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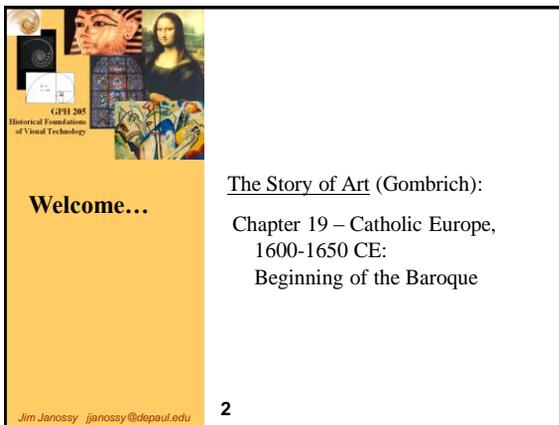
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della Porta  
***Church of Il Gesu***  
Stone,  
1575 CE  
Figure 250  
(p.389)  
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Carracci  
***Virgin mourning Christ***  
Oil on canvas,  
1599 CE  
Figure 251  
(p.391)  
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Caravaggio  
***Doubting Thomas***  
Oil on canvas,  
1602 CE  
Figure 252  
(p.392)  
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 GPH 205  
Historical Foundations  
of Visual Technology

Guido Reni  
*Aurora*  
Fresco,  
1614 CE  
Figure 253  
(p.393)



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Nicholas Poussin  
*Et in Arcadia ego*  
Oil on canvas,  
1638 CE  
Figure 254  
(p.395)



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Claude Lorrain  
*Landscape*  
Oil on canvas,  
1662 CE  
Figure 255  
(p.396)



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GPH 205  
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Peter Paul Rubens  
*Virgin and Child*  
(sketch)

Oil on wood,  
1627 CE

Figure 256  
(p.399)

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Peter Paul Rubens  
*Head of a child*

Oil on canvas,  
1616 CE

Figure 257  
(p.400)

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GPH 205  
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Peter Paul Rubens  
*Self-portrait*

Oil on canvas,  
1639 CE

Figure 258  
(p.401)

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Peter Paul Rubens  
*Blessings of  
peace*  
Oil on canvas,  
1629 CE  
Figure 259  
(p.402)  
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GPH 205  
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Anthony  
van Dyck  
*Charles I of  
England*  
Oil on canvas,  
1635 CE, Figure  
261 (p.404)  
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GPH 205  
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Anthony  
van Dyck  
*Lords John and  
Bernard*  
Oil on canvas,  
1638 CE, Figure  
262 (p.405)  
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GPH 205  
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of Visual Technology

Diego Velasquez  
*Water-seller of Seville*  
Oil on canvas,  
1619 CE  
Figure 263  
(p.406)  
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GPH 205  
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of Visual Technology

Diego Velasquez  
*Pope Innocent X*  
Oil on canvas,  
1649 CE  
Figure 264  
(p.407)  
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GPH 205  
Historical Foundations  
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Diego Velasquez  
*Las Meninas*  
Oil on canvas,  
1656 CE  
Figure 266  
(p.409)  
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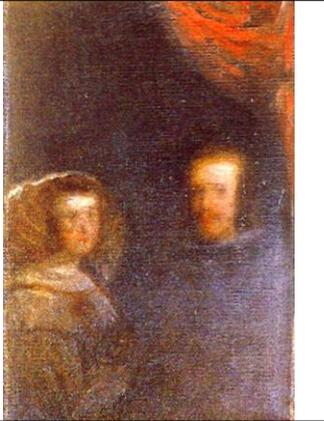
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Diego Velasquez

*Las Meninas*  
(detail)

Oil on canvas,  
1656 CE, Figure  
265 (p.408)

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Diego Velasquez

*Prince Philip*

Oil on canvas,  
1659 CE

Figure 267  
(p.410)

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End of slides

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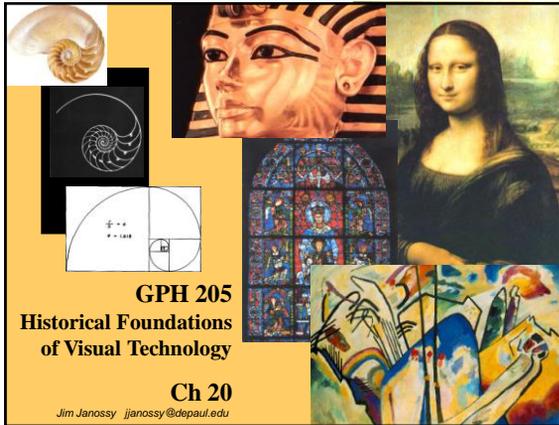
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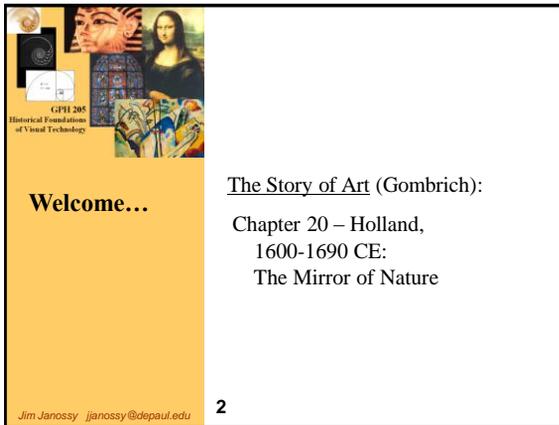
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GPH 205  
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Jacob van  
Campen

*Town Hall,  
Amsterdam*

Stone,  
1648 CE, Figure  
268 (p.414)



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GPH 205  
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Frans Hals

