Instructor: Jill Carrington
jcarrington@sfasu.edu (use instead of D2L); tel. 936-468-4351; Office 117 across from the kitchen.
Office hours: after class until 12:00; MTWR 4:00 - 5:00; MWF 11:00 – 12:00; other times by appt.
Class meets TR 9:30 – 10:45 in Room 106 in the Art Annex building.

Course description: Western art from 1400 to 1900. Approved for general education requirement. Required for studio art and art history majors.


Program Learning Outcomes: This is a general education core curriculum course and no specific program learning outcomes for this major are addressed in this course.

Course Objectives: 1. Learn how art has been understood and used by the society for which it was made;
2. Understand what questions people who have studied art ask about it;
3. Develop and use standard terminology to describe art and architecture;
4. Identify major and characteristic works of art and architecture in the western tradition.

Core Curriculum Objective: (not evaluated this semester) to include effective development, interpretation and expression of ideas though written communication.

Course Work: Four non-comprehensive, open-note*, each worth 25% of the course grade, the highest which may be adjusted up to 30% and the lowest down to 15%. I do not “drop” one exam grade.

*You may use class notes only, not the syllabus, the textbook, slide shows, other aids or info.

Exam 1 Tues Feb 19 syllabus pp. 4-7, Intro; chapters 12-13;
Proto-Renaissance, Early Renaissance in Italy, Early Renaissance in the North.

Exam 2 Thurs March 14 syllabus pp. 7-8, chps. 14, 15, 16:
High Renaissance, Mannerism, Sixteenth-Century Northern Renaissance

Exam 3 Tues April 23 syllabus pp. 9-10, chps. 17, 18, 19: Baroque, Rococo, Neoclassicism

Exam 4 Thurs May 16, 8:30 AM (not 8:00)
syllabus pp. 11-12, chps. 20-23: Romanticism, Realism,
Early Modern Architecture, Impressionism, Aestheticism, Postimpressionism

A = 90% or more, B = 80 - 89%, C = 70 - 79%, D = 60 - 69%, F = below 60%

Exam format: Part 1. Identification of works by slides. Provide title and location (if given) listed on the left side of the Course List below, plus period & period date. Extra credit: id. of unknown wks by period.
**To limit the number of works for the ids, you only need to be able to id the starred works.
21 ids for exam 1; 16 ids for exam 2; 16 ids for exam 3; 14 ids for exam 4 = 67 total.
However, you still need to know other info about non-starred works.
Each title, period and artist counts 1 point. Each date and location counts 1/2 point. Worth 19-24 points.

Part 2: Short answer. These questions will be drawn from those I have identified in class. Answers vary from 1 to 2 points. These comprise at least 60% of the exam points.

Part 3: Terms and persons. Listed on the syllabus and defined or identified in class.

TBD Part 4: Essay Answer one of the 2 provided essays as thoroughly as you can. Worth 20 - 25 points.
Extra credit for going on the bus trip to Houston Fri March 29 ½% extra credit to visit on your 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), brochure with admission sticker, receipt or signature by museum presonnel. 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.

Most Houston museums are free. The Dallas Museum of Art and Crow Collection are free. The permanent collections of the Kimbell and Amon Carter in Ft. Worth are free. Where admission is charged, show your student id. and syllabus for discounted or free admission.

Course list pages: Know info on the left side of ** works (except fig. nos.) for id purposes. Info on the right is extra description. The period and general period date centered above a list of works apply to every work below them. Don’t burden yourself learning the specific date of each work.

Attendance policy: Be sure to sign the roll every class meeting you are here (except exam days). Sign it at the end of class if it isn’t passed to you. “I forgot the sign the roll” is an unacceptable excuse. 6 absences, both excused and unexcused, is the maximum allowed by University policy (three weeks). You will receive no credit / an F if you are absent for any reason 7 or more class periods. Evaluation of an absence as excused rests with me. Schedule appointments at times other than class time. Track your absences in D2L Grades. Arriving 30 or more minutes late or leaving 30 or more minutes early will count as 1/2 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.

Academic Alerts and Intervention: I will issue an Academic Alert notifying the student adviser, RA, etc. for students who do not attend class regularly or perform poorly on exams. Mid-semester grades will be submitted to SFA before the Weds March 13 drop deadline and students who are failing will be encouraged to drop.

