Instructor: Jill Carrington  
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Office hours: MWF 11:00 - 11:30, MW 4:00 – 5:00; TR 11:00 – 12:00, 4:00 – 5:00 other times by appt.
Class meets TR 2:00 – 3:15 in the Art History Room 106 in the Art Annex and remotely.

Course description: European art from 1600 to 1750.
Prerequisites: 6 hours in art including ART 1303 and 1304 (Art History I and II) or the equivalent in history.

Text: Not required. The artists and most artworks come from 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 I don’t require you to buy the book; however, you may want your own copy or share one.

Objectives:
.1a Broaden your interest in Baroque art in Europe by examining artworks by artists we studied in Art History II and artists perhaps new to you.
.1b Understand the social, political and religious context of the art.
.2 Identify major and typical works by leading artists, title and country of artist’s origin and terms (id quizzes).
.3 Short essays on artists & works of art (midterm and end-term essay exams)
.4 Evidence, analysis and argument: read an article and discuss the author’s thesis, main points and evidence with a small group of classmates.
.6 Research and presentation experience: create your own virtual exhibition of works of art based on a theme, research and write wall text for the overall show and for text for each work.

Work schedule:
A. 2 groups of 4 essays, the first take-home; second in class during finals wk 15-20% ea. of grade
B. Class discussion and submission of 2 readings with reading notes (7.5% per reading) 15% course grade

C. Virtual exhibition organize your own thematic exhibition of art
   Topic and title of exhibition, due 9/10 5%
   Preliminary exhibition checklist, due 9/29 10%
   Annotated bibliography, due 11/5 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.
50% reduction in score on the second quiz if you don’t know the correct date of the Baroque period.

As before, 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%
Graduate students will answer more questions on exams, their virtual exhibition will be larger 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.
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; country the artist is associated with;
period date is 1600 – 1700 for all works.

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: Works to id have are ** double starred. The period and general period date centered above a list of works apply to every work below them. The only date you need to know is 1600 – 1700.

**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 10 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. **4 pieces of makeup work is the maximum number of makeup work 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.

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, watch the videos and look at the slide shows in D2L Content. --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. --Get to know at least 2 classmates so you can borrow notes if you miss class. --Quizz / exam anxiety. The AARC has a statement on their website. --The slide shows, posted on D2L Content, include much useful information in addition to images of the works.

Emergency Exits: In case of emergency, take a left from the main door of the classroom and proceed to the double doors. You can also exit from the other doors.

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](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, (926) 468-3004 / (936) 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/) Register with Disability Services for accommodations with attendance, etc. if you have documented mental health issues.
ART 4306 / 5306 tentative COURSE SCHEDULE

T 8.25  Introduction to the Baroque, Maderno
R 8.27  Annibale Carracci

T 9.01  Annibale Carracci, Agostino and Lodovico Carracci
R 9.03  Caravaggio  Introduce Virtual Exhibition proposal

T 9.08  Artemisia Gentileschi, Domenichino, Reni
R 9.10  Guercino, Borromini, Bernini.  Submit topic and title of exhibition to D2L Dropbox by midnight.
Distribute readings for Tuesday.

T 9.15  Peer teaching of essays on Artemisia Gentileschi
R 9.17  Bernini

T 9.22  Bernini, Algardi, Cortona
R 9.24  Gaulli, Pozzo, Preti, Rosa.  History of Flanders, Rubens

T 9.29  Submit preliminary exhibition checklist to D2L Dropbox by midnight.  Rubens
R 10.1  Rubens, Van Dyck, Jordaen, Peeters, Heem.  History of Spain

T 10.6  Ribera, Zurburan, Velazquez
R 10.8  Velazquez, Murillo

T 10.13  Id quiz on artists of Italy and Flanders.  Assign take-home essays.  History of France
R 10.15  French architecture, La Tour, Le Nain

T 10.20  No class.  Essays due by midnight in D2L Dropbox
R 10.22  Discuss requirements for annotated bibliography
        Champaigne, Poussin, Claude, LeBrun, French Academy

T 10.27  Dutch background, Terbrugghen, Honthorst, Hals, Lastma
R 10.29  Rembrandt

T 11.3  Rembrandt, Dutch genre painters
R 11.5  Annotated bibliography due in D2L Dropbox by midnight.
Distribute Velazquez reading.  Ruysch, Vermeer, Dutch landscape painting

T 11.10  Discussion of reading on Velazquez’s “Supper at Emmaus”
R 11.12  Van Dyck in England, English architecture

T 11.17  Final exhibition proposal due to D2L Dropbox by midnight.
        Preview of 18th century art
R 11.19  Share Virtual exhibition proposals with the class.
Thanksgiving holiday
T 12.01  Share Virtual exhibition proposals with the class.
R 12.03  Id and terms quiz on Spanish, French and Dutch art

R 12.10  Essays due at 6:00 PM in D2L Dropbox
BAROQUE 1600 – 1700

BAROQUE IN ITALY

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  c. 1603-4, 48 x 90.5,” Aldobrandini Palace

classical landscape
pastoral landscape

LODOVICO CARRACCI, Annibale’s cousin

1.13  Bargellini Madonna  cf. 1.12 Titian, Pesaro Altarpiece  1587, 9’ 3” x 6’ 2”

AGOSTINO CARRACCI, Annibale’s brother

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  1599-1600
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  Cardinal Scipione Borghese
indecorous
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”

