ARTS 1304.002 and 003  ART HISTORY II  spring 2024

Instructor: Jill Carrington  
jcarrington@sfasu.edu  (Use SFA email; you won’t get my response if you use D2L email 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.  
Section 002 meets MWF 9:00 - 9:50 and Section 003 in Room 106 of the Art Annex bldg.  
My other courses are Art History I, MWF 11:00 – 11:50 and Imaging the Body, TR 12:30 – 1:45.

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.
Course Work:

.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.

All exam questions are drawn from those on the LEXes. You may use the following materials during learning exercises (LEX), exams & id. quizzes: class and LEX notes, handwritten or printed out (if created on an electronic device), drawings of art works & the word list provided for id. quizzes. You may NOT use the syllabus, printouts of art works, learning exercises, electronic devices, slide shows, Zoom recordings or any other info. Exam dates may change.

Exam 1 Weds Feb 14 syllabus pp. 6-8, Intro; chapters 12-13: Proto-Renaissance, Early Renaissance in Italy, Early Renaissance in the North.

Exam 2 W March 6 syllabus pp. 8-9, chps. 14, 15, 16: High Renaissance, Mannerism, Sixteenth-Century Northern Renaissance

Exam 3 W April 17 syllabus pp. 10-11, chps. 17, 18, 19: Baroque, Rococo, Neoclassicism

Exam 4 Weds May 8, 8:30 – 10:00 for the 9:00 class; Mon 10:30 – 12:30 for the 10:00 class syllabus pp. 12-13, chps. 20-23: Romanticism, Realism, Early Modern Architecture, Impressionism, Postimpressionism.

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

Jan 22– Feb 9 Module 1: Intro – Early Ren in the North
Feb 14 Exam 1
Feb 16 Id quiz 1
Feb 16 – Mar 4. Module 2: High Renaissance, Mannerism, 16th century Renaissance in the North
Mar 6 Exam 2
Mar 8 – Apr 15. Module 3: Rococo – Neoclassicism
TBD, possibly Apr 12. Houston bus trip, optional, worth 1% of course grade, extra credit
April 17 Exam 3
April 19 Id quiz 3
Apr 19 - May 3 Module 4: Romanticism, Realism, Early Modern Architecture, Impressionism, Postimpressionism
May 8 or May 6 Exam 4 and id quiz 4

Grading policy
Exams 75%
Essay 5%
Id quizzes 10%
LEXes 10%
Total 100%.
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 right away to take the quiz or exam the same day with 30% deducted from your score.
If you know you’ll be elsewhere on exam or quiz days, 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 Houston bus trip TBD, probably April 12, or up to 2 art museums (outside Nac) on your own during the present semester. ½% extra cr. ea. museum on your own; 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. This is an in-person course. It’s safe to gather in the classroom with COVID at a low level. Being here in person promotes greater involvement than being online.

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 attend on Zoom for any other reason, text me bef.class (936) 560-2877. I must be able to see your face live for the entire class if you are on Zoom. If I can’t see your face, I'll count you absent (after one warning). Attend in person like you do your other art courses. On exam days if you are remote, you must attend via Zoom.
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 notifyng 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** to avoid drink and food stains. **Water bottles are okay.** --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/](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](http://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](http://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
lighting
location  (shown in isolation from adjacent art)
color
point of view (viewing angle)
clarity / “details”
cropping or reversal
texture

INTRODUCTION
Many terms are defined in the Glossary
Western art  box p. 1  (p. nos. from 4th ed.)
patron  p. 3
chapel
plan
style
detail
non-representational = non-objective = non-figurative

4th ed. fig. nos.

**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
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 or silver 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  Limbourgh Brothers, Annunciation, Tres Riches Heures  [Very Rich Book of Hours]
of the Duke of Berry, 1413-1416, illumination, 8 ¼ 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
**13.12  Ghiberti, Gates of Paradise / East Doors, Florence Baptistery  1424-1452, gilded bronze, 17’
**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
**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 ¼” x 6’ 4”
13.55  Mantegna, Camera Picta [Painted Chamber], Ducal Palace, Mantua  finishd 1474, fresco & walnut oil
13.56  Mantegna, Ceiling Oculus, Camera Picta, Ducal Palace, Mantua  fresco
**13.59  Botticelli, Birth of Venus  c. 1480, tempera on canvas, c. 5’ 8” x 9’
Venus’ pose taken from 13.25 Medici Venus, Roman, 1st century AD

condottiere  box p. 467

niche
detail
architectural order(s)
pilaster  (used on Rucellai Palace)
putto  (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  *completed* 1432, oil on panel, 11’ 6” h.  
*Ingenbrecht* patrons  
tempera and oil on wood, center panel 25”sq.