Missed Exam Policy: Makeup exams will be given only for a documented reason such as a severe illness or injury, emergency or required-university travel. Weddings, personal travel, oversleeping, etc. do not qualify as legitimate reasons. Evaluation of the validity of an excuse rests with me. If you oversleep, you may take the exam the same day with 30% deducted from your score. Notify me beforehand if possible. If not, you must notify me within twenty-four hours after the exam why you missed the exam by e-mail, phone or note. Otherwise you not be allowed to make up the exam. If you don’t notify me within 24 hours, talk to me anyway. One makeup exam per term is allowed.

Tips for Success: The course is not difficult if you are engaged in class and do the work, assuming you know how
--Take good notes in class. Much on exams is not in the textbook or slide shows, and I sometimes disagree with the book.
Find the note-taking style you like. The Academic Assistance Resource Center (AARC) can help.
--Doodle in your notes, particularly doodle the works of art or about ideas. You learn as you doodle.
--Rewrite notes after class while the material is fresh in your mind.
--Test anxiety: AARC Powerpoint on Test Preparation and Test Anxiety posted on D2L Content
--Make flashcards of the art works as soon as they are introduced in class. The slide shows are posted on D2L in .pdf format. Use them to practice identifying artworks.

The slide shows include much useful information in addition to images of the works.
--Get to know classmates to study in a group and borrow notes if you miss class.
--Turn off cell / smartphones, laptops, netbooks, and all other digital devices during class unless I ask you to use them or you ask permission. I will remind you to focus on class instead of your device.
--Avoid private conversations in class, which are distracting to your classmates.
--Eat and drink elsewhere. Water bottles are acceptable.
--Respect ideas presented in class, particularly statements about religion presented as history.

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, including the main entrance, the end of the hall where my office is located and near the photography studio/lab.

**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.

**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/](http://www.sfasu.edu/disabilityservices/)
Some ways in which illustrations can distort the appearance of the actual object:
size/scale
lighting
location (shown in isolation from adjacent art)
color
point of view (viewing angle)
clarity / “details”
cropping or reversal
texture

INTRODUCTION Many terms are defined in the Glossary
Western art box p. 1 (p. nos. from 4th ed.)
patron p. 3
cathedral
chapel
plan
style
detail
iconography
naturalistic p. 23
idealized p. 23
stylized p. 23
abstract p. 23
PROTO-RENAISSANCE 1260 – 1400 / late 13th and 14th centuries

12.1 N. PISANO  Pulpit, Pisa  Baptistery, Pisa. 1259-1260
**12.2 N. PISANO  Nativity, Pulpit, Pisa  Baptistery, Pisa, 1259-1260, marble, c. 34” high
12.3 CIMABUE  Madonna and Child Enthroned  c. 1280-1290, tempera on panel, 12’ 7’’ x 7’ 4’’
12.4 GIOTTO  Madonna and Child Enthroned  c. 1310, tempera on panel, 10’ 8’’ x 6’ 8’’

GIOTTO  Arena Chapel, Padua
  **12.6 interior, Arena Chapel, Padua  c. 1305, fresco on plaster
  12.7  Crucifixion, Arena Chapel, Padua
  12.9, 12.10  Last Judgment, Arena Chapel, Padua
**12.19  Kiss of Judas, Arena Chapel, Padua
**12.15a,b, 12.16  DUCCIO  Maesta Altarpiece, Siena  1308-1311, tempera and gilding on panel, 7 x 13.5’
  12.18  DUCCIO, Kiss of Judas, Maesta Altarpiece, Siena
**12.20  A. LORENZETTI, Effects of Good Govt. in the City and Country, City Hall, Siena  1338-39, 46’ wide
12.24  ORCAGNA, detail, from the Triumph of Death  1360s, fresco

Terms:  Person:
Gothic  Enrico Scrovegni
Renaissance
chapel
tempera painting  box p. 440
panel, panel painting
support
gesso  made of powdered chalk and animal glue, brushed on in thin layers to cover the support and create
a smooth layer for the paint
gilding
bole  orange substance of animal glue, iron oxide and clay on which gold leaf is laid.
altarpiece  see 12.5
diptych  see 12.5
driptych  see 12.5
polyptych
predella  see 12.5
altar
detail
buon fresco / true fresco  box p. 443
fresco secco / dry fresco  box p. 443
Last Judgment
Saint / Santo / Santa / Sto. / Sta. / San / S.
Black Death  1348