DOMENICINO     (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”

Guido RENI     (1575 – 1642)
1.66    Crucifixion of St. Peter 1604-5, 10’ x 3’ 4”
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”
quadro riportato = painting carried (up to the ceiling), seen straight on like viewed on wall

GUERCINO     (G. F. Barbieri) (1591 – 1666)
1.76    Aurora, Cardinal Casino, Rome cf. Reni 1.66 Aurora 1621, tempera
1.77    Mystic Marriage of St. Catherine 1620
1.78    Mystic Marriage of St. Catherine 1650
di sotto in su = seen from below, illusionistic
quadatura = 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
1.99  Donna Olympia Maidalchini  c. 1650, marble, h. 27 ½”
1.115 Leo I driving Attila from Rome, St. Peter’s, Rome  1646-53, marble, h. 28’ 1”

fig. nos. from 2e
Pietro da CORTONA
1.120  Triumph of Bacchus  cf. Titian,1.121, Bacchanal of the Andrianc.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

IL BACICCIO (G. B. GAULLI)
1.133  Clement IX  1667-8, o.c, 29 ½ x 24 ¼”
1.134  Death of St. Francis Xavier  1676, o/c, 8’ 9” x 5’ 11”
1.136** Glorification of the Holy Name of Jesus, Il Gesu, Rome  1676-79

       add  Andrea POZZO  Triumph of the St. Ignatius  S. Ignazio, 1691-4

1.141 Mattia PRETI  The Feast of Herod  c. 1665, o/c 70 x 99 ¼”

4.60  Salvator ROSA  Landscape with Mercury and the Dishonest Woodsman  1660, o.c 49 ½ x 79

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
2.8  Head of the Farnese Hercules  1600-08, black chalk
2.9  Study of the Laocoon  1600-05, black chalk
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
2.36** Landscape with Het Steen  c. 1636, 51 5/8 x 90 ¾”

Anthony VAN DYCK in Italy and Antwerp 1621-1632 (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)
2.53 Holy Family with St. John the Baptist c. 1620
2.56 "As the Old Sing, so the Young Pipe" c. 1640-45

Clara Peeters (active 1607-21)
2.59 Still Life with Colander and Artichokes 1613

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

_______________________starred works and 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”
3.14 St. Jerome with the Angel of Judgment 1626, o/c, 8’ 6” x 5’ 5”
3.17 Boy with a Club Foot 1642

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

Francesco de Zurbaran (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 Velázquez (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 (similar to 3.33) 1623-28
pentimento, pentimenti
3.34 The Drinkers (Los Borrachos) compare to 1.40 Caravaggio, Bacchus c. 1628
add Don Pedro de Barberana c. 1631-33 Kimbell Museum
add Jester Calabazas c. 1631-32
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
3.43 Juan de Pareja 1650
3.36 Innocent X 1650
3.38** Las Meninas (The Maids of Honor) 1656-7, 10’ 5” x 9’
backgrd paintings of Arachne & Minerva, Apollo & Midas, mortals who challenged gods’ achievements

Bartolome Esteban Murillo
3.10** Two Boys Eating a Pie c. 1665-75
3.46 Virgin of the Rosary c. 1650-55
3.47** Immaculate Conception Rev. 12:1 assoc with Immaculate Virgin
attributes: lily, palm branches, rose, olive branch c. 1660-5
3.50 The Two Trinities NGL, about 1675-82, 9’ 6” x 6’ 8”
fig. nos. from 2e

**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, l. 250’

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
add **The Cheat with the Ace of Clubs c. 1630-34, Ft. Worth Kimbell
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
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

7 Sacraments: Baptism; Communion; Confirmtn; Penance; Holy Orders; Matrimony; Extr 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
4.57** Landscape with St. John on Patmos 1640
4.59 Autumn (Spies Bringing Grapes from the Promised Land) 1660-4, 3’ 9” x 3’ 7”

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”
colleague Portrait of Charles LeBrun 1686, 91 1/3 x 73 2/3”
the French Academy
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
5.16 Regents of the Old Men’s Almshouse compare to 5.13 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 w/ Caravaggio, Judith; Rubens 2.21 Prometheus 1636
5.35** Self-Portrait at the Age of Thirty-Four 1640

compare with 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
5.45 Christ Preaching Met Museum, 1652, etching
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

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

5.60 Nicolaes MAES The Idle Servant 1655, oil on oak panel
fig. nos. from 2e

1. 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-Potrait Playing a Lute c. 1661-3
5.70** Twelfth Night 1668

Jan van GOYEN 5.74 Windmill by a River 1642 compare w/ 5.73 Bril, 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 in England 1632 – death in 1641
2.48 . 6.2 (1e)** The King at the Hunt 1635
Substitute Equestrian Charles I NGL videos, 1637-8, 12’ 1/2” x 9’ 7”
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

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 GAINSBOURGH (1717 – 1788)
Rosabla CARRIERA (1675 – 1757)