ARTS 4375  NORTHERN RENAISSANCE ART  fall 2020

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When you contact me during the first weeks of the semester, please identify the course or time of course.
Office hours:  MWF 9:30 – 9:50;  MW 4:00 – 5:00;  TR after class – 11:30, 3:30 – 4:00; other times by appmt.
Class meets TR 9:30 -- 10:45 in Art Annex room 106 and remotely via Zoom

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

Objectives
.A  Broaden your understanding of N. Ren art by examining more works by the leading artists and being introduced to other major artists.
.B  Recognize (identify) works by the leading artists.
.C  Read and discuss articles or book chapters about Jan van Eyck and Hieronymus Bosch and explain them to a classmate.
.D  Compare and contrast artworks in essays.
.E  Select artworks and research them for a proposal for a virtual exhibition.

Text: None required.  The course follows the artworks and text of James Snyder. Northern Renaissance Art. 2e.  rev. by Larry Silver and Henry Luttikhuizen. New York: Prentice Hall, 2005.  Library copy on 4 hours reserve at Steen Library.  Purchase online (bookfinder.com is good) if you want your own copy.

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. Virtual exhibition  organize your own thematic exhibition of ar
   Topic and title of exhibition, due 9/10  5%
   Preliminary exhibition checklist, due 9/22  10%
   Annotated bibliography, due 10/29  10%
   Final exhibition proposal, due 11/17  5- 10%
D. 2 quizzes identifying the major artists, double-starred works and some terms  15-20% of course grade
I adjust the percentages to count your better work more and work you do less well on less.
Grade scale A = 90% or more,  B = 80 - 89%,  C = 70 - 79%,  D = 60 - 69%,  F = below 60%

Maximum 1% extra credit for visiting art museums or other museums exhibiting art.  ½% per museum.
Verify your visit by showing or emailing me 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 available.

Course list pages:   The works I will ask you to id are double starred.  Know the artist and title.
Info on the right are extra facts.

Attendance policy:
I will take attendance for both in-class and remote class days.  Sign your first name (not initials) on the roll sheet I distribute in class.  Sign at the end of class if it isn’t passed to you.
During Zoom sessions, I require that I see your face on the screen (not a photo) during the entire class
(except childcare or bathroom break) to be counted as present. Inform me if you lack a camera.

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 7 or more class periods, except for an ongoing medical condition or other reason that you speak to me about. Evaluation of the reason for an absence beyond 9 rests with me. Schedule appointments at times other than class time. It benefits you to come late rather than miss the whole class. **Track absences in D2L Grades.**

**Academic Alerts and Intervention:** I will issue an Academic Alert notifying the student adviser if you miss class frequently or perform poorly on quizzes.

**Missed Coursework Policy:** Makeup quizzes or exam 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.

If you oversleep, see me as soon as you can to take the quiz or 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 quiz or exam why you missed it** by e-mail or phone. Otherwise you not be allowed the makeup.

Quizzes and exam will be taken online, so I need to make the quiz visible to you for you to take it. If you don’t notify me within 24 hours, talk to me anyway. **2 pieces of makeup work is the maximum number of makeup works allowed.**

**Facecovering and Distancing Requirement**

Masks (cloth face coverings) must be worn over the nose and mouth at all times in the classroom and appropriate physical distancing must be observed. Students not wearing a mask and/or not observing appropriate physical distancing will be asked to leave class. All incidents of not wearing a mask and/or not observing appropriate physical distancing I will report to the Office of Student Rights and Responsibilities. Students who are reported for multiple infractions of not wearing a mask and/or not observing appropriate physical distancing may be subject to disciplinary actions.

**Parents and Caregivers**

Especially now, in our virtual learning space, with many children learning from home and schools facing sudden closures, I expect children to be present in during Zoom sessions from time to time.

.1 Breastfeeding babies and children of all ages are welcome and may be visible on the screen during class sessions. Alternatively, parents and caregivers may turn the camera off when more privacy is required.

.2 Stepping away momentarily for childcare reasons is completely understandable. Simply mute and/or turn off your camera as necessary and rejoin us when you are able.

.3 Do not take any photos, audio, or video of any children on screen. Students who do so are subject to censure.

.4 All students are encouraged to support and respect caregivers as they mute and/or turn off their video and use the chat function as needed.

.5 Please consider disclosing your student-caregiver status to me. This allows me to accommodate any special needs that arise. While I maintain the same high expectations for all students, I am happy to problem-solve with you in a way that makes you feel supported as you strive for school-caregiver balance.

