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Topic Guide
C2: Power and persuasion: the Baroque in Catholic Europe (1597–1685)

Pearson

A level History of Art

Pearson Edexcel Level 3 Advanced GCE in History of Art (9HT0)

P Pearson

GCE History of Art 2017 – Topic Guide

C2: Power and persuasion: the Baroque in Catholic Europe (1597–1685)

Contents

Introduction

In this Period, students will investigate and assess the impact of religious and political developments and controversies on art and architecture in the 17th century. The focus on Catholic Europe creates some natural boundaries for this in-depth study, allowing students to read widely and understand the relevance of context. Within this, however, teachers and students are free to explore the works of more than two countries by using works from, say, Spain in religious sculpture and France in secular architecture in comparison to those produced in Italy. It is hoped that this will allow teachers and students to make the most of their specific areas of interest and expertise and/or to encourage first-hand opportunities to see key works either in the UK or, where feasible, on school trips to other European cities.

Scope of works

The specification makes clear the requirement for the detailed study of at least 18 works of art and architecture across nine categories of work in Italy and in one additional Catholic European country in each case. All examination questions will refer to the **Scope of works** and **Key topics** explained on pages 20–22 in the specification. The specification clearly lists the expected coverage and detail for all key works, and this is therefore not further elaborated on in this topic guide.

In this Period, works are categorised by the place of birth and nationality of their artist or architect, rather than by the place where the commission or work was executed. This avoids confusion for artists like Rubens, Claude, Poussin and Bernini, all of whom travelled in the course of their careers. Thus Rubens, Claude and Poussin are always examples of 'artist(s) from another Catholic European country', even if they are working in Italy. Equally, Bernini is always considered Italian, even when working in Paris for Louis XIV.

Key topics

These **Key topics** are clearly explained in the specification and elaborate on what should be taught around each work. Broadly speaking, they are similar to the 'themes' of the legacy specification, but are now set out in a tabular format which should be helpful. Teachers of the legacy specification should be aware that 'form and function' and 'patronage' are now sited within Topic 4 'Ways in which art has been used and interpreted', together with a new requirement to explore the original and subsequent location of works. (Full details of the differences and similarities between the legacy specification and the new Pearson Edexcel specification are given in the **Mapping Guide**.)

Specified artists

Teachers must select one painter and one sculptor from the shortlists given on page 20 in the specification.

This means that students must explore **at least three works** by their selected specified painter (choose from Caravaggio, Rubens or Velázquez) **and three** works by their selected specified sculptor (choose from Montañés, Bernini or Puget). Students are expected to have knowledge and understanding of their training, influences (at least two for each artist) and the ways in which they contribute to, or typify, their period and/or region.

Students must also have detailed knowledge and understanding of **at least one critical text** relevant either to the Period as a whole (including both specified artists) or one critical text (or extract) for each selected specified artist. Please make sure that if you select Bernini as your specified sculptor, you select three sculptural works by him. Further architectural works may also be included in the selection of key works but these must be in addition to the sculpture. (This is so that all students have sufficient works to respond to a question which asked about their specified sculptor alone.)

Selecting your key works

A grid showing an exemplar selection of works is given at the end of this document together with a blank grid for your own selection of works. This is, however, just one way of selecting key works. We have also provided a longer list of possible works. Again, this is not exhaustive, nor intended to be prescriptive, but rather designed to inspire your selection of works and to reassure new teachers.

Obviously, neither the lives of artists nor their works will always fit neatly within the dates (1597–1685) selected for study here. These dates have been chosen to allow the best possible fit with the concept of a European 'depth' study and by consideration of works which are available in UK collections. We would therefore ask you to be conscious of these restrictions. This will be particularly important for those who taught the 17th-century option of the legacy specification and are looking to carry over works and resources to the new Pearson Edexcel specification. (Please note that Dutch and British works are not valid for this Period study but Rembrandt and Inigo Jones have both been included on the shortlist of specified artists for the Theme of Identities, and these resources can be utilised there.)

You will probably find it easiest to make your selection of key works by entering the three works by your selected painter and selected sculptor first. Then complete the rest of the categories with at least one example in each box. You may of course feel that it is important to teach and discuss more than a single example of work in each category and that your students will have a fuller understanding of the Period if you do so. You are free to make these choices to suit your own cohort, as long as they have at least one work in each category from Italy and at least one from another Catholic European country.

