

GPH 205  
Historical Foundations  
of Visual Technology  
Ch 12  
Jim Janossy jjanossy@depaul.edu

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Welcome...  
Jim Janossy jjanossy@depaul.edu

The Story of Art (Gombrich):  
Chapter 12 - Europe 1400's CE:  
The conquest of reality

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Let's look at  
Europe...  
Jim Janossy jjanossy@depaul.edu

What's up?  
Since 1300's CE...  
End of the era of cathedral building  
Perspective and architectural innovations by Brunelleschi  
New techniques to create realism in visual objects; **detail** and **perspective**  
Oil painting, pigments, dyeing, and chemicals used in cloth processing

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Old Florence, looking north across the Arno River

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Brunelleschi

**Dome of Florence Cathedral**

Stone, 1420 CE

Figure 146 (p.225)

Jim Janossy jjanossy@depaul.edu

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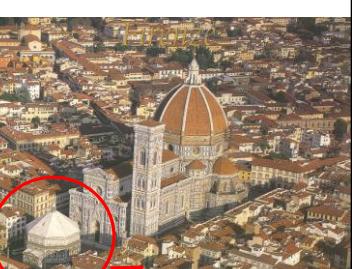
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Brunelleschi

**Dome of Florence Cathedral**

Stone, 1420 CE

Figure 146 (p.225)

Jim Janossy jjanossy@depaul.edu

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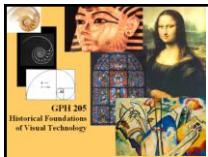
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Brunelleschi

*Duomo - Florence  
Cathedral*

Stone, 1420 CE

Figure 146 (p.225)

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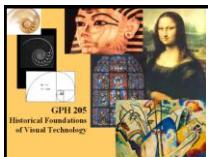
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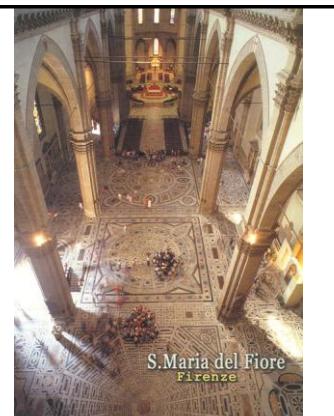


Brunelleschi

*Interior of  
Florence  
Cathedral*

Stone, 1420 CE

Jim Janossy jjanossy@depaul.edu



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Brunelleschi

*Interior of  
Florence  
Cathedral*

Stone, 1420 CE

Jim Janossy jjanossy@depaul.edu



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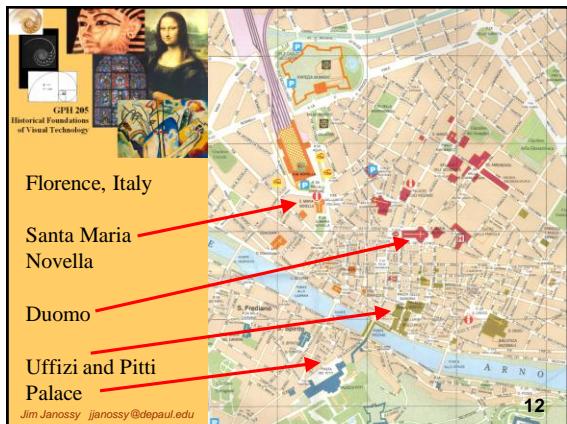
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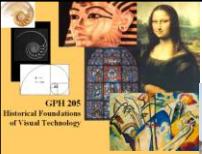
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Historical Foundations  
of Visual Technology

Brunelleschi

*Dome of Florence*  
*Cathedral from the Uffizi Gallery*

Stone, 1420 CE  
Figure 146 (p.225)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Brunelleschi

*Cappella Pazzi*

Stone, 1430 CE

Figure 147 (p.226)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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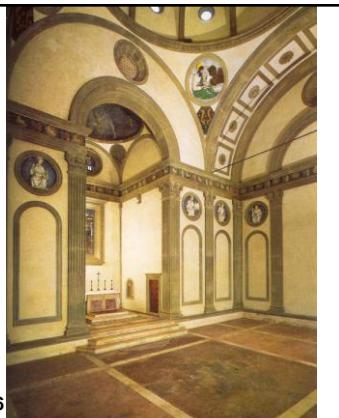
Brunelleschi

*Cappella Pazzi, interior*

Stone, 1430 CE

Figure 148 (p.227)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



16

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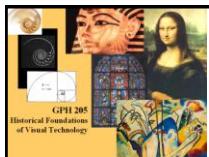
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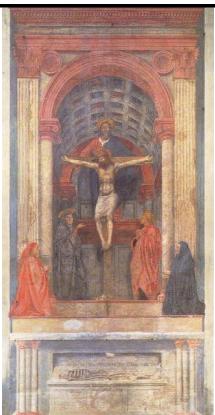
Massaccio

*Holy Trinity*

Fresco, 1425 CE

Figure 149 (p.228)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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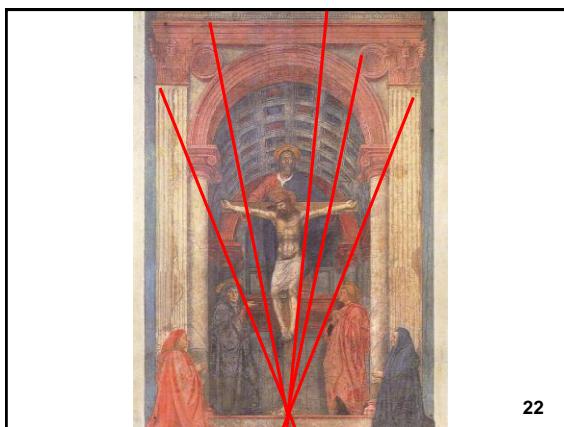
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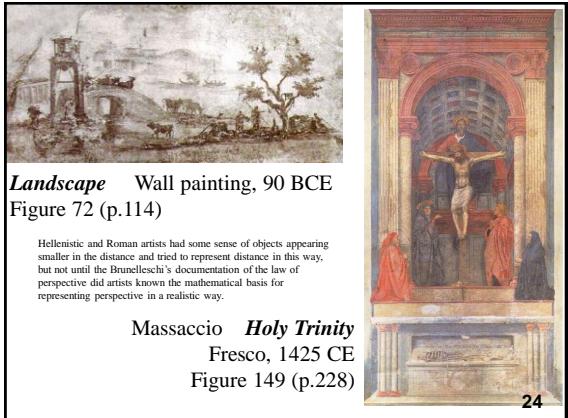
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**Landscape** Wall painting, 90 BCE  
Figure 72 (p.114)

Hellenistic and Roman artists had some sense of objects appearing smaller in the distance and tried to represent distance in this way, but not until the Brunelleschi's documentation of the law of perspective did artists known the mathematical basis for representing perspective in a realistic way.