INTERNATIONAL GOTHIC  c. 1400 / late 14th to early 15th centuries
**12.29  Limbourg Brothers, Annunciation, Tres Riches Heures [Very Rich Book of Hours]
of the Duke of Berry, 1413-1416, illumination, 8 ¾ x 5 5/16”
EARLY RENAISSANCE IN ITALY 1400 – 1500 / 15TH century

**13.4, 5, 6** Brunelleschi, Dome, Florence Cathedral ca. 1410-1436, lantern later
13.7 Brunelleschi, Hospital of the Innocents, Florence begun 1419

**13.2** Brunelleschi, *Sacrifice of Isaac* competition panel for the N. Doors, Florence Baptistery, 1401-02
gilded bronze, 21 x 17", Servant’s pose comes from p. 469 Thorn Puller, Roman, 1st century BC

**13.3** Ghiberti, *Sacrifice of Isaac* competition panel for the Doors, Florence Baptistery, 1401-1402


**13.10** Ghiberti, *Meeting of Solomon and Sheba, Gates of Paradise*, Florence Baptistery
gilded bronze, 31 ½ x 31 ½”

**13.20, 13.21** Masaccio, *Holy Trinity* c. 1426, fresco, 21’ 9” x 9’ 4”, S. Maria Novella, Florence
13.22 view of Brancacci Chapel, S. Maria del Carmine, Florence

**13.23. 13.26** Masaccio, *Tribute Money* Brancacci Chapel, S. Maria del Carmine, Florence
13.24 Masaccio, *Expulsion* Brancacci Chapel, S. Maria del Carmine, Florence

Eve’s pose comes from 13.25 Medici Venus, Roman, 1st century AD

**13.29** Donatello, *David* c. 1430-1440, bronze, 62 ½”
13.30 Alberti, Rucellai Palace, Florence ca. 1446-50

inspired by p. 499 Marcus Aurelius (7.48), Roman, AD 164-66

**13.47** Piero della Francesca, *Battista Sforza and Federico da Montefeltro, Duke of Urbino*
after 1475, oil and tempera on panel, 18 ½ x 13”

Piero della Francesca, *Legend of the True Cross*, Bacci Chapel, S. Francesco, Arezzo c. 1450
13.50, 13.51 view of chapel
13.48 *Annunciation* c. 1450, fresco, 10’ 9 ½” x 6’ 4”

13.55 Mantegna, Camera Picta [Painted Chamber], Ducal Palace, Mantua finishd 1474, fresco & walnut oil
13.56 Mantegna, Ceiling Oculus, Camera Picta, Ducal Palace, Mantua fresco

**13.59** Botticelli, *Birth of Venus* c. 1480, tempera on canvas, c. 5’ 8” x 9’
Venus’ pose taken from 13.25 Medici Venus, Roman, 1st century AD

humanism  box p. 466, text p. 467
condottiere  box p. 467
niche
architectural order(s)
pilaster  (used on Rucellai Palace)
putto  (pl. putti)
quatrefoil p. 470
ribs  p. 470
one-point linear perspective pp. 476-7
vanishing point  p. 476
orthogonals p. 476
picture plane
contrapposto  p. 488
chiaroscuro pp. 481-2
oil painting  box p. 501
foreshortening
aerial / atmospheric perspective  p. 484
Neoplatonism  box p. 511 titled Philosophy
**EARLY RENAISSANCE IN THE NORTH** 1400 – 1500 / 15\(^{th}\) century

**13.62, 63** Campin workshop, *Annunciation Triptych* 1425-30 Ingelbrecht patrons
tempera and oil on wood, center panel 25” sq.

