Instructor: Jill Carrington
dcarrington@sfasu.edu; tel. 936-468-4351; Office 117 across from the kitchen.
Office hours: after the 10:00 class until 11:30; MTWR 4:00 -5:00; MWF 11:00 – 11:30 other times by appmt. 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 11 syllabus pp. 4-7, Intro; chapters 12-13:
Proto-Renaissance, Early Renaissance in Italy, Early Renaissance in the North.

Exam 2 Thurs March 5 syllabus pp. 7-8, chps. 14, 15, 16:
High Renaissance, Mannerism, Sixteenth-Century Northern Renaissance

Exam 3 Tues April 14 syllabus pp. 9-10, chps. 17, 18, 19: Baroque, Rococo, Neoclassicism

Exam 4 Thurs May 7, 9:00 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 artist, title and period/
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.
16 ids for exam 1; 16 ids for exam 2; 16 ids for exam 3; 14 ids for exam 4 = 62 total.
However, you still need to know other info about non-starred works.
Each title, period and artist counts 1 point. Worth 20 - 25% of the exam.

Part 2: Short answer. These questions will be drawn from those I have identified in class and available on a question bank that I will distribute in class and put on Brightspace Content. Answers vary from 1 to 2 points. Worth 40 – 50% of the exam.

Part 3: Terms and persons. Listed on the syllabus and defined or identified in class.
Part 4 Essay TBD

The slide shows shown in class are available on D2L Content with added info stated in class that will enable you to answer the questions on the question bank for each exam.

1% extra credit for going on the bus trip to Houston Fri March 20. There’s room for all with two buses that seat 112. Sign up in the Art Office beginning Mon. Feb 17. 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.**

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. It benefits you to come late rather than miss the whole class. 

**Track absences in Student Success Advising Tool on mySFA.**

Directions: On mySFA, go to the Student Success Advising Tool, Staff Home, dropdown show Student Home. It will show all your classes and the number of absences is shown to the right of our course.

**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.

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/)

Register with Disability Services for accommodations with attendance, etc. if you have documented mental health issues.
Some ways in which illustrations can distort the appearance of the actual object:
size/scale
lighting
isolation (art photographed in isolation from adjacent art)
color
point of view (viewing angle)
clarity / “details”
cropping
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  
      Baptistry, Pisa. 1259-1260
12.2  N. PISANO  Nativity, Pulpit, Pisa  
      Baptistry, 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  
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  
triptych  see 12.5  
polyptych  
predella  see 12.5  

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 / 15\textsuperscript{TH} 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, 1\textsuperscript{ST} 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, 1\textsuperscript{ST} century AD

**13.29** Donatello, *David* c. 1430-1440, bronze, 62 ½”

13.30 Alberti, Rucellai Palace, Florence ca. 1446-50

13.44, 13.45 Donatello, *Gattamelata*, Padua 1445-50, bronze, ca. 11 x 13 ft. 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, 1\textsuperscript{ST} century AD

humanism box p. 466, text p. 467

condottiere box p. 467

niches

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
4th ed. fig. & page nos. 7

EARLY RENAISSANCE IN THE NORTH 1400 – 1500 / 15th century
13.62, 63 Campin workshop, Annunciation Triptych 1425-30, tempera & oil on wood, center panel 25” sq.
**13.64 Jan van Eyck, Ghent Altarpiece / Altarpiece of the Lamb, open
13.67 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”
**13.69, 13.70 Jan van Eyck, Arnolfini Portrait see box p. 541 oil on wood, 32 ½ x 23 ½”
**13.71 Van der Weyden, Descent from the Cross 1435-38, oil on wood, 7’ 2 5/8” x 8’ 7 1/8”
13.72 Hugo van der Goes, Adoration of the Magi, ctb panel of the Portinari Altarpiece c.1475-6, 8’ 3 ½” x 10’ glazes