**Massaccio *Holy Trinity***  
Fresco, 1425 CE  
Figure 149 (p.228)

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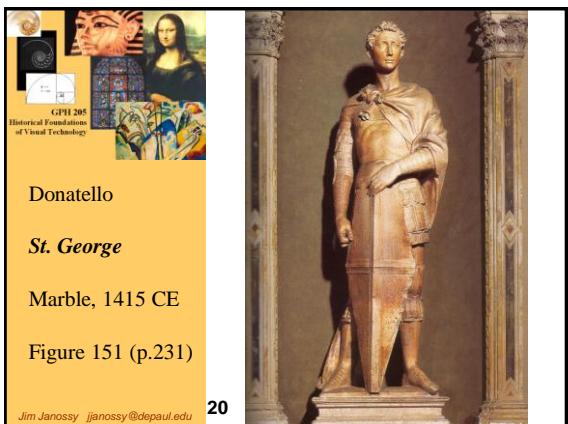
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Historical Foundations of Visual Technology  
Donatello  
***St. George***  
Marble, 1415 CE  
Figure 151 (p.231)  
Jim Janossy jjanossy@depaul.edu 20

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Gilt bronze, 1423  
CE, Figure 152  
(p.232)  
Jim Janossy jjanossy@depaul.edu 21

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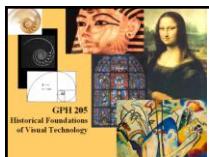
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Claus Sluter

*Daniel and Isaiah*

Limestone, 1396  
CE, Figure 154  
(p.234)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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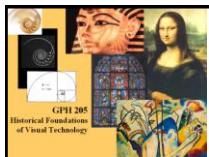
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Jan van Eyck

*Ghent altarpiece,  
wings folded*

Oil on panel,  
1432 CE, Figure  
156 (p.237)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Jan van Eyck

*Betrothal of Arnolfini*

Oil on wood,  
1434 CE, Figure  
158 (p.241)

Jim Janossy [ijanossy@depaul.edu](mailto:ijanossy@depaul.edu)



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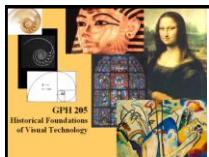
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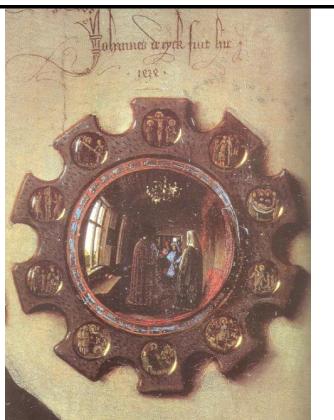


Jan van Eyck

*Betrothal of Arnolfini, detail*

Oil on wood,  
1434 CE, Figure  
159 (p.242)

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26

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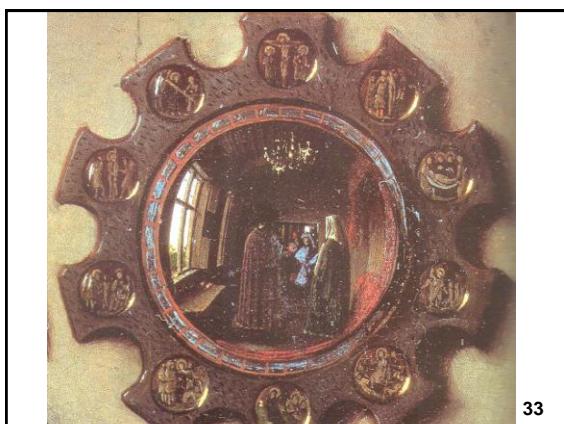
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Jan van Eyck

*Betrothal of Arnolfini*, detail

Oil on wood,  
1434 CE, Figure  
160 (p.243)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



34

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Konrad Witz

*Miraculous draught of fishes*

Oil on wood,  
1444 CE, Figure  
161 (p.244)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



29

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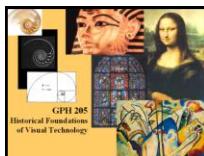
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**End of slides**

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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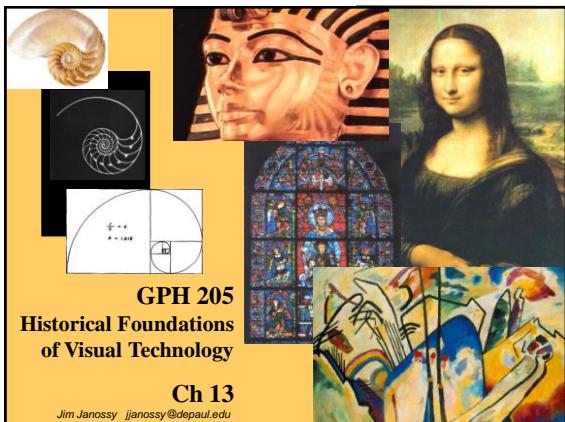
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Welcome...

The Story of Art (Gombrich):  
Chapter 13 - Italy 1430-1500 CE:  
Tradition and Innovation

Jim Janossy jjanossy@depaul.edu

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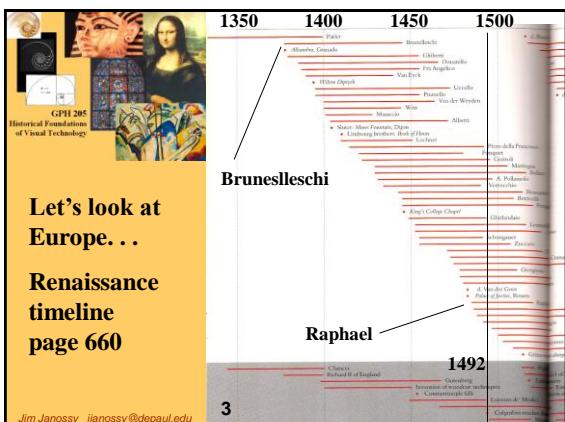
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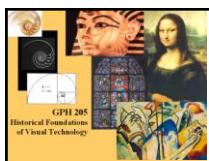
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Alberti

*Church of  
Saint Andrea,  
Mantua*

Stone, 1460 CE

Figure 162  
(p.249)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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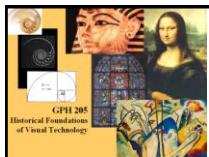
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Alberti

*Palazzo  
Rucellai*

Stone, 1460 CE

Figure 163  
(p.250)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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Ghiberti

*Baptism of  
Christ*

Gilt bronze,  
1427 CE

Figure 164  
(p.251)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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Fra. Angelico

*Annunciation*

Fresco, 1440 CE

Figure 165  
(p.253)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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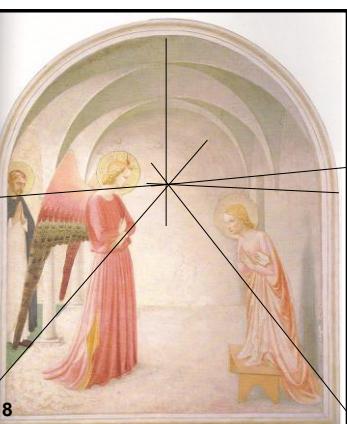
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Fra. Angelico

*Annunciation*

Fresco, 1440 CE

Figure 165  
(p.253)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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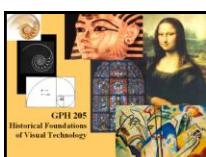
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Uccello

*Battle of San Romano*

Fresco, 1450 CE

Figure 166  
(p.254)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Uccello    *Battle of San Romano*    Fresco, 1450 CEJim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Uccello    *Battle of San Romano*    Fresco, 1450 CEJim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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A collage of small thumbnail images from previous slides, including the Mona Lisa and various architectural drawings. To the right, there are three text boxes containing information about the painting.

