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-ORDINATORS
Professor John Morrison & Dr Mary Pryor
j.c.morrison@abdn.ac.uk; m.pryor-hoa@abdn.ac.uk

COURSE TEAM
Professor Jane Geddes (JaGe) j.geddes@abdn.ac.uk; Professor John Morrison (JM); Dr Helen Pierce (HP) h.pierce@abdn.ac.uk; Dr Mary Pryor (MP);
Dr Luke Uglow (LU) luke.uglow@abdn.ac.uk

Discipline Administration:
Mrs Kathleen Brebner
50-52 College Bounds
Room CB001
01224 273733
history-art@abdn.ac.uk
**TIMETABLE 2015-16**

Classes in CB203: Tuesdays 11.00am-1.00pm; Thursdays 4.00-6.00pm

After the introductory class on **Tuesday 15th September**, there will be two classes for each topic. **Class 1** (Thursdays) will introduce the topic (usually a lecture); **Class 2** (Tuesdays) will involve class discussion (based on the set texts, which you will be expected to have read in advance of the class)

<table>
<thead>
<tr>
<th>Week</th>
<th>Tuesday Class (11-1)</th>
<th>Thursday Class (4-6)</th>
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<tr>
<td>1 14 - 18 Sept</td>
<td>Introduction to the course &amp; critical annotated bibliographies (MP/JM)</td>
<td>Panofsky: Iconology &amp; Iconography I (HP)</td>
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<td>2 21 – 25 Sept</td>
<td>Panofsky: Iconology &amp; Iconography II (HP)</td>
<td>What is 'middle' about the Middle Ages? I (JaGe)</td>
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<td>3 28 Sept - 02 Oct</td>
<td>What is 'middle' about the Middle Ages? II (JaGe)</td>
<td>Vasari &amp; Burckhardt: Theories of the Renaissance I (LU)</td>
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<td>4 05 - 09 Oct</td>
<td>Vasari &amp; Burckhardt: Theories of the Renaissance II (LU)</td>
<td>Ramsay, Reynolds &amp; Taste I (JM)]</td>
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<td><strong>Critical annotated bibliography for essay</strong></td>
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<td>5 12 – 16 Oct</td>
<td>Ramsay, Reynolds &amp; Taste II (JM)]</td>
<td>Pater &amp; Morelli: Aestheticism &amp; Connoisseurship I (LU)</td>
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<td>6 19 – 23 Oct</td>
<td>Pater &amp; Morelli: Aestheticism &amp; Connoisseurship II (LU)</td>
<td>TJ Clark, Orton &amp; Pollock: Marxism &amp; Social Art History I (JM)</td>
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<tr>
<td>7. 26 – 30 Oct</td>
<td>TJ Clark, Orton &amp; Pollock: Marxism &amp; Social Art History II (JM)</td>
<td><strong>NO CLASS</strong></td>
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<td>8</td>
<td><strong>NO CLASSES THIS WEEK: FIELDTRIP TO THE BURN, 2-3 NOVEMBER</strong></td>
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<td>9</td>
<td><strong>NO CLASS</strong></td>
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<td>Anachronic Art History: Warburg, Nagel &amp; Wood I (LU)</td>
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<td><strong>Essay DUE by 3.00pm on Thursday 12th November</strong></td>
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<td>Anachronic Art History: Warburg, Nagel &amp; Wood II (LU)</td>
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<td>Fry &amp; Greenberg: Cézanne &amp; Form I (MP)</td>
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<td>11</td>
<td>Fry &amp; Greenberg: Cézanne &amp; Form II (MP)</td>
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<td>12</td>
<td><strong>REVISION CLASS (JM &amp; MP)</strong></td>
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*Students can view the University Calendar at [http://www.abdn.ac.uk/students/13891.php](http://www.abdn.ac.uk/students/13891.php)*

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

**COURSE DESCRIPTION**

Unlike most other art history courses, this is a *text-based* course, focusing on a number of selected ‘key texts’ (as specified in the course guide and on [MyAberdeen](http://www.abdn.ac.uk/students/13891.php)). You are expected to *study* -- not just read through -- these key texts. In addition, you will find it helpful to consult as much of the background reading as possible. In most sessions, the chosen texts will be examined in relation to a small number of pre-chosen images. Discussion will focus on the way in which the issues raised in the prescribed text can usefully illuminate (or otherwise!) the given images.

