SCHOOL OF DIVINITY, HISTORY AND PHILOSOPHY

ACADEMIC SESSION 2015-2016

HA2008 Goths to Gothic: Romans to Renaissance

30 credit points, 11 weeks, September-December 2015

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
j.geddes@abdn.ac.uk
(01224)273784

Course Team
Dr Luke Uglow
luke.uglow@abdn.ac.uk
Dr Helen Pierce
h.pierce@abdn.ac.uk
Dr Fern Insh
f.k.insh@gmail.com

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](#) after the first lecture for a tutorial time: 10.00am, 11.00am or 12.00pm.

<table>
<thead>
<tr>
<th>HA2008</th>
<th>Date</th>
<th>Goths to Gothic: Roman to Renaissance</th>
<th>Lecturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>14 September</td>
<td>1. Introduction to Medieval Art: themes of the course. Briefing on King’s Chapel and St Machar’s Cathedral</td>
<td>JaG</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Roman and Early Christian</td>
<td>Dr Fern Insh</td>
</tr>
<tr>
<td></td>
<td>18 September</td>
<td><strong>Tutorial:</strong> <em>King’s College Chapel visit. Meet at Chapel SW door, 10.00am or 11.00am</em></td>
<td></td>
</tr>
<tr>
<td>Week 2</td>
<td>21 September</td>
<td>3. Barbarian Art</td>
<td>JaG</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Northumbrian and Carolingian Renaissances</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Tutorial:</strong> <em>The Staffordshire Hoard</em></td>
<td></td>
</tr>
<tr>
<td>Week 3</td>
<td>28 September</td>
<td>5. Twelfth-century Renaissance: Religious Orders</td>
<td>JaG</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6. Twelfth-century Renaissance: the Pilgrim</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Tutorial Presentations:</strong> <em>Typology</em> <em>The Klosterneuberg Altar; Stavelot Altar; Dijon MS</em></td>
<td></td>
</tr>
<tr>
<td>Week 4</td>
<td>5 October</td>
<td>7. The Gothic Cathedral: construction</td>
<td>JaG</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8. The Gothic Portal: iconography and style</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Tutorial:</strong> <em>Gothic sculpture and architecture</em></td>
<td></td>
</tr>
</tbody>
</table>
| Week 5 | 12 October | 9. Text and Image: St Albans Psalter  
10. Subverting the text? Misericords and Marginalia | JaG |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>Tutorial:</strong> <em>Reading a Manuscript: The St Albans Psalter, Library Room 224, 2nd floor</em></td>
<td></td>
</tr>
</tbody>
</table>
| Week 6 | 19 October | 11. The Art of the Medici I: Fra Angelico  
12. The Art of the Medici II: Donatello | LU  |
|        |            | **Tutorial:** *Italian Family Chapels: Scrovegni, Brancacci*                                    |     |
|        |            | *1st Essay due 12.00pm, Monday 26 October*                                                       |     |
| Week 7 | 26 October | 13. The Art of the Medici III: Lorenzo and Botticelli  
14. The End of the Medici: Botticelli and Savonarola | LU  |
|        |            | **Tutorial:** *Botticelli: Politics, Philosophy and Religion*                                    |     |
| Week 8 | 2 November | 15. Northern Renaissance I: Sluter, Campin, van Eyck  
16. Northern Renaissance II: van der Weyden to Bosch | HP  |
|        |            | **Tutorial:** *Renaissance drawings and prints*                                                  |     |
| Week 9 | 9 November | 17. Return of the Republic: Leonardo and Michelangelo  
18. The Rise of Rome: Raphael’s Vatican Stanze | LU  |
|        |            | **Tutorial:** *Notions of Genius and the High Renaissance*                                       |     |
|        |            | *2nd Essay due 12.00pm, Monday 16 November*                                                      |     |
| Week   | 16 November| 19. Women in Venice: Giorgione and Titian | LU  |
20. The German Renaissance

Presentations: Compare and contrast 1. The ceilings of Sistine Chapel and St Machar’s Cathedral; 2. van der Weyden’s Adoration of the Magi and Benozzo Gozzoli’s Procession of the Magi.

