Instructor: Jill Carrington
jcarrington@sfasu.edu (use instead of D2L); tel. 936-468-4351; Office 117 across from the kitchen.  
Office hours: MWF 11:00 – 11:30; W 5:00 – 6:00; TR 11:00 – 12:00; 4:00 – 5:00; other times by appt.  
Class meets MWF 10:00 – 10:50 in Room 106 in the Art Annex building.  
Course tutor: Megan Henderson. For tutoring contact her email hendersome@gmail.com (SI unavailable.)

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

et al: McGraw Hill College, 2010 or 2007. Two copies of both 4th ed. and 3rd ed. are on two-hour reserve in  
Steen Library. Rent the e-textbook (this is a CourseSmart ebook) on the campus bookstore’s website or  
Amazon. The print version of the 3rd and 4th editions are inexpensive from Bookfinder.com & other sites.

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.

Course Work: Four non-comprehensive exams, each worth 25% of the course grade, which may be  
adjusted up to 30% or down to 20%.  
Exam 1 Weds. Feb 17 syllabus pp. 4-6, Intro; chapters 12-13:  
Proto-Renaissance, Early Renaissance in Italy, Early Renaissance in the North.  
Exam 2 Fri. March 11 syllabus pp. 7-8, chps. 14, 15, 16:  
High Renaissance, Mannerism, Sixteenth- Century Northern Renaissance  
Exam 3 Fri. April 18 syllabus pp. 9-10, chps. 17, 18, 19: Baroque, Rococo, Neoclassicism  
Exam 4 Mon. May 9, 10:30 AM 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 title and location (if given) listed on the  
left side of the Course List below, plus period & period date. 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.  
25 ids for exam 1; 25 ids for exam 2; 23 ids for exam 3; 19 ids for exam 4 = 92 total.  
However, you still need to know other info about non-starred works.  
Each title, period and, artist counts 1 point. Each date and location counts 1/2 point. Worth 19-24 points.  
Parts 2, 3: Short answer, terms and persons. These questions will be drawn from a larger group on the  
Question Bank posted on D2L. Content and you will answer them in class on the Learning Exercise sheets.  
Answers vary from 1 to 2 points. Worth 42-50 points.  
Part 4: One essay. Two of the questions from the Question Bank will be on the exam and you answer one  
of them. Worth 25 points.
The Question Bank for each exam will be distributed in class and posted on D2L. All questions on the exams will be drawn from the Question Bank except the ids, which you learn on your own by putting the images and id info on your phone or making flash cards, which is an option on the mcgraw-hill.com site for Art Across Time, Fourth Edition, Online Learning Center, Student Resources. http://highered.mcgraw-hill.com/sites/0073379239/student_view0/index.html

!% extra credit for going on the bus trip to Ft. Worth museums on Fri. Feb 12 or bus trip to FotoFest in Houston on Fri. April 1, !% extra credit to visit on your own one art museum;!% to visit two art museum or other museum outside Nacogdoches that shows art. Verify your visit by emailing a selfie at the museum(s), brochure with admission sticker, receipt or signature by museum presonnel. Brochure alone is not acceptable. 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.

Most Houston museums are free. The Dallas Museum of Art and Crow Collection are free. The permanent collections of the Kimbell and Amon Carter in Ft. Worth are free. Where admission is charged, show your student id. and syllabus for a discount or free admission.

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. 9 absences, both excused and unexcused, are the maximum allowed.
You will receive no credit / an F if you are absent for any reason 10 or more class periods.
Save absences for when you need them. Track your absences and grades on D2L Grades.
Arriving 15 or more minutes late or leaving 15 or more minutes early will count as 1/2 absence unless you provide a legitimate reason for arriving late or leaving early. Still, it benefits you to come late rather than miss the whole class.

Early Academic Intervention: Students who do not attend class regularly or who perform poorly on exams will be referred to the iCare program. This program provides students with recommended resources or other assistance available to help SFA students succeed.
Mid-semester grades will be submitted to SFA before the Weds. March 23 drop deadline and students who are failing will be encouraged to drop the 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, and I sometimes disagree with the book. 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
--Start learning early. If you have the correct answers on the Learning Exercises, use them, and write each essay in advance. Don’t wait until the night before.
--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 besides images of the works.**

--Get to know classmates to study in a group and borrow notes if you miss class.

**Courtesies:**
--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.

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/)

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**4th ed. fig. & page nos.** COURSE LIST

Some ways in which illustrations can distort the appearance of the actual object:

- size/scale
- location
- point of view (viewing angle)
- cropping or reversion
- lighting
- color
- clarity / “details”
- texture

Many terms are defined in the Glossary. Others will be discussed in class.