*Banquet of the  
St. George  
Militia*

Oil on canvas,  
1616 CE, Figure  
269 (p.415)



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Frans Hals

*Pieter van den  
Broecke*

Oil on canvas,  
1633 CE, Figure  
270 (p.417)



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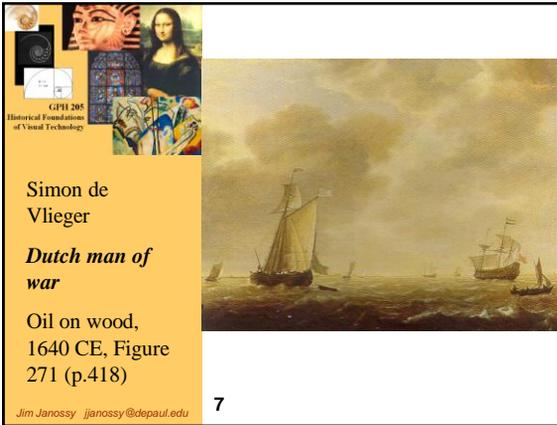
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Historical Foundations of Visual Technology

Simon de Vlieger

*Dutch man of war*

Oil on wood, 1640 CE, Figure 271 (p.418)

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Jan van Goyen

*Windmill by a river*

Oil on wood, 1642 CE, Figure 272 (p.419)

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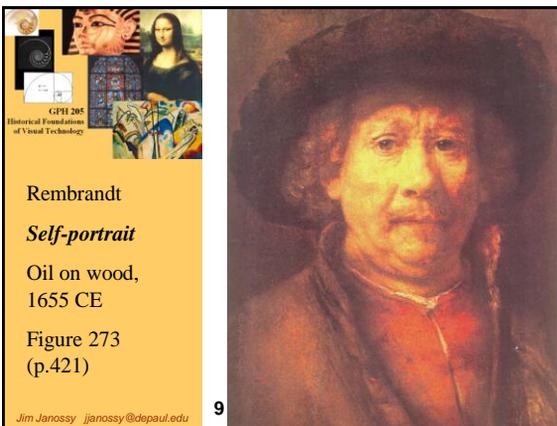
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Historical Foundations of Visual Technology

Rembrandt

*Self-portrait*

Oil on wood, 1655 CE

Figure 273 (p.421)

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Rembrandt  
*Jan Six*  
Oil on wood,  
1654 CE  
Figure 274  
(p.422)

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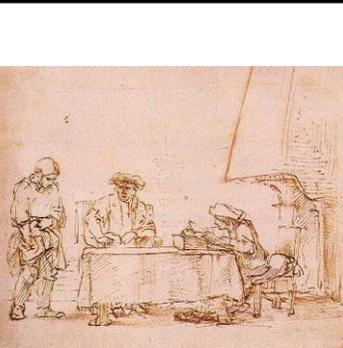
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Rembrandt  
*Parable of the  
Merciless  
Servant*  
Ink on paper,  
1655 CE, Figure  
275 (p.423)

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Rembrandt  
*Reconciliation  
of David and  
Absalom*  
Oil on wood,  
1642 CE, Figure  
276 (p.425)

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Rembrandt  
*Christ preaching*  
Etching,  
1652 CE, Figure  
277 (p.426)



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Jan Steen  
*Christening feast*  
Oil on canvas,  
1664 CE, Figure  
278 (p.428)



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Jacob van Ruisdael  
*Pool and trees*  
Oil on canvas,  
1665 CE  
Figure 279  
(p.429)



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Willem Kalf  
*Still life*  
Oil on canvas,  
1653 CE  
Figure 280  
(p.431)



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Jan Vermeer  
*The kitchen maid*  
Oil on canvas,  
1660 CE  
Figure 281  
(p.432)



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Jan van Huysum  
*Flowers in a  
Terracotta Vase*  
Oil on canvas,  
1736 CE  
Figure B56



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**Painter and assistant grinding pigments**

Oil on canvas, approx 1700 CE

Figure C75



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**George Field**

**Notes on types of yellow**

Notebook, 1807 CE

Figure C81



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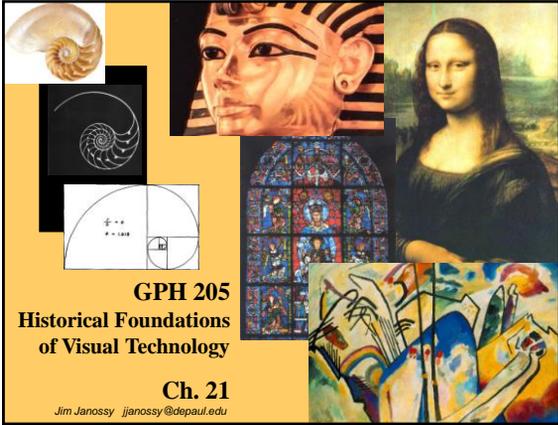
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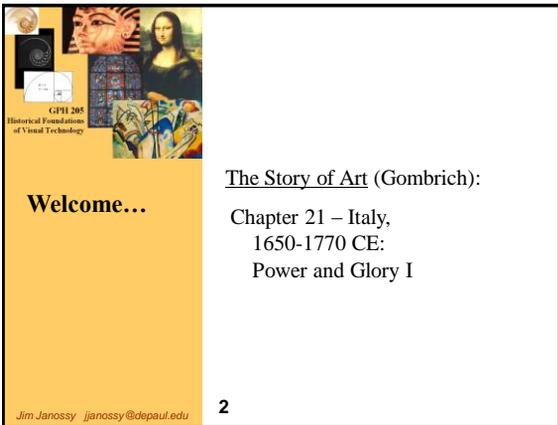
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Borromini and Rainaldi  
*Church of Sta. Agnese, Piazza Navona, Rome*