Week 11
23 November
21. The Reformation
22. Bring your own Christmas Special: Goth/Gothic, Roman/Renaissance.
Slide talks in Regent Lecture Theatre
No Tutorials

Week 12
30 November
Monday 2.00pm REVISION SESSION
Regent Lecture Theatre

COURSE DESCRIPTION

This course focuses on Western European art between 400 and 1550. It traces the repeated revivals of Classical culture and the sometimes subversive reactions against this tradition (from Christian and non-Christian perspectives). Topics covered will include Sutton Hoo, the Lindisfarne gospels, Pilgrimage, the Romanesque and Gothic Cathedral, and art in the margins. Discussion of Italian and Northern Renaissance art will include works from van Eyck to Michelangelo.

INTENDED AIMS AND LEARNING OUTCOMES

Aims:

The course seeks to encourage students to progress beyond the first-year courses in their study of the History of Art, and provides an important connecting link with the more specialised work undertaken at Honours level. The course is organised along chronological lines, beginning with late Classical Rome and ending with the Italian Renaissance and Reformation, but also deals with vital issues such as artistic training and materials, religious subject matter, patronage, and revivals of classical cultures.
Students will gain a broad knowledge of artists, techniques, materials, settings, iconography and types of work, analysing these in relation to the wider themes of the course. Students will learn:

- To understand the main changes and continuities in artistic practice and its place in society between 400 and 1550.
- To think and speak cogently about medieval and renaissance European art.
- To acquire a critical sense of the standard 'style-labels' (e.g. 'Classical,' Romanesque,' 'Gothic,' 'Renaissance') typically used to describe artistic development in the period.
- To locate, select, organise, interpret, evaluate and present visual and textual material appropriate to the course.
- To prepare in advance for weekly tutorials and presentations.
- To develop skills of inquiry, analysis, synthesis, presentation and communication through the study of the History of Art.
- Finally, to be assessed in a variety of ways which will test the skills developed in the course.

Learning Outcomes:

- Students will be able to discuss the development of the Christian artistic tradition through the analysis of churches, manuscripts, sculpture, paintings and artists.
- Students will be able to interpret pagan and Christian iconography.
- Through giving group presentations students will develop team working and communication skills.
- Through close analysis of visual sources, students will hone skills of visual recognition and observation.
READING LIST, * HEAVY DEMAND, 3 THREE DAY LOAN

WEEK 1

ABERDEEN UNIVERSITY and ST MACHAR’S CATHEDRAL

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*

David McRoberts, *The heraldic ceiling of St Machar’s Cathedral*

[http://www.stmachar.com/heraldic_ceiling.htm](http://www.stmachar.com/heraldic_ceiling.htm)

Fern Insh, pre-publication paper on My Aberdeen

LEGACY OF ROME

Jas Elsner, *Imperial Rome and Christian Triumph, the art of the Roman Empire, AD 100-450*, 1998, 709.37els


R.Bianchi Bandinelli, *Rome, the late Empire*, 709.37Ban

[HTTP://WWW.FORDHAM.EDU/HALSALL/SBOOK1.HTML](http://www.fordham.edu/halsall/sbook1.html) USE THIS SITE FOR MANY HELPFUL ORIGINAL DOCUMENTS FOR ALL WEEKS

EARLY CHRISTIAN AND BYZANTINE

*Lawrence Nees, *Early Medieval Art*, 2002, 709.02Nee

Robin Cormack, *Byzantine Art*, 2000, 702.0214Cor


G.Bovini, *Ravenna Mosaics*, 1978, f7297(454)
WEEK 2

BARBARIAN ART

   Excellent illustrations


L. Webster *Anglo-Saxon Art: a new history*, 2012, 709.420902Web

Peter Anker, *The Art of Scandinavia*, 709.48 (Viking art)


This is the quickie summary

Classical Revivals From Sutton Hoo to the Ruthwell Cross


L. Webster *Anglo-Saxon Art: a new history*, 2012, 709.420902Web


Jane Hawkes, *The Golden Age of Northumbria* 942.8 Haw The serious version.