**13.64** Jan van Eyck, *Ghent Altarpiece / Altarpiece of the Lamb*, open
transferred by incision or pouncing

**13.65** Jan van Eyck, *Ghent Altarpiece / Altarpiece of the Lamb*, closed
completed 1432, oil on panel, 11’ 6” h.

**13.68** Jan van Eyck, *Man in a Red Turban (Self-Portrait?)*
1433, tempera & oil on wood, 13 1/8 x 10 1/8" **see box p. 541** oil on wood, 32 ¼ x 23 ½”

**13.69, 13.70** Jan van Eyck, *Arnolfini Portrait* 1435-38, oil on wood, 7’ 2 5/8” x 8’ 7 1/8”
glazes

**13.71** Van der Weyden, *Descent from the Cross* c.1430, oil on panel, 3’ 1/2 x 2’ 8 1/2”

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**HIGH RENAISSANCE IN ITALY** 1500 – 1600 / 16\(^{th}\) century

**14.1** Leonardo da Vinci, *Vitruvian Man* c. 1485 – 1490, pen and ink, 13 ½ x 9 1/8”

**14.6, 14.7** Bramante plan and design for the New Saint Peter’s, Rome c. 1505

**14.8** Michelangelo, plan for the New Saint Peter’s, Rome c. 1546

**14.11** Leonardo da Vinci, *Embryo in the Womb* c.1510, pen and brown ink, 11 ¾ x 8 ½”

**14.13, 14** Leonardo da Vinci, *The Last Supper*, Milan c.1495-1498, oil & tempera, c. 15 x 30’

**14.15** Leonardo da Vinci, *Madonna and Child with Saint Anne* c.1503 – 1506, oil on wood, 5’ 6” x 3’ 8”


**14.18** Michelangelo, *Pietà, St. Peter’s*, Rome 1498/99 – 1500, marble, 5’ 8 1/2 in.

**14.19** Michelangelo, *David* 1501 – 1504, 17’ 3 in. incl. base, compare Donatello, David & Doryphoros,

**14.20** Sistine Chapel, Vatican Palace, Rome bldg. 1480s, ptgs 1480s, 1508-12, 1534-41, later addns.

**14.21** ceiling 1508-1512

**14.22, 23** *Creation of Adam* c. 1510

**14.24** *Fall of Man* 1510


**14.28** Saint Bartholomew with flayed skin

**14.30** Raphael, *Madonna of the Meadow* 1505, oil on panel, 3’ 8” x 2’ 10 ¾”

**14.35** Raphael, *School of Athens*, Vatican Palace, Rome Stanza della Segnatura, 1509-1511, 26 x 18’

**14.36** Plato and Aristotle, detail of *School of Athens* 1509 - 1511

**14.38** Raphael’s self-portrait and portraits of artist friends, detail of *School of Athens* compare to 14.37 Leonardo da Vinci, *Self-Portrait* after 1500

**14.43** Giovanni Bellini, *San Giobbe Altarpiece* 1480s, oil on wood, 15’ 4” x 8’ 4”

**14.46** Giorgione, *Tempest* c. 1505 – 1510, oil on canvas, 31 1/4” x 28 ¾”

**14.48** Giorgione, *Sleeping Venus* c. 1509, oil on canvas, 3’ 6 ½” x 5’ 9”

**14.49** Giorgione, *Fête Champêtre / Pastoral Concert* c. 1510, oil on canvas, 43 ½ x 54 3/8 in.

**14.50** Titian, *Assumption of the Virgin*, Venice 1516 – 1518, oil on panel, 22’ 7” x 11’ 9 ¾”

**14.51** Titian, *Venus of Urbino* c. 1538, oil on canvas, 3’ 11” x 5’ 5”

**14.53** Titian, *Rape of Europa* 1559 – 1562, oil on canvas, 73 x 81”

**15.16** Tintoretto, *Last Supper*, Venice 1592 – 1594, oil on canvas, 12’ x 18’ 8”, choir, S. Giorgio Maggiore

**15.19, 20** Palladio, Villa Rotonda, Vicenza begun 1567 – 1569

**15.19, 20** Palladio, Villa Rotonda, Vicenza fr. the *Four Books of Architecture*, 1570, 18\(^{th}\)-century engraving central plan pp. 529-31 Pope Julius II (box p. 531)