Stone,  
1653 CE, Figure 282 (p.436)

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Historical Foundations  
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Borromini and Rainaldi  
*Church of Sta. Agnese, Piazza Navona, Rome*

Stone,  
1653 CE, Figure 283 (p.437)

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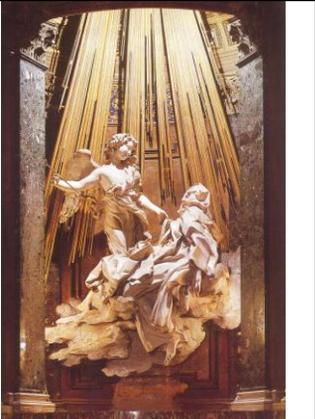
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Gian Lorenzo Bernini  
*Ecstasy of St. Teresa*

Marble,  
1645 CE, Figure 285 (p.439)

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Gian Lorenzo  
Bernini  
*Ecstasy of  
St. Teresa (detail)*  
Marble,  
1645 CE, Figure  
286 (p.440)

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Giovanni Battista  
Gaulli  
*Church of the  
Holy Name of  
Jesus*  
Ceiling fresco,  
1683 CE, Figure  
287 (p.441)

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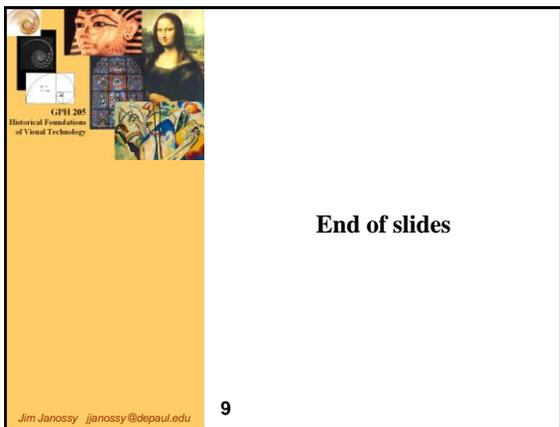
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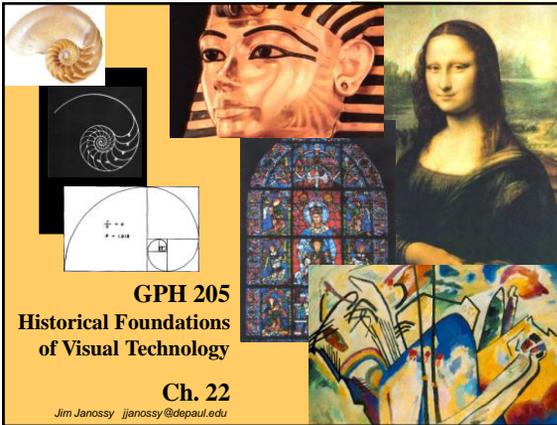
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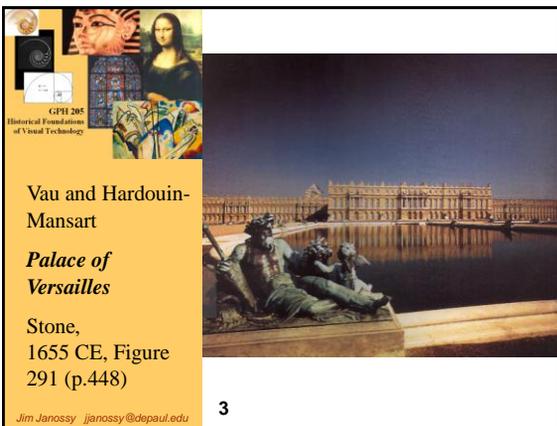
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Hildebrandt  
*Upper Belvedere, Vienna*  
Stone,  
1720 CE, Figure  
293 (p.450)

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Hildebrandt and Dientzenhofer  
*Pommersfelden castle, staircase*  
Stone,  
1713 CE, Figure  
295 (p.451)

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Jakob Prandtauer  
*Melk Monastery*  
Stone,  
1702 CE, Figure  
296 (p.452)

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Prandtauer,  
Beduzzi and  
Munggenast

*Church interior,  
Melk monastery*

Stone, 1737 CE,  
Figure 297 (p.453)

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Antoine Watteau

*Fete in a park*

Oil on canvas,  
1737 CE

Figure 298  
(p.454)

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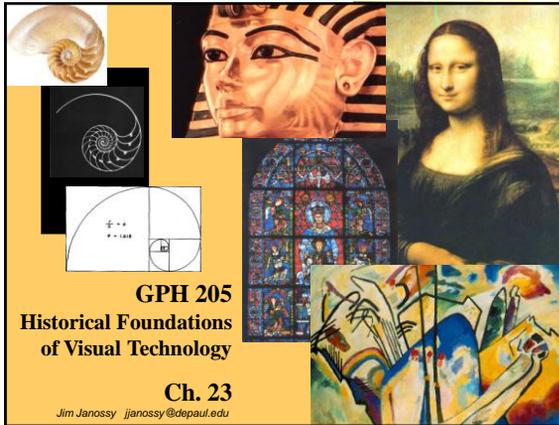
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**GPH 205**  
**Historical Foundations**  
**of Visual Technology**

**Ch. 23**

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**Historical Foundations**  
**of Visual Technology**

**Welcome...**

The Story of Art (Gombrich):  
Chapter 23 – England and France  
1700-1790 CE:  
The Age of Reason  
(the earliest part of the  
Enlightenment)

- English Baroque – subdued
- Hogarth “moralistic” genre
- Reynolds, Gainsborough, Lawrence portraiture
- “History painting” genre