**13.64** Jan van Eyck, *Ghent Altarpiece / Altarpiece of the Lamb*, open

**13.65** Jan van Eyck, *Ghent Altarpiece / Altarpiece of the Lamb*, closed

**13.66** Jan van Eyck, *Man in a Red Turban (Self-Portrait?)*  1433, tempera & oil on wood, 13 1/8 x 10 1/8"

**13.67** Jan van Eyck, *Ghent Altarpiece / Altarpiece of the Lamb*, completed 1432, oil on panel, 11’ 6” h.  
*oil on wood, 13 1/8 x 10 1/8”*

**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*  1434, oil on wood, 32 ¼ 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”

---

**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”


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

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

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

14.21  ceiling  1508-1512

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

14.24  *Fall of Man*  1510


14.28  Saint Bartholomew with flayed skin

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

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

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

*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 ¾”

14.48  Giorgione, *Sleeping Venus*  c. 1509, oil on canvas, 3’ 6 ¼” 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
**15,19, 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 Felicita, 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

**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 ¼ x 19 ¾”

**16.15 Dürer, *Four Horsemen of the Apocalypse* woodcut  
c. 1497 – 1498, 15 2/5 x 11”
add Durer, *Adam and Eve*, engraving  
1504

16.16 Grünewald, *Crucifixion with St. Sebastian & St. Anthony, Isenheim Altarpiece* (closed) c.1510-15
16.18 Grünewald, *Annunciation, Virgin and Child with Angels, & Resurrection, Isenheim Altarpiece* (open)  
c. 1510 – 1515, oil on panel, center panel 9’ 9 ½” x 10’ 9”

16.24 Holbein, *Henry VIII*  
c. 1540, oil on panel, 34 ¾ x 29 ½”

The Reformation box p. 567
Martin Luther box p. 587
printmaking box p. 599
prints
edition
woodcut
engraving
plate
burin

_____________________________________________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 1656
**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 – 1700
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  1620 – 1623, compare 13.29 Donatello, David; 14.19 Michelangelo, David
17.20  Bernini, Cornaro Chapel, Santa Maria della Vittoria, Rome  1645 - 1652
**17.21  Bernini, Ecstasy of Saint Teresa, Cornaro Chapel, Santa Maria della Vittoria, Rome  11’ 6”
17.22  Annibale Carracci, Grand Gallery ceiling, Farnese Palace, Rome  1597 – 1601
17.23  Venus and Anchises
17.25  Gaulli, Triumph of the Name of Jesus  1676 – 1679, ceiling fresco w/ stucco figs.
17.26  Caravaggio, Boy with a Basket of Fruit  c. 1594, oil on canvas, 27 ½ x 26 1/3”
**17.28  Caravaggio, Calling of Saint Matthew, church in Rome  1599-1600, oil on canvas, 10’ 7” x 11’ 2”
[Contarelli Chapel. San Luigi dei Francesi]
**17.30  A. Gentileschi, Judith Slaying Holofernes  c. 1614 – 1620, oil on canvas, 6’ 6 1/3” x 5’ 4”
**add  Rubens, Marie de’ Medici Landing at Marseille  1622-25
17.34  Rubens, Raising of the Cross [center panel]  1609, oil on wood, 15’ 1 7/8” x 11’ 1 ½”
17.36  Van Dyck, Charles I on Horseback  compare 7.48 Marcus Aurelius, c. 1638, 12’ x 9’ 7”
17.37  Rembrandt, Blinding of Samson  1636, oil on canvas, 6’ 8 ¾” x 8’ 11”
**17.39  Rembrandt, Militia Company of Captain Frans Banning Cocq (The Night Watch)  1642, 12’2”x14’4”
**17.40  Rembrandt, Self-Portrait, Leaning on a Sill  1640, oil on canvas, 3’ 4 1/8” x 2’
17.42  Rembrandt Self-Portrait as Saint Paul  1661, oil on canvas, 35 7/8 x 30 1/8”
17.43  Rembrandt, Self-Portrait in a Cap, Openmouthed and Staring, etching  1630, 2 x 1 7/8”
17.44  Rembrandt, Self-Portrait, Leaning on a Stone Sill, etching and drypoint  1639, 8 1/8 x 6 ½”
17.45  Hals, Laughing Cavalier  1624, oil on canvas, 33 ¾ x 27”
17.46  Leyster, The Last Drop (Gay Cavalier)  c. 1628 – 1629, oil on canvas, 35 1/8 x 29”
17.47  Vermeer, Geographer  c. 1668, oil on canvas, 20 7/8 x 18 ¾”
**17.49  Vermeer, View of Delft  c. 1660 – 1661, oil on canvas, 38 x 45 ½”
17.50  Ruisdael, Extensive Landscape with Ruins  c. 1670, oil on canvas, 13 ½ x 15 ¾”
17.51  van Oosterwyck, Vanitas Still Life  1668, oil on canvas, 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 ¼ x 17”
baroque  p. 612
baldachin / baldacchino = canopy
crescendo effect  Louis XIV, King of France
chateau  p. 619
French Academy  box p. 620
tenebrism
classical landscape
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
18.3  **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”
**18.7  Fragonard, The Swing**  1766, oil on canvas, 35 x 32”
18.13  **Vigée-Lebrun, Marie Antoinette**
18.15  **Hogarth, Marriage à la Mode II**
18.26  Walpole, Strawberry Hill, near London  Twinckenden, 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