Critical texts

The requirement for exploration and discussion of critical text reference is clear in both Theme and Period study in this new specification. It will only be assessed in the final long answer on each Theme and Period, and gives students the opportunity to develop, evidence and counter-balance their argument and response to the question.

Students may explore just one critical text for the Period, **if** this relates to **both** their selected specified painter and their selected specified sculptor. Alternatively, they may explore **at least one text** or extract relating to **each** of their selected specified artists, which might prove easier for teaching. They may choose to refer to their critical text by naming the critic, by summarising their theories or position, or by integrating short quotations into the body of their essay.

In this module, the most obvious contemporary critical text is probably Bellori's *Lives of the Modern Painters, Sculptors and Architects* (1672), and discussing and debating his opinions and evidence is interesting and accessible for most students. Other classic texts also include (but are not limited to) Wittkower's *Art and architecture in Italy 1600–1750* (1999) and Haskell's *Patrons and Painters: Art and Society in Baroque Italy* (1980). The anthology of changing ideas *Art in Theory 1648–1815* (edited by Harrison, Wood & Gaiger, 2000) offers a wide range of suitable extracts by named critics (including both Bellori and Félibien) and would be a useful way to explore the range of debates on classicism, decorum, the establishment of academies etc. in a single volume. Eric Fernie's *Art History and its Methods: A Critical Anthology* (Phaidon, 2008) offers a good selection too, with the added bonus that it covers multiples Themes and Periods in just one book.

Unlike the Theme satudy, where there are two specified artists **and** a specified architect, each of whom requires a supporting critical text, the focus here in the Period study is on the selected painter and sculptor only. (This is so that there is consistency, in that both areas of study require six works by selected specified artists in total.) Therefore, analysis of critical theory in architecture is not compulsory, although you may of course find that integrating some different opinions offers an interesting way to deliver your course.

Organising your teaching

Obviously, there are many different ways in which this module of the course can be delivered. The following breakdown is an illustration of just one possible approach for a single teacher who chooses to explore one module at a time. (Others may prefer to split the week, with some lessons exploring a Theme and others a Period, or to cover two Periods simultaneously.)

As the Periods are of more value (25%) than the Themes (17%), it seems appropriate to allocate more time to them. In the Baroque period, with nine 'scope of works' areas each covering two different countries, organisation of delivery by genre could be a convenient solution. However, some teachers may prefer to cover all genres and works in Italy first and then move out into a different country or countries for a subsequent stage. Teachers are reminded that the whole course must be taught as all questions on the final examination are compulsory.

In this Scheme of Work, we have broken the regularity of 'scope of works' weeks by allocating two weeks for a detailed study of each of the selected specified artists. This potentially creates an interesting diversity within the course so that students find they are learning and engaging with the material in different ways in different weeks. It should facilitate the strengthening of key skills such as research, independent reading and evaluative discussion as well as a creating a core point for

covering the requirement for the integration of ideas from critical texts. As the works explored in these weeks will also feature in the 'scope of works' weeks (as, for example, portraits or religious sculpture/painting), this suggestion also introduces some flexibility into your planning. This allows you time to cover additional works for a deeper understanding, to set aside class time for timed essays, comparisons across genres/countries, consolidation work, or perhaps just to catch up with the inevitable loss of teaching time due to bank holidays, school exam weeks, inset and fire alarms!

Detail of exactly what must be covered for each work is clearly laid out in the specification on pages 20–22.

