Instructor: Jill Carrington
jcarrington@sfasu.edu (Use SFA email; you won’t get my response if you use jcarrington@d2l.sfasu.edu because responses have to come within D2L) tel. 936-468-4351; Office 117 across from vending machines.
Office hours: MTWRF 2:00 – 3:00; other times by appointment.
Meets MWF 11:00 – 11:50 in Room 106 of the Art Annex bldg.
My other courses are Art Hist. I, MWF 9– 9:50 & 10:00 – 10:50 & Greek and Roman Art, TR 11:00 – 12:15.

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

Course contact hours and study hours: 3 hours class and 6 hours study and preparation per week. The weeks that require fewer study and preparation hours will be made up during the weeks that require more. Every hour of SI attendance counts as one hour of study and preparation

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. Understand 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
The Texas Higher Education Coordinating Board has identified six core learning objectives: Critical Thinking Skills, Communication Skills, Empirical and Quantitative Skills, Teamwork, Personal Responsibility, and Social Responsibility. SFA is committed to the improvement of its general education core curriculum by regular assessment of student performance on these six objectives.

By enrolling in Art History II you are also enrolling in a Core Curriculum Course that fulfills the Communication Skills requirement.

<table>
<thead>
<tr>
<th>Core Objective</th>
<th>Definition</th>
<th>How the Core Objective Will be Addressed.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Skills</td>
<td>To include effective development, interpretation, and expression of ideas through written, oral, and visual communication.</td>
<td>Write an essay about a two works of art from a period we have studied that you have never seen, discussing the physical features of each work that are typical of art work of the period.</td>
</tr>
</tbody>
</table>

No text required: You don’t need a textbook because course content is delivered in lecture and slide shows. If you want to look at the textbook, there are 4 copies on reserve at Steen Library. Content and selection of artworks come from *Art Across Time*. Laurie Schneider Adams. 4th ed. or 3rd ed. Volume II. Boston, et al: McGraw Hill College, 2010 or 2007. There’s little difference between the 3rd and 4th editions. You can buy the print version of either edition inexpensively online.
A. Four non-comprehensive short-answer exams. Each exam is worth 15 or 20% of the course grade. However, the highest may be adjusted up to 25% and the lowest two exams down to 15%. I do not “drop” one exam grade.

The points of students who oversleep and take the exam or id quiz the same day or present an invalid reason for their absence will be lowered 30% of the grade.

*You may use the following materials during learning exercises (LEX), exams and id. quizzes: your notes, handwritten or printed out (if created on an electronic device), drawings of art works and the word list I will provide for id. quizzes. You may NOT use the syllabus, printouts of the art works, learning exercises, electronic devices, slide shows, Zoom recordings or any other info.

Exam 1 Mon Sep 18 syllabus pp. 6-8, Intro; chapters 12-13: Proto-Renaissance, Early Renaissance in Italy, Early Renaissance in the North.

Exam 2 Weds Oct 15 syllabus pp. 8-9, chps. 14, 15, 16: High Renaissance, Mannerism, Sixteenth-Century Northern Renaissance

Exam 3 Mon Nov 6 syllabus pp. 10-11, chps. 17, 18, 19: Baroque, Rococo, Neoclassicism

Exam 4 Weds, Dec 13, 10:30 – around 12:00 syllabus pp. 12-13, chps. 20-23: Romanticism, Realism, Early Modern Architecture, Impressionism, Aestheticism, Postimpressionism

All exam questions are drawn from those on the LEXes.

B. Identification quizzes, of the 7 of the ** artworks that accompany each of the 4 modules. Given during the class following the exam, except quiz 4 will be given during the last week of class. Provide artist, title, period and occasionally location. Extra credit: id. of 2 art works we haven’t seen by artists we have studied. Artist and title count 1 pt. each. Period and location count ½ pt. each

**You need to be able to only id the starred works.** See the Course Calendar below.

.C 1 essay worth 5% of the course grade discussing the stylistic conventions of a work of art similar to one we have studied.

.D Learning exercises about current class content, 2 of 3 every 6 class periods. The LEX questions constitute the question bank for each exam. They allow you and me to understand the areas you find difficult. Worth 10% of the course grade. They are not graded. What counts is that you answer all the questions every time you are in class. Learning exercises not done when you attend class will lower the 10%, ½ to 1% for each missed LEX. No penalty for the days you are absent and for parts unfinished when class ends.

Text: You don’t need a textbook because course content is delivered in lecture and slide shows. If you want to look at the textbook, there are 4 copies on reserve at Steen Library. The book is: Art Across Time. Laurie Schneider Adams. 4th ed. or 3rd ed. Volume II. Boston, et al: McGraw Hill College, 2010 or 2007. There’s little difference between the 3rd and 4th editions. You can buy the print version of either edition inexpensively online.

