



UNIVERSITY
OF ABERDEEN

SCHOOL OF DIVINITY, HISTORY AND PHILOSOPHY

ACADEMIC SESSION 2018-2019

HA1004 Introduction to Art History

15 credits, 11 weeks

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](#) 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

Dr Helen Pierce
50-52 College Bounds
Room CB401
01224 272621
h.pierce@abdn.ac.uk

COURSE TEAM

Lectures: Mr John Gash, Professor John Morrison, Dr Helen Pierce,
Dr Mary Pryor, Dr Aaron Thom
Tutorials: Dr Helen Pierce, Dr Aaron Thom

Discipline Administration:

Mrs Kathleen Brebner
50-52 College Bounds
Room CB001
01224 273733
history-art@abdn.ac.uk

Students are asked to make themselves familiar with the information on key university policies, which is available on MyAberdeen (<https://abdn.blackboard.com/bbcswebdav/institution/Policies>).

These policies are relevant to all students and will be useful throughout your studies. They contain important information, including what to do if you are absent, how to raise an appeal or a complaint, and explain why the University takes your feedback seriously.

These institutional policies should be read in conjunction with the course guide, in which School specific policies are detailed. Further information can be found on the [University's Infohub webpage](#) or by visiting the Infohub.

TIMETABLE

Lectures: The whole class meets in the Regent Lecture Theatre on Mondays 3.00-4.00pm and Tuesdays 4.00-5.00pm.

Tutorials: From Week 2 of teaching, the class divides up into tutorial groups, each of which meets once a week, for a one-hour class.

Students can view their university timetable at

<http://www.abdn.ac.uk/infohub/study/timetables-550.php>

COURSE DESCRIPTION

This introductory course traces major developments in the history of art in the Western world from Classical art and architecture in ancient Greece to the beginnings of photography in the nineteenth century. Aspects of European art to be explored, through painting, prints, sculpture and architecture, begin with Stone-Age cave painting and then range from the Classicism of Greece and Rome to the rise of the Medieval Gothic cathedrals, the rebirth of Classicism in the Renaissance to the grandeur of the Baroque, the ornament of the Rococo, and the revolutionary order of Neo-Classicism.

INTENDED AIMS AND LEARNING OUTCOMES

This course aims to:

- Consider developments in the history of Western art from Classical antiquity to the mid-nineteenth century.
- Evaluate shifting approaches to artistic style, technique, and iconography across this period, and to connect these approaches to broader developments in social, cultural and religious history.

Through preparation for, and participation in tutorial classes, and completion of online assessments and a written essay, the student will:

- Demonstrate the development of skills of visual analysis and synthesis.
- Be able to identify and characterise different styles and movements in art discussed across the course.

LECTURE/TUTORIAL PROGRAMME

TUTORIAL PROGRAMME

Tutorials are held weekly, beginning in the second week of teaching. Attendance at the tutorials is **compulsory**. Please ensure that you are signed up for a time when you will **always** be able to attend.

All tutorials are held in CB203, 50-52 College Bounds.

TUTORIAL IMAGES and TUTORIAL QUESTIONS are to be studied each week, in preparation for your tutorial class. The images and the tutorial questions are available on the HA1004 [MyAberdeen](#) site. The suggested weekly reading listed in this course guide, and on MyAberdeen, will help you to respond to these images and questions.

Week 1:	Introduction
10 – 14 September	Dr Mary Pryor

Monday Lecture Introduction to Art History

Tuesday Lecture Caves to Pyramids

SIGN UP FOR A TUTORIAL CLASS IN [MyTimetable](#)

Tutorials begin next week

Week 2:	Classicism
17 – 21 September	Dr Mary Pryor

Monday Lecture Classicism I

Tuesday Lecture Classicism II

Tutorial 1 Ways of Seeing

Online Assessment 1 **Earliest Civilisations/Classical Antiquity**

For practice before you do the subsequent online assessments Based on lecture materials, this is a formative assessment (you are required to do this assessment but the marks will not count towards your final course)

grade). It will be made available in MyAberdeen immediately after Tuesday's lecture.

Week 3: 24 – 28 September	The Middle Ages Dr Helen Pierce
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Monday Lecture Gothic Architecture

Tuesday Lecture Gothic Art

Tutorial 2 Classical Antiquity

Week 4: 1 – 5 October	Italy and Flanders circa 1450 Dr Helen Pierce
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Monday Lecture The Beginnings of the Italian Renaissance

Tuesday Lecture Flemish Art

Tutorial 3 The Middle Ages

Online Assessment 2 **The Middle Ages and the Early Renaissance**

This is the first of four summative online assessments (marks count towards your final course grade). It will be made available in MyAberdeen immediately after Tuesday's lecture.