Outline Scheme of Work

Based on three 5-week blocks

Block 1	
Week 1	**Introduction to Period** and key concepts
Week 2	**Introduction to history** and era
Week 3	Religious painting by an Italian artist and by an artist from another European Catholic country
Week 4	Religious sculpture by an Italian artist and by an artist from another European Catholic country
Week 5	Mythological painting by an Italian artist and by an artist from another European Catholic country
Block 2	
Week 1	**Specified painter** (Caravaggio, Rubens or Velazquez)
Week 2	**Specified painter** (Caravaggio, Rubens or Velazquez)
Week 3	Mythological sculpture by an Italian artist and by an artist from another European Catholic country
Week 4	Portraits in 2D or 3D by an Italian artist and by an artist from another European Catholic country
Week 5	Landscape painting by an Italian artist and by an artist from another European Catholic country
Block 3	
Week 1	**Specified sculptor** (Montañés, Bernini or Puget)
Week 2	**Specified sculptor** (Montañés, Bernini or Puget)
Week 3	Still life or genre painting by an Italian artist and by an artist from another European Catholic country
Week 4	Religious architecture by an Italian architect and by an architect from another European Catholic country
Week 5	Secular architecture by an Italian and by an architect from another European Catholic country

Assessment

The Assessment Objectives have been revised in the new A Level History of Art. There are now three objectives, with the former AO4 integrated into the new AO3.

AO1	Demonstrate knowledge and understanding of the contexts of art	30–40%
AO2	Analyse and interpret artists' work, demonstrating understanding of visual language	30–40%
AO3	Make critical judgements about art through substantiated reasoned argument	30–40%

Students will be assessed on their knowledge and understanding of two Periods in the 3-hour Paper 2 of this examination. Therefore, it is suggested that students spend 90 minutes on each of their selected Periods – this is unchanged from the legacy specification. However, there is no choice on this new paper: all four questions, identified as (a), (b), (c) and (d), are compulsory. In recognition of the length of the paper and the range of students taking the subject, the questions are now of varying length and value.

Each Period section begins with two short 5-mark answers. These are not essays, do not need an introduction, and require a student to select only relevant points of information (AO1) and analysis (AO2) from their broader knowledge relating to one work of art or architecture. Whilst the exact allocation of time is obviously up to the individual concerned, we imagine that most will spend approximately 7–8 minutes on each of these short (a) and (b) answers. There is no requirement for critical argument or judgement (AO3) in these questions. There are three levels for assessment on part (a) and (b) answers: see below. It is expected that the weakest candidates will be able to retrieve points of information only, with no meaningful accompanying analysis, and therefore there is only one mark allocated for Level 1. Thereafter, the marks will be allocated on the demonstration of both AO1 and AO2.

Part (a) and (b) mark scheme

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. [AO1] No meaningful analysis or interpretation related to selected work. [AO2]
Level 2	2–3	Knowledge and understanding are competent. [AO1] Competent analytical and interpretative comments, linking to selected work. [AO2]
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. [AO1] Excellent analytical and interpretative comments, linking to selected work. [AO2]

Part (c) questions are worth 15 marks and are therefore expected to take approximately 21–25 minutes. These questions will always ask students to refer to at least two named works of art or architecture. A 'named' work of art does not need to be by a 'specified artist', but this phrase is used to remind students to be precise in their responses – they must always validate their ideas with specific

evidence. Most works can be clearly identified by artist and title, but in some cases this may be insufficient for the examiner to identify which particular example the student is referring to. In these cases, students must give further information such as the date and/or location of the work so that the examiner is able to assess their evidence effectively.

Responses are assessed equally across all three Assessment Objectives (5 marks for each). There is no requirement, however, for a student to refer to named critics in part (c) answers, although they may, of course, choose to do so. In this case, it will be assessed as part of their critical judgement (AO3). As part (c) questions always ask for reference to at least two named works, candidates who are unable to cite a second work will be limited to Level 2 credit – a maximum of 6 marks, as they are clearly offering only a partial response.

Part (c) mark scheme

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. *[AO1]*
		Analysis and interpretation are limited, showing basic understanding of visual language. *[AO2]*
		Basic critical judgement, with limited reasoned argument and evidence. *[AO3]*
Level 2	4–6	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. *[AO1]*
		Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. *[AO2]*
		Partially-adequate critical judgement supported by uneven reasoned argument and evidence. *[AO3]*
Level 3	7–9	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. *[AO1]*
		Analysis and interpretation are competent, showing a competent understanding of visual language. *[AO2]*
		Competent critical judgement, supported by appropriate reasoned argument and evidence. *[AO3]*
Level 4	10–12	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. *[AO1]*
		Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. *[AO2]*
		Good critical judgement, supported by coherent reasoned argument and evidence throughout. *[AO3]*
Level 5	13–15	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. *[AO1]*
		Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. *[AO2]*
		In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. *[AO3]*

Part (d) responses invite students to build an argument around a question which asks 'How far do you agree?'. Obviously, students are free to entirely agree or disagree with the premise offered or to conclude with a mixed opinion, but it is the quality of their argument, evidence and analysis that is evaluated for credit here. This is obviously the longest and most valuable question of the four, and students are expected to spend between 50 and 55 minutes on this response.