*Boris Ford ed. Cambridge Guide to the Arts in Britain. I, 1988. This is a quick
way into the history and art together, esp. useful in linking the late Roman
world to early medieval. Chapters by P. Salway, Janet Huskinson, Richard
Bailey, M. Budney, I. Henderson. Ref 700.941 Cam

C. Neuman de Vegvar, *The Northumbrian Renaissance: a study in the
transmission of style*. 720.94288 Neu


*L and J. Laing, The Picts and the Scots*, 1993. Summarises the history, good on
the origins of the Pictish stones, distinguishes the two cultures. 936.104 Lai

Martin Carver, *Surviving in Symbols*, a visit to the Pictish Nation, 2005, 941.01
C25.

Sally Foster, *The St Andrews Sarcophagus*, 730.9411 Fos

Sally Foster, *Picts Gaels and Scots*. 936.104 Fos


*E. Panofsky, Renaissance and Renascences in Western Art*, 1960, 709.024 Pan

Also on Jstore: *The Kenyon Review, vol 6, no. 2, Spring 1944*

FROM CHARLEMAGNE TO OTTO III

*J. Hubert, J. Porcher, W. F. Volbach, Carolingian Art, 1970, 709.021 Hub. Lots of pics
Lawrence Nees, *Early Medieval Art*, 2002, 709.02Nee

*Roger Stalley, Early Medieval Architecture*, 1999, 723Sta. The most useful text for architecture.

*C.R.Dodwell, The Pictorial Arts of the West, 800-1200*, 1993. All manuscripts and tapestries.

Peter Lasko, *Ars Sacra*, 709Pel 36. All medieval metalwork

George Henderson, *Early Medieval*, 1977, 709021Hen, esp chap.4

**WEEK 3**

**THE TWELFTH CENTURY: ARCHITECTURE**


*N.Pevsner, Outline of European Architecture*. Particularly clear to understand, if somewhat dated. 720.94 Pev


3 G.Zarnecki, *Romanesque Art*, Approachable text, covers all aspects of art. 709021 Zar;


**CLUNIACS AND CISTERCIANS**

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. On line

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


K.J. Conant, *Caroliningian and Romanesque architecture*. A concise summary. Look at sections on Cluny, the Cistercians. 709 Pel 13;
* 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

**PILGRIMAGE**

The above and
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

**ROMANESQUE SCULPTURE, MANUSCRIPTS, METALWORK**


Peter Lasko, *Ars Sacra*, 709Pel 36. All medieval metalwork. The Klosterneuburg Altar

G. Zarnecki, *Romanesque Art*, Approachable text, covers all aspects of art. 709021 Zar;

A. Petzold, *Romanesque Art*

*D. Marner, St Cuthbert: his life and cult in medieval Durham. 704.94863Cut*

G. Bonner er. *St Cuthbert, his cult and community, 281.42Cut*

**WEEK 4 GOTHIC**

**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](http://www.history.vt.edu/Burr/DeAdmin.pdf) e.version of Suger’s own account of his abbacy. St Denis begins at Chapter XXIV


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

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 ARCHITECTURE**

3 N. Coldstream, *Medieval Architecture*, 723Col

W. Swaan, *The Gothic Cathedral*. Good pix, 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

O. Von Simson, *The Gothic Cathedral*, (1956). The philosophical and iconographical aspects of the building. Don’t be put off by the footnotes. The chapter on light is particularly revealing. 726.6 Sim;

J. Bony & M. Hurliman, *French Cathedrals*, More academic analysis, good pix. 7266 Bon


**ICONOGRAPHY AND SCULPTURE**

*Hall’s Dictionary of Subjects and Symbols in Art*, 704.9 Hal; is important for all aspects of iconography 1100-1600.

The Bible!