**sfumato** p. 537

**cartoon** transferred by incision or pouncing Palladio, *Four Books of Architecture*, 1570
MANNERISM  1520 - 1600

**15.1** Pontormo, *Entombment* Capponi Chapel, Santa Felicità, Florence, 1525 – 1528, 10’ 3” x 6’ 4”

**15.2** Parmigianino, *Self-Portrait in a Convex Mirror* 1524, oil on panel, diameter 9 5/8”

15.3 Parmigianino, *Madonna of the Long Neck* c. 1535, oil on panel, 7’ 1” x 4’ 4”

**15.4** Bronzino, allegory called *Venus, Cupid, Folly and Time* 1545, oil on panel, 5’ 1” x 4’ 8 ¾”

15.7 Cellini, *Saltcellar of Francis I* finished 1543, gold and enamel, 101/4 x 13 1/8”

**15.11,12** Giulio Romano, Palazzo de Tè, Mantua 1525 – 1535

Mannerism

the Reformation  box p. 567

Counter-Reformation box p. 567

figura serpentina  p. 569

keystone

triglyphs

architrave

Sixteenth Century RENAISSANCE in the NORTH  1500 – 1600 / 16th cent.

**16.3,4,5** Bosch, *Garden of Earthly Delights* c. 1510 – 1515, oil on panel, ctr panel 7’ 2” x 6’ 4”

16.10 Bruegel the Elder, *Netherlandish Proverbs* 1559, panel, 3’ 10” x 5” 4 ½”

**16.12** Dürer, *Self-Portrait* 1498, oil on panel, 20 ½ x 16”

16.13 Dürer, *Self-Portrait* 1500, oil on panel, 26 ¾ x 19 ¾”

**16.15** Dürer, *Four Horsemen of the Apocalypse* woodcut c. 1497 – 1498, 15 2/5 x 11”

add  Durer, *Adam and Eve*, engraving  1504

**16.16** Grünewald, *Crucifixion with St. Sebastian & St. Anthony, Isenheim Altarpiece* (closed) c.1510-15

16.18  Grünewald, *Annunciation, Virgin and Child with Angels, & Resurrection, Isenheim Altarpiece* (open)

c. 1510 – 1515, oil on panel, center panel 9’ 9 ½” x 10’ 9”

16.24  Holbein, *Henry VIII*  c. 1540, oil on panel, 34 ¼ x 29 ½”

The Reformation  box p. 567

printmaking  box p. 599

Martin Luther  box p. 587

print edition

woodcut

engraving

plate

burin
BAROQUE 1570 – 1700 / late 16th and 17th centuries

17.2, 3 Maderno, Saint Peter’s Basilica, Rome 1606 – 1610
17.1 Bernini, Baldachin, Saint Peter’s, Rome 1624 – 1633, gilded bronze, 95’ high
17.2, 3 Bernini, Colonnade and Piazza, Saint Peter’s Basilica, Rome begun 1656
**17.4-7 Borromini, San Carlo alle Quattro Fontane, Rome plan, int. 1638-41, façade, dome 1665-7
17.11 Perrault, east façade of the Louvre, Paris 1667 – 1707
17.12 Palace of Versailles c. 1680
**17.14 Hall of Mirrors, Palace of Versailles c. 1680
17.15 Bernini, Louis XIV compare to 5.65a Head of Alexander 1665, marble, life-size
18.11 Rigaud, Louis XIV 1701, oil on canvas, 9’ 2” x 7’ 10 3/4”
17.18 Bernini, Pluto and Proserpina 1621 – 1622, marble
**17.19 Bernini, David 1623, compare 13.29 Donatello, David; 14.19 Michelangelo, David
17.20 Bernini, Cornaro Chapel, Santa Maria della Vittoria, Rome 1645 - 1652
**17.21 Bernini, Ecstasy of Saint Teresa, Cornaro Chapel, Santa Maria della Vittoria, Rome 11’ 6”
17.22 Annibale Carracci, Grand Gallery ceiling, Farnese Palace, Rome 1597 – 1601
17.23 Venus and Anchises