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**Historical Foundations**  
**of Visual Technology**

Christopher Wren  
***St. Paul's Cathedral, London***

Stone,  
1675 CE, Figure  
299 (p.458)



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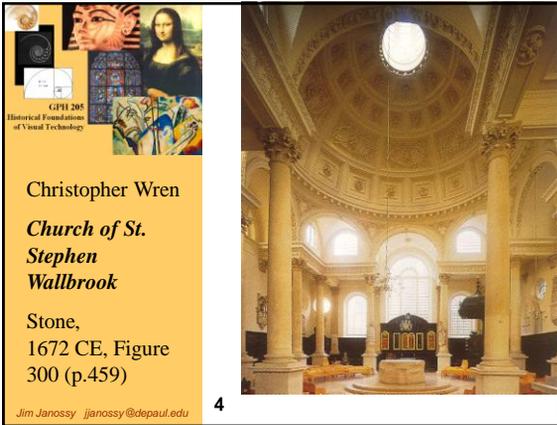
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Christopher Wren  
*Church of St. Stephen Wallbrook*  
Stone, 1672 CE, Figure 300 (p.459)

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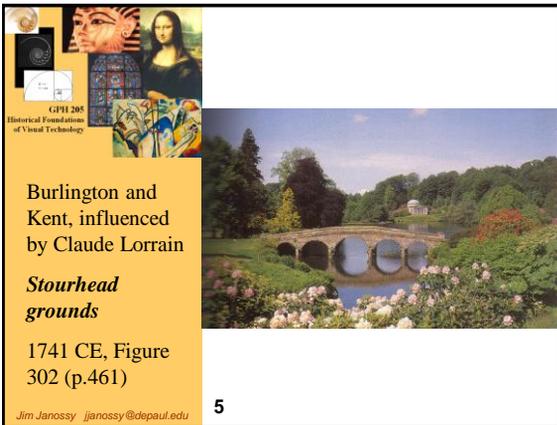
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Burlington and Kent, influenced by Claude Lorraine  
*Stourhead grounds*  
1741 CE, Figure 302 (p.461)

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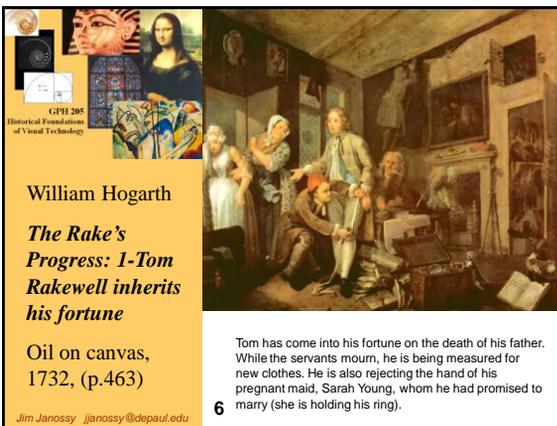
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Historical Foundations of Visual Technology

William Hogarth  
*The Rake's Progress: 1-Tom Rakewell inherits his fortune*  
Oil on canvas, 1732, (p.463)

Tom has come into his fortune on the death of his father. While the servants mourn, he is being measured for new clothes. He is also rejecting the hand of his pregnant maid, Sarah Young, whom he had promised to marry (she is holding his ring).

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 Historical Foundations  
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William Hogarth  
*The Rake's  
 Progress: 1-Tom  
 Rakewell inherits  
 his fortune*  
 Engraving,  
 1735  
 Jim Janossy jjanossy@depaul.edu

Tom has come into his fortune on the death of his father. While the servants mourn, he is being measured for new clothes. He is also rejecting the hand of his pregnant maid, Sarah Young, whom he had promised to marry (she is holding his ring).

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 Historical Foundations  
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William Hogarth  
*The Rake's  
 Progress: 2-Tom  
 Rakewell living to  
 excess*  
 Oil on canvas,  
 1732  
 Jim Janossy jjanossy@depaul.edu

Tom is at his morning carousing in London, attended by musicians and other hangers-on, dressed in expensive costumes.

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 Historical Foundations  
 of Visual Technology

William Hogarth  
*The Rake's  
 Progress: 2-Tom  
 Rakewell living to  
 excess*  
 Engraving,  
 1735  
 Jim Janossy jjanossy@depaul.edu

Tom is at his morning carousing in London, attended by musicians and other hangers-on, dressed in expensive costumes.

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William Hogarth  
*The Rake's  
Progress: 3-Tom  
Rakewell drunk at  
an orgy*

Oil on canvas,  
1732



A wild orgy is under way at a brothel, and the prostitutes are stealing the drunken Tom's watch. Tom continues to waste the fortune he inherited from his father.

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William Hogarth  
*The Rake's  
Progress: 3-Tom  
Rakewell drunk at  
an orgy*

Engraving,  
1735



A wild orgy is under way at a brothel, and the prostitutes are stealing the drunken Tom's watch. Tom continues to waste the fortune he inherited from his father.

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William Hogarth  
*The Rake's  
Progress: 4-Tom  
Rakewell escapes  
arrest for debt*

Oil on canvas,  
1732



Tom narrowly escapes arrest for debt as he travels to a party at St. James's Palace to celebrate Saint David's Day. He is saved from arrest by the intervention of Sarah Young, the girl he had gotten pregnant and rejected, who pays his debt.

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**William Hogarth**  
*The Rake's Progress: 4-Tom Rakewell escapes arrest for debt*  
 Engraving, 1735  
 Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

Tom narrowly escapes arrest for debt as he travels to a party at St. James's Palace to celebrate Saint David's Day. He is saved from arrest by the intervention of Sarah Young, the girl he had gotten pregnant and rejected, who pays his debt.