**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 dates and topics are subject to change

8/25  Syllabus, overview, International Gothic
8/27  International Gothic
9/1   Jan van Eyck
9/3   Introduce Virtual Exhibition proposal  Jan van Eyck
9/10  Submit topic and title of exhibition to D2L Dropbox  Robert Campin; Rogier van der Weyden
9/15  Weyden, Petrus Christus
9/17  Dieric Bouts; Hugo van der Goes
9/18  Geertgen Tot Sint Jans
9/22  Submit preliminary exhibition checklist in D2L Dropbox  Printed books, Hans Memling; Gerard David, Martin Shoengauer,
9/24  Tilman Reimenschneider, Matthias Grunewald
9/29  Discussion of annotated bibliography  Albrecht Durer
10/1  Assign take-home essays. Durer
10/6  Durer, Cranach, Iconoclasm, Reformation
10/8  Essays due in D2L Dropbox. No class.
10/13  Id quiz  Albrecht Altdorfer, Hans Baldung Grien.
10/15  Hans Holbein
10/20  Hieronymus Bosch
10/22 Bosch
10/27  Lucas van Leyden  Quentin Massys, Joachim Patinir
10/29  Annotated bibliography for exhibition due in D2L Dropbox. No class.
11/3   Jan Gossaert, Antonis Mor, Pieter Aertsen, Martin van Heemskerck
11/5   Pieter Bruegel
11/12  Pieter Bruegel
11/17  Final Exhibition proposal due in D2L Dropbox.
11/19  Share Virtual Exhibitions with the class.
Thanksgiving holiday
12/1  Assign take-home essays. Share Virtual Exhibitions with the class
12/3  Id and terms quiz. Share Virtual Exhibitions with the class.
T 12/8 by midnight  submit essay exam to D2L Dropbox
INTERNATIONAL GOTHIC late 1300s – early 1400s

2.10 Jean BONDOL, The Presentation of a Bible to Charles V
from the Bible historiale, 1371

JACQUEMAR 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
da. 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 in

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
HUBERT AND JAN VAN EYCK  (Hubert d. before 1426)
5.1-7 Altarpiece of the Lamb / Ghent Altarpiece  1432, panels, 11 ft 5 3/4 in x 7 ft 6 3/4 in.
**5.1  exterior
**5.2  interior
**5.6  Adam and Eve

JAN VAN EYCK
5.8  Portrait of Tymotheos (Gilles Binchois?)  1432, panel, 13 1/8 x 7 1/2 in.
5.9, 5.10 Saint Barbara  1437, drawing on panel, 12 1/4 x 7 1/8 in.
**5.11  Madonna in the Church  ca. 1438-1440, panel, 12 1/4 x 5 1/2 in.
5.16  Annunciation  ca 1435-7, panel transferred to canvas, 36 1/2 x 14 3/8 in.
**5.17  Madonna with Chancellor Rolin  ca. 1435, panel, 26 x 24 3/8 in.
5.18  Madonna with Canon George van der Paele  1436, panel, 48 x 61 7/8 in.
**5.19, p. 86, 5.20  Arnolfini Portrait  1434, panel, 32 1/4 x 23 1/2 in.
**5.21  Portrait of a Man (Self-Portrait?)  1433, panel, 10 1/4 x 7 1/2 in.
5.26  Crucifixion and Last Judgment  c. 1430, panel tranf to canvas, each 22 ¼ x 7 2/3 in. NYC, Met

Robert CAMPIN
6.1  Madonna and Child, from the Flemalle Altarpiece  ca. 1430-34, panel, 63 x 29 3/4 in.
**6.3  Merode Altarpiece  ca. 1425, center panel 25 1/4 x 24 7/8 in.
**6.5  Nativity  ca. 1425, 34 1/2 x 28 3/4 in.
Follower of Campin, Madonna and Child before a Firescreen  ca. 1440, oil and tempera on oak
See Discoveries, National Gallery, London

ROGIER van der WEYDEN
**6.8  Escorial Deposition  ca. 1435-38, panel, 7’ 2 5/8” x 8’ 7 1/8”
6.9  Madonna and Child  ca. 1432, panel, 7 1/4 x 4 3/4 in.
**6.11  St. Luke Portraying the Virgin  ca. 1435-40, panel, 54 1/4 x 43 3/4 in.
**6.14  Altarpiece of the Seven Sacraments  ca. 1435-55, panel, 78 ¾” x 38 1/4” (center)
46 7/8 x 24 3/4 in (ea wing)

**6.17  Last Judgment Altarpiece (interior)  ca. 1445-48 panel 7’ 4 5/8” x 17’ 11”
**6.18  Last Judgment Altarpiece (exterior)  ca. 1455, panel, 14 1/2 x 10 3/4 in.
**6.24  Portrait of Francesco d’ Este  ca. 1455-60, panel, 11 3/8 x 8 in.
**6.26  Virgin and Child of diptych  ca. 1455-60, panel, 19 1/2 x 12 1/2 in.
**6.27  Phillipe de Croy of diptych  19 1/4 x 11 7/8 in.
6.12  Miraflores Altarpiece  ca. 1440-1444, panel, ea 28 x 16 7/8 in.