17.25 Gaulli, Triumph of the Name of Jesus 1676 – 1679, ceiling fresco w/ stucco figs.
17.26 Caravaggio, Boy with a Basket of Fruit c. 1594, oil on canvas, 27 ½ x 26 1/3”
**17.28 Caravaggio, Calling of Saint Matthew, church in Rome 1599-1600, oil on canvas, 10’ 7” x 11’ 2”
[Contarelli Chapel. San Luigi dei Francesi]
**17.30 A. Gentileschi, Judith Slaying Holofernes c. 1614 – 1620, oil on canvas, 6’ 6 1/3” x 5’ 4”
**add Rubens, Marie de’ Medici Landing at Marseille 1622-25
17.34 Rubens, Raising of the Cross [center panel] 1609, oil on wood, 15’ 1 7/8” x 11’ 1 ½”
17.36 Van Dyck, Charles I on Horseback compare 7.48 Marcus Aurelius, c. 1638, 12’ x 9’ 7”
17.37 Rembrandt, Blinding of Samson 1636, oil on canvas, 6’ 8 ¾” x 8’ 11”
**17.39 Rembrandt, Militia Company of Captain Frans Banning Cocq (The Night Watch) 1642, 12’2”x14’4”
17.40 Rembrandt, Self-Portrait, Leaning on a Sill 1640, oil on canvas, 3’ 4 1/8” x 2’
17.42 Rembrandt Self-Portrait as Saint Paul 1661, oil on canvas, 35 7/8 x 30 1/8”
17.43 Rembrandt, Self-Portrait in a Cap, Openmouthed and Staring, etching 1630, 2 x 1 7/8”
17.44 Rembrandt, Self-Portrait, Leaning on a Stone Sill, etching and drypoint 1639, 8 1/8 x 6 ½”
17.45 Hals, Laughing Cavalier 1624, oil on canvas, 33 ¾ x 27”
17.46 Leyster, The Last Drop (Gay Cavalier) c. 1628 – 1629, oil on canvas, 35 1/8 x 29”
17.47 Vermeer, Geographer c. 1668, oil on canvas, 20 7/8 x 18 ¾”
**17.49 Vermeer, View of Delft c. 1660 – 1661, oil on canvas, 38 x 45 ½”
17.50 Ruisdael, Extensive Landscape with Ruins c. 1670, oil on canvas, 13 ½ x 15 ¾”
17.51 van Oosterwyck, Vanitas Still Life 1668, oil on canvas, 39 x 35”
**17.58 Velázquez, Las Meninas 1656, oil on canvas, 10’ 7” x 9’ ½”
17.61 Poussin, The Ashes of Phokion 1648, oil on canvas, 45 ¼ x 69 ¼”
17.62 Claude, Landscape with Hagar and the Angel 1646-1647, oil on canvas, 20 ¾ x 17”
baroque p. 612
baldachin / baldacchino = canopy etching box p. 644Louis XIV, King of France
ground “ “ “
drypoint “ “ “
chateau p. 619
burr “ “ “
French Academy box p. 620 states “ “ “
tenebrism vanitas p. 648, glossary
classical landscape memento mori = reminder of death
18.2 Boffrand, Salon de la Princess, Hôtel de Soubise, Paris
19.1 Clodion, *Intoxication of Wine* c. 1780-90, terracotta, 23 ¾” h.
**18.4 Watteau, *Pilgrimage to Cythera* 1717, oil on canvas, 4’ 3” x 6’ 4 ¼
18.6 Boucher, *Venus Consoling Love* 1751, oil on canvas, 3’ 6 1/8” x 2’ 9 3/8
**18.7 Fragonard, *The Swing* 1766, oil on canvas, 35 x 32”
18.13 Vigée-Lebrun, *Marie Antoinette* 1778- 1779, oil on canvas, 9’ x 6’ 4”
**18.15 Hogarth, *Marriage à la Mode II* c. 1743, oil on canvas
18.9 Chardin, *La Fontaine (The Fountain)* first exhibited 1733, oil on canvas, 15 x 16 ½ ”
18.26 Walpole, Strawberry Hill, near London Twinckenham, 1749 – 1777

salon  box p. 665
hotel = elegant townhouse
the Enlightenment  p. 666
French Revolution began 1789  prelude, box p. 673
impasto  p. 671, glossary