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**William Hogarth**  
*The Rake's Progress: 5-Tom Rakewell marries for money*  
 Oil on canvas, 1732  
 Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

Tom attempts to salvage his fortune by marrying a rich but aged and ugly old maid for her money. In the background Sarah arrives holding his child while her indignant mother struggles with a guest.

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**William Hogarth**  
*The Rake's Progress: 5-Tom Rakewell marries for money*  
 Engraving, 1735  
 Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)

Tom attempts to salvage his fortune by marrying a rich but aged old maid for her money. In the background Sarah arrives holding his child while her indignant mother struggles with a guest.

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GPH 205  
Historical Foundations  
of Visual Technology

William Hogarth  
*The Rake's  
Progress: 6-Tom  
Rakewell in a  
gambling den*

Oil on canvas,  
1732



Tom pleads for the assistance of the Almighty in a gambling den in the sixth painting. Neither Tom nor the other obsessive gamblers here seem to have noticed a fire breaking out behind them.

16

Jim Janossy jjanossy@depaul.edu

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GPH 205  
Historical Foundations  
of Visual Technology

William Hogarth  
*The Rake's  
Progress: 6-Tom  
Rakewell in a  
gambling den*

Engraving,  
1735



Tom pleads for the assistance of the Almighty in a gambling den in the sixth painting. Neither Tom nor the other obsessive gamblers here seem to have noticed a fire breaking out behind them.

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Jim Janossy jjanossy@depaul.edu

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GPH 205  
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William Hogarth  
*The Rake's  
Progress: 7-Tom  
Rakewell in  
debtor's prison*

Oil on canvas,  
1732



Tom has lost everything and he is jailed in Fleet Street debtor's prison. He ignores the distress of the women he has wronged and the demands of money from the jailers. His loss sanity is symbolized by a telescope poking out of the barred window and an alchemy experiment in the background (center of picture).

18

Jim Janossy jjanossy@depaul.edu

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**William Hogarth**  
*The Rake's Progress: 7-Tom Rakewell in debtor's prison*  
Engraving,  
1735

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



19 Tom has lost everything and he is jailed in Fleet Street debtor's prison. He ignores the distress of the women he has wronged and the demands of money from the jailers. His loss sanity is symbolized by a telescope poking out of the barred window and an alchemy experiment in the background (center of picture).

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**William Hogarth**  
*The Rake's Progress: 8-Tom Rakewell dying in Bedlam*  
Oil on canvas,  
1732

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



20 Tom ends his days in Bethlehem Hospital (Bedlam), London's mental asylum, with only Sarah Young to comfort him. The well-dressed women have come to see the bizarre antics of the residents, a socially acceptable amusement in the world of the 1700's.

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**William Hogarth**  
*The Rake's Progress: 8-Tom Rakewell dying in Bedlam*  
Engraving,  
1735

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



21 Tom ends his days in Bethlehem Hospital (Bedlam), London's mental asylum, with only Sarah Young to comfort him. The well-dressed women have come to see the bizarre antics of the residents, a socially acceptable amusement in the world of the 1700's.

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GPH 205  
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Joshua Reynolds  
*Joseph Baretti*  
Oil on canvas,  
1773 CE  
Figure 304  
(p.466)

Jim Janossy jjanossy@depaul.edu

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GPH 205  
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of Visual Technology

Joshua Reynolds  
*Miss Bowles with  
her dog*  
Oil on canvas,  
1775 CE  
Figure 305  
(p.467)

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GPH 205  
Historical Foundations  
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Thomas  
Gainsborough  
*Mr. and Mrs.  
Andrews*  
Oil on canvas,  
1748 CE

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GPH 205  
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Thomas  
Gainsborough

*Blue Boy*

Oil on canvas,  
1770 CE

Jim Janossy jjanossy@depaul.edu 25



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GPH 205  
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of Visual Technology

Sir Thomas  
Lawrence

*Pinkie (Sarah  
Moulton Barrett)*

Oil on canvas,  
1794 CE

Jim Janossy jjanossy@depaul.edu 26



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GPH 205  
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of Visual Technology

Jean-Baptiste-Simeon Chardin  
*Saying grace*  
Oil on canvas,  
1740 CE  
Figure 308  
(p.471)  
Jim Janossy jjanossy@depaul.edu



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GPH 205  
Historical Foundations  
of Visual Technology

Johann Zoffany  
*Life School at the  
Royal Academy*  
Oil on canvas  
1771 CE  
Figure 310a  
(p.473)  
Jim Janossy jjanossy@depaul.edu