HIGH RENAISSANCE IN ITALY 1500 – 1600 / 16th 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”
14.16 Leonardo da Vinci, Mona Lisa c. 1503 – 1505, oil on wood, 30 ⅓ x 21”
**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
**14.27 Michelangelo, Last Judgment, altar wall of the Sistine Chapel, Vatican, Rome 1534 – 1541
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
compare to 14.37 Leonardo da Vinci, Self-Portrait after 1500
14.38 Raphael’s self-portrait and portraits of artist friends, detail of School of Athens
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 ¾” x 5’ 9”
14.49 Giorgione, Fête Champêtre / Pastoral Concert c. 1510, oil on canvas, 43 ¼ x 54 3/8 in.
14.50 Titian, Assumption of the Virgin, Venice 1516 – 1518, oil on panel, 22’ 7” x 11’ 9 ¾”
add Titian, Pesaro Madonna, Venice 1518
**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
**add Section of the Villa Rotonda fr. the Four Books of Architecture, 1570, 18th-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  courtyard façade, 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 ½”
**16.15 Dürer, Four Horsemen of the Apocalypse woodcut  c. 1497 – 1498, 15 2/5 x 11”
add  Dürer, 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 ¾ x 29 ½”

The Reformation  box p. 567
printmaking  box p. 599
Martin Luther  box p. 587
prints
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 1666
**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 – 1670
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 Gaulti, 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”
[Contareli 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 ¼” 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, 29 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 ¾ x 69 ¾”
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. 644 Louis 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
ROCCO  1700 – 1800

18.2 Boffrand, Salon de la Princess, Hôtel de Soubise, Paris  c. 1740
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  Twinckenum, 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
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 ½ in. Incl. divan
**19.13 Ingres, Grande Odalisque  1814, oil on canvas, 2’ 11 ½ in. X 5’ 4 3/4 in.
compare 17.57 Velazquez, Rockeby Venus
19.14 Ingres, La Princesse de Broglie  1853, oil on canvas, 41 ¾ x 34 5/8 in.
**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

line  Napoleon Bonaparte  pp. 695-6, box p. 698
the Annual Salon
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”
20.13 Delacroix, Women of Algiers 1834, compare 19.13 Ingres, Grande Odalisque
20.14 Goya, How the Bogeyman Comes, from Los Caprichos etching with aquatint publ.1795
20.16 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’ ¾” 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 ¾ x 35 ½”
21.7 Daumier Interior of a First-Class Carriage 1864, crayon & watercolor, 8 1/16 x 11 ¾”
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

21.26 Manet, Olympia 1865, compare 14.48 Giorgione, Sleeping Venus, 14.51 Titian, Venus of Urbino

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
22.5 Manet, Zola  
22.6 Manet, A Bar at the Folies-Bergère  see box p. 770  
22.7 Renoir, Moulin de la Galette  
22.8 Degas, Absinthe  
**22.10 Degas, Dancing Lesson  
**22.14 Cassatt, The Boating Party  
22.15 Morisot, The Cradle  
**22.16 Monet, Impression: Sunrise  
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  
**22.19 Monet, Rouen Cathedral, Sunlight  
22.20 Monet, Rouen Cathedral, the Morning  
22.24 Rodin, The Thinker  

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

imposto

during reality

during

UKISHI-E 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  
23.2 Toulouse-Lautrec, La Goulue at the Moulin Rouge  
23.5 Cézanne, Still Life with Apples  
**23.7 Cézanne, Mont Sainte-Victoire  
**23.8 Seurat, Sunday Afternoon on the Island of La Grande Jatte  
23.11 van Gogh, Potato Eaters  
**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  
23.19 van Gogh, Self-Portrait  
23.20 Gauguin, The Yellow Christ  
**23.22 Gauguin, Nevermore  
23.25 Munch, The Scream  
23.28 Horta, staircase of the Maison Tassel, Brussels  
23.29 Guimard, entrance to a Métro station, Paris  

divisionism  p. 793

Art Nouveau  p. 807