Week 5: 8 – 12 October	Italy circa 1500 Dr Aaron Thom
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Monday Lecture The High Renaissance

Tuesday Lecture Mannerism

Tutorial 4 The Early Renaissance

Week 6:	Northern Europe circa 1500
15 – 19 October	Professor John Morrison

Monday Lecture Bosch and Breughel

Tuesday Lecture Dürer and Grünewald

Tutorial 5 The High Renaissance and Mannerism

Online Assessment 3 **Northern Europe circa 1500**

This is the second of four summative online assessments (marks count towards your final course grade). It will be made available in MyAberdeen immediately after Tuesday's lecture.

Week 7:	Italy circa 1600: The Beginnings of the Baroque
22 – 26 October	Mr John Gash

Monday Lecture Annibale Carracci and Caravaggio: a Revolution in Style

Tuesday Lecture Rubens' Northern Contribution to the New Naturalism

Tutorial 6 Printmaking in Northern Europe

Week 8:	ESSAY WRITING WEEK
29 October – 2 November	

Monday Lecture NO LECTURE

Tuesday Lecture NO LECTURE

Tutorial NO TUTORIAL

Week 9:	Northern Baroque Architecture circa 1650
5 – 9 November	Dr Helen Pierce
Monday Lecture	Inigo Jones and Palladianism
Tuesday Lecture	The Palace
Tutorial 7	The Baroque
Online Assessment 4	The Baroque
	This is the third of four summative online assessments (marks count towards your final course grade). It will be made available in MyAberdeen immediately after Tuesday's lecture.
Week 10:	Painting in Eighteenth-Century France
12 – 16 November	Dr Aaron Thom
Monday Lecture	Watteau and Fragonard
Tuesday Lecture	Chardin and David
Tutorial 8	Baroque Architecture
Week 11:	Britain circa 1850
19 – 23 November	Dr Helen Pierce/Dr Mary Pryor
Monday Lecture	The Great Exhibition (HP)
Tuesday Lecture	Photography (MP)
Tutorial 9	Painting in Eighteenth-Century France
Online Assessment 5	Painting in Eighteenth-Century France
	This is the fourth of four summative online assessments (marks count towards your final course grade). It will be made available in MyAberdeen immediately after Tuesday's lecture.

THE SIR DUNCAN RICE LIBRARY RESOURCES

Link to Library, Special Collections and Museums: <http://www.abdn.ac.uk/library/>

Guidance on what is available in print and electronic form for History of Art:

<http://www.abdn.ac.uk/library/collections/subjects-az/history-art/>

Quick Guide to History of Art Resources:

<https://www.abdn.ac.uk/library/documents/guides/arts/qgarts001.pdf> History of

Art Reference Works: <http://www.abdn.ac.uk/library/collections/subjects-az/history-art/reference/> How do I find a book using PRIMO?

<https://www.abdn.ac.uk/library/documents/guides/dbs/qgdb001.pdf>

RECOMMENDED WEEKLY READING

(HD = one copy available in the HEAVY DEMAND section of The Sir Duncan Rice Library)

You are not expected to read **all** the suggested texts but do try to read **something** from each of the weekly lists to supplement your lectures and tutorials, in addition to the short online essays provided by the Metropolitan Museum of Art's Heilbrunn Timeline of Art History.

Weeks 1 and 2: Introduction and Classical Antiquity

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website: [The Art of Classical Greece](#); [Architecture in Ancient Greece](#); [Athletics in Ancient Greece](#); [The Nude in Western Art and its Beginnings in Antiquity](#); [Roman Copies of Greek Statues](#)

F.S. Kleiner, *Gardner's Art through the Ages* (709 Gar), chapter 5, **HD**

H. Honour and J. Fleming, *A World History of Art* (709 Hon), chapter 4, **HD**

J. Onians, *Bearers of Meaning: the Classical Orders in Antiquity, the Middle Ages and the Renaissance* (729.326 Oni)

J. Summerson, *The Classical Language of Architecture* (720 Sum)

Week 3: The Middle Ages

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website: [Gothic Art](#); [Italian Painting of the Later Middle Ages](#); [Sienese Painting](#); [Painting the Life of Christ in Medieval and Renaissance Italy](#);

