SCHOOL OF DIVINITY, HISTORY AND PHILOSOPHY

ACADEMIC SESSION 2017-2018

HA2009 CATHEDRALS TO CARAVAGGIO

30 credit points, 11 weeks + 1 tour and revision session in week 12

PLEASE NOTE CAREFULLY:

The full set of school regulations and procedures is contained in the Undergraduate Student Handbook which is available online at your MyAberdeen Organisation page. Students are expected to familiarise themselves not only with the contents of this leaflet but also with the contents of the Handbook. Therefore, ignorance of the contents of the Handbook will not excuse the breach of any School regulation or procedure.

You must familiarise yourself with this important information at the earliest opportunity.

Course co-ordinator: Professor Jane Geddes, CB405.
I have open office hours. Best to make an appointment through email:

j.geddes@abdn.ac.uk,
01224 273784.

Course team:

Dr Aaron Thom, aaron.thom@abdn.ac.uk,
Dr Helen Pierce, h.pierce@abdn.ac.uk, 01224 272621
John Gash, j.gash@abdn.ac.uk, 01224 272619

Discipline Administration:

Mrs Kathleen Brebner
50-52 College Bounds
Room CB001
01224 273733
history-art@abdn.ac.uk
TIMETABLE
Lectures are held on Monday and Tuesday at 2.00pm in Regent Lecture Theatre. Tutorials are held on Fridays in CB203, except where otherwise stated. Students should sign up for a tutorial time: 10.00am, 11.00am or 12.00pm.
The short video which prepares you for the tutorial MUST be viewed through My Aberdeen before Friday morning. Tutorial topics and material are on My Aberdeen

Students can view their university timetable at http://www.abdn.ac.uk/infohub/study/timetables-550.php

COURSE DESCRIPTION
This course will survey western European art from about 1100 to 1600. It will cover the styles known as Romanesque, Gothic, Renaissance, Mannerism and Baroque. It will examine all media of art including architecture, sculpture, metalwork and painting. Iconography of the Christian church forms the basis for most of this art, but classical mythology and vernacular themes are also significant. Large themes include those of pilgrimage and church reform, technical developments in art, Humanism, the Reformation and Counter-Reformation. It provides a fundamental understanding of the cultural world in which Aberdeen University began.

