Rabbit
1505, woodcuts, 174 blocks, 11’ x 9’ 7”

**13.47  Great Piece of Turf
1502, watercolor, 9 7/8 x 8 7/8 in.

13.49  Erasmus of Rotterdam
1503, drawing, 15 3/4 x 12 3/8 in.

13.50  Last Supper
1526, engraving, 9 7/8 x 7 5/8 in.

**13.51  The Four Holy Men
1523, woodcut, 8 1/8 x 11 7/8 in.

1526, panel, each 84 1/2 x 30 in.

Lucas CRANACH the Elder

14.4  Dr. Johannes Cuspinian of diptych
ca. 1502, panel, 23 1/4 x 17 3/4 in.

**14.5  Anna Cuspinian of diptych
same

14.16  Martin Luther as Junker Jorg
ca. 1521, panel, 20 1/2 x 13 3/8 in.

**14.17  Cardinal Albrecht von Brandenburg as St. Jerome
1527, panel, 22 1/2 x 14 5/8 in.

Iconoclasm and the Reformation

14.18  The Complaint of the Persecuted Images
ca. 1530, woodcut, 56 3/4 x 54 1/4 in.

**14.19  Allegory of the Law and the Gospel
1529, panel, 31 1/2 x 45 1/4 in.

**14.20  Luther Preaching with the Pope in the Jaws of Hell
ca. 1550, engraving, 11 1/4 x 15 3/8 in.
Lucas CRANACH the Elder (cont.)
14.22  Venus  1532, panel, 14 1/2 x 9 1/4 in.
**14.23  Judgment of Paris  1530, panel, 13 3/4 x 9 1/2 in.

Albrecht ALTDORFER
14.25 on p. 334  Danube Landscape  ca. 1520-25, parchment on panel, 11x8 5/8”
14.28  Saint George Slaying the Dragon  1510, parchment on panel, 11 1/8 x 8 7/8 in.
14.37  Battle of Alexander  1528-29, panel, 52 1/4 x 47 1/4 in.

Hans BALDUNG Grien
**14.42  Death and the Maiden  1509-11, panel, 15 3/4 x 12 3/4 in.
**14.45  Witches’ Sabbath  1510, chiaroscuro woodcut, 14 7/8 x 10 1/4 in.
14.46  Bewitched Groom  1544, woodcut, 13 1/2 x 7 7/8 in.

Hans HOLBEIN THE YOUNGER
**15.17  Portrait of Sir Thomas More  1527, panel, 29 1/2 x 23 3/8 in.
**15.20  The French Ambassadors  1533, panel, 81 1/8 x 82 1/4 in.
**15.21  Henry VIII  1539-40, panel, 34 7/8 x 29 1/4 in.
15.22  detail, Henry VIII, father Henry VII & Their Wives  1537
   cartoon for the Privy Chamber of Whitehall Palace, 8’ 5 1/2” x 4’ 6” (whole)
15.24  Christina of Denmark  1538, panel, 70 1/2 x 32 1/2 in.

Hieronymus BOSCH
**16.1, 16.15,16.17  Garden of Earthly Delights  ca.1510-15, panel,86 x76 3/4”(center),ea wing w. 38
   style of Bosch  16.2  Table of the Seven Deadly Sins  ca. 1480-85, panel, 47 1/4 x 59 in.
16.4  Ship of Fools  ca. 1495, panel, 22 x 12 5/8 in.
16.9  Carrying of the Cross  ca. 1515, panel, 30 1/4 x 32 7/8 in.
16.10, 11  Triptych of St. Anthony  ca. 1505-10, panel, 51 3/4x46 78” (center), ea wing w. 20 7/8”

Lucas van LEYDEN
17.17  Ecce Homo  1510, engraving, 11 3/8 x 17 7/8 in.
17.16  Milkmaid  1510, engraving, 4 5/8 x 6 in.
17.21  Tavern Scene  1518-20, woodcut, 26 3/8 x 19 1/8 in.

Quentin MASSYS
18.12  Money Changer and His Wife  1514, panel, 28 x 26 3/4 in.
18.13  Ill-Matched Lovers  ca. 1520, 16 1/2 x 24 3/4 in.
18.14  The Ugly Old Duchess  1513, panel, 25 1/4 x 17 7/8 in.

Joachim PATINIR
18.19  Rest on the Flight into Egypt  ca. 1520, panel, 47 5/8 x 69 3/4 in.
18.20  Landscape with St. Jerome  ca. 1520, panel, 30 x 54 in.

Jan GOSSAERT
**19.8  Neptune and Amphitrite  1516, panel, 74 x 48 3/4 in.

Antonis MOR
**19.28  Portrait of Mary Tudor  1554, panel, 42 7/8 x 33 in.
19.29  Self-Portrait  1558, panel, 44 1/2 x 34 1/4 in.
Pieter AERTSEN
20.9 Butcher’s Stall 1551, panel, 48 3/8 x 65 3/4 in.

Jan van SCOREL
21.3 Death of Cleopatra ca. 1523, panel, 14 1/8 x 24 in.
21.4 Entry of Christ into Jerusalem 1526-27, panel, 31 1/8 x 57 7/8 in.
21.5 Haarlem Jerusalem Brotherhood 1528-20, panel, 45 1/8 x 10 3/4 in.

Martin van HEEMSKERCK
1.11 St. Luke Painting the Virgin 1532, panel, 66 3/8 x 91 1/8 in.

Pieter BRUEGEL the Elder
22.2 Triumph of Death ca. 1565-66, panel, 46 x 63 3/4 in.
22.4 Kermis 1568, panel, 44 7/8 x 64 1/2 in.
22.5 Wedding Feast ca. 1568, panel, 44 7/8 x 64 1/8 in.
22.8 Carnival and Lent 1559, panel, 46 1/2 x 64 3/4 in.
22.12 Netherlandish Proverbs 1559, panel, 46 x 64 1/8 in.
22.16 December: Hunters in the Snow 1565, panel, 46 1/8 x 63 3/4 in.
22.18 June: Hay Harvest 1565, panel, 46 x 63 3/8 in.
22.19 August: Wheat Harvest 1565, panel, 46 1/2 x 63 1/4 in.
22.20 November: Return of the Herd 1565, panel, 46 x 62 5/8 in.
22.21 Carrying of the Cross 1564, panel, 48 3/4 x 67 in.
22.22 on p. 502 The Fall of Icarus ca. 1555-56, panel tranf to canvas, 29 x 44 1/8 in.
22.24 The Artist and his Client ca. 1565, pen, 8 7/8 x 8 1/2 in