F.S. Kleiner, *Gardner's Art through the Ages* (709 Gar), chapter 13 and chapter 19, **HD**

H. Honour and J. Fleming, *A World History of Art* (709 Hon), chapter 9, **HD**

N. Coldstream, *Medieval Architecture* (723 Col)

C. Wilson, *The Gothic Cathedral* (726.6 Wil)

C. Rudolph (ed.), *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe* (709.02 Rud)

P. Crossley, *Gothic Architecture* (723.5 Fra)

M. Camille, *Gothic Art: Visions and Revelations of the Medieval World* (709.022 Cam)

Week 4: Italy and Flanders circa 1450

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website: [Early Netherlandish Painting](#); [Jan Van Eyck](#); [Painting in Oil in the Low Countries and its Spread to Southern Europe](#)

T. Nichols, *Renaissance Art: a Beginner's Guide* (709.024 Nic), chapters 1 and 2, **HD**

F.S. Kleiner, *Gardner's Art through the Ages* (709 Gar), chapters 20-21, **HD**

H. Honour and J. Fleming, *A World History of Art* (709 Hon), chapter 10, **HD**

J.T. Paoletti and G.M. Radke, *Art in Renaissance Italy* (709.45 Pao)

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

S. Nash, *Northern Renaissance Art* (709.024 Nas)

E. Welch, *Art and Society in Italy, 1350-1500* (709.45 Wel) **HD**

S. Porras, *Art of the Northern Renaissance: Courts, Commerce and Devotion* (709.024 Por) **HD**

Week 5: Italy circa 1500

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website: [The Rediscovery of Classical Antiquity](#); [Anatomy in the Renaissance](#); [Leonardo da Vinci](#); [Mannerism: Bronzino and his Contemporaries](#)

T. Nichols, *Renaissance Art: a Beginner's Guide* (709.024 Nic), chapter 3, **HD**

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**

L. Syson (ed.), *Leonardo da Vinci: Painter at the Court of Milan* (759.45 Leo Sys)

D. Franklin (ed.), *Leonardo da Vinci, Michelangelo and the Renaissance in Florence* (709.45 Fra)

S. J. Freedberg, *Painting in Italy, 1500-1600* (759.45 Fre)

J. Marciari, *Art of Renaissance Rome: Artists and Patrons in the Eternal City* (709.45 Mar)

Week 6: Northern Europe circa 1500

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website: [Albrecht Dürer](#); [Pieter Bruegel the Elder](#); [The Printed Image in the West: History and Techniques](#); [The Printed Image in the West: Woodcut](#); [The Printed Image in the West: Engraving](#)

- T. Nichols, *Renaissance Art: a Beginner's Guide* (709.024 Nic), chapters 4 and 5, **HD**
- F.S. Kleiner, *Gardner's Art through the Ages* (709 Gar), chapter 23, **HD**
- H. Honour and J. Fleming, *A World History of Art* (709 Hon), chapter 11, **HD**
- S. Porras, *Art of the Northern Renaissance: Courts, Commerce and Devotion* (709.024 Por)
- J. Snyder, *Northern Renaissance Art* (709.024 Sny)
- C. Harbison, *The Art of the Northern Renaissance* (709.48 Har)
- C. Bugler, *Strange Beauty: German Painting at the National Gallery* (759.3 Bug)
- M. Ilsink and J. Koldeweij (eds.), *Hieronymus Bosch: Visions of Genius* (759.9492 Bos Ills)
- N. M. Orenstein (ed.), *Pieter Bruegel the Elder: Drawings and Prints* (759.4931 Bru O)
- G. Bartrum (ed.), *Albrecht Dürer and his Legacy: The Graphic Work of a Renaissance Artist* (759.43 Dur Ba)

Week 7: Italy circa 1600: The Beginnings of the Baroque

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website: [Caravaggio \(Michelangelo Merisi\) and his Followers](#); [Annibale Carracci](#); [Baroque Rome](#); [Peter Paul Rubens and Anthony Van Dyck: Paintings](#)

- F.S. Kleiner, *Gardner's Art through the Ages* (709 Gar), chapter 24, **HD**
- H. Honour and J. Fleming, *A World History of Art* (709 Hon), chapter 13, **HD**
- A. Sutherland Harris, *Seventeenth-Century Art and Architecture* (709.032 Har)
- A. L. Brown (ed.), *The Genius of Rome, 1592-1623* (709.45 Bro)
- N. Van Hout, *Rubens and his Legacy* (759.9493 Rub Hou)
- D. Franklin (ed.), *Caravaggio and his Followers in Rome* (759.5 Car Fra)
- M. Kitson, *The Age of Baroque* (724.19 Kit a)
- H. Vlieghe, *Flemish Art and Architecture, 1585-1700* (709.4931 Vli)