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. 232.91War 3 day

L. Réau, *Iconographie de l’art chrétien* 7049482 rea i; 3 day. Excellent dictionary of iconography

W.S. Stoddard, *Art and Architecture in Medieval France* (1972) 709.44 Sto 2


M. Aubert, *French Sculpture 1140-1225*, a bit old fashioned now but still useful. 730.944 Aub

E. Mâle, *Religious Art in France: the 12th century* 709.44 Mal; 3 day

E. Mâle, *The Gothic Image*(1913) early studies of iconographic themes. 709.44 Mal

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

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

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

**WEEK 5 TEXT AND IMAGE**

**MANUSCRIPTS**

*The Aberdeen Bestiary*, on the web: [www.abdn.ac.uk/bestiary](http://www.abdn.ac.uk/bestiary) Try this site!

Essay on codicology

[www.cambridgeilluminations.org/virtual](http://www.cambridgeilluminations.org/virtual). The latest way to study MS production.


J. J. Alexander, *Medieval illuminators and their methods of work*. 1992. S096 Ale m or 745.6 Ale m The full account, well written.

C. De Hamel, *Illuminated Manuscripts*, 1994 S096.1deH h 2


701 The

**The St Albans Psalter**

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


Kristen Collins, *The St Albans Psalter: painting and prayer*, 2014

**Subverting the text: Marginalia and Misericords**

*M. Camille, Image on the Edge*, 709.02 Cam

C. Grossinger, *The World Turned upside Down*, 726.5293 Gro

M. Remnant, *A catalogue of Misericords in Great Britain*, 729.93 Rem

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* 729.5 Wei

Elaine Block database of Misericords:

WEEK 6


**Fra Angelico, Donatello & Family Chapels**

**Fra Angelico & Donatello:**


Hood, W., *Fra Angelico at San Marco*, 1994


Kent, D., *Cosimo de’ Medici and the Florentine Renaissance: The Patron’s Oeuvre*, 2000


**Family Chapels: Giotto & Masaccio**


**WEEK 7 – BOTTICELLI**


Michalski, S., 'Venus as Semiramis: A New Interpretation of the Central Figure of Botticelli’s "Primavera", *Artibus et Historiae*, Vol. 24, No. 48, 2003, pp. 213-222


**WEEK 8 - THE NORTHERN RENAISSANCE**

**GENERAL WORKS**

Susie Nash, *Northern Renaissance Art (Oxford series)* 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


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


Nichols, Tom, *Renaissance Art: a beginner’s guide*, 709.024 Nic A quick start, covers the basic issues about the differences between south and north Europe.

**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 A


James Snyder, *Bosch in Perspective* (1973) 759.492 Bos

**WEEK 9 – LEONARDO, MICHELANGELO & RAPHAEL**


Hall, M. (ed.), *Raphael’s ”School of Athens”*, 1997


Hirst, M., *Michelangelo and his Drawings*, 1988


Shearman, J., *The Vatican Stanze: Functions and Decorations*, 1972
Stinger, C.L., *The Renaissance in Rome*, 1985
Vasari, G., *Lives of the Artists*, ‘Introduction to Third Part’ (multiple editions and online)

**WEEK 10 – VENICE: GIORGIONE & TITIAN**

Goffen, R. (ed.), *Titian’s Venus of Urbino*, 1997
Goffen, ‘Titian's Sacred and Profane Love: Individuality and Sexuality in a Renaissance Marriage Picture’, in *Titian 500*, pp.120-144
Rogers, R., 'Reading the Female Body in Venetian Renaissance Art', in *New Interpretations of Venetian Renaissance Painting*, 1994, pp.77-90
Rosand, D., 'So-and-so Reclining on her Couch', *Titian 500*, 1993, pp.101-119


**The German Renaissance: general**

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) 709.43 Pel 31

*Gothic and Renaissance Art in Nuremberg, 1300-1550* (1986) f709.43 Met

**ARTISTS**


W. L. Strauss, *The Intaglio Prints of Albrecht Dürer: Engravings, Etchings and Drypoints* (1979) f759.43 Dur Str

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


Ruth Mellinkoff, *The Devil at Isenheim: Reflections of Popular Belief in Grünewald’s Altarpiece* (1988) f759.43 Gru M