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**End of slides**

Jim Janossy jjanossy@depaul.edu

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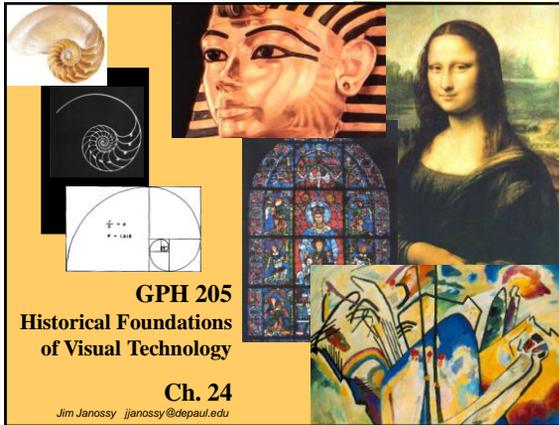
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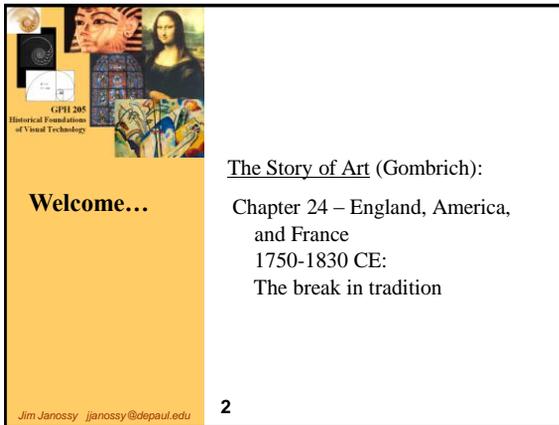
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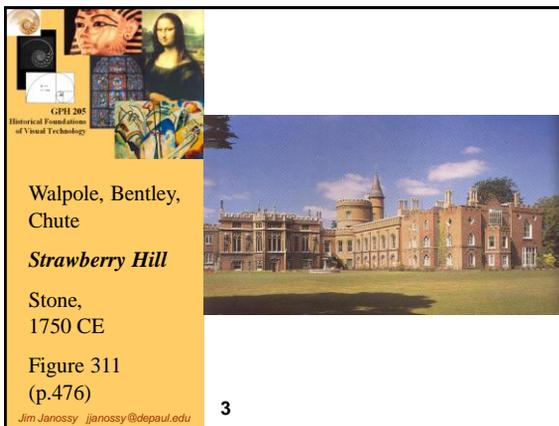
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Sir John Soane  
*Country house*  
Stone, wood  
1798 CE  
Figure 313  
(p.478)



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Thomas Jefferson  
*Monticello*  
Stone, wood  
1796 CE  
Figure 314  
(p.479)



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John Copley  
*Charles I denied*  
Oil on canvas,  
1785 CE  
Figure 315  
(p.483)



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of Visual Technology

Jacques-Louis  
David

**Marat  
assassinated**

Oil on canvas,  
1793 CE, Figure  
316 (p.484)

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GPH 205  
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of Visual Technology

Francisco Goya

**Group on a  
balcony**

Oil on canvas,  
1810 CE

Figure 317  
(p.486)

Jim Janossy jjanossy@depaul.edu

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Francisco Goya

**King Ferdinand  
VII of Spain**

Oil on canvas,  
1814 CE

Figure 318  
(p.487)

Jim Janossy jjanossy@depaul.edu

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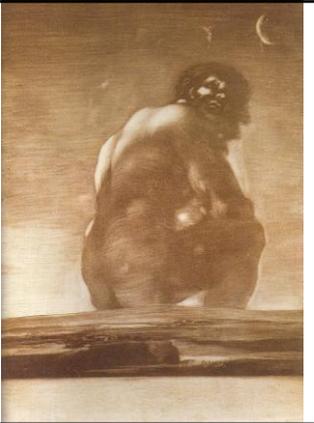
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GPH 205  
Historical Foundations  
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Francisco Goya  
*The giant*  
Aquatint,  
1818 CE  
Figure 320  
(p.489)

Jim Janossy jjanossy@depaul.edu



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GPH 205  
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William Blake  
*Ancient of days*  
Etching and  
watercolor,  
1794 CE  
Figure 321  
(p.491)

Jim Janossy jjanossy@depaul.edu



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GPH 205  
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of Visual Technology

Joseph Turner  
*Dido building  
Carthage*  
Oil on canvas,  
1815 CE  
Figure 322  
(p.492)

Jim Janossy jjanossy@depaul.edu



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GPH 205  
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of Visual Technology

Joseph Turner  
*Steamer in a  
snowstorm*  
Oil on canvas,  
1842 CE  
Figure 323  
(p.493)  
Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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GPH 205  
Historical Foundations  
of Visual Technology

John Constable  
*Study of tree  
trunks*  
Oil on paper,  
1821 CE  
Figure 324  
(p.494)  
Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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GPH 205  
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John Constable  
*The haywain*  
Oil on canvas,  
1821 CE  
Figure 325  
(p.495)  
Jim Janossy [jjanossy@depaul.edu](mailto:jjanossy@depaul.edu)



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Historical Foundations of Visual Technology

Caspar David Friedrich  
*Silesian Mountains*  
Oil on canvas, 1815 CE, Figure 326 (p.496)

Jim Janossy jjanossy@depaul.edu

16

This slide features a yellow background on the left with a collage of art-related images at the top. The main image is a landscape painting of misty mountains. The text on the left provides the artist's name, the title of the work, the medium and date, and the figure number. The slide number '16' is in the bottom right corner.

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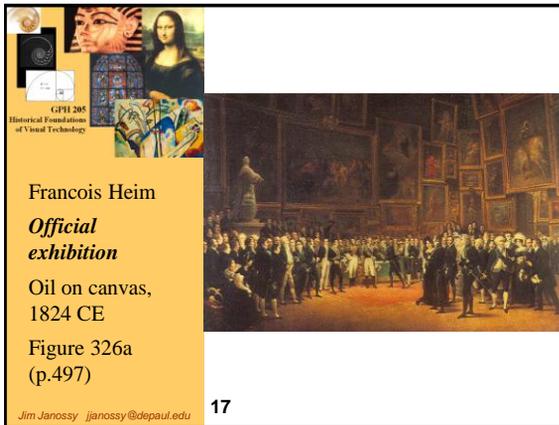
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Historical Foundations of Visual Technology

Francois Heim  
*Official exhibition*  
Oil on canvas, 1824 CE  
Figure 326a (p.497)

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17

This slide features a yellow background on the left with a collage of art-related images at the top. The main image is a painting of a crowded exhibition hall. The text on the left provides the artist's name, the title of the work, the medium and date, and the figure number. The slide number '17' is in the bottom right corner.