Week 9: Northern Baroque circa 1650

- N. Pevsner, *An Outline of European Architecture* (720.94 Pev)
- J. Summerson, *Architecture in Britain, 1530-1830* (709 Pel 3)
- H. A. Millon, *The Triumph of the Baroque: Architecture in Europe, 1600-1750* (720.94 Mil)
- R. Toman (ed.) *Baroque: Architecture, Sculpture, Painting* (f709.032 Tom)
- G. Worsley, *Inigo Jones and the European Classicist Tradition* (720.942 Jon W)
- A. Blunt, *Art and Architecture in France, 1500-1700* (709 Pel 4)
- A. Boucher, *Andrea Palladio, the Architect in his Time* (720.945 Pal Bo)
- K. Downes, *English Baroque Architecture* (f724.19 Dow)

Week 10: Painting in Eighteenth-Century France

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website: [Neo-Classicism](#); [Antoine Watteau](#); [François Boucher](#); [Jean-Honoré Fragonard](#); [The Legacy of Jacques Louis David](#); [The French Academy in Rome](#)

F.S. Kleiner, *Gardner's Art through the Ages* (709 Gar), chapter 25, **HD**

H. Honour and J. Fleming, *A World History of Art* (709 Hon), chapter 14, **HD**

M. Levey, *Painting and Sculpture in France, 1700-1789* (709.44 Lev)

A. Brookner, *Jacques Louis David* (759.44 Dav)

P. Conisbee, *Chardin* (759.44 Cha)

P. Conisbee, *Painting in Eighteenth-Century France* (759.44 Con)

M. M. Grasselli, *Watteau: 1684-1721* (759.44 Wat)

P. Rosenberg, *Chardin* (759.44 Cha R)

D. F. Wakefield, *French Eighteenth-Century Painting* (759.44 Wak)

Week 11: Britain circa 1850

Heilbrunn Timeline of Art History, Metropolitan Museum of Art website: [Daguerre and the Invention of Photography](#); [William Henry Fox Talbot and the Invention of Photography](#)

Victoria and Albert Museum website: [The Great Exhibition](#) University of Aberdeen's

George Washington Wilson Collection of photographs:

<http://www.abdn.ac.uk/historic/gww/index.htm>

M. Haworth-Booth, *The Golden Age of British Photography, 1839-1900*

(770.941 Haw)

L. J. Schaaf, *Out of the Shadows: Herschel, Talbot and the Invention of Photography*

(770.941 Sha)

J. A. Auerbach, *The Great Exhibition of 1851: A Nation on Display* (338.064 Aue)

H. Hobhouse, *The Crystal Palace and the Great Exhibition: Art, Science and Productive Industry* (907.4421 Hob)

J. R. Davis, *The Great Exhibition* (338.064 Dav)

J. M. MacKenzie, *The Victorian Vision: Inventing New Britain* (709.41 Mck)

P. Prodger, *Victorian Giants: The Birth of Art Photography* (779.20922 Pro)

GENERAL BOOKS

If you are new to History of Art, you should begin by reading a good general survey account, such as F. S. Kleiner's *Gardner's Art through the Ages* (709.Gar), H. Janson's *History of Art* (709 Jan) or H. Honour and J. Fleming's *A World History of Art* (709 Hon). Multiple copies of Gardner's and Honour and Fleming are available on Floor 4 of The Sir Duncan Rice Library, as well as in the Heavy Demand section.

Dictionaries of Art can be extremely useful. In The Sir Duncan Rice Library you will find the 34-volume *Dictionary of Art* edited by Jane Turner (1996) and various single-volume works like P. and L. Murray's *Dictionary of Art and Artists* (Ref. 703 Mur), in the reference section on Floor 4.

Works such as H. Daniel's *Encyclopaedia of Themes and Subjects in Painting* (750 Dan), J. Hall's *Dictionary of Subjects and Symbols in Art* (704.9 Hal) and P. and L. Murray's, *The Oxford Companion to Christian Art and Architecture* (704.9382 Mur), can also be helpful when trying to decode the 'meaning' behind symbols and objects shown in artworks.

Books on specific artists and topics:

Monographs on individual artists can be found shelved at 759.41 (Scottish); 759.42 (English); 759.44 (French); 759.45 (Italian), etc., plus the first three letters of the artist's surname.