This is a ‘historiographical’ rather than ‘philosophical’ course; nevertheless philosophical issues are raised at many points and the course should, therefore, appeal to anyone seriously interested in theoretical aspects of art history. The course is complete in itself but connects usefully with other art history courses.
INTENDED AIMS

This course aims to address fundamental questions about the History of Art: its methods and procedures, and how they can be justified. It reflects the greatly increased awareness, both within the discipline itself and outside, of methodological issues.

The ideological bases of the discourse(s) of art history in different periods will be examined, together with the ways that art itself functions within the wider social and political context.

LEARNING OUTCOMES

Students will:

1. Develop and demonstrate skills of analysis and inquiry through close study and class discussions of writings of art historians in different periods
2. Prepare responses to questions relating to these writings and participate in class discussions
3. Relate art historical writings and the concepts they develop to visual imagery in class discussions and written assignments
4. Research and write critical essays on topics of art criticism
5. Display knowledge and comprehension of the course material through the organisation of answers in a written examination
6. Critically analyse short texts in a written examination

RECOMMENDED READING / PURCHASE

Steve Edwards, Art and its Histories: a Reader (Open University) 1999, Library Floor 4 (709 Edw) (from approx. £8 new on Amazon)

Eric Fernie, Art History & its Methods: a critical anthology, (Phaidon) 1995, Library Floor 4 (709 Fer) (from approx. £9 new on Amazon)

LIBRARY RESOURCES

Quick Guide to History of Art Resources
READING & PREPARATION WEEK BY WEEK

Week 1: Tuesday 15th September

Introduction to the Course & Writing a Critical Annotated Bibliography (John Morrison & Mary Pryor)

No preparation is required for this class.

Weeks 1/2: Thursday 17th & Tuesday 22nd September

Panofsky: Iconography and Iconology (Helen Pierce)

Essential preparation for Tuesday’s class:

Reading (texts supplied on MyAberdeen):


E. Panofsky, Early Netherlandish Painting (1953), pp. 201-3.


Questions for class discussion

1. What does Panofsky mean by ‘disguised symbolism’?

2. Are you convinced by his ‘reading’ of Van Eyck’s painting, especially in the light of Campbell’s queries?

3. Look at Rubens’ paintings from the Marie de Medici cycle and the Whitehall Ceiling. How much of what is depicted in these Baroque artworks is “real” in any simple sense, and how might this impact upon their intended audience?

4. Apply Panofsky’s approach to Reynolds’s portrait of James Beattie.

5. How do we decipher meaning in Raeburn’s Sir John and Lady Clerk, despite its lack of overt symbolism?
Images


Peter Paul Rubens, *The Education of Marie de Medici*, 1622-5, Louvre, Paris

Peter Paul Rubens, *The Disembarkation of Marie de Medici at Marseilles*, 1622-5, Louvre, Paris

Peter Paul Rubens, *The Union of the Crowns*, Whitehall Banqueting House, London

Joshua Reynolds, *Dr James Beattie*, 1773, University of Aberdeen

Henry Raeburn, *Sir John and Lady Clark*, 1791, National Gallery of Ireland, Dublin

Background reading


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**Weeks 2/3: Thursday 24th & Tuesday 29th September**

**What is 'middle' about the Middle Ages? (Jane Geddes)**

**Thursday Lecture:**

1. The lecture will cover a range of questions: how the Middle Ages got their name; why artistic style in the middle ages differs from Classical and renaissance styles; the impact of Christianity on art. A range of texts are available on MyAberdeen to accompany the lecture, and they will be explained in this class.

2. 4 slides of medieval art will be placed on MyAberdeen. Preparation: please look at these and consider how many ‘approaches to art history’ can be
applied to these objects. How many different methods can you use to analyse them?

**Essential preparation for the Tuesday class:**

**Reading and Questions**

The subject is *De Administratione by Abbot Suger of St Denis.*

1. You all need to read his own account
   
   [http://www.fordham.edu/halsall/source/sugar.html](http://www.fordham.edu/halsall/source/sugar.html)
   
   Important sections are XXIV Decoration, XXV First addition, XVII Gilded door, XXXIII Main altar, XXXIV Windows.

   What does Suger actually see when he looks at the art in his church?