Uccello  
*Battle of San Romano, detail*  
Fresco, 1450 CE  
Figure 167  
(p.254)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

12

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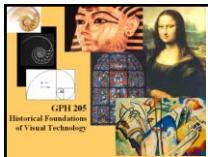
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Gozzoli

*Journey of the Magi*

Fresco, 1459 CE

Figure 168  
(p.257)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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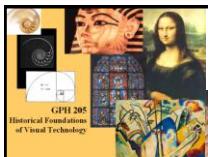
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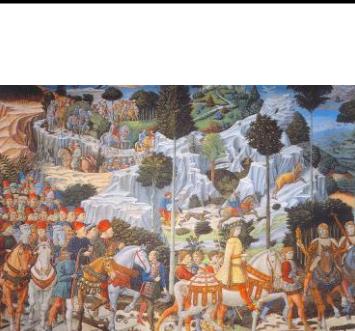
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Gozzoli

*Journey of the Magi*

Fresco, 1459 CE

Figure 168  
(p.257)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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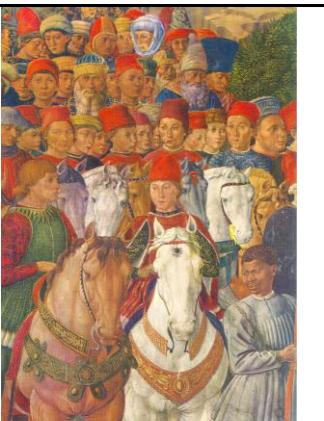
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Gozzoli

*Journey of the Magi (detail)*

Fresco, 1459 CE

Figure 168  
(p.257)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Mantegna

*St. James to Execution*

Fresco, 1455 CE

Figure 169  
(p.258)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Historical Foundations  
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della Francesca

*Constantine's Dream*

Fresco, 1460 CE

Figure 170  
(p.261)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

18




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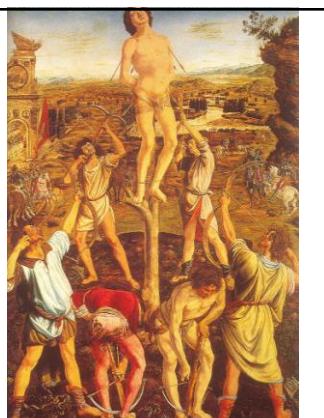
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Pollaiuolo

*Martyrdom of St. Sebastian*

Fresco, 1475 CE

Figure 171  
(p.263)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Botticelli

*Birth of Venus*Tempera,  
1485 CEFigure 172  
(p.265)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Giovanni

*Annunciation and scenes*

Illuminated page, 1474 CE

Figure 173  
(p.266)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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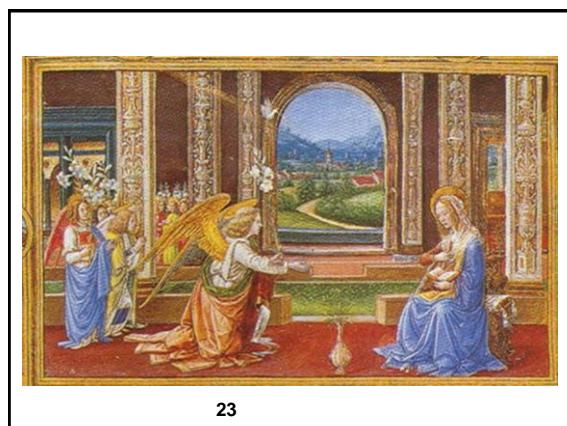
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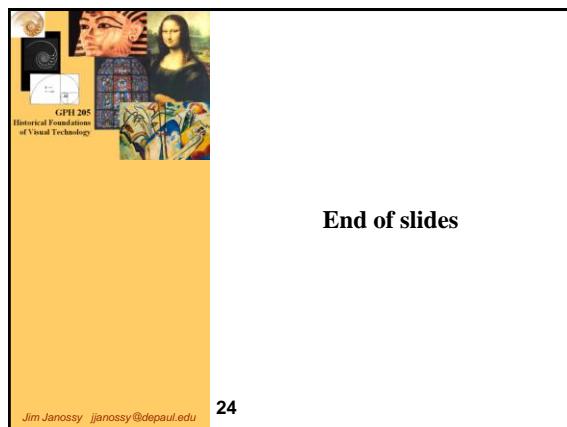
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**GPH 205**  
**Historical Foundations**  
**of Visual Technology**

**Ch 14**

Jim Janossy jjanossy@depaul.edu

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**Welcome...**

The Story of Art (Gombrich):  
Chapter 14 - Northward from Italy,  
1400-1500 CE:  
Tradition and Innovation II

Jim Janossy jjanossy@depaul.edu

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**Let's look at Europe... .**  
**Timeline page 660**

Jim Janossy jjanossy@depaul.edu

**3**

1350	1400	1450	1500
Albrecht Gentile	Botticelli	Domenico Veneziano	El Greco
Witelo	Cahier	Donatello	Flemish
Alberti	Van Eyck	Francesco	Ghiberti
Statue: Moses, David, & U�king Herkimer, King of Heaven	Mantegna	Luca	Hans Memling
Lorenzo Ghiberti	Maximus	Leonardo	Perugino
King's College Chapel	Monza	Zaccaro	Pinturicchio
Chiaroscuro	Raphael	Uccello	Raphael
Clayton	Salvator Mundi	Vitruvius	Titian
Arnold Böcklin	Madonna of the Chair	Wittigis	Tintoretto
Giotto	Concordia	Wolff	Trompe-l'œil
Invenzione di un arco	Madonna del Prato	Zodiac	Verrocchio
Concordia	Madonna del Prato	Zodiac	Vitruvius
Caligari	Madonna del Prato	Zodiac	Velázquez

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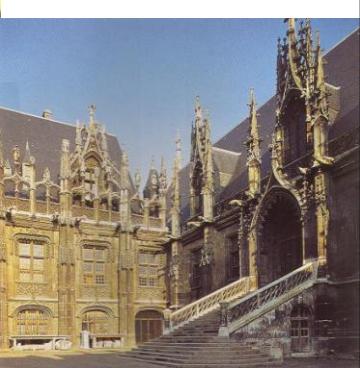


## Palace of Justice

Stone,  
flamboyant  
Gothic style,  
1482 CE

Figure 174  
(p.270)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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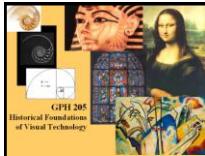
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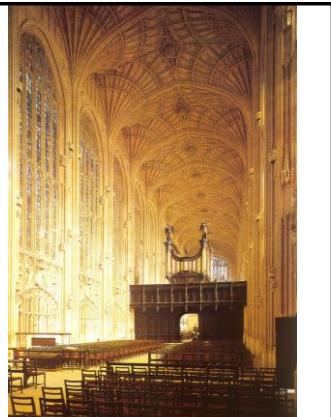