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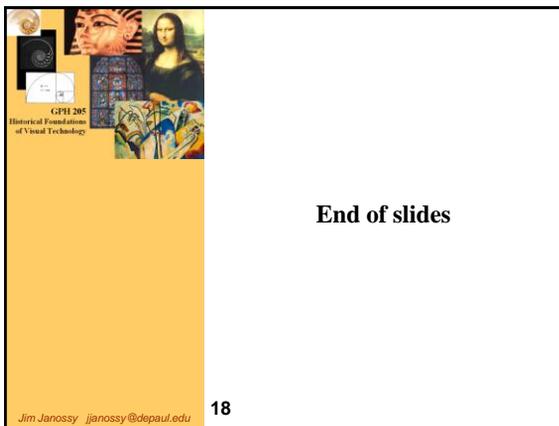
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Historical Foundations of Visual Technology

End of slides

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18

This slide features a yellow background on the left with a collage of art-related images at the top. The text 'End of slides' is centered on the white background. The slide number '18' is in the bottom right corner.

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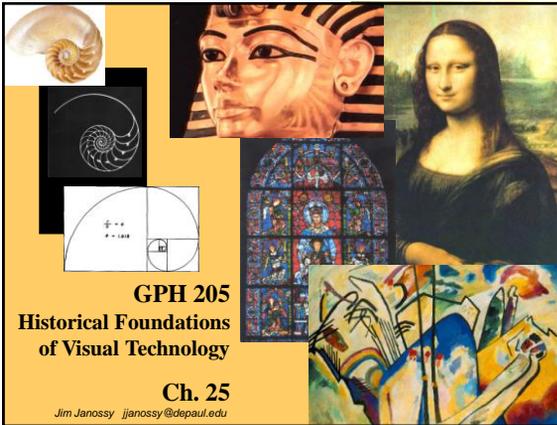
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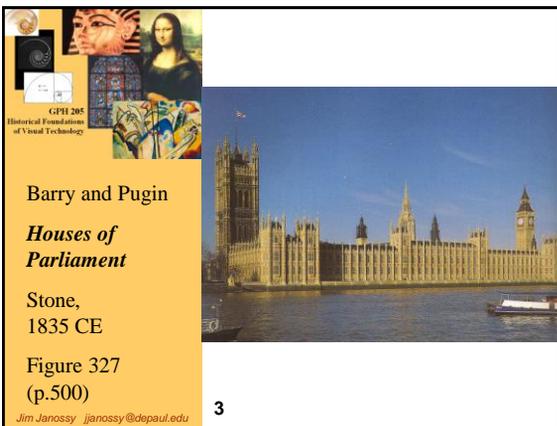
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Nicholas Poussin	Jean Ingres
<i>Et in Arcadia ego</i>	<i>The Valpinçon bather</i>
Oil on canvas, 1638 CE	Oil on canvas, 1808 CE
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**Revolutions in Art in the 1800's**

<b>1</b>	<b>2</b>	<b>3</b>
1830	1848	1863→
<b>Delacroix, Corot</b>	<b>Millet, Courbet, Barbizon school</b>	<b>Impressionists</b>
Color is more important than draftsmanship	Common scenes of life were dignified and worthy of painting; realism	Realism = plein air = natural lighting
Subject matter does not need to be classical	Pre-Raphaelite Brotherhood (England)	Art should not be artificial
		Paint what you see, not what you "know" is there

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 <p>GPH 205 Historical Foundations of Visual Technology</p> <p>Eugene Delacroix <i>Arab cavalry</i> Oil on canvas, 1832 CE Figure 329 (p.506)</p> <p>Jim Janossy <a href="mailto:jjanossy@depaul.edu">jjanossy@depaul.edu</a></p>	
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Eugene Delacroix  
*Algerian women  
in their  
apartment*

Oil on canvas,  
1834 CE

Figure B32

Jim Janossy jjanossy@depaul.edu



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GPH 205  
Historical Foundations  
of Visual Technology

Jean Corot  
*Tivoli*

Oil on canvas,  
1843 CE

Figure 330  
(p.507)

Jim Janossy jjanossy@depaul.edu



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GPH 205  
Historical Foundations  
of Visual Technology

Honore Daumier  
*The rejected  
painter*

Lithograph,  
1859 CE

Figure 348a  
(p.533)

Jim Janossy jjanossy@depaul.edu

*"And they have turned this down,  
the ignorant fools!"*



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Revolutions in Art in the 1800's		
<b>1</b>	<b>2</b>	<b>3</b>
1830	1848	1863→
<b>Delacroix, Corot</b>	<b>Millet, Courbet, Barbizon school</b>	<b>Impressionists</b>
Color more important than draftsmanship	Common scenes of life were dignified and worthy of painting; realism	Realism = plein air = natural lighting
Subject matter does not need to be classical	Pre-Raphaelite Brotherhood (England)	Art should not be artificial
		Paint what you see, not what you "know" is there

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GPH 205  
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Jean-Francois Millet  
*The Gleaners*  
Oil on canvas,  
1857 CE  
Figure 331  
(p.509)  
Jim Janossy jjanossy@depaul.edu



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GPH 205  
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Gustave Courbet  
*The meeting*  
Oil on canvas,  
1854 CE  
Figure 332  
(p.510)  
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GPH 205  
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Dante Rossetti

***Ecce Ancilla Domini***

Oil on canvas,  
1849 CE

Figure 333  
(p.513)

Jim Janossy jjanossy@depaul.edu



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Revolutions in Art in the 1800's