   What does he not see? What interests him about this art? What does not interest him? Does his text contain any particular polemic or underlying message? Who is it written for?

   The full text is in E. Panofsky, Abbot Suger, On the abbey church of St Denis, 726.7

2. How does Panofsky interpret Suger in his *Introduction*?

3. How does Peter Kidson reply to Panofsky?
   
   

**If you select the essay question that relates to this week of the course:**

‘Explain the different approaches taken by Panofsky and Kidson, with reference to Abbot Suger’s *De Administratione*. Are they right and wrong, or just different?’

1. For the critical review of sources: Abbot Suger and his building works.

   Write a critical review of 4 of the following sources.
   
   L.Grant, Suger, Abbot of St Denis, 274.404 Sug G

   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

   E. Panofsky, Abbot Suger, On the abbey church of St Denis, (Introduction) 726.7

Conrad Rudolph, Artistic change at St Denis: Abbot Suger’s program and the early 12C controversy over art. 726.7

Weeks 3/4: Thursday 1st & Tuesday 6th October
Vasari & Burckhardt: Theories of the Renaissance (Luke Uglow)

Thursday Lecture: Vasari on artistic progress and artistic genius

Background reading

Barolsky, P., Why the Mona Lisa Smiles and Other Tales by Vasari, 1991
Panofsky, E, ‘The first page of Giorgio Vasari’s Libro’ in Meaning in the Visual Arts, pp.206-76
Wittkower, R & M, Born under Saturn (esp. chapter 12) [701.15 Wit]
Wolff, Janet, The Social Production of Art, 1981 (esp. chapter 6)

Tuesday class: Burckhardt and Renaissance Individualism

Essential preparation for the Tuesday class:

Reading

Questions

1. What does Burckhardt mean by: ‘man became a spiritual individual, recognised himself as such’?

2. How does Burckhardt’s notion of Renaissance Individualism relate to Vasari’s writing on art?

3. How can art history be cultural history?

Background reading

Burckhardt, J., *The Civilization of the Renaissance in Italy* (various editions)
Burckhardt, J., *The Cicerone*, 1879

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Week 4: Thursday 8th October:
Critical annotated bibliography due by 3.00pm

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Weeks 4/5: Thursday 8th & Tuesday 13th October

Ramsay, Reynolds & Taste (John Morrison)

Good and Bad Taste

**Thursday Lecture:** Introduction

**Essential preparation for the Tuesday class:**

**Reading**

Ramsay – *Dialogue on Taste*

[https://books.google.co.uk/books?id=VVgoAAAAAYAAJ&pg=PA1&source=gbs_toc_r&cad=3#v=onepage&q&f=false]
Questions

a) What is Ramsay’s view on ideal beauty?
b) What role does the natural world play in Ramsay’s theory of art?
c) How does Reynolds portraiture relate to Ramsay’s ideas?

Images

A. Ramsay – David Hume
J. Reynolds – Dr Beattie
Raeburn – Mrs Fergusson of Raith
Reynolds – Mrs Elizabeth Delme

Background reading

Allan, D., *Scotland in the 18th Century*, Chapter 4
Edwards, S. *Introduction to Art & its Histories: a Reader*, pp.1-15
Fernie, E. *Art History & its Methods*, pp.356-57 (‘Quality’).
Hume, D., ‘Of the Standard of Taste’: this short essay has often been reprinted, e.g. in vol 1 of Hume’s *Essays, Moral, Political and Literary*, ed Green and Grose (3 copies in QML) or in *Hume’s Ethical Writings*, ed A. MacIntyre (Collier paperback). [192.4 or 1924]. For discussion see almost any standard history of aesthetics and/or art theory (e.g. Hipple,W J; Bosanquet, B; Beardsley, M; Gilbert & Kuhn, Osborne, H).
Weeks 5/6: Thursday 15th & Tuesday 20th October
Pater & Morelli: Aestheticism & Connoisseurship I (Luke Uglow)

Thursday lecture: Giovanni Morelli: Scientific Connoisseurship

Background reading

Giovanni Morelli, extracts from Italian Painters (1890) in Fernie, text 8, and the note on ‘Connoisseurship’, pp.330-1.