**NEOCLASSICISM**  late 18th and early 19th centuries

19.3 David, *Oath of the Horatii* 1784 – 1785, oil on canvas, 11 x 14’
**19.5 David, *Death of Marat* 1793, oil on canvas, 5’ 3” x 4’ 1”
18.27 Kauffmann, *Cornelia Pointing to Her Children as Her Treasures* 1785, oil on canvas, 80 x 50”
19.11 Ingres, Napoleon Enthroned  see box p. 698 1806, oil on canvas, 8’ 8 in. x 5’ 5 ¾ in.
19.7 Chalgrin et al., Arc de Triomphe, Paris 1806 – 1836 compare to 7.37 Arch of Titus
19.9 Canova, *Paolina Borghese as Venus* 1808, marble, 6’ 6 ¾ in. Incl. divan
compare 17.57 Velazquez, *Rockey Venus* 1853, oil on canvas, 41 ¾ x 34 5/8 in.
19.14 Ingres, *La Princesse de Broglie* 1874, oil on canvas, 11 x 14’
**19.17 Jefferson, Monticello, near Charlottesville, Virginia 1769 – 84 (rebuilt 1794 – 1809)
compare 15.19,20 Palladio, Villa Rotunda, Vicenza
19.19 Jefferson, Rotunda, University of Virginia, Charlottesville 1817 – 1826, compare to 7.26 Pantheon
19.21 Greenough, *George Washington* 1832-41, marble, 11’ 4 in x 8’ 6 in. x 6’ 10 in.
compare 19.22, reconstruction of Olympian Zeus

the Annual Salon

Napoleon Bonaparte  pp. 695-6, box p. 698
**ROMANTICISM**  late 18th and early 19th centuries

20.1 Barry and Pugin, Houses of Parliament, London compare to 11.46 Salisbury Cathedral 1836-1870
20.8 Géricault, *Raft of the “Medusa”* 1819, oil on canvas, 16’ x 13’ 6”
**20.12 Delacroix, *Liberty Leading the People* 1830, oil on canvas, 8’ 6” x 10’ 7”
20.14 Goya, *How the Bogeyman Comes, from Los Caprichos* etching with aquatint publ.1795
20.15 Goya, *Family of Charles IV* 1800, oil on canvas, 9’ 2” x 11’

**20.17 Goya, *Executions of the Third of May, 1808* 1814, oil on canvas, 8’ 9” x 11’ 4”
20.18 Goya, *Chronos Devouring One of His Children* c. 1820 – 1822, oil on wall, 4’ 9 7/8 x 2’ 8 5/8”
20.20 Constable, *Salisbury Cathedral from the Bishop’s Garden* 1820, oil on canvas, 2’ 10 5/8” x 3’ 10”
**20.21 Turner, *The Fighting Temeraire Tugged to Her Last Berth* 1838, oil on canvas, 35 4/5 x 49 1/5”
20.22 Cole, *The Oxbow (View from Mount Holyoke after a Thunderstorm)* 1836, o/c, 4’ 3 ½” 6’ 4”
20.24 Bierstadt, *Sunrise, Yosemite Valley* c. 1870, o/c, 36 ½ x 52 ½”, Amon Carter Museum

romanticism
Gothic revival pp. 710-11
color vs. line p. 717, box p. 728
Delacroix vs. Ingres
Romanticism vs. Classicism
emotion vs. reason

the Salon (annually, sometimes biennially) box p. 716
impasto
etching box p. 644
aquatint box p. 722
the sublime box p. 724

**REALISM** mid 19th century

21.2 Bonheur, *Horse Fair* 1853, o/c, 8’ ¼” x 16’ 7 ½”
**21.3 Courbet, *Stone Breakers* 1849, o/c, 5’ 3” x 8’ 6”
21.4 Courbet, *Burial at Ornans* 1849, o/c, 10’ 4” x 21’ 11”
21.6 Daumier *Third-Class Carriage* c. 1862, o/c, 25 ¼ x 35 ½”
21.7 Daumier *Interior of a First-Class Carriage* 1864, crayon & watercolor, 8 1/16 x 11 ¼”
21.22 Eakins, *Gross Clinic* 1875 – 1876, o/c, 8’ x 6’ 6”
**21.25 Manet, *Luncheon on the Grass, (Le Déjeuner sur l’Herbe)* 1863, o/c, 7 x 9’

compare 14.49, Giorgione, Pastoral Concert
Daumier, Realism vs. Classicism caricature p. 278
Karl Marx and Friedrich Engels, *The Communist Manifesto* box p. 732