**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”
19.27  Kauffmann, Cornelia Pointing to Her Children as Her Treasures  1785, oil on canvas, 80 x 50”
19.7  Chalgrin et al., Arc de Triomphe, Paris  1806 – 1836 compare to 7.37  Arch of Titus
19.9  Canova, Paolina Borghese as Venus  1808, marble, 6’ 6 ¾ in. Incl. divan
**19.13  Ingres, Grande Odalisque**  1814, oil on canvas, 2’ 11 ¾ in. X 5’ 4 3/4 in. compare 17.57 Velazquez, Rockeby Venus
1853, oil on canvas, 41 ¾ x 34 5/8 in.

19.14  Ingres, La Princesse de Broglie

**19.17  Jefferson, Monticello, near Charlottesville, Virginia**  1769 – 84 (rebuilt 1794 – 1809)

19.19  Jefferson, Rotunda, University of Virginia, Charlottesville  1817 – 1826, compare to 7.26 Pantheon
19.21  Greenough, George Washington  1832-41, marble, 11’ 4 in x 8’ 6 in. x 6’ 10 in. compare 19.22, reconstruction of Olympian Zeus

the Annual Salon

Napoleon Bonaparte pp. 695-6, box p. 698

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”

20.13 Delacroix, Women of Algiers 1834, compare 19.13 Ingres, Grande Odalisque

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 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

imparto

etching box p. 644

aquatint box p. 722

the sublime box p. 724

REALISM mid 19th century

**21.2 Bonheur, Horse Fair 1853, o/c, 8’ ¼” x 16’ 7 ½”

**21.3 Courbet, Stone Breakers 1849, o/c, 5’ 3” x 8’ 6”

21.4 Courbet, Burial at Ornans 1849, o/c, 10’ 4” x 21’ 11”

21.6 Daumier Third-Class Carriage c. 1862, o/c, 25 ¾ x 35 ⅜”

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
**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 ¾ x 26 ⅞"

**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 ⅜”

**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


impasto

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

**POST-IMPRESSIONISM** late nineteenth century

23.1 Toulouse-Lautrec, *At the Moulin Rouge: The Dance* 1890, o/c, 45 ½ x 59”

23.2 Toulouse-Lautrec, *La Goulue at the Moulin Rouge* 1891, poster, color lithograph, 6’ 3” x 3’ 10”

23.5 Cézanne, *Still Life with Apples* c. 1875 – 1877, o/c, 7 ½ x 10 ¼”

**23.7 Cézanne, *Mont Sainte-Victoire* c. 1900, o/c, 30 ¾ x 39”

**23.8 Seurat, *Sunday Afternoon on the Island of La Grande Jatte* 1884 – 1886, o/c, 6’ 9” x 10’ 3/8”

23.11 van Gogh, *Potato Eaters* 1885, o/c, 2’ 8 ¾” x 3’ 9”

**23.14 van Gogh, *Bedroom at Arles* one of 3 versions, 1889, o/c, 28 3/8 x 35 3/8”

**23.17 van Gogh, *Starry Night* 1889, o/c 28 ½ x 36 ½”

23.19 van Gogh, *Self-Portrait* 1889, o/c, 25 ½ x 21 ¼”

23.20 Gauguin, *The Yellow Christ* 1889, o/c, 36 ¼ x 28 7/8”

**23.22 Gauguin, *Nevermore* 1897, o/c, 1’ 11 7/8” x 3’ 9 5/8”

23.25 Munch, *The Scream* 1893, oil, pastel & casein on cardboard, 35 ¾ x 29”

23.28 Horta, staircase of the Maison [House] Tassel, Brussels 1892

23.29 Guimard, entrance to a Métro station, Paris 1900

divisionism p. 793

Art Nouveau p. 807