The questions will always ask for named works of art and again this does not mean that they must be by their selected specified artists, but that they are discussing individual works in detail. Obviously, in some years, the questions may ask students to evaluate the works of their specified artists and in this case, they will need to discuss these works to earn credit (although naming influential works by other artists may still be a valid part of this discussion). As with part (c) questions, part (d) responses are assessed across all three Assessment Objectives equally (10 marks on each). Please note that students must refer to their study of critical texts in these long questions, and the mark scheme for part (d) questions includes an additional strand under AO3 to reflect this.

The questions do not specify exactly how many works of art or architecture a student must discuss, but candidates will need to balance up the requirement for detailed knowledge and analysis together with a full critical argument in order to create and conclude their argument in response to the question. It is therefore unlikely that a student who names many works, but fails to offer detailed contexts or analysis on any of them, could achieve the upper levels of the mark scheme, but similarly unlikely that a student who chooses to discuss only two works (the minimum to clear the 'works of art' rubric) could create a sufficiently convincing argument to reach these upper levels.

Part (d) mark scheme

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]
		Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]
		Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]
Level 2	7–12	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]
		Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]
		Partially–adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]
Level 3	13–18	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]
		Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]
		Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]

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Level	Mark	Descriptor
Level 4	19–24	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. *[AO1]* Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. *[AO2]* Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. *[AO3]*
Level 5	25–30	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. *[AO1]* Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. *[AO2]* In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. *[AO3]*

Resources

This list is wide ranging to flag up the books that you may already have in your existing library. We do not, however, wish to give the impression that schools must spend heavily on books in order to offer this course. There is now a wealth of material available via the internet free of charge and these resources are often very engaging, allowing students to see inside and around a building from multiple angles and to hear other voices in their learning. There is also a wide range of monographs which have not been listed here for reasons of space. Any of the following would be helpful:

- Bailey, GA; *Baroque and Rococo,* Phaidon, 2012
- Barker, E; *Art and Visual Culture 1600–1850,* Open University, 2012
- Bellori, GP; *The Lives of the Modern Painters, Sculptors and Architects*
- Blunt, A; *Roman Baroque*, Pallas Athene, 2004
- Bohn, B & Saslow, J; *A Companion to Renaissance and Baroque Art,* Blackwell, 2015
- Boucher, B; *Italian Baroque Sculpture*, Thames and Hudson, 1998
- Brown, J; *Images and Ideas in Seventeenth-Century Spanish Painting*, Princeton, 1979
- Brown, J; *The Golden Age of Painting in Spain*, Yale University Press, 1991
- Fernie, E; *Art History and its Methods: A Critical Anthology,* Phaidon, 2008
- Freedberg, S; *Circa 1600: A Revolution of Style in Italian Painting*, Harvard University Press, 1983
- Harrison, C, Wood P & Gaiger J (ed); *Art in Theory 1648–1815,* Blackwell, 2000
- Haskell, F; *Patrons and Painters: Art and Society in Baroque Italy,* Yale, 1980
- Huntsman, P; *Thinking about Art,* Wiley-Blackwell, 2015
- Jaffe, D & McGrath, E; *Rubens: A Master in the Making,* National Gallery, 2005
- Martin, JR; *Baroque*, Penguin, 1989
- Millon, HA; *Triumph of the Baroque 1600–1750,* Rizzoli, 2000
- Montagu, J; *Roman Baroque Sculpture. The Industry of Art, Yale* University Press, 1992
- Statton-Pruitt, SL; *The Cambridge Companion to Velázquez*, Cambridge University Press, 2002
- Sutherland Harris, A; *Seventeenth-Century Art and Architecture,* Laurence King, 2005
- Wine, H; *Claude: The Poetic Landscape,* National Gallery, 1994
- Wittkower, R; *Art and Architecture in Italy, 1600–1750*, Harmondsworth, 1958, rev. 1973 and 1980
- Wittkower, R; *Bernini: The Sculptor of the Roman Baroque,* Phaidon Press, 1997