<p style="font-size: 24px; font-weight: bold;">1</p> <p style="font-weight: bold;">1830</p> <p style="font-weight: bold;">Delacroix, Corot</p> <p>Color more important than draftsmanship</p> <p>Subject matter does not need to be classical</p>	<p style="font-size: 24px; font-weight: bold;">2</p> <p style="font-weight: bold;">1848</p> <p style="font-weight: bold;">Millet, Courbet, Barbizon school</p> <p>Common scenes of life were dignified and worthy of painting; realism</p> <p>Pre-Raphaelite Brotherhood (England)</p>	<p style="font-size: 24px; font-weight: bold;">3</p> <p style="font-weight: bold;">1863→</p> <p style="font-weight: bold;">Impressionists</p> <p>Realism = plein air = natural lighting</p> <p>Art should not be artificial</p> <p>Paint what you see, not what you "know" is there</p>
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GPH 205  
Historical Foundations  
of Visual Technology

Edouard Manet

***The balcony***

Oil on canvas,  
1868 CE

Figure 334  
(p.515)

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Historical Foundations  
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Edouard Manet  
*The races at Longchamp*  
Lithograph,  
1865 CE  
Figure 335  
(p.516)  
Jim Janossy jjanossy@depaul.edu

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William Powell Frith  
*Derby Day*  
Lithograph,  
1856 CE

Edouard Manet  
*The races at Longchamp*  
Lithograph,  
1865 CE

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Katsushika Hokusai  
*Mount Fuji*  
Woodblock print,  
1835 CE  
Figure 341  
(p.524)  
Jim Janossy jjanossy@depaul.edu

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GPH 205  
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of Visual Technology

Pierre August  
Renoir

*Moulin de la  
Galette*

Oil on canvas,  
1876 CE, Figure  
339 (p.521)

Jim Janossy jjanossy@depaul.edu

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Nicholas Poussin

*Et in Arcadia ego*

Oil on canvas,  
1638 CE

Figure 254 (p.395)

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Pierre August  
Renoir

*Moulin de la  
Galette*

Oil on canvas,  
1876 CE

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Historical Foundations  
of Visual Technology

Edouard Manet

*Monet working  
in his boat*

Oil on canvas,  
1874 CE

Figure 337  
(p.518)

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of Visual Technology

Claude Monet  
*Gare St-Lazare*  
Oil on canvas,  
1877 CE  
Figure 338  
(p.520)



Jim Janossy jjanossy@depaul.edu 22

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of Visual Technology

The  
Impressionist's  
color palette

1865 to 1890



Jim Janossy jjanossy@depaul.edu 23

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Pierre August  
Renoir  
*Boating on the  
Seine*  
Oil on canvas,  
1879 CE, Figure  
B36



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Claude Monet  
*Regatta at Argenteuil*  
Oil on canvas,  
1872 CE  
Figure B34



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Camille Pissarro  
*Boulevard des Italiens*  
Oil on canvas,  
1897 CE  
Figure 340  
(p.523)



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Edgar Degas  
*Henri Degas and niece Luci*  
Oil on canvas,  
1876 CE  
Figure 343  
(p.526)



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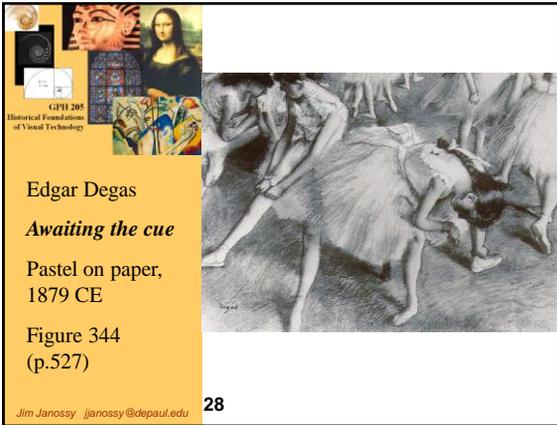
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Edgar Degas  
*Awaiting the cue*  
Pastel on paper,  
1879 CE  
Figure 344  
(p.527)

28

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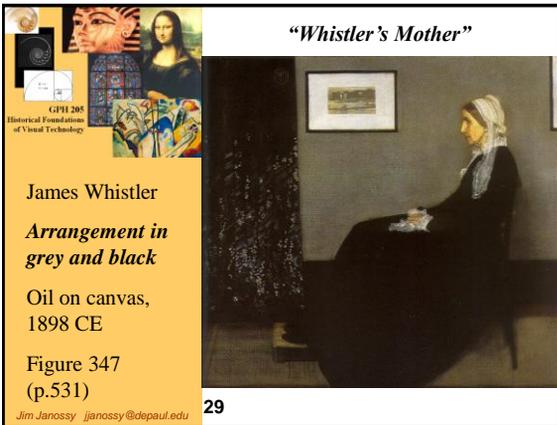
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*"Whistler's Mother"*

James Whistler  
*Arrangement in grey and black*  
Oil on canvas,  
1898 CE  
Figure 347  
(p.531)

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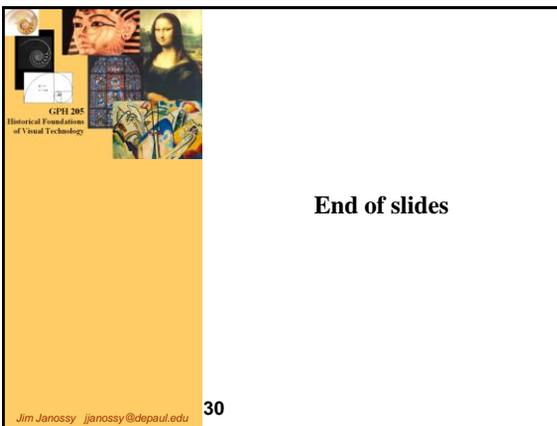
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End of slides

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Jim Janossy jjanossy@depaul.edu

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