Giovanni Morelli, Italian Masters in German Galleries, 1883 and other editions


Jones, M. Introduction, (‘Why fakes?’) in Fake? the Art of Deception (British Museum, 1990), pp.11-16. [702.874 Jon]


Wind, E, Art and anarchy (on Morelli) [701 Win]

Wollheim, R, Art and the Mind, chapter 9: ‘Giovanni Morelli and the origins of scientific connoisseurship’ [701.15 Wol]

Tuesday class: Walter Pater’s Aestheticism: Form and Content

Essential Preparation for the Tuesday class:

Reading


Images

Titian (?), Concert Champêtre, c1510, Louvre, Paris
Questions

1. What is aestheticism?

2. What does Pater mean by: ‘the condition of music’?

3. How does Pater respond to the scientific connoisseurship of Crowe and Cavalcaselle?

Background reading


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Weeks 6/7: Thursday 22nd & Tuesday 27th October

TJ Clark, Orton & Pollock: Marxism (John Morrison)

**Thursday lecture**: Marx and Marxist Art History

**Background reading**


Karl Marx, Preface to ‘A Contribution to the Critique of Political Economy’ (extract, in Golby, J M, *Culture & Society in Britain 1850-1890*, 13-14)

[9(42)81 Gol]

**Tuesday class**: Oil painting as a reflection of social class
Essential Preparation for the Tuesday class:

Reading


[http://www.victorianweb.org/authors/ruskin/crown.html](http://www.victorianweb.org/authors/ruskin/crown.html)

Images

Thomas Gainsborough, c. 1750, *Mr and Mrs Andrews*, London, National Gallery

Hugh Cameron, *The Harvest*, 1865, Private Collection.

William Darling Mckay, *The Stonebreakers*, 1878. Oil on canvas, 48.3 x 68.5 cm. © The Drambuie Collection, Edinburgh.

Gustave Courbet, *The Stonebreakers*, 1850, Destroyed

Questions

1. Do you believe Berger’s argument regarding the medium of oil?
2. To what extent can art be described as a social product?
3. How useful is the concept of ideology?
4. How might Cameron’s painting relate to the arguments on work made by Ruskin?
5. Compare and contrast the Courbet and the McKay painting as products of their social context.

Background reading


Week 7: Thursday 29th October: NO CLASS
Week 8: 2\textsuperscript{nd} – 6\textsuperscript{th} November: NO CLASSES  FIELDTRIP TO THE BURN,
2\textsuperscript{nd} – 3\textsuperscript{rd} November

Week 9: Tuesday 10\textsuperscript{th} November NO CLASS;
ESSAY DUE by 3.00pm, Thursday 12\textsuperscript{th} November

Weeks 9/10: Thursday 13\textsuperscript{th} & Tuesday 18\textsuperscript{th} November
Anachronic Art History: Warburg, Nagel & Wood (Luke Uglow)

Thursday Lecture: Anachronism as an Art Historical Model

Essential reading for Tuesday class:


Questions
What was the significance of anachronism in Warburg’s art history?
What do Nagel and Wood mean by the ‘performative’ and ‘substitutional’?
As art historians, how useful are notions of anachronism?

Background reading

“Mnemosyne: Meanderings through Aby Warburgs Atlas” (website http://warburg.library.cornell.edu/)


Iverson, M., “Retrieving Warburg’s Tradition”, Art History, 16.4, 1993, pp. 541-553

Johnson, C.D., Memory, Metaphor, and Aby Warburg’s Atlas of Images, 2012


https://www.academia.edu/532444/Fashion_and_the_now-time_of_Renaissance_art


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**Weeks 10/11: Thursday 19th & Tuesday 24th November**

**Fry & Greenberg: Cézanne & Form (Mary Pryor)**

**Thursday:** Cézanne and Form

**Essential preparation for Tuesday class:**

**Reading** (on MyAberdeen):

Roger Fry, Cézanne: A study of his development, 1927 (extracts)

Clement Greenberg, Cézanne: Gateway to contemporary painting The American Mercury, June 1952, pp. 69-73
http://www.unz.org/Pub/AmMercury-1952jun-00069?View=PDFPages

**Questions**

1. What main similarities and differences do you perceive between the approaches by Fry and Greenberg to writing about Cézanne’s use of form?