## King's College Chapel

Stone,  
“Perpendicular”  
Gothic style,  
1446 CE

Figure 175  
(p.271)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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## Stefan Lochner Virgin in the rosebower

Oil on wood,  
1440 CE

Figure 176  
(p.272)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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Le Tavernier

*Conquests of Charlemagne*Manuscript,  
1460 CEFigure 177  
(p.274)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)


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Jean Fouquet

*Chevalier and St. Stephen*Oil on wood,  
1450 CEFigure 178  
(p.275)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)


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van der Weyden

*Descent from the Cross*Oil on wood,  
1435 CEFigure 179  
(p.277)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)


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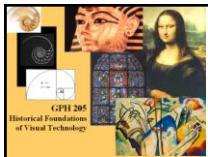
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van der Goes  
*Death of the Virgin*

Oil on wood,  
1480 CE

Figure 180  
(p.278)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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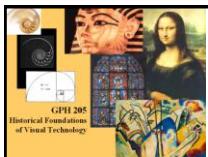
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Viet Stoss  
*Altar, Cracow*  
Painted wood,  
1477-89 CE

Figure 182  
(p.280)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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Viet Stoss  
*Head of an apostle*

Carved wood,  
1477-89 CE

Figure 183  
(p.281)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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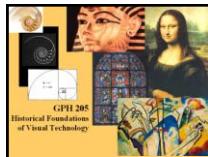
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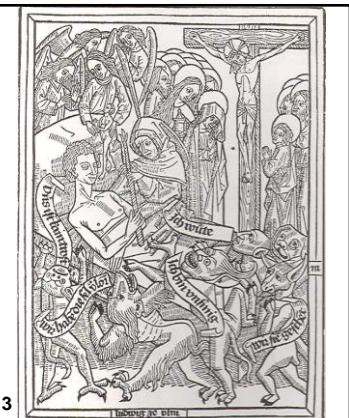


*Good man on his death-bed*

Woodcut,  
1470 CE

Figure 184  
(p.283)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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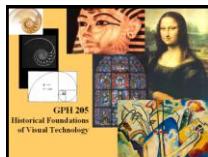
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Schongauer  
*The Holy Night*

Copper plate  
engraving,  
1470 CE

Figure 185  
(p.284)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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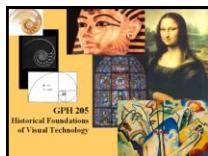
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**End of slides**

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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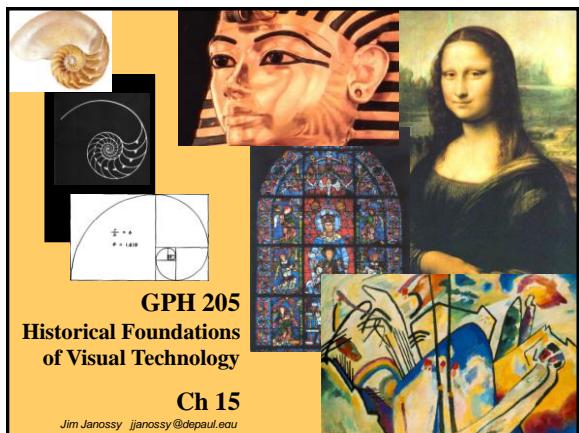
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**Welcome...**

The Story of Art (Gombrich):  
Chapter 15 - Tuscany and Rome,  
1490-1530 CE:  
“Harmony attained”

Jim Janossy jjanossy@depaul.edu

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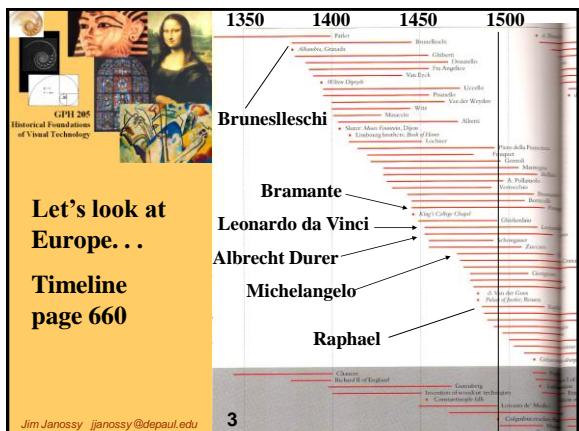
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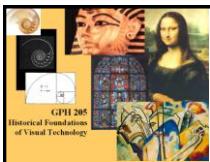
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Donato Bramante

**Medallion for St.  
Peter's Basilica**Bronze,  
1506 CEFigure 186  
(p.289)Jim Janossy [jjanossy @depaul.edu](mailto:jjanossy@depaul.edu)


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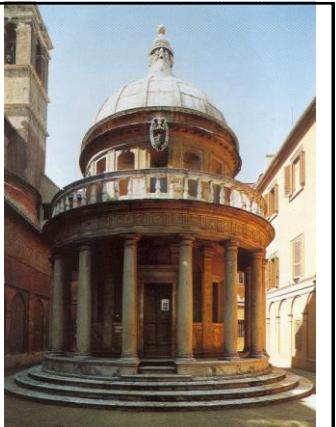
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Donato Bramante

**The Tempietto  
(Chapel)**Stone,  
1502 CEFigure 187  
(p.290)Jim Janossy [jjanossy @depaul.edu](mailto:jjanossy@depaul.edu)


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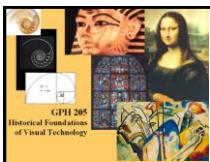
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Verrocchio

**Bartolomeo  
Colleoni**Bronze,  
1479 CEFigure 188  
(p.292)Jim Janossy [jjanossy @depaul.edu](mailto:jjanossy@depaul.edu)