John Rowlands, *The Paintings of Hans Holbein the Younger* (1985) 759.43 Hol


The British Museum’s online database allows you to explore its complete collection of works on paper, including those by and after Dürer and his followers:
http://www.britishmuseum.org/research/search_the_collection_database.aspx

WEEK 11 - THE REFORMATION

D. Knowles, *Bare Ruined Choirs: the dissolution of the monasteries*, 1976, 271.00942Kno


Keith Thomas, *Religion and the decline of Magic*, 398Tho

C. Chrisensen, *Art and the Reformation in Germany*, 1979, 709.43Chr


A. Pettigree, *The Reformation World*, 2000, 940.23

G. R. Elton, *Reformation Europe*, 1999, 940.23Elt

**ASSESSMENT**

**1st attempt:** 1 two-hour visual-based written examination (50%); continuous assessment (40%), class participation (10%).

Continuous assessment consists of two essays of 1500-2000 words (20% + 20%).

**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.

*Click to view the University Level Descriptors (ANNEX A).*

*Click to view the University Assessment Scale Band Descriptors (ANNEX B).*
ESSAYS
Essays should be between 1500 and 2000 words long, including quotations and footnotes; students should note that they will be penalised for work which is either too long or too short.] Students are encouraged to include illustrations, appropriately referenced and captioned, Fig.1 etc.

ESSAY QUESTIONS - CHOOSE ONE FROM EACH SECTION

ESSAY 1
1. What did Early Christian art derive from its pagan classical heritage? Focus your answer on only a few types of object like a church, baptistery, tomb, painting.
2. What was ‘classical’ about the Northumbrian Renaissance? (Webster 2012, and Boris Ford 2012 provide a good start. Panofsky, Renaissance and Renascences explains the concept of 8C Renasence. Your essay should identify the motives and mechanism for this classical revival, as well as examining objects which exhibit classicising style.)
3. In what ways did the cult of relics stimulate the production of art? Your answer should focus on one particular site. (Examples might be Ste Foi, Conques; the French kings at St Denis; St Cuthbert, Durham; St James, Compostella; the English kings, Westminster. The Virgin Mary at Chartres. Look at Lasko for reliquaries, and architecture books for the site)
4. To what extent does King’s Chapel, Aberdeen, express the religion and culture of Aberdeen University between 1500 and 1560? You should look at Macfarlane’s biography of Bishop Elphinstone (Chapter 7) and chapters in Geddes King’s College Chapel, (The Pre-Reformation Chapel).
5. Attempt to explain the co-existence of profane, secular, humorous and monstrous art in a Christian religious context. You should look at both manuscripts and sculpture, and be aware of both the location and date.
ESSAY 2

1. Discuss Donatello’s representation of the biblical figures David and Judith within the context of Florentine politics.

2. Did Botticelli’s painting change under the influence of Savonarola?

3. Examine the differences and overlaps between Northern and Italian Renaissance art. Refer to at least three examples from the north, and three from Italy, in constructing your answer.

4. Compare the style and iconography of family chapels painted by Giotto and Masaccio.

5. Why are Leonardo, Raphael and Michelangelo described as ‘High Renaissance’ artists?

ASSESSMENT DEADLINES

ESSAY 1: 12.00pm, Monday, 26 October 2015

ESSAY 2: 12.00pm, Monday, 16 November 2015

SUBMISSION ARRANGEMENTS

Submit one paper copy with a completed essay cover sheet to the drop boxes in CB008 in 50-52 College Bounds and one electronic copy to Turnitin via MyAberdeen. Both copies to be submitted by 3.00pm on the due date.

Please note: Failure to submit both an electronic copy to TurnitinUK, and an identical paper copy, with the digital receipt attached, will result in a deduction of marks.

Failure to submit to TurnitinUK will result in a zero mark.

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 can be viewed at http://www.abdn.ac.uk/library/learning-and-teaching/for-students/exam-papers/.