2. Greenberg: ‘Cezanne's aim was to carry over the frank, liberated color of the Impressionists into pictures that would be as firmly and lucidly put together as those of an Old Master like Raphael or Poussin.’ To what
extent do you think Greenberg argues that Cézanne succeeded in his aim?
Does Fry agree with this?

3. What strengths and weaknesses does Verdi find in Fry’s study of Cézanne?

Images

Please see the selection of images on MyAberdeen, which you can use to evidence your answers to the questions.

Background reading

Maurice Denis and Roger E. Fry, Cézanne-I The Burlington Magazine for Connoisseurs, 1910, Vol.16(82), pp.207-219,
http://www.jstor.org/stable/858022

Roger Fry - Cézanne: A study of his development, 1927. 1952 imprint (759.44 Cez) 1960 imprint (759.44 Cez)


Roger Fry, JB Bullen, Vision & Design, 1981 (709 Fry)

Fry http://www.dictionaryofarthistorians.org/fyr.htm

Greenberg http://www.dictionaryofarthistorians.org/greenbergc.htm


Week 11: Thursday 26th November: NO CLASS

Week 12: Tuesday 1st December:
REVISION CLASS (John Morrison and Mary Pryor)
COURSE ASSESSMENT

Two coursework assignments (25% each): 50% of the final course mark

One 3-hour written examination: 50% of the final course mark

In your coursework assignments, and in the exam, you will be expected to demonstrate first-hand knowledge of the key texts and, where appropriate, the images discussed in relation to these texts.

Coursework assignments

Select ONE question from the list of essay topics given below. You will work on the resulting essay in two stages:

1. DUE by 3.00pm on Thursday 8th October (Week 4)

   Write a critical annotated bibliography on your chosen topic using four core sources (given in the reading lists) and one further source of your own finding.

   **Word count:** circa 350 words per source; approx. 2,000 words overall (10% margin allowed)

   **Feedback** will focus on your summaries and critical evaluations of the sources, which should include how these sources will be of use for your essay.

   SEE Guide to Writing a Critical Annotated Bibliography on MyAberdeen

2. DUE by 3.00pm on Thursday 12th November (Week 9)

   Write an essay **on your chosen topic** with a bibliography that includes, but is not restricted to, the sources analysed in **Assignment 1**.

   **Word count:** 2,000 words

   Essays should be 2,000 words long, including quotations and footnotes; you should note that you will be penalised for work which is either too long or too short. The acceptable margin below or above the word count for essays is 10%.
LIST OF ESSAY TOPICS

CHOOSE ONE ESSAY TOPIC ONLY AND USE FOR BOTH ASSIGNMENTS:

1. The critical annotated bibliography
2. The full essay

Ramsay:
What arguments did Allan Ramsay advance against the notion of ideal beauty?

Middle Ages:
Explain the different approaches taken by Panofsky and Kidson, with reference to Abbot Suger’s De Administratione. Are they right and wrong, or just different?

Vasari & Burckhardt:
Does Vasari’s Lives manifest Burckhardt’s notion of ‘Renaissance Individualism’?

Panofsky:
To what extent do you agree with the statement that “without a knowledge of iconography and symbolism, our reading of renaissance and baroque works of art will be at best naive and inadequate”?

Pater and Morelli:
What do we learn about the importance of scientific method to nineteenth-century art history from reading Pater and Morelli?

Marxism:
How accurate is it to describe T.J. Clark’s writing on Courbet as ‘Marxist art history’?

Warburg, Nagel & Wood:
Can the subject of art history be ‘anachronic’?

Cézanne:
Compare and contrast Fry and Greenberg’s perspectives on the use of space and colour in Cézanne’s works.
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).*

**ASSESSMENT DEADLINES**

1. **DUE by 3.00pm on Thursday 8\textsuperscript{th} October 2015**

2. **DUE by 3.00pm on Thursday 12\textsuperscript{th} November 2015**

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

**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 TurnitinUK via MyAberdeen**. Both copies to be submitted by 3.00pm on the due date.

Work will normally be returned within three weeks of submission.

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**

One three-hour examination held in December. This exam will consist of:

- A compulsory question-based analysis of a short passage from a key text discussed in class. Students choose ONE of three passages to discuss.
- Two further essay-based questions to answer (usually from a list of seven). These will relate closely to the material addressed in the classes.
Resit eligibility:

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).*

*Past exam papers can be viewed at*

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