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The digital, film and online resources available for Art History continue to grow rapidly. Again, initial suggestions would include:

- www.smarthistory.org.uk
- www.khanacademy,org
- Open University Open Access podcasts: www.openartsarchive.org/open-arts-objects
- Web Gallery of Art: www.wga.hu
- www.artcyclopedia.com
- www.arthistory.about.com
- www.artlex.com
- www.bubl.ac.uk
- www.artuk.org
- www.academia.edu
- 'Great Artists with Tim Marlow', Seventh Art Productions
- Simon Schama 'The Power of Art', BBC Series
- Annenberg Learner 'Art of the Western World': https://www.learner.org/resources/series1.html
- Waldemar Jauszczak 'Baroque! From St Peter's to St Paul's', BBC Four
- Art UK: www.artuk.org

First-hand learning and museum education

We have a huge treasure of Baroque works in British collections across the country and would urge you to ensure that your students benefit from first hand investigation of relevant works. Many of these organisations have extensive outreach programmes and students are strongly encouraged to see works at first hand, either individually or as a class. We have deliberately selected the specified artists and freedom of choice around key works in UK collections so that all teachers may coordinate their choice of key works with those that are on public display in their vicinity. A brief starting list of links is given here:

- Ashmolean Museum, Oxford: www.ashmolean.org
- Baltic Centre for Contemporary Art: www.balticmill.com
- Birmingham Museum & Art Gallery: www.birminghammuseums.org.uk/bmag
- Brighton Museums: www.brightonmuseums.org.uk
- Bristol Museum & Art Gallery: www.bristolmuseums.org.uk
- Burrell Collection: www.glasgowmuseums.org
- Ferens Art Gallery: www.hullcc.gov.uk/museums
- Fitzwilliam Museum, Cambridge: www.fitzmuseum.cam.ac.uk
- Harewood House: www.harewood.org
- IWM: www.iwm.org.uk
- Leeds Art Gallery: www.leeds.gov.uk/artgallery
- Manchester Art Gallery: www.manchesterartgallery.org
- Museum of Liverpool: www.liverpoolmuseums.org.uk/mol
- National Museum, Cardiff: www.museum.wales
- Scottish National Galleries: www.nationalgalleries.org
- Tate: www.tate.org

- The Courtauld Gallery, London: www.courtauld.ac.uk
- The Hepworth Wakefield: www.hepworthwakefield.org
- The National Gallery, London: www.nationalgallery.org.uk
- The National Portrait Gallery, London: www.npg.org.uk
- The Royal Collection, London: www.rmg.co.uk
- The Wallace Collection, London: www.wallacecollection.org
- The Whitworth: www.manchester.ac.uk/whitworth
- Turner Contemporary: www.turnercontemporary.org
- Ulster Museum: www.nmni.com/um
- V&A: www.vam.co.uk
- Walker Art Gallery: www.liverpoolmuseums.org.uk/walker
- Yorkshire Sculpture Park: www.ysp.co.uk

Internationally, further resources are available from museums and galleries around the world. Some initial suggestions are given here in a very short list:

- Metropolitan Museum of Art, New York: www.metmuseum.org
- The Louvre, Paris: www.louvre.fr
- Kunsthistoriches Museum, Vienna: www.khm.at
- National Gallery of Art, Washington DC: www.nga.gov
- The Pompidou Centre, Paris: www.centrepompidou.fr
- Museum of Modern Art, New York: www.moma.org
- The Prado, Madrid: www.museodelprado.es
- Alte Nationalgalerie, Berlin: http://www.smb.museum
- Rijksmuseum, Amsterdam: www.rijksmuseum.nl