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.
7.9  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
7.19 Wrongful Execution of the Count 1470-75, panel 12’ 11” x 6’ 7 1/2”
7.20 Justice of Emperor Otto III same

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 Nievenhove of diptych same
10.3 St. John’s Altarpiece 1447-9, Bruges, Hosp of St. John center 67 ¾ in. square, wings 67 ¼ 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.

Gerard DAVID
10.15 Judgment of Cambyses (left) 1498, panel 71 3/4 x 62 3/4 in.
10.16 Judgment of Cambyses (right) ca. 1510-10, panel, 17 3/4 x 17 1/2 in.
10.22 Rest on the Flight
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.
12.11 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 59 in.

_______Essay exam 1 and id quiz 1_______
Albrecht DURER

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

**13.2** Melancholia I 1514, engraving, 9 1/2 x 7 3/8 in.

**13.3** Self-Portrait 1484, silverpoint, 10 7/8 x 7 3/4 in. ca. 1491-92, pen, 11 3/8 x 8 3/8 in.

13.6 Holy Family 1492, woodcut, 6 1/2 x 4 1/2 in.

13.7 Saint Jerome in His Study 1495, drawing & watercolor, 8 1/4 x 12 1/4 in. 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, parchment on linen, 22 1/4 x 17 1/2 in.

**13.13** View of the Alps ca. late 1500s, oil on lime, 20 1/6 x 15 7/8 in.

See Discoveries, National Gallery, London

**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.

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

13.34 Praying Hands, study for an altarpiece 1508, drawing, 11 1/2 x 7 3/4 in.

13.40 Carrying of the Cross, from the Engraved Passion 1512, engraving, 4 5/8 x 3 in.

**13.41** Knight, Death and the Devil 1513, engraving, 9 5/8 x 7 1/2 in.

**13.42** Saint Jerome in His Study 1514, engraving, 9 5/8 x 7 3/8 in.

13.43 Durer and others, Triumphal Arch of Maximilian I 1505, woodcuts, 174 blocks, 11’ x 9’ 7”

13.46 Rabbit 1502, watercolor, 9 7/8 x 8 7/8 in.


13.49 Erasmus of Rotterdam 1526, engraving, 9 7/8 x 7 5/8 in.

13.50 Last Supper 1523, woodcut, 8 1/8 x 11 7/8 in.

**13.51** The Four Holy Men 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

14.8 Crucifixion 1503, panel, 54 ½ x 43 in.

14.12 Duke Henry the Pious of Saxony 1514, left panel of diptych, 72 ½ x 32 ½ in.

14.13 Duchess Catherine of Saxony 1514, right panel of diptych
c. 1521, panel, 20 1/2 x 13 3/8 in.

14.16 Martin Luther as Junker Jorg

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”
14.37 Battle of Alexander 1528-29, panel, 52 1/4 x 47 1/4 in.

Hans BALDUNG Grien
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)
15.25 Anne of Cleves 1539, parchment on canvas, 25 5/8 x 18 7/8 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 Death of the Miser c. 1500, panel, 36 ½ x 12 1/4 in. NGAW
**16.5 Landloper (Tramp), sometimes called the Peddlar c. 1510, panel, 28 x 27 ¾ 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
18.10 The Virgin Enthroned c. 1525, panel, 53 1/8 x 35 3/8 in.
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
19.5 Adoration of the Magi c. 1507-08?, panel, 70 x 63 ¾”
19.8 Neptune and Amphitrite 1516, panel, 74 x 48 3/4 in.
19.11 Madonna and Child c. 1525-30, panel, 24 ¾ x 19 5/8”
19.12 Portrait of a Merchant c. 1530, panel, 25 1/16 x 18 11/16”, NGAW
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.

Martin van HEEMSKERCK
21.14 Triumph of Bacchus c. 1537-38, panel, 22 7/8 x 42 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

________Essay exam 2 and Id quiz 2________