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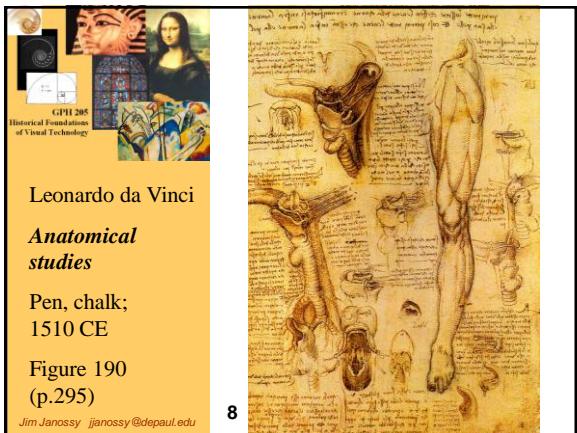
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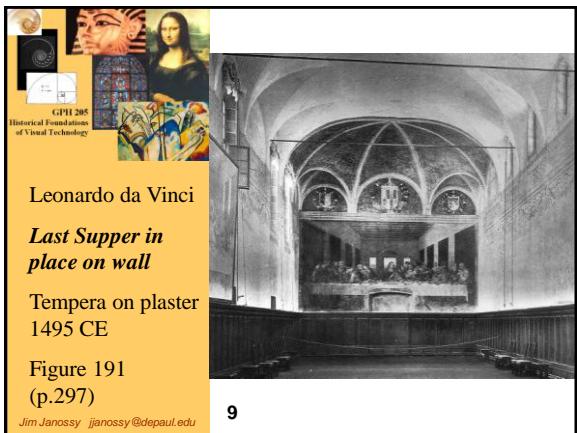
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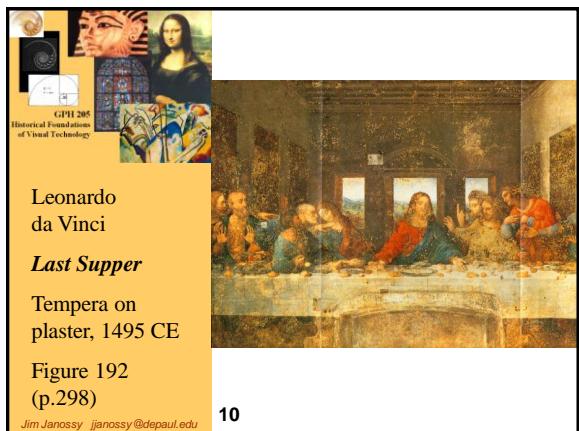
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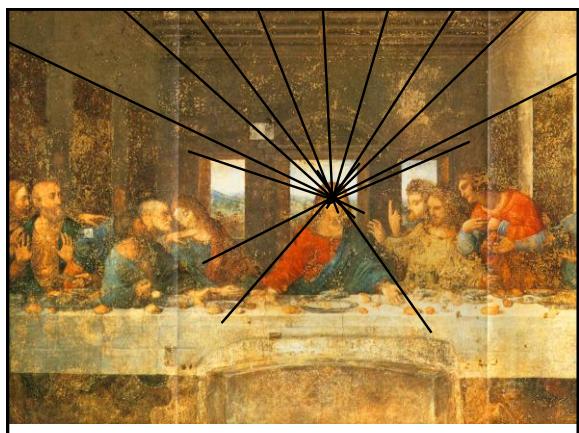
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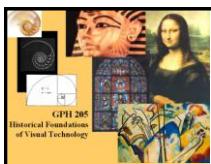
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## What's up?

Interesting reproductions of some art can be found in unusual locations.

Forest Lawn in Glendale, California makes some items accessible.

Let's look at Da Vinci's "Last Supper" in full size stained glass, and a copy of Michelangelo's "David" . . .

Let's look at  
Leonardo Da  
Vinci's "Last  
Supper" and  
Michelangelo's  
"David" . . .

Jim Janossy [jjanossy @depaul.edu](mailto:jjanossy@depaul.edu)

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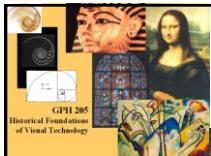
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Leonardo da  
Vinci

***The Last Supper***

Stained glass by  
Rosa Moretti,  
1925-27

Jim Janossy [jjanossy @depaul.edu](mailto:jjanossy@depaul.edu)



14

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Leonardo da Vinci    ***The Last Supper***  
Stained glass by Rosa Moretti, 1925-27

Jim Janossy [jjanossy @depaul.edu](mailto:jjanossy@depaul.edu)

15

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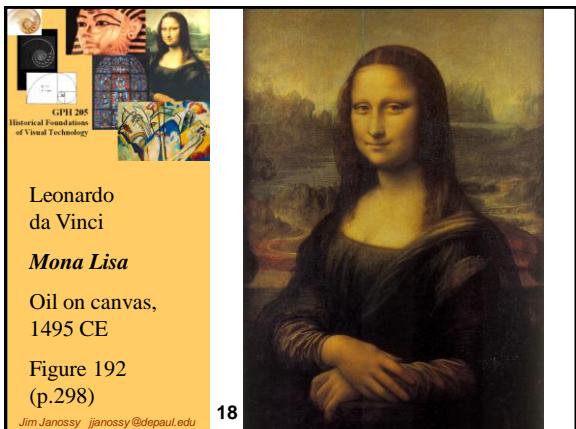
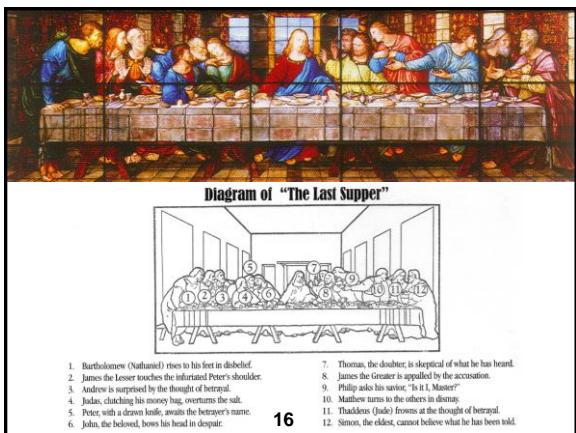
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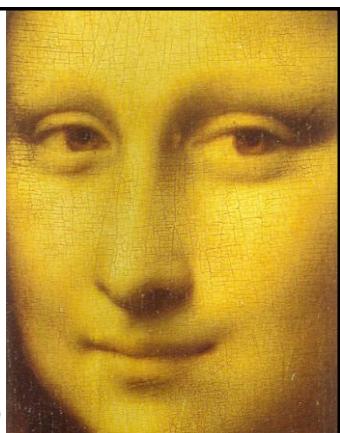


Leonardo  
da Vinci

**Mona Lisa**  
(detail)

Oil on canvas,  
1495 CE

Figure 192 (p.298)  
Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)




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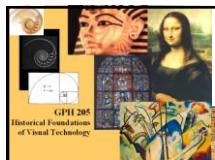
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Ghirlandaio  
**Birth of the  
Virgin**

Oil on canvas,  
1491 CE

Figure 195  
(p.304)  
Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)




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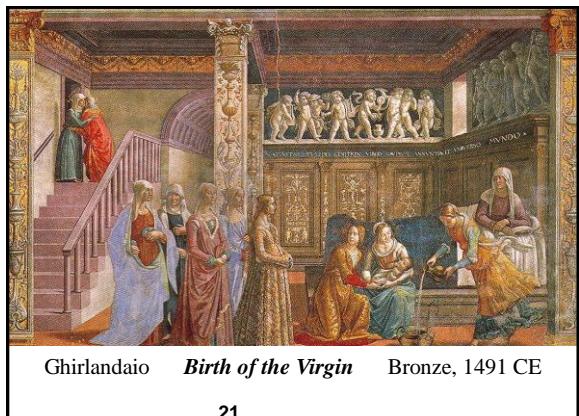
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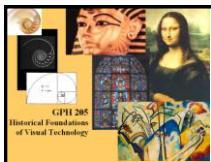
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**Sistine Chapel,  
Vatican**

Fresco,  
1508 CE

Figure 196  
(p.306)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)




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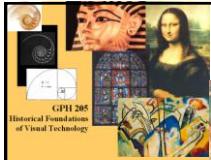
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**Michelangelo**  
**Ceiling of the  
Sistine Chapel**

Fresco,  
1508 CE

Figure 198  
(p.308)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)