Sample key works

Scope of works	Italian	Other Catholic European country
Religious painting	Artemisia Gentileschi *Judith Beheading Holofernes*	Rubens *Descent from the Cross*
Religious sculpture	Bernini *Ecstasy of St Teresa*	Louisa Roldan *Ecce Homo*
Mythological painting	Fontana *Minerva Dressing*	Rubens *The Judgement of Paris*
Mythological sculpture	Bernini *Rape of Proserpina*	Puget *Milo of Crotona*
Portrait painting or sculpture	Bernini *Bust of Louis XIV*	Velazquez *Las Meninas*
Landscape painting	Rosa *Landscape with Tobias and the Angel*	Rubens *Early Morning at Het Steen*
Still life or genre painting	Garzoni *Plate with White Beans*	Velazquez *Old Woman Cooking Eggs*
Religious architecture	Borromini *San Carlo alle Quattro Fontane*	Cano *Granada Cathedral*
Secular architecture	Maderno, Borromini & Bernini *Barberini Palace*	Le Vau *Vaux le Vicomte*

This is a sample selection of works only. Teachers may wish to reuse their key works and resources previously used for the legacy specification where appropriate, or to select alternative works of art from their region that allow students to enhance their classroom learning with first-hand experience of works in museums and galleries. A longer list of suitable works is given at the end of this topic guide.

Blank grid for you to complete

Scope of works	Italian	Other Catholic country
Religious painting		
Religious sculpture		
Mythological painting		
Mythological sculpture		
Portrait painting or sculpture		
Landscape painting		
Still life or genre painting		
Religious architecture		
Secular architecture		

- **Three** works by a specified painter (Caravaggio, Rubens or Velazquez)
- **Three** works by a specified sculptor (Bernini, Montañés or Puget)
- At least **twelve** further works must be explored. Overlap rules (no single work of art may be studied for more than one Theme or Period) must always be respected.
- Artists are defined by their nationality, even if the work is produced abroad or for an international client.

A longer list of possible works

Scope of works	Italian	Other Catholic European country
Religious painting	Artemisia Gentileschi *Judith and her Handmaid with the Head of Holofernes* 1625 Artemisia Gentileschi *Judith Beheading Holofernes* 1613 Caravaggio *Calling of St Matthew* 1601 Caravaggio *Supper at Emmaus* 1601 Caravaggio *The Entombment* 1603 Carracci *Assumption of the Virgin* 1601 Carracci *Christ Appearing to Peter on the Appian Way* 1601 Da Cortona *Martyrdom of St Lawrence* 1646 Guercino *The Betrayal of Christ* 1621 Lanfranco *Assumption of the Virgin* 1625 Reni *Matthew and the Angel* 1635	De Ayala *Sacrificial Lamb* 1670 De Ayala *Nativity of Jesus* 1669 La Tour *St Irene Tending Sebastian* Murillo *The Immaculate Conception* 1665 Poussin *The Annunciation* 1657 Rubens *Descent from the Cross* 1611 Rubens *Ecstasy of St Gregory* 1606 Rubens *Samson and Delilah* Rubens *The Feast of Herod* 1639 Van Dyck *Christ Crowned with Thorns* 1620 Velazquez *Assumption of Mary* Velazquez *Immaculate Conception* 1618 Vouet *The Presentation in the Temple* 1641 Zurburan *St Serapion* 1628 Zurburan *The Crucifixion* 1627
Religious sculpture	Algardi *St Philip Meri with an Angel* 1638 Bernini *Ecstasy of St Teresa* 1648–52 Bernini *St Longinus* Bernini *Tomb of Urban VIII* 1628–37 Stefano Maderno *Santa Cecilia* 1600	Duquesnoy *Santa Susanna* 1629 Duquesnoy *St Andrew* 1629 Fernandez *Dead Christ* 1625 Juan de Mesa *The Child Jesus Triumphant* 1625 Louisa Roldan *Ecce Homo* 1684 Montanes *Christ of Clemency* 1603 Montanes *St John the Baptist* 1620 Puget *St Sebastian* 1664
Mythological painting	Caravaggio *Narcissus* Caravaggio *Victorious Cupid* 1602 Carracci *The Choice of Hercules* 1597 Da Cortona *Romulus and Remus Given Shelter* 1643 Domenichino *Archery Contest of Diana and her Nymphs* 1616 Fontana *Minerva Dressing* 1613 Il Guercino *Aurora* 1621 Reni *Aurora* 1614	Le Brun *Venus Clipping Cupid's Wings* 1655 Ribera *Democritus* 1635 Rubens *Prometheus Bound* 1618 Rubens *Rape of the Daughters of Leucippus* 1618 Rubens *The Judgement of Paris* 1635 Velazquez *Rokeby Venus* 1651