Course calendar
Aug 28 – Sep 15 Module 1: Intro – Early Ren in the North
Sep 18 Exam 1
Sep 20 Id quiz 1
Sep 22 Dallas bus trip, optional, worth 1% of course grade, extra credit
Sep 20, 25 – Oct 9 Module 2: High Ren in Italy, Mannerism, 16C Ren in the North
Oct 11 Exam 2
Grading policy

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exams</td>
<td>75%</td>
</tr>
<tr>
<td>Essay</td>
<td>5%</td>
</tr>
<tr>
<td>Id quizzes</td>
<td>10%</td>
</tr>
<tr>
<td>LEXes</td>
<td>10%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Course grades:
- 90 – 100% A
- 80 – 89% B
- 70 – 79% C
- 60 – 69% D
- below 60% F

**Missed Coursework Policy:** See Academic Integrity policy online. 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.

If you don’t notify me within 24 hours, talk to me anyway. **1 exam plus 2 other items of work is the maximum number of makeup work allowed.**

**Extra credit**

1% maximum extra credit for going on the Dallas bus trip on Fri Sep 22 or up to 2 art museums (outside Nac) on your own during the present semester. ½% extra cr. ea. museum on your own one art museum; 1% to visit two art museums or other museums outside Nacogdoches that show art.

Verify your visit by **emailing a selfie taken inside the museum(s)**. Check with me before you visit a museum that I might not be familiar with. **No other extra credit is offered.**

Content delivery: Lectures are recorded on Zoom and linked to Brightspace Content. The syllabus, slide shows used in class, images for the LEXes and essay guidelines are uploaded to Content.

Course list pages:

**Know info on the left side of the page for ** works (except fig. nos.) for id purposes. **Info on the right is extra.** The period and general period date centered above a list of works apply to every work below them.

**Attendance policy:** I take attendance every class period. If you are in the classroom, 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. I expect everyone to attend class in person. The COVID-19 pandemic is over.

You are **allowed to use Zoom only if you would have to drive more than 90 miles each way to campus** or have a debilitating condition. If you are on Zoom, **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. You have to have a camera to attend class remotely.

Since the class meets 3x per week, **9 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 9 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 outside class time. It benefits you to come late rather than miss the whole class. **Track absences in D2L Grades.**

**Zoom logistics:** Since I’m occupied with students in the classroom, I’m unable to look at chats. If you want to communicate with me on Zoom during class, use your audio.

**Academic Alerts and Intervention:** I will issue an Academic Alert notifying your adviser if who do not attend class regularly or perform poorly on exams.

**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 classmates so you can borrow notes if you miss class. --Quiz / exam anxiety: see the AARC website.

--The slide shows include much useful information besides the images of the works.

**Courtesy:** --Arrive on time and stay the entire class. However, come late rather than not at all. --Turn off cell / smartphones, laptops, netbooks, and all other digital devices during class unless I ask you to use them or you ask permission. --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.

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.

I care and want you to succeed. You are welcome to share interests, difficulties, etc.

**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**

The Code of Student Conduct and Academic Integrity outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy.

Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to:

1. Copying from the test paper (or other assignment) of another student,
2. Possession and/or use during a test of materials that are not authorized by the person giving the test,
(3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member
(4) Substituting for another person, or permitting another person to substitute for one’s self, to take a test,
(5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit,
(6) Using any sort of unauthorized resources or technology in completion of educational activities.
Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.
Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.
Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.

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/

Mental Health and Wellness SFA values students’ mental health and the role it plays in academic and overall student success. SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources:
SFASU Counseling Services • www.sfasu.edu/counselingservices
Health and Wellness Hub (corner of E. College and Raguet) • 936-468-2401
SFASU Human Services Counseling Clinic • www.sfasu.edu/humanservices/139.asp
Human Services Room 202 • 936-468-1041

Crisis Resources:
Burke 24-hour crisis line 1(800) 392-8343
Suicide Prevention Lifeline 1(800) 273-TALK (8255)
Crisis Text Line: Text HELLO to 741-741
Some ways in which illustrations can distort the appearance of the actual object:

- size/scale
- point of view (viewing angle)
- lighting
- clarity / “details”
- location (shown in isolation from adjacent art)
- cropping or reversal
- color
- texture

INTRODUCTION
Many terms are defined in the Glossary

Western art box p. 1 (p. nos. from 4th ed.)

patron p. 3

chapel

plan naturalistic. p. 23

style idealized p. 23

detail stylized

non-representational = non-objective = non-figurative

4th ed. fig. nos.

PROTO-RENAISSANCE 1260 – 1400 / late 13th and 14th centuries

12.1 N. PISANO Pulpit
   Baptistery, Pisa. 1259-1260

**12.2 N. PISANO Nativity, Pulpit
   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
12.9, 12.10 Last Judgment
**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

chapels

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

altar
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” x 6” 4”
13.55  Mantegna, Camera Picta [Painted Chamber], Ducal Palace, Mantua  finished 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
          Medici family (in Florence)

condottiere  box p. 467
niches
architectural order(s)
pilaster  (used on Rucellai Palace)
putti  (pl. putti)
quatrefoil  p. 470
ribs  p. 470
lantern
one-point linear perspective pp. 476-7
vanishing point  p. 476
orthogonals  p. 476
picture plane
EARLY RENAISSANCE IN THE NORTH  1400 – 1500 / 15th century

**13.62, 63 Campin workshop, Annunciation Triptych  1425-30  Ingelbrecht patrons  
completed 1432, oil on panel, 11’ 6” h.