INTENDED AIMS AND LEARNING OUTCOMES
1. Develop and demonstrate skills of visual analysis by comparing and contrasting works of art.
2. Understand the religious, social and political context in which art is created.
3. Demonstrate the ability to identify and interpret material appropriate to the course.
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<thead>
<tr>
<th>Date: 2017</th>
<th>Topic</th>
<th>Lecturer</th>
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<tbody>
<tr>
<td><strong>Week 1</strong>&lt;br&gt;11 Sept</td>
<td>1. Introduction to themes of the course. The Classical Heritage&lt;br&gt;2. Romanesque to Gothic Architecture: Durham Cathedral to St Denis Abbey:&lt;br&gt;3. <strong>Tutorial video</strong>: How to build a cathedral. Abbot Suger and St Denis</td>
<td>JaG</td>
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<td><strong>Week 3</strong>&lt;br&gt;25 Sept</td>
<td><strong>Text and Image</strong>&lt;br&gt;1. The St Albans Psalter: for Christ or Christina of Markyate?&lt;br&gt;2. Art on the Edge&lt;br&gt;3. <strong>Tutorial video</strong>: Typology and Iconography. Recognising the theme.</td>
<td>JaG</td>
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<td><strong>Week 4</strong>&lt;br&gt;2 Oct</td>
<td><strong>The Early Italian Renaissance</strong>&lt;br&gt;1. Duccio, Giotto, Fra Angelico&lt;br&gt;2. Donatello, Filippo Lippi and Masaccio&lt;br&gt;3. <strong>Tutorial video</strong>: the Brancacci Chapel</td>
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<td><strong>Week 5</strong>&lt;br&gt;9 Oct</td>
<td><strong>The Northern Renaissance</strong>&lt;br&gt;1. Sluter, Campin, Van Eyck&lt;br&gt;2. Van der Weyden to Bosch&lt;br&gt;3. <strong>Tutorial video</strong>: Renaissance Prints and Drawings: An Introduction to Techniques</td>
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<td>Week 6</td>
<td>16 Oct</td>
<td>The German Renaissance</td>
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<td>1. Albrecht Dürer</td>
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<td>2. Cranach and Holbein</td>
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<td>3. Tutorial video: Tilman Riemenschneider’s <em>Holy Blood Altarpiece</em></td>
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<td>1st essay due by 12.00pm, Monday 23 October</td>
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<td>Week 7</td>
<td>23 Oct</td>
<td>The High Renaissance</td>
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<td>1. Botticelli and Neoplatonism</td>
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<td>3. Tutorial video: Michelangelo’s sculpture</td>
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<td>Week 8</td>
<td>30 Oct</td>
<td>Michelangelo, Raphael and the emergence of Mannerism</td>
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<td>1. Michelangelo: the Sistine Chapel</td>
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<td>2. The Question of Mannerism: Italy and Spain</td>
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<td>3. Tutorial video: Mannerism</td>
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<td>Week 9</td>
<td>6 Nov</td>
<td>Elizabethan England</td>
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<td>1. Painting in the Age of Queen Elizabeth</td>
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<td>2. Architecture in the Age of Queen Elizabeth</td>
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<td>3. Tutorial video: The Portrait Miniature</td>
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<td>2nd essay due by 12.00pm, Monday 13 November</td>
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<td>Week 10</td>
<td>13 Nov</td>
<td>The Counter Reformation and the Beginnings of Baroque</td>
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<td>1. Painting in Bologna and Rome c.1600: the Carracci</td>
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<td>2. Painting in Rome c.1600: Caravaggio</td>
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<td>Week 11</td>
<td>20 Nov</td>
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<td>1. King’s College Chapel and Bishop Elphinstone. A Gothic building in a Renaissance institution.</td>
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<td>2. The Effects of the Reformation on Art</td>
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<td>3. <strong>Tutorial video</strong>: King’s Chapel in context. What else was happening in art and architecture 1495-1509?</td>
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<th>Week 12</th>
<th>27 Nov</th>
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<td><strong>Monday 27 November 2.00pm Chapel tour. Meet inside, enter by door in the quad, near the tower.</strong></td>
<td>JaG</td>
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<td><strong>Tuesday 28 November Revision Session 2.00pm</strong>: What to revise, how to revise. (No lecture on Tuesday or tutorials on Friday)</td>
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READING LIST
Any specific readings or extracts for tutorials are on My Aberdeen: Tutorials

Classical and Medieval Architecture
Legacy of Rome
B. Andreæ, The Art of Rome, 1977, 709.37 And
Xavier Barral, The early Middle Ages: from late antiquity to A.D. 1000, 2002, 723 Bar. Good pictures
R. Bianchi Bandinelli, Rome, the late Empire, 709.37 Ban
Jas Elsner, Imperial Rome and Christian Triumph, the art of the Roman Empire, AD 100-450, 1998, 709.37 els

Romanesque Architecture
* N. Pevsner, Outline of European Architecture. Particularly clear to understand, if somewhat dated. 720.94 Pev
3 R. Toman, Romanesque: Architecture, Sculpture, Painting (1997) 709.0216 Tom. Pictures better than text, but useful maps and plans
P. Kidson and P. Murray, A history of English Architecture (1978 and later edns.) Particularly clear and concise for the medieval period. 720.942 Kid
3 G. Zarnecki, Romanesque Art, Approachable text, covers all aspects of art. 709021 Zar;
3 G. Zarnecki, Art of the Medieval World, (1975). Great pictures and intelligent text. 709.02 Zar