Scope of works	Italian	Other Catholic European country
Mythological sculpture	Bernini *Aeneas, Anchises and Ascanius* 1618 Bernini *Apollo and Daphne* 1622 Bernini *Rape of Proserpina* 1621 Stefano Maderno *Laocoon* 1630	Girardon *Apollo Tended by the Nymphs* 1666 Puget *Milo of Crotona* 1682 Puget *Perseus and Andromeda* 1684
Portrait painting or sculpture	Algardi *Cardinal Paolo Emilio Zacchia* c.1650 Algardi *Donna Olympia Maidalchini* 1650 Anguissola *Self Portrait* 1610 Artemisia Gentileschi *Self Portrait as a Lute Player* 1615 Bernini *Bust of Louis XIV* Bernini *Cardinal Scipione Borghese* 1632 Bernini *Pope Paul V* 1618 Fede Galizia *Portrait of a Physician* 1605 Reni *Cardina Bernardino Spada* 1630 Sirani *Self Portrait as an Allegory of Painting* 1658	De Champaigne *Cardinal Richelieu* 1633 Le Brun *Chancellor Seguier* 1670 Le Brun *Equestrian Portrait of Louis XIV* 1668 Montañés *Francis Borgia* 1624 Rubens *Henri IV Receives the Marriage Portait of Marie de Medici* 1622 Rubens *Portrait of the Duke of Lerma* 1603 Rubens *Self Portrait with Isabella Brandt* 1610 Van Dyck *Elena Grimaldi, Marchesa Cattaneo* 1623 Velazquez *Innocent X* 1650 Velazquez *Las Meninas* 1656
Landscape painting	Carracci *Landscape with the Flight into Egypt* 1604 Rosa *Rocky Landscape with Huntsman and Warriors* 1660s Rosa *Landscape with Tobias and the Angel* 1660	Claude *Embarkation of St Ursula* 1641 Le Nain *Landscape with Peasants* 1640 Poussin *The Ashes of Phocion* 1648 Rubens *Early Morning at Het Steen* 1636
Still life or genre painting	Baschenis *Musical Instruments on a Table* Caravaggio *Still Life with Fruit on a Stone Ledge* Fede Galizia *Still Life with Peaches in a White Bowl* 1610 Garzoni *Plate with White Beans* c.1650 Garzoni *Still Life with Bowl of Lemons* c.1640	Le Nain *Peasant Family* c.1640 Louisa Moillon *The Fruit Seller* 1631 Murillo *Two boys Eating Melons* c.1650 Peters *Still Life with Colander and Artichokes* 1613 Velazquez *Old Woman Cooking Eggs* 1618 Vouet *The Fortune Teller* 1620 Zurburan *Still Life with Lemons, Oranges and a Rose* 1633

C2: Power and persuasion: the Baroque in Catholic Europe (1597–1685)

Scope of works	Italian	Other Catholic European country
Religious architecture	Borromini *San Carlo alle Quattro Fontane* Borromini *San Carlo alle Quattro Fontane* 1638–67 Borromini *Sant' Ivo alla Sapienza* Cortona *SS Luca e Martina* 1635 Longhena *Santa Maria delle Salute* 1631	Antunes *Santa Engracia,* Lisbon 1681 Cano *Granada Cathedral* 1667 Huyssens *St Charles Borromeo* Antwerp 1615 Le Brosse *Church of Saint-Gervais* 1615–24 Mansart *Val de Grace* 1635–67
Secular architecture	Longhena *Ca' Rezzonico* 1649 Longhena *Ca' Pesaro* 1659 Maderno et al *Barberini Palace* 1628–33	Le Brosse *Luxembourg Palace* 1615 Le Muet *Chateaux de Tanlay* 1642 Le Vau *Vaux le Vicomte* 1658–61 Le Vau *Versailles* 1661–78 Lemercier *Pavilion de l'Horloge* 1624–45 Perrault *East facade of the Louvre* 1668–80