**13.64 Jan van Eyck, Ghent Altarpiece / Altarpiece of the Lamb, open  
13.67 Jan van Eyck, Ghent Altarpiece / Altarpiece of the Lamb, closed  
13.68 Jan van Eyck, Ghent Altarpiece / Altarpiece of the Lamb, completed 1432, oil on panel, 11’ 6” h.  
13.69, 13.70 Jan van Eyck, Arnolfini Portrait  
13.71 Van der Weyden, Descent from the Cross  
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 ¾ 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
14.28 Saint Bartholomew with flayed skin  

**14.30 Raphael, Madonna of the Meadow  1505, oil on panel, 3’ 8” x 2’ 10 ½”

**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 portrait of friend the Sodoma, 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 ½”
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 ¾ 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
**15.1** 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 ¼”

**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

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

**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 ¼ x 19 ¼”

**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** Grunewald, *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

prints

dition

woodcut

engraving

plate

burin

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end of content for exam / module 2
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, Louvre [Palace], 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

17.17 Rigaud, Louis XIV  
1701, oil on canvas, 9’ 2” x 7’ 10 3/4”

17.18 Bernini, Pluto and Proserpina  
1623, compare 13.29 Donatello, David; 14.19 Michelangelo, David

17.19 Bernini, Ecstasy of Saint Teresa  
Cornaro Chapel, Santa Maria della Vittoria, Rome  
11’ 6”

17.20 Bernini, Cornaro Chapel  
Santa Maria della Vittoria, Rome  
1645 - 1652

17.21 Bernini, David  
compare to 5.65a Head of Alexander  
1665, marble, life-size

17.22 Annibale Carracci, Grand Gallery ceiling, Farnese Palace, Rome  
1597 – 1601

17.23 Venus and Anchises

17.25 Gauli, Triumph of the Name of Jesus  
1667 – 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”

17.30 A. Gentileschi, Judith Slaying Holofernes  
c. 1614 – 1620, oil on canvas, 6’ 6 1/3” x 5’ 4”

17.31 Rembrandt, Self-Portrait, Leaning on a Sill  
1661, oil on canvas, 35 1/8 x 29”

17.32 Vermeer, View of Delft  
c. 1660 – 1661, oil on canvas, 38 x 45 ½”

17.33 van Oosterwyck, Vanitas Still Life  
1668, oil on canvas, 29 x 35”

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”

17.40 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”

vanitas p. 648, glossary memento mori = reminder of death
4th ed. fig. nos.
etching  box p. 644
ground “ “ “
drypoint
burr
states

**ROCOCO  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 ¼” h.
**18.4  Watteau, Pilgrimage to Cythera  1717, oil on canvas, 4’ 3” x 6’ 4 ½”
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 Twinckennham, 1749 – 1777
salon  box p. 665
hotel = elegant townhouse
masterpiece
the Enlightenment  p. 666
French Revolution began 1789  prelude, box p. 673
impasto  p. 671, glossary

**NEOCCLASSICISM** 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 ¼ 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 ¼ in. Incl. divan
**19.13  Ingres, Grande Odalisque  1814, oil on canvas, 2’ 11 ¾ in. X 5’ 4 3/4 in. compare 17.57 Velazquez, Rockey Venus
19.14  Ingres, La Princesse de Broglie  1815, oil on canvas, 41 ¾ x 34 5/8 in.
19.17  Jefferson, Monticello, near Charlottesville, Virginia  compare 15.19,20 Palladio, Villa Rotunda, Vicenza
**19.19  Jefferson, Rotunda, University of Virginia, Charlottesville  1769 – 84 (rebuilt 1794 – 1809)
19.21  Greenough, George Washington  1817 – 1826, compare to 7.26 Pantheon
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

___________________________ end of content for exam / module 3 ___________________________
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, fr 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” 7/8” 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
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  1881 – 1882, o/c, 3’ 1 ½” x 4’ 3”

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”

**2.14  Cassatt, The Boating Party  1893 – 1894, o/c. 2’ 11 ½” x 3’ 10 ⅛”

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”

22.17  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 ⅞”

**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

plein-air painting
the Salon (annually, sometimes biennially)
“A vertical accent on a flat surface.”
optical reality
japonisme  p. 768 and glossary
ukiyo-e  p. 763
avant-garde
cropping / beyond the frame effect

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 ¾”

**23.7  Cézanne, Mont Sainte-Victoire  c. 1900, o/c, 30 ¼ 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 ¼” 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 ¼ x 36 ½”

23.19  van Gogh, Self-Portrait  1889, o/c, 25 ⅝ x 21 ⅞”

23.20  Gauguin, The Yellow Christ  1889, o/c, 36 ¾ 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