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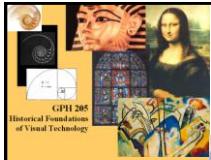
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**Michelangelo**  
**The creation of  
Adam**

Fresco,  
1508 CE

Figure 200  
(p.312)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)




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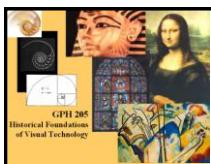
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Michelangelo

*Study for the Libyan sibyl*Chalk on paper,  
1507 CEFigure 199  
(p.311)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)


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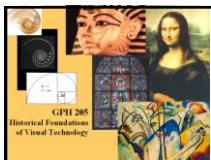
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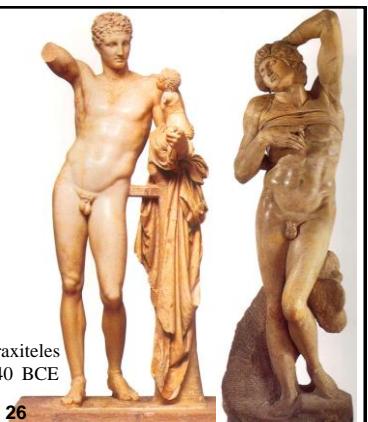
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Michelangelo

*The dying slave*Marble,  
1513 CEFigure 201  
(p.313)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)


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Perugino

*The Virgin appearing to St. Bertrand*Oil on wood,  
1513 CE, Figure  
202 (p.314)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)


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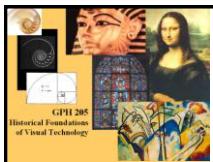
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Raphael

*Madonna del  
Granduca*

Oil on wood,

1505 CE

Figure 203

(p.316)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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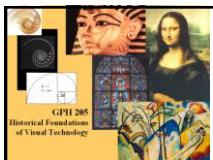
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Raphael

Pope Leo X

Oil on canvas,  
1518 CE

Figure 206  
(p.322)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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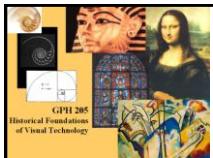
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**End of slides**

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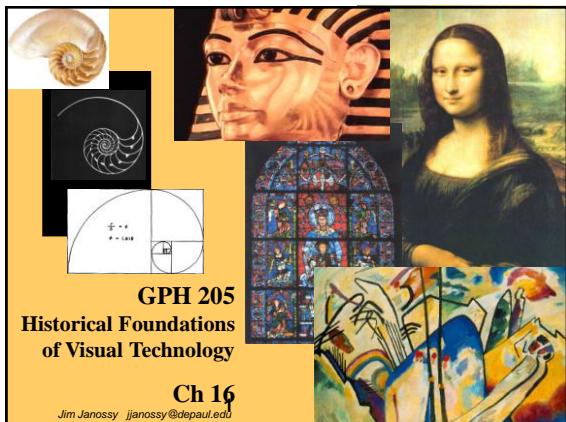
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Welcome...

The Story of Art (Gombrich):  
 Chapter 16 - Venice and N. Italy,  
 1500-1560 CE:  
 Light and Color

Jim Janossy jjanossy@depaul.edu

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Renaissance methods of melding forms and figures into a unified pattern

<b>Perspective:</b> Linear Atmospheric Light Focus Positional	<b>Florence:</b> Perspective Composition
<b>Venice:</b> Color Light	

Three tangible achievements of the Italian masters, as viewed by northern Europeans:

1. Scientific discoveries of perspective
2. Knowledge of human anatomy and how to render it realistically
3. Knowledge of classical forms of architecture (dignified and ideal of beauty)

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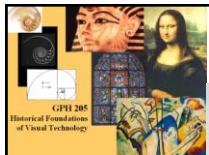
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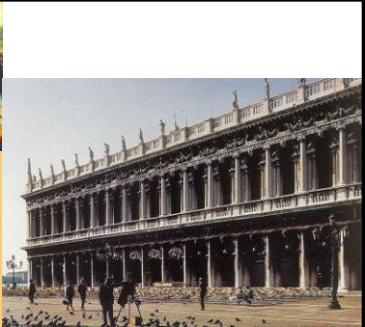
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Sansovino

*Library of San Marco, Venice*Stone,  
1536 CEFigure 207  
(p.326)

Jim Janossy jjanossy@depaul.edu



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Bellini

*Madonna with saints*Oil on wood,  
1505 CEFigure 208  
(p.327)

Jim Janossy jjanossy@depaul.edu



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Giorgione

*The tempest*Oil on canvas,  
1508 CEFigure 209  
(p.328)

Jim Janossy jjanossy@depaul.edu



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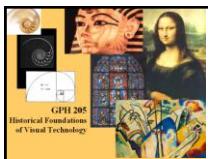
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Titian

*Madonna with saints*Oil on canvas,  
1519 CEFigure 210  
(p.330)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)


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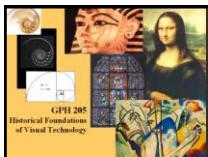
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Titian

*Madonna with saints (detail)*Oil on canvas,  
1519 CEFigure 211  
(p.332)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)


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Titian

*Portrait of a man*Oil on canvas,  
1540 CEFigure 212  
(p.333)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)


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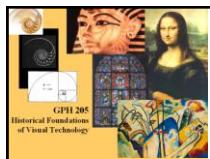
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Titian

*Pope Paul III with Farneses*

Oil on canvas,  
1546 CE

Figure 214  
(p.335)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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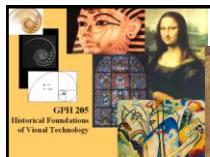
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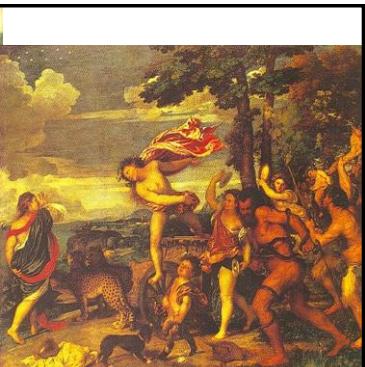
Titian

*Bacchus and Ariadne (before cleaning)*

Oil on canvas,  
1523 CE

Figure B51

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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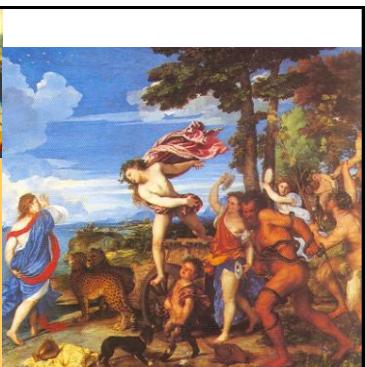
Titian

*Bacchus and Ariadne (after cleaning)*

Oil on canvas,  
1523 CE

Figure B22

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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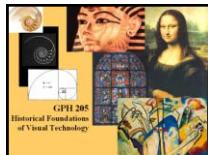
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Titian