Gothic architecture
St Denis
* E. Panofsky, Abbot Suger on the Abbey Church of St Denis and its Art Treasures. A contemporary account of the abbey. (Suger prn. Soo-jay) This also includes Suger’s account of the Consecration which is relevant but not on line. 726.7 Sai; 3 day
http://www.history.vt.edu/Burr/DeAdmin.pdf e.version of Suger’s own account of his abbacy. St Denis begins at Chapter XXIV
Otto von Simson, The Gothic Cathedral, 1974, 726.6 Sim (section on Light)
P. L. Gerson, ed., Suger, Abbot of St Denis 726.7 Sai; especially articles by Bony and Gerson
* Conrad Rudolph, Artistic change at St Denis: Abbot Suger’s program and the early 12C controversy over art. 726.7
L. Grant, Suger, Abbot of St Denis, 274.404 Sug G
3 C. Wilson, *The Gothic Cathedral* 726.6 Wil;
*N. Pevsner, *Outline of European Architecture* 720.94 Pev
W. Sauerlander, *Gothic Sculpture in France.* 730.944 Sau
Crosby, S.M. *The Royal Abbey of St Denis,* 1987, 726.7 Sai
Crosby, S.M. *St Denis at the time of Abbot Suger,* 1981, 726.7 Mck

**Gothic Cathedrals**
3 N. Coldstream, *Medieval Architecture,* 723Col
W. Swaan, *The Gothic Cathedral.* Good pictures, general introduction. 7266 Swa
C. Wilson, *The Gothic Cathedral* (1992) An analysis of architectural problems, at quite an advanced level. 726.6 Wil
P. Crossley, *Gothic Architecture,* Pelican, 723.5Fra
J. Bony & M. Hurliman, *French Cathedrals,* More academic analysis, good pictures. 7266 Bon

**Pilgrims and Romanesque Sculpture**
3. K. Ashley and M. Deegan, *Being a Pilgrim.* A holistic account of sites, routes, objects and activities
D. Webb, *Pilgrims and Pilgrimage in Medieval Europe; Pilgrimage in Medieval England,* (esp ch.4)
A. Stones, *The Pilgrims’ Guide,* 263.0424611 Pil
W. Melczer, *The Pilgrims’ Guide to Santiago,* 263.04246Mel
Patrick Geary, *Furta Sacra, thefts of relics in the middle ages* (electronic source)
John Crook, *English Medieval Shrines,* 726.1Cro
Rudolph, Conrad *Pilgrimage to the end of the World* (electronic resource)
John Crook, *The Architectural Setting of the Cult of Saints in the early Christian West,* 726.8Cro
Peter Brown, *The Cult of the Saints: its rise and function in Latin Christianity,* 235.3Bro
C F O’Meara, *The Iconography of the façade of St Gilles du Gard,* 731.8 OMe
A. Katzenellenbogen ‘The central tympanum at Vézelay and its relation to the First Crusade’, *Art Bulletin,* 1944, 1 Sept, 26, 141-151 (jstore)
H. Buchshausen, ‘The Klosterneuburg Altar of Nicholas of Verdun, art, theology and politics’ *Journal of the Warburg and Courtauld Institutes,* 1974, 37, 1-32 (on jstore)

**The Cathedral Portal: Gothic sculpture**

W. S. Stoddard, *Sculptors of the West Portals of Chartres Cathedral* 726.6 Cha

P. Kidson and U. Pariser, *Sculpture at Chartres* 7266 Cha

A. Katzenellenbogen, *The sculptural programmes of Chartres cathedral* 726.6 Cha

M. Warner, *Alone of her Sex: The Myth and Cult of the Virgin Mary*, Really fascinating account of the cult of Mary, explains a lot for feminists. Useful for all the middle ages and later. Buy if you can. 232.91 War 3 day

**The Religious Orders: Cluniac and Cistercian**

Conrad Rudolph, ‘Bernard of Clairvaux's Apologia as a Description of Cluny, and the Controversy over Monastic Art’, *Gesta* 27, no. 12, 1988, 125-32. Online

C. Norton & D. Park, eds. *Cistercian Art and Architecture in the British Isles*. 709.41 Note This cites the Cistercian rules on art.