The Salon
Salon des Refuses of 1863

**EARLY MODERN ARCHITECTURE** c.1850 - 1900

21.27 Paxton, Crystal Palace 1850 – 1851, cast iron, wrought iron, glass, 1850 x 400’, cov 18 acres
21.31 Eiffel, Eiffel Tower, Paris 1887 – 1889, wrought iron on reinf concrete base, 984’, 1052’ w/mast
**21.32 Sullivan, Wainwright Building, St. Louis, Missouri 1890 – 1891

cast iron
prefabrication
reinforced concrete p. 756
steel
IMPRESSIONISM  late 19th – early 20th century

22.5  Manet, Zola  exhibited 1868, o/c, 57 x 45"
22.6  Manet, A Bar at the Folies-Bergère  see box p. 770
22.7  Renoir, Moulin de la Galette  1876, o/c, 4’ 3 ½ in. X 5’ 9 in.
22.8  Degas, Absinthe  1876, o/c, 36 ¼ x 26 ¾"
**22.10  Degas, Dancing Lesson  1883 – 1885, o/c, 15 ½ x 34 ¾"
**22.14  Cassatt, The Boating Party  1893 – 1894, o/c. 2’ 11 ½” x 3’ 10 1/8”
22.15  Morisot, The Cradle  1872, o/c 22 ½ x 18 ½"
**22.16  Monet, Impression: Sunrise  1873, o/c, 19 ½ x 25 ½”
2,17  Monet, Terrace at Sainte-Adresse  c. 1866 – 1867, o/c, 3’ 2 5/8” x 4’ 3 1/8”
22.18  Monet, Water-Lily Pond  1904, o/c, 34 ½ x 35 ¼"
**22.19  Monet, Rouen Cathedral, Sunlight  1894, o/c, 39 ½ x 26”
22.20  Monet, Rouen Cathedral, the Morning  1894, o/c, 42 x 29”
22.24  Rodin, The Thinker  1879 – 1889, bronze

compare 14.25 Michelangelo, Jeremiah; 14.35 det of Michelangelo, Raphael, School of Athens

imasto

plein-air painting

the Salon (annually, sometimes biennially)

“A vertical accent on a flat surface.”

optical reality

japonisme  p. 768 and glossary  flattened forms, dark outlines, skewed perspective

ukiyo-e  p. 763

avant-garde

cropping / beyond the frame effect  casualness, close-up, intimacy

AESTHETICISM  late nineteenth century

22.30  Whistler, Nocturne in Black and Gold (The Falling Rocket)  c. 1875, oil on panel, 23 5/8 x 18 ½”
22.31  Whistler versus Ruskin: An Appeal to the Law  from Punch, December 7, 1878, p. 254

art for art’s sake

Whistler vs. Ruskin libel suit of 1878

POST-IMPRESSIONISM  late nineteenth century

23.1  Toulouse-Lautrec, At the Moulin Rouge: The Dance  1890, o/c, 45 ½ x 59”
23.2  Toulouse-Lautrec, La Goulue at the Moulin Rouge  1891, poster, color lithograph, 6’ 3” x 3’ 10”
23.5  Cézanne, Still Life with Apples  c. 1875 – 1877, o/c, 7 ½ x 10 ¼”
**23.7  Cézanne, Mont Sainte-Victoire  c. 1900, o/c, 30 ¾ x 39”
**23.8  Seurat, Sunday Afternoon on the Island of La Grande Jatte  1884 – 1886, o/c, 6’ 9” x 10’ 3/8”
23.11  van Gogh, Potato Eaters  1885, o/c, 2’ 8 ¾” x 3’ 9”
**23.14  van Gogh, Bedroom at Arles  one of 3 versions, 1889, o/c, 28 3/8 x 35 3/8”
23.17  van Gogh, Starry Night  1889, o/c 28 ¾ x 36 ½”
23.19  van Gogh, Self-Portrait  1889, o/c, 25 ½ x 21 ¼”
23.20  Gauguin, The Yellow Christ  1889, o/c, 36 ¼ x 28 7/8”
**23.22  Gauguin, Nevermore  1897, o/c, 1’ 11 7/8” x 3’ 9 5/8”
23.25  Munch, The Scream  1893, oil, pastel & casein on cardboard, 35 ¾ x 29”
23.28  Horta, staircase of the Maison Tassel, Brussels  1892
23.29  Guimard, entrance to a Métro station, Paris  1900

divisionism  p. 793

Art Nouveau  p. 807