*Madonna and Child*

Oil on canvas,  
1530 CE

Figure B47

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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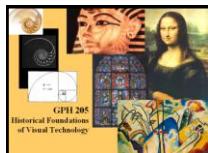
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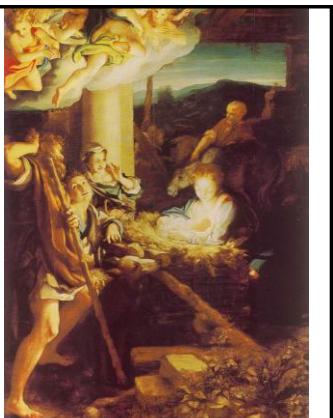
Correggio

*The Holy Night*

Oil on wood,  
1530 CE

Figure 215  
(p.336)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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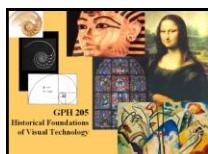
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Correggio

*Assumption of the Virgin (study)*

Red chalk on paper, 1530 CE,  
Figure 216  
(p.337)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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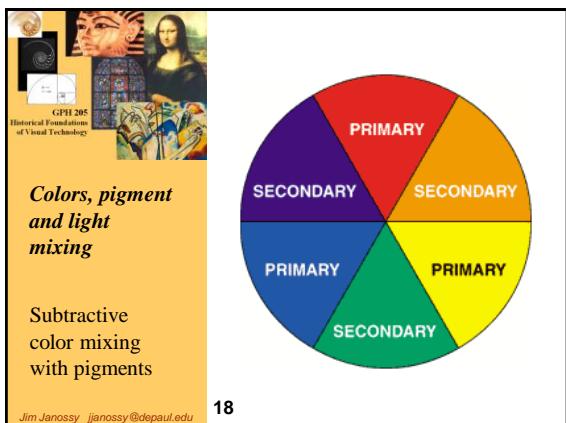
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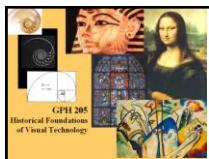
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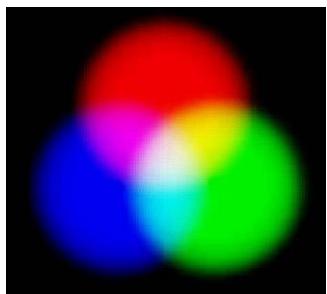
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*Colors, pigment  
and light  
mixing*

Additive color  
mixing with  
light

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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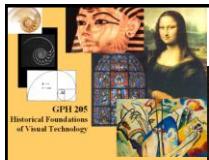
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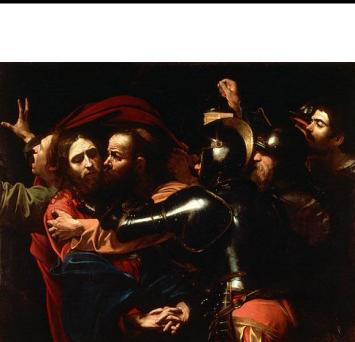


Caravaggio

*The Taking of  
Christ*

Oil on canvas  
1602 CE

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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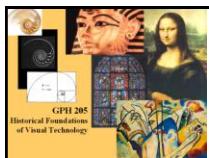
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**End of slides**

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

21

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**GPH 205**  
**Historical Foundations**  
**of Visual Technology**

**Ch 17**

Jim Janossy jjanossy@depaul.edu

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**Welcome...**

**The Story of Art (Gombrich):**  
Chapter 17 - Germany, Netherlands  
1500-1530 CE:  
The new learning spreads

Jim Janossy jjanossy@depaul.edu

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Pierre Sohier  
*Church of St-Pierre*  
Stone, 1518 CE  
Figure 218 (p.342)

Jim Janossy jjanossy@depaul.edu

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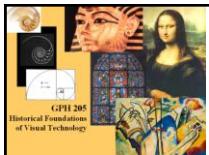
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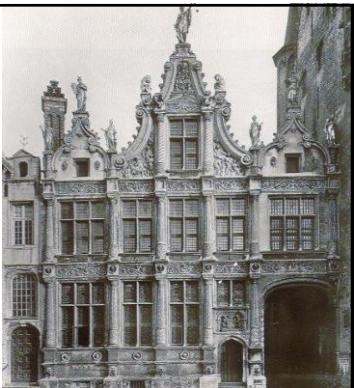
Wallot and  
Sixdeniers

***Old Chancellery***

Stone,  
1535 CE

Figure 219  
(p.343)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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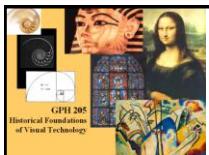
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Albrecht Durer  
***St. Michael's fight***

Woodcut,  
1498 CE

Figure 220  
(p.344)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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Albrecht Durer  
***Great piece of turf***

Woodcut,  
1503 CE

Figure 221  
(p.345)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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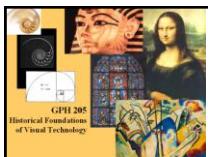
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Albrecht Durer

*The Nativity*Engraving,  
1503 CEFigure 222  
(p.347)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Albrecht Durer

*Adam and Eve*Engraving,  
1504 CEFigure 223  
(p.348)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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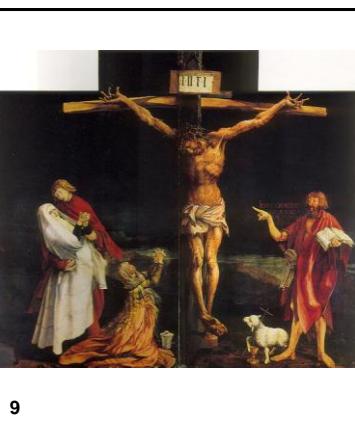
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Grunewald  
(Nithardt?)*Crucifixion*Engraving,  
1515 CEFigure 224  
(p.351)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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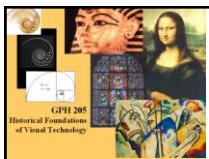
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Grunewald  
(Nithardt?)

**Resurrection**

Engraving,  
1515 CE

Figure 225  
(p.352)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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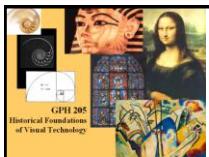
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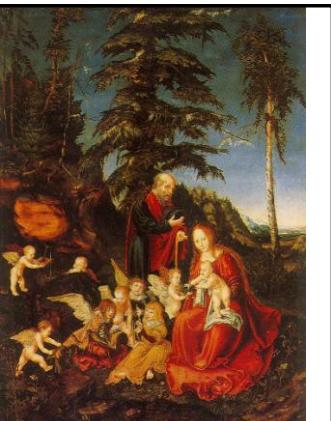
Lucas Cranach

**Rest on Flight  
into Egypt**

Oil on wood,  
1504 CE

Figure 226  
(p.354)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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Lochner 1440



Cranach 1504

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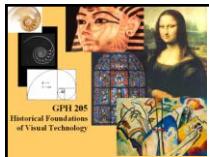
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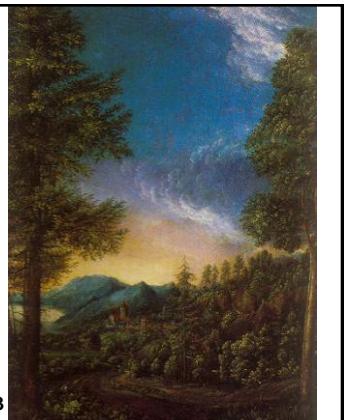
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Albrecht Altdorfer