* G. Zarnecki, *The Monastic Achievement* 27109 Zar m


W. Braunfels, *Monasteries in Western Europe*, 726.7 Bra

C. H. Lawrence, *Medieval Monasticism* 271.0094 Law

Joan Evans, *Cluniac Art of the Romanesque period*. (1950) A bit out of date, but covers the ground. 7234 Eva c

V. R. Mouilleron, *Vézelay, the great Romanesque Church* (1999) 726.5 Rou

R. Oursel, *Bourgogne Romane* Mostly pictures, with summary in English at end. Zodiac series. 720.944 Our


**Text and Image: The St Albans Psalter**

The St Albans psalter on the web: [www.abdn.ac.uk/stalbanspsalter](http://www.abdn.ac.uk/stalbanspsalter)


*The Life of Christina of Markyate* ed and trans C. H. Talbot, 271.9 Mar AND 879.8 Chr
Kristen Collins, *The St Albans Psalter: painting and prayer*, 2014

**Text and Image: Art on the Edge**
* M. Camille, *Image on the Edge*, 709.02Cam
C. Grossinger, *The World Turned upside Down*, 726.5293Gro
M. Remnant, *A catalogue of Misericords in Great Britain*, 729.93Rem

3 Malcolm Jones, *The Secret Middle Ages*, 709.02
Hardwick, Paul, *English Medieval misericords: the margins of meaning*, 726.5293

Weir, Antony and James Jerman, *Images of Lust: sexual carvings on medieval churches* 729.5Wei
Elaine Block database of Misericords:
http://ica.princeton.edu/misericordia/index.php

**Early Italian Renaissance Art:**
**Background Reading:**
F. S. Kleiner, *Gardner’s Art through the Ages* (709 Gar), chapters 22, HD
H. Honour and J. Fleming, *A World History of Art* (709 Hon), chapter 11, HD
S. J. Freedberg, *Painting in Italy*, 1500-1600 (759.45 Fre)

**Fra Angelico, Donatello & Family Chapels:**

**Family Chapels: Giotto & Masaccio:**


**The Northern Renaissance**

**General Works**

S. Nash, *Northern Renaissance Art* (2008) 709.024 Nas
C. D. Cuttler, *Northern Painting from Pucelle to Bruegel* (1973) 759.48 Cut
M. J. Friedlander, *Early Netherlandish Painting from Van Eyck to Bruegel* (1967-76) 759.492 Fri
Bernhard Ridderbos et al (eds.), *Early Netherlandish Painting: Rediscovery, Reception, and Research* (2005); available as an eBook from the Library Catalogue
C. Harbison, *The Art of the Northern Renaissance* (1995) 709.48 Har
J. Snyder, *Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350 to 1575* (1985) 709.024 Sny
Maryan W. Ainsworth (ed.), *Early Netherlandish Painting at the Crossroads* (2001) 759.492 Ain
John Oliver Hand and Martha Wolff (eds.), *Early Netherlandish Painting* (1986) 759.492 Han

**Artists**
Kathleen Morand, *Claus Sluter: Artist at the Court of Burgundy* (1991) 730.9492 Slu
L. Seidel, *Jan Van Eyck’s Arnolfini Portrait: Stories of an Icon* 759.4931 Eyc
Lorne Campbell, *Van der Weyden* (1979) f759.4931 Wey
Maryan W Ainsworth, *Petrus Christus: Renaissance Master of Bruges* (1994) f759.492 Chr
James Snyder, *Bosch in Perspective* (1973) 759.492 Bos

**Prints and Drawings**
Carmen Bambach, *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300-1600* (1999), 759.45 Bam
Stuart Currie (ed.), *Drawing, 1400-1600* (1998), 741.09024 Cur
Lucy Whitaker, *Florentine Renaissance Drawings from Christ Church, Oxford* (1994), 741.923 Chr
Paul Joannides, *Michelangelo and his Influence: Drawings from Windsor Castle* (1996), 730.945 Mic J
Francis Ames Lewis, *Drawing in Early Renaissance Italy* (1981), 741.945 Ame
John Oliver Hand, *The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century* (1986); 741.9492 Han
Giulia Bartrum, *German Renaissance Prints, 1490-1550* (1995), 769.943 Bar
Giulia Bartrum, *Albrecht Dürer and his Legacy: the Graphic Work of a Renaissance Artist* (2002); 759.43 Dur Ba
David Landau and Peter Parshall, *The Renaissance Print, 1470-1550* (1994), 769.94 Lan