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

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12.1  N. PISANO  PULPIT  Baptistery, Pisa
**12.2  N. PISANO  NATIVITY, PULPIT  Baptistery, Pisa
**12.3  CIMABUE,  MADONNA ENTHRONED
**12.4  GIOTTO  MADONNA ENTHRONED
GIOTTO  ARENA CHAPEL, Padua
**12.6  interior
12.7  CRUCIFIXION
12.9, 12.10  LAST JUDGMENT
**12.19  KISS OF JUDAS

**12.15a,b, 12.16  DUCCIO  MAESTA ALTARPIECE, Siena
12.18  DUCCIO, KISS OF JUDAS, MAESTA ALTARPIECE, Siena
**12.20  A. LORENZETTI, EFFECTS OF GOOD GOV'T IN THE CITY & COUNTRY, City Hall, Siena
12.24  ORCAGNA, detail, from THE TRIUMPH OF DEATH

Terms:  
Person:  
Gothic
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
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]
**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 Doors, Florence Baptistery** 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 1401-2**

**13.12 Ghiberti, GATES OF PARADISE / EAST DOORS, Florence Baptistery**

**13.10 Ghiberti, MEETING OF SOLOMON AND SHEBA, Gates of Paradise, Florence Baptistery**

gilded bronze, 31 1/2 x 31 1/2 in

**13.20, 13.21 Masaccio, HOLY TRINITY**

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** ca 1430-1440, bronze, 62 1/2 in.

13.30 Alberti Ruellai 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**

**Piero della Francesca, CHAPEL OF LEGEND OF THE TRUE CROSS** S. Francesco, Arezzo

13.50, 13.51 view of chapel

13.48 ANNUNCIATION

13.55 Mantegna, Camera Picta, Ducal Palace, Mantua fresco and walnut oil

13.56 Mantegna, Ceiling Oculus, Camera Picta, Ducal Palace, Mantua

**13.59 Botticelli, BIRTH OF VENUS**

Venus’ pose taken from 13.25 Medici Venus, Roman, 1st century AD

humanism box p. 466, text p. 467 orthogonals p. 476 Medici family (in Florence)
condottiere box p. 467 picture plane Masaccio (means ugly or brutish Tom)
niche contrapposto p. 488
architectural order(s) chiaroscuro pp. 481-2
pilaster (used on Rucellai Palace) oil painting box p. 501
putto (pl. putti) foreshortening
quatrefoil p. 470 aerial / atmospheric perspective p. 484
ribs p. 470 Neoplatonism box p. 511 titled Philosophy
one-point linear perspective pp. 476-7
vanishing point p. 476

**EARLY RENAISSANCE IN THE NORTH ** 1400 – 1500 / 15TH century

**13.62, 63 Campin Workshop, ANNUNCIATION TRIPTYCH** 1425-30 Ingelbrecht patrons

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
HIGH RENAISSANCE IN ITALY  1500 – 1600 / 16th century

14.1 Leonardo da Vinci, Vitruvian Man  c. 1485 – 1490

**14.6, 7 Bramante plan & 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


14.15 Leonardo da Vinci, Madonna and Child with Saint Anne  c. 1503 – 1506


**14.18 Michelangelo, Pietà, St. Peter’s, Rome  1498/99 – 1500

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

14.20 Sistine Chapel, Vatican Palace, Rome  paintings 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

14.25 Jeremiah

**14.27 Michelangelo, Last Judgment, altar wall of the Sistine Chapel, Vatican, Rome  1534 – 1541

14.28 Saint Bartheolomew with flayed skin

**14.30 Raphael, Madonna of the Meadow  1505

**14.35 Raphael, School of Athens, Vatican Palace, Rome  Stanza della Segnatura, 1509 – 1511


14.38 Raphael’s self-portrait and portraits of artist friends, detail of School of Athens  after 1500

14.39 Giovanni Bellini, San Giobbe Altarpiece  1480s

**14.46 Giorgione, Tempest  c. 1505 - 1510

**14.48 Giorgione, Sleeping Venus  c. 1509

14.49 Giorgione, Fête Champêtre / Pastoral Concert  c. 1510

14.50 Titian, Assumption of the Virgin, Venice  1516 – 1518

**add Titian, Pesaro Madonna, Venice  1518

**14.51 Titian, Venus of Urbino  c. 1538

14.53 Titian, Rape of Europa  1559 – 1562

15.16 Tintoretto, Last Supper, Venice  1592 – 1594

**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

15.2  Parmigianino, *Self-Portrait in a Convex Mirror*  1524

**15.3** Parmigianino, *Madonna of the Long Neck*  c. 1535

**15.4** Bronzino, *Allegory, called Venus, Cupid, Folly and Time*

**15.7** Cellini, *Saltcellar of Francis I*

**15.11,12** Giulio Romano, Palazzo de Tè, Mantua  1525 – 1535

Mannerism
the Reformation  box p. 567
Counter-Reformation  box p. 567
figura serpentina  p. 569
broken pediment
keystone
triglyph

Sixteenth Century RENAISSANCE in the NORTH 1500 – 1600 / 16\textsuperscript{th} cent.