*Landscape*Oil on parchment,  
1526 CEFigure 227  
(p.355)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

13

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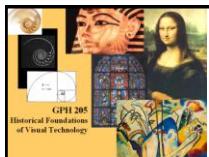
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Mabuse  
(Jan Gossaert)*St. Luke painting the Virgin*Oil on wood,  
1515 CEFigure 228  
(p.357)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

14

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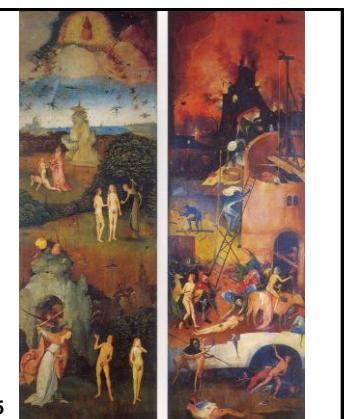
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Hieronymus  
Bosch*Paradise and Hell*Oil on wood,  
1510 CE,Figure 229  
(p.358)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Albrecht Durer

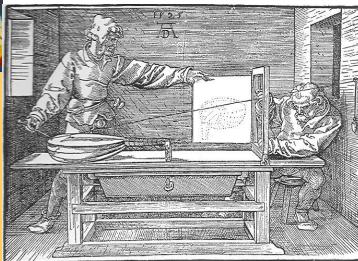
**Studying foreshortening**

Woodcut,

1525 CE

Figure 229

(p.358)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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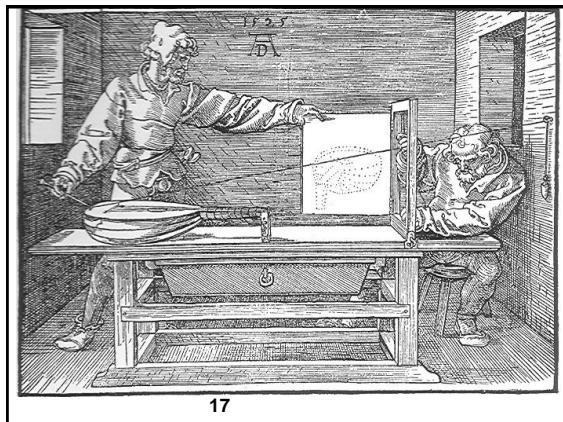
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**End of slides**Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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**GPH 205**  
**Historical Foundations**  
**of Visual Technology**

**Ch 18**

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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**Welcome...**

**The Story of Art** (Gombrich):  
Chapter 18 - Europe,  
1550-1610 CE:  
A crisis of art

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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**Zuccaro**  
**Window,**  
**Palazzo Zuccari**

Stone,  
1518 CE

Figure 231  
(p.362)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Palladio

*Villa Rotonda*Stone,  
1550 CEFigure 232  
(p.363)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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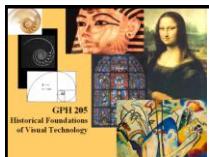
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Cellini

*Salt-cellar*Gold and  
enamel,  
1543 CEFigure 233  
(p.364)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Parmigianino

*Madonna*Oil on wood,  
1534 CEFigure 234  
(p.365)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Giambologna

*Mercury*Bronze,  
1580 CEFigure 235  
(p.366)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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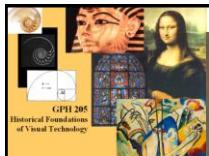
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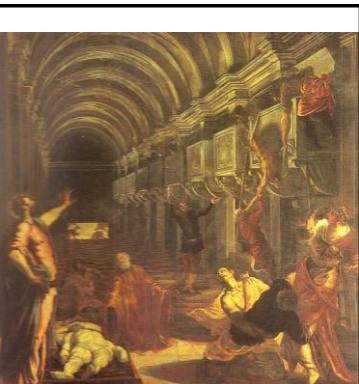
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Tintoretto

*Finding St.  
Mark's remains*Oil on canvas,  
1562 CEFigure 236  
(p.369)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Tintoretto

*St. George and  
the dragon*Oil on canvas,  
1555 CEFigure 237  
(p.370)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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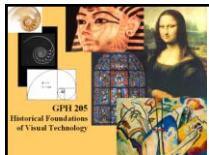
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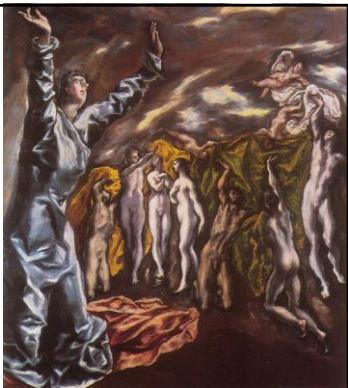
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El Greco

*Opening of the 5th seal*Oil on canvas,  
1608 CEFigure 238  
(p.372)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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El Greco

*Brother Hortensio*Oil on canvas,  
1609 CEFigure 239  
(p.373)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Hans Holbein  
the Younger*Virgin and Child*Oil on wood,  
1528 CEFigure 240  
(p.375)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Hans Holbein  
the Younger

*Ann Cresacre*

Ink and chalk on  
paper, 1528 CE

Figure 241  
(p.376)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



13

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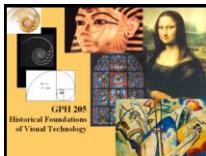
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Hans Holbein  
the Younger

*Sir Richard  
Southwell*

Oil on wood,  
1536 CE, Figure  
242 (p.377)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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Hans Holbein  
the Younger

*George Gisze*

Oil on wood,  
1532 CE

Figure 243  
(p.378)

Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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Nicholas Hilliard

***Young man among roses***

Watercolor on vellum, 1587 CE

Figure 244  
(p.379)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Peter Bruegel

***Painter and the buyer***

Ink on brown paper, 1565 CE

Figure 245  
(p.380)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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Peter Bruegel

***Peasant wedding***

Oil on wood, 1568 CE

Figure 246  
(p.382)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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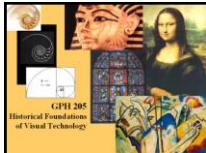
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Jean Goujon

*Nymphs*Marble,  
1547 CEFigure 248  
(p.384)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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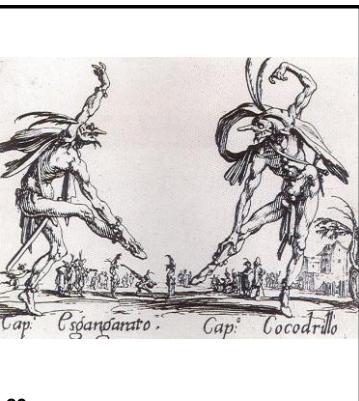
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Jacques Callot

*Two Italian clowns (detail)*Etching,  
1622 CEFigure 249  
(p.385)Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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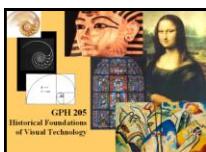
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**End of slides**Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

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