**The German Renaissance**

**General Works**
C. Harbison, *The Art of the Northern Renaissance* (1995) 709.48 Har
J. Snyder, *Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350 to 1575* (1985) 709.024 Sny
Giulia Bartrum, *German Renaissance Prints* (1995) 769.943 Bar
G. von der Osten and H. Vey, *Painting and Sculpture in Germany and the Netherlands 1500-1600* (1969) 709 Pel 31
*Gothic and Renaissance Art in Nuremberg, 1300-1550* (1986) 709.43 Met
Caroline Bugler, *Strange Beauty: German Painting at the National Gallery* (2014), 759.3 Bug
Michael Baxandall, *The Limewood Sculptors of Renaissance Germany* (1980), 730.943 Bax

**Artists**
Larry Silver and Jeffrey Chipp Smith (eds.), *The Essential Dürer* (2010); available as an eBook from the Library Catalogue
P. Streider, *Dürer: Paintings, Prints and Drawings* (1982) 759.43 Dur
B. Brinkmann (ed.), *Cranach* (2007) 759.43 Cra
Max Friedlander and Jakob Rosenberg, *The Paintings of Lucas Cranach* (1978) 759.43 Cra
John Rowlands, *The Paintings of Hans Holbein the Younger* (1985) 759.43 Hol
Julien Chapuis, *Tilman Riemenschneider: Master Sculptor of the Late Middle Ages* (1999), 730.943 Rie C

**High Renaissance and Mannerist Art**


J.T. Paoletti & G.M. Radke, *Art in Renaissance Italy*

F. Hartt, *A History of Italian Renaissance Art* 709.45 Har

L.B. Alberti, *On Painting* 750.1 Alb

A. Blunt, *Artistic Theory in Italy*, 1450-1600. 701.18 Blu

R.A. Turner, Renaissance Florence: The Invention of a New Art 709.45 Tur

*Patronage, Art and Society in Renaissance Italy*, ed. F. W. Kent and P. Simmons 707.5 Ken

M. Hollingsworth, *Patronage in Renaissance Italy: from 1400 to the Early Sixteenth Century* 707.5 Hol

L. Partridge, *The Art of Renaissance Rome, 1400-1600* 709.45 Par

*Renaissance Art Reconsidered: An Anthology of Primary Sources*, ed. C. Richardson and K. Woods 709.024

P. Burke, *The Italian Renaissance: Culture and Society* 945.05 Burk

L. Cheney, *Quattrocento Neoplatonism and Medici humanism in Botticelli’s mythological paintings* 759.45 Bot

C. Dempsey, *The portrayal of love: Botticelli’s Primavera and humanist culture at the time of Lorenzo the Magnificent* 759.45 Bot

Wend, Edgar, *Pagan Mysteries in the Renaissance*, 709.024

K. Clark, *Leonardo da Vinci* 759.45Leo

F. Hartt, *History of Italian Renaissance Art* 709.45, particularly the updated chapters on Leonardo and Michelangelo

A. Hughes, *Michelangelo* 730.945 Mic

H. Hibbard, *Michelangelo* 730.945 Hib


M. Levey, *High Renaissance* 709.031 Lev

L. Schneider Adams, *Italian Renaissance Art*, 709.45 Ada

C. Bambach, *Drawing and Painting in the Renaissance Workshop. Theory and Practice 1300-1600*, 759.45 Bam

The complete virtual catalogue of the Uffizi Museum in Florence

http://www.virtualuffizi.com/uffizi//roomsidx.htm

Leonardo’s drawings

http://www.drawingsofleonardo.org/

http://www.open.ac.uk/Arts/renaissance2/lookig-text.htm

Vasari, G, *Lives of the Painters, Sculptors and Architects*, 709.22Vas

A. Hauser, *The Social History of Art*, vol 2, 709Haus 2

http://documents.medici.org/

Photo-library of the Kunsthistorisches Institut in Florence:
C. Avery, *Florentine Renaissance Sculpture* 730.945
L. Murray, *The High Renaissance and Mannerism* 709.31
*D. Franklin, *Painting in Renaissance Florence, 1500-1550*, 759.45 Fra
W. Friedlaender, *Mannerism and Anti-Mannerism in Italian Painting* 759.45 Fri
J. Shearman, *Mannerism* 709.031
F. Wurtemberger, *Mannerism* f7509