**16.3,4,5** Bosch, *Garden of Earthly Delights*  c. 1510 – 1515

**16.10** Bruegel the Elder, *Netherlandish Proverbs*  1559

**16.12** Dürer, *Self-Portrait*  1498

16.13 Dürer, *Self-Portrait*  1500

**16.15** Dürer, *Four Horsemen of the Apocalypse* woodcut  c. 1497 – 1498

**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*, and *Resurrection*, the Isenheim Altarpiece (open)  c. 1510 – 1515

**16.24** Holbein, *Henry VIII*  c. 1540

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printmaking  box p. 599
prints
edition
woodcut
engraving
plate
burin
17.2, 3 Maderno, Saint Peter’s Basilica, Rome 1606 – 1611
17.1 Bernini, Baldachin, Saint Peter’s, Rome 1624 – 1633
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 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
18.11 Rigaud, Louis XIV 1701
17.18 Bernini, Pluto and Proserpina 1621 – 1622
**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 Ecstasy of Saint Teresa, Cornaro Chapel, Santa Maria della Vittoria, Rome
17.22 Annibale Carracci, Grand Gallery ceiling, Farnese Palace, Rome 1597 – 1601
17.23 Venus and Anchises You may want to watch the Smarthistory video 9:37 min
17.25 Gaulli, Triumph of the Name of Jesus 1676 – 1679
17.26 Caravaggio, Boy with a Basket of Fruit c. 1594
**17.28 Caravaggio, Calling of Saint Matthew, church in Rome 1599-1600
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**17.30 A. Gentileschi, Judith Slaying Holofernes c. 1614 – 1620
**add Rubens, Marie de’ Medici Landing at Marseille 1622-25
17.34 Rubens, Raising of the Cross 1609
**17.36 Van Dyck, Charles I on Horseback compare 7.48 Marcus Aurelius c. 1638
17.37 Rembrandt, Blinding of Samson 1636
**17.39 Rembrandt, Militia Company of Captain Frans Banning Cocq (The Night Watch) 1642
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17.44 Rembrandt, Self-Portrait, Leaning on a Stone Sill, etching and drypoint 1639
**17.45 Hals, Laughing Cavalier 1624
17.46 Leyster, The Last Drop (Gay Cavalier) c. 1628 – 1629
**17.47 Vermeer, Geographer c. 1668
17.49 Vermeer, View of Delft c. 1660 – 1661
17.50 Ruisdael, Extensive Landscape with Ruins c. 1670
17.51 van Oosterwyck, Vanitas Still Life 1668
**17.58 Velázquez, Las Meninas 1656
**17.61 Poussin, The Ashes of Phokion 1648
17.62 Claude, Landscape with Hagar and the Angel 1646-1647
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baldachin / baldacchino = canopy etching box p. 644 Louis XIV, King of France
ground “ “ “
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19.1 Clodion, Intoxication of Wine c. 1775
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**18.15 Hogarth, Marriage à la Mode II c. 1743
18.9 Chardin, La Fontaine (The Fountain) first exhibited 1733
**18.26 Walpole, Strawberry Hill, near London Twinckchenham, 1749 – 1777

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**19.3 David, Oath of the Horatii 1784 – 1785
**19.5 David, Death of Marat 1793
**18.27 Kauffmann, Cornelia Pointing to Her Children as Her Treasures 1785

19.11 Ingres, Napoleon Enthroned see box p. 698 1806, 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 1808
**19.9 Canova, Paolina Borghese as Venus 1814, compare 17.57 Velazquez, Rockeby Venus 1853
**19.13 Ingres, Grande Odalisque 1817, compare 7.26 Pantheon
**19.14 Ingres, La Princesse de Broglie compare 15.19,20 Palladio, Villa Rotunda, Vicenza
**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, compare 19.22, reconstruction of Olympian Zeus