ONLINE RESOURCES:

Always use **official gallery and museum websites** when carrying out preparatory reading for classes and assessments. Many such websites now include detailed essays, catalogue entries, timelines and artistic biographies, and some allow you to download high-quality photographs of artworks for your private research. The following websites are recommended for their general content on the History of Art as explored in this course:

The National Gallery, London: <http://www.nationalgallery.org.uk/>

The Metropolitan Museum of Art, New York: <http://www.metmuseum.org/> The

National Gallery of Art, Washington DC: <http://www.nga.gov>

The Prado, Madrid: <https://www.museodelprado.es/en>

ASSESSMENT

First Attempt:

100% continuous assessment, consisting of one essay of 1,000 words (60%) and four online assignments (40%).

Resit: Additional 1,000 word essay

NB: Students who are retaking the entire course must submit a new essay 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

Choose TWO 15th - or 16th -century artworks (1400-1600) and compare and contrast them, one with the other, paying particular attention to technique and style.

Essays should be 1,000 words long, including quotations and footnotes, but not the bibliography; students should note that they 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%.

Submission deadline: by 3.00pm on Monday 5 November 2018

WRITING THE ESSAY: For detailed guidance on writing this essay please see the Essay Guide on [MyAberdeen](#)

Concentrate on the works themselves, as far as possible, and avoid unnecessary biographical information about the artists and 'background' historical information. Illustrations of works discussed are welcome, but not essential.

Referencing: In art history we use the [footnote referencing system](#). When writing an essay you should express your ideas as clearly as you can **in your own words**. You may **paraphrase** (express in your own words) ideas you have read in a book, an article or a website; this is good practice in academic writing but you must acknowledge where you found these ideas by [giving a reference](#) to the source. Occasionally you may wish to **quote** from a book or an article, or from some other source consulted. This is perfectly legitimate but quotations must be clearly indicated by the use of **quotation marks** and the source of the **quotation** given in a footnote reference.

Example: According to Kleiner and Mamiya, "...Raphael may have based his modelling of faces and figures in subtle chiaroscuro on an earlier version of the theme

in Leonardo's cartoon for the *Virgin and Child with St Anne and the Infant St John*."¹
(See bottom of the page for the footnote reference for this quote)

At the end of your essay add a **Bibliography** (a list of the main books, articles, catalogues, websites, etc. you have used as sources of information.)

The reader can then check your bibliography to see the full details for the footnotes.

Example: F. S. Kleiner (ed.), *Gardner's Art Through the Ages*, 11th edition, Harcourt, Orlando, 2001

Don't forget to write YOUR ID number and the name of your TUTOR at the front of the essay. You can find further general advice and guidance on essay writing on the ACHIEVE site in [MyAberdeen](#) and in the [Student Handbook](#).

ONLINE ASSESSMENT DEADLINES

Online Assessment 1: released at 5.00pm on Tuesday 18 September; to be completed by 6.00pm on Monday 24 September.

Online Assessment 2: released at 5.00pm on Tuesday 2 October; to be completed by 6.00pm on Monday 8 October.

Online Assessment 3: released at 5.00pm on Tuesday 16 October; to be completed by 6.00pm on Monday 22 October.

Online Assessment 4: released at 5.00pm on Tuesday 6 November; to be completed by 6.00pm on Monday 12 November.

Online Assessment 5: released at 5.00pm on Tuesday 20 November; to be completed by 6.00pm on Monday 26 November.

ASSESSMENT DEADLINES

Submission deadline: by 3.00pm on Monday 5 November 2018

SUBMISSION ARRANGEMENTS

When uploading assignments, please do the following:

Submit by the due date, no hard copy will be required unless directly requested by the Course Coordinator through [MyAberdeen](#)

In advance of uploading, please save the assignment with your student ID number listed in the filename, i.e. 59999999 HA1004 Essay.

¹ F. S. Kleiner, *Gardner's Art Through the Ages*, 11th edition, 2001, p.656.

When asked to enter a title for the assignment, please enter a title identical to the name of your saved assignment, i.e. 59999999 HA1004 Essay.

If you have been granted an extension, please upload the completed Extension Form (signed by yourself and course co-ordinator) along with your submission.

When you submit your work, please also tick the 'Mark Reviewed' Box.

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.

NB In order to pass a course on the first attempt, a student must attain a CAS mark of at least 6 (six) on each element of course assessment. Failure to do so will result in a grade of no greater than CAS 8 (eight) for the course as a whole.