**The Elizabethan Renaissance**
Mary Edmond, *Hilliard and Oliver: the Lives and Works of Two Great Miniaturists* 751.77 Edm
Tim Ayers (ed.), *The History of British Art, Volume One, 600-1600* (2008).
Lucy Gent and Nigel Llewelyn (eds.), *Renaissance Bodies: The Human Figure in English Culture c.1540-1660* (1990).

**Caravaggio, the Carracci, and the Early Baroque**
R. WITTKOWER, *Art & Architecture in Italy 1600-1750* (Pelican 3rd edition 1973) 709 Pel l6 and
E. WATERHOUSE, *Italian Baroque Painting* (Phaidon P/B) 759.45 Wat (Out of Print)

WITTKOWER’S volume has been reissued in revised form as a three-volume, boxed set (ed. J. MONTAGU & J.CONNORS), Yale U. Press, 1999 Phaidon have also brought out an edition of WATERHOUSE’S admirably documented *Roman Baroque Painting*, although this is a somewhat specialist work. 759.45 Wat

An interesting analysis of the artistic situation on the eve of the new century is S.J.FREEDBERG, *Circa l600: A Revolution of Style in Italian Painting*, 1982, 759.45 Fre


For a wide range of *contemporary documents* translated into English see, apart from Holt,


**Caravaggio & His Followers**

W. FRIEDLAENDER, *Caravaggio Studies* (Princeton l955). Includes translations of important documents. 759.45 Car

M. KITSON, *The Complete Paintings of Caravaggio* (Weidenfeld & Nicolson l969) f759.45 Car

A. MOIR, *The Italian Followers of Caravaggio* (Harvard l967) 759.45 Car M

Special issue of the Burlington Magazine, Nov. l974 per 700


A. MOIR, *Caravaggio* l982/l8 759.45 Car M


759.45 Car S

*Caravaggio and his Followers in Rome*, ed. David Franklin and Sebastian Schüze, National Gallery of Canada, Ottawa, 2011

B. NICOLSON, *Caravaggism in Europe*, Turin, l989 (3 vols.) A very useful corpus of plates.


Mary Garrard, *Artemisia Gentileschi. The Image of the Female Hero in Italian Baroque Art.*

**The Carracci**


Exhibition catalogue  *I Carracci* (Bologna I956)  (Paintings & Drawings).74l.945 Car M

R. WITTKOWER, *The Drawings of the Carracci at Windsor Castle* (Phaidon I952)  

74l.945 Car W

Bellori’s *Life of Annibale* (ed. R.Enggass), is published in English by the Pennsylvania University Press (I968)  759.45 Carr B.


**El Greco**


*El Greco: Mystery and Illumination* (1999) 759.46 Elg N


The Effects of the Reformation on Art
D.Knowles, *Bare Ruined Choirs: the dissolution of the monasteries*, 1976, 271.00942Kno
Keith Thomas, *Religion and the decline of Magic*, 398Tho
C.Christensen, *Art and the Reformation in Germany*, 1979, 709.43Chr
G.R.Elton, *Reformation Europe*, 1999, 940.23Elt

King’s Chapel
Jane Geddes, *King’s College Chapel, Aberdeen, 1500-2000*. 726.4 Ged
F.Eeles, *King’s College Chapel, Aberdeen: its fittings, ornaments and ceremonial*, L Aa P 105.3 Eel K
Layout of the college: Peter Davidson, ‘Ficino in Aberdeen: the continuing problem of the Scottish Renaissance’ in *Northern Renaissance* 1, 3 March, 2009, pp 64-87
Leslie Macfarlane, *William Elphinstone and the Kingdom of Scotland* (the comprehensive biography)
**ASSESSMENT**

1st attempt: 1 two-hour visual-based written examination (50%); continuous assessment (50%).

Continuous assessment consists of two essays of 1500-2000 words (25% + 25%).