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the Annual Salon
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<td>Goya</td>
<td>Executions of the Third of May, 1808</td>
<td></td>
<td>1814</td>
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<tr>
<td>20.18</td>
<td>Goya</td>
<td>Chronos Devouring One of His Children</td>
<td>c. 1820 – 1822</td>
<td></td>
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<tr>
<td>20.20</td>
<td>Constable</td>
<td>Salisbury Cathedral from the Bishop’s Garden</td>
<td></td>
<td>1820</td>
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<tr>
<td>20.21</td>
<td>Turner</td>
<td>The Fighting Temeraire Tugged to Her Last Berth</td>
<td></td>
<td>1838</td>
</tr>
<tr>
<td>20.22</td>
<td>Cole</td>
<td>The Oxbow (View from Mount Holyoke after a Thunderstorm)</td>
<td></td>
<td>1836</td>
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<tr>
<td>20.24</td>
<td>Bierstadt</td>
<td>Sunrise, Yosemite Valley</td>
<td>c. 1870</td>
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</tbody>
</table>

romanticism

- Gothic revival pp. 710-11
- color vs. line p. 717, box p. 728
  - Delacroix vs. Ingres
  - Romanticism vs. Classicism
  - emotion vs. reason

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- impasto
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REALISM mid 19th century

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>21.2</td>
<td>Bonheur</td>
<td>Horse Fair</td>
<td>1853</td>
</tr>
<tr>
<td>21.3</td>
<td>Courbet</td>
<td>Stone Breakers</td>
<td>1849</td>
</tr>
<tr>
<td>21.4</td>
<td>Courbet</td>
<td>Burial at Ornans</td>
<td>1849</td>
</tr>
<tr>
<td>21.6</td>
<td>Daumier</td>
<td>Third-Class Carriage</td>
<td>c. 1862</td>
</tr>
<tr>
<td>21.7</td>
<td>Daumier</td>
<td>Interior of a First-Class Carriage</td>
<td>1864</td>
</tr>
<tr>
<td>21.22</td>
<td>Eakins</td>
<td>Gross Clinic</td>
<td>1875 – 1876</td>
</tr>
<tr>
<td>21.25</td>
<td>Manet</td>
<td>Luncheon on the Grass, (Le Déjeuner sur l’Herbe)</td>
<td>1863</td>
</tr>
</tbody>
</table>

- 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 Annual Salon
Salon des Refuses of 1863

EARLY MODERN ARCHITECTURE c.1850 - 1900

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
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<tbody>
<tr>
<td>21.27</td>
<td>Paxton</td>
<td>Crystal Palace</td>
<td>1850 - 1851</td>
</tr>
<tr>
<td>21.31</td>
<td>Eiffel</td>
<td>Eiffel Tower, Paris</td>
<td>1887 – 1889</td>
</tr>
</tbody>
</table>
**21.32 Sullivan, Wainwright Building, St. Louis, Missouri 1890 – 1891
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prefabrication steel

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**22.6 Manet, A Bar at the Folies-Bergère** see box p. 770 1881 – 1882
22.7 Renoir, Moulin de la Galette 1876
22.8 Degas, Absinthe 1876
**22.10 Degas, Dancing Lesson** 1883 – 1885
**22.14 Cassatt, The Boating Party** 1893 – 1894
22.15 Morisot, The Cradle 1872
**22.16 Monet, Impression: Sunrise** 1873
2,17 Monet, Terrace at Sainte-Adresse c. 1866 – 1867
22.18 Monet, Water-Lily Pond 1904
**22.19 Monet, Rouen Cathedral, Sunlight** compare to Reims Cathedral, w. facade 1894
22.20 Monet, Rouen Cathedral, the Morning 1894
14.35 det of Michelangelo, Raphael, School of Athens; 16.15 Durer, Melancholia I

impasto

*plein-air* painting
the Annual Salon
“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
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 1892
23.2 Toulouse-Lautrec, La Goulue at the Moulin Rouge 1891
23.5 Cézanne, Still Life with Apples c. 1875 – 1877
**23.7 Cézanne, Mont Sainte-Victoire** c. 1900
**23.8 Seurat, Sunday Afternoon on the Island of La Grande Jatte** 1884 – 1886
23.11 van Gogh, Potato Eaters 1885
**23.14 van Gogh, Bedroom at Arles** 1889
23.17 van Gogh, Starry Night 1889
**23.19 van Gogh, Self-Portrait** 1889
23.20 Gauguin, The Yellow Christ 1889
**23.22 Gauguin, Nevermore** 1897
**23.25 Munch, The Scream** 1893
23.28 Horta, staircase of the Maison Tassel, Brussels 1892
23.29 Guimard, entrance to a Métro station, Paris 1900
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