**Resit:** 1 two-hour visual-based written examination (100%).

All course work must have been submitted.

**NB:** If you successfully complete the course, your coursework grades count towards your overall mark, but you must pass the exam to pass the course.

**NB:** This differs from the School Undergraduate Handbook.

Students who are retaking the entire course (not just the exam and resits) must submit new essays for their course work. It is not permitted to resubmit previous essays.

To view the CGS Descriptors please go to [MyAberdeen - Organisations- Divinity, History, & Philosophy Student Information for Undergraduates](#). The link to the CGS Descriptors is on the left hand menu.

**ESSAYS**

Essays should be between 1500 and 2000 words. Students will be penalised for essays that have a word-count that is below or above these margins.

**FIRST ESSAY. Choose one of the following:**

1. Using **EITHER** the St Albans Psalter OR the Vézelay tympanum OR the façade of St Gilles du Gard, explain how HISTORICAL circumstances may influence the choice of subject matter in a religious work of art. See readings on these above: Geddes and *Life of Christina of Markyate*, Katzenellenbogen 1944 and Taylor, O’Meara. TIPS: Have a bible to hand. For Vézelay and St Gilles, make a photocopy of the sculpture and add the identity of the scenes as a diagram. Notice the question does not expect
you to explain every detail of the iconography, but to apply it to contemporary events.

2. Assess the role of Enrico Scrovegni in the selection of Biblical scenes in the Arena Chapel, and the role the artist Giotto in their composition. (For this you will have to consider the patron’s motives in commissioning the decoration, and how Giotto placed and composed particularly significant scenes)


3. Select THREE images of the Virgin and Child from the early Italian Renaissance. Explain how they illustrate changing attitudes to the Madonna, and developments in artistic technique. (Marina Warner, Alone of her Sex, explains the cult of the Virgin)

4. Examine the differences and overlaps between Northern and Italian painting during the fifteenth century. Refer to at least three examples from the north, and three from Italy, in constructing your answer. (Nichols, Renaissance Art, gives you a good start)

SECOND ESSAY

1. To what extent was Bosch an exceptional visionary or merely the product of his time?

2. Compare and contrast the works of Leonardo and Michelangelo. To what extent were both artists typical of the Italian High Renaissance? (if you need advice, ask John Gash)
3. Was Mannerism more of a reaction against, than an evolution from, the High Renaissance? Discuss with particular reference to the work of four artists. (If you need advice, ask John Gash)

**ASSESSMENT DEADLINES**

**Essay 1:** Monday 23 October, 12.00pm  
**Essay 2:** Monday 13 November, 12.00pm

**SUBMISSION ARRANGEMENTS**

Submit a .doc or .docx and include the word count.

Submit by the due date, no hard copy will be required unless directly requested by the course coordinator through [MyAberdeen](http://www.abdn.ac.uk/library/learning-and-teaching/for-students/exam-papers/).

In advance of uploading, please save the assignment with your student id number listed in the filename, i.e. 59999999 HA2009 Essay 1.

When asked to enter a title for the assignment, please enter a title identical to the name of your saved assignment, i.e. 59999999 HA2009 Essay 1.

*Please note: failure to submit by the due date (unless a prior arrangement has been made) will result in a deduction of marks. Where no submission is received, this will result in a mark of zero.*

*Please note: SafeAssign text matching software will be used, however the School of Divinity, History and Philosophy reserves the right to also submit material to TurnitinUK when deemed necessary.*

**EXAMINATION**

The exam is 2-hour visual based, 6 written questions accompanied by images. General exam guidance will be given in the Student Handbook.

*Past exam papers accessed under the course code HA2008 can be viewed at [http://www.abdn.ac.uk/library/learning-and-teaching/for-students/exam-papers/](http://www.abdn.ac.uk/library/learning-and-teaching/for-students/exam-papers/).*
Please Note: Candidates whose first language is not English may refer to English/native tongue dictionaries, when permitted by their Schools to do so. Electronic dictionaries are not permitted in the examination venue. Invigilators are entitled to request inspection of dictionaries prior to the examination to check that there is no extra written material present.