



UNIVERSITY
OF ABERDEEN

SCHOOL OF DIVINITY, HISTORY AND PHILOSOPHY

ACADEMIC SESSION 2018-2019

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](#) 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

John Gash

50-52 College Bounds, room 406

Office hours: afternoons 2-5 pm.

j.gash@abdn.ac.uk

01224 272619

Course team:

Dr Aaron Thom, aaron.thom@abdn.ac.uk,

Dr Helen Pierce, h.pierce@abdn.ac.uk,

Professor John Morrison, j.c.morrison@abdn.ac.uk

Professor Jane Geddes, j.geddes@abdn.ac.uk

Discipline Administration:

Mrs Kathleen Brebner

50-52 College Bounds

Room CB001

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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 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: 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, 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 in 1495.

INTENDED AIMS AND LEARNING OUTCOMES

1. Develop and demonstrate skills of visual analysis by comparing and contrasting works of art in class discussions and written assessment.
2. Demonstrate an understanding of the religious, social and political context in which art is created through class discussion and written assessment.
3. Demonstrate the ability to identify and interpret material appropriate to the course in class discussions and written assessment.

LECTURE/TUTORIAL PROGRAMME

Date: 2018	Topic	Lecturer
Week 1 10-14 Sept	Introduction to themes of the course: The Classical Heritage 1. The Pantheon: Temple to Church 2. Pagan to Pilgrim Tutorial video: A converted Christian's Sarcophagus: Junius Bassus (Rome, c.359)	AT
Week 2 17-21 Sept	Early Christian Iconography 1. Byzantium: The Eastern Christian Empire 2. The Birth of Medieval Europe Tutorial video: Icons and Iconoclasm	AT
Week 3 24-28 Sept	Medieval Architecture 1. Romanesque 2. Gothic Tutorial: Visit to the Chapel with Jane Geddes	JM
Week 4 1-5 Oct	The Early Italian Renaissance: Painting and Sculpture, Patrons, and Perspective 1. Duccio, Giotto and Fra Angelico 2. Donatello, Masaccio and Filippo Lippi Tutorial video: the Brancacci Chapel	AT
Week 5 8-12 Oct	The Northern Renaissance 1. Sluter, Campin, Van Eyck 2. Van der Weyden to Bosch Tutorial video: Renaissance Prints and Drawings: An Introduction to Techniques	HP

Week 6 15-19 Oct	The German Renaissance 1. Albrecht Dürer 2. Cranach and Holbein Tutorial video: Tilman Riemenschneider's <i>Holy Blood Altarpiece</i> 1st essay due by 12.00pm, Wednesday 17 October	HP
Week 7 22-26 Oct	The High Renaissance 1. Botticelli and Neoplatonism 2. Renaissance Giants: The <i>Madonna and Child</i> theme in Leonardo, Michelangelo and Raphael Tutorial video: Michelangelo's sculpture	JoG
Week 8 29 Oct-2 Nov	Essay writing week	
Week 9 5-9 Nov	Michelangelo, Raphael and the emergence of Mannerism 1. Michelangelo: the Sistine Chapel 2. The Question of Mannerism: Italy and Spain Tutorial video: Mannerism 2nd essay due by 12.00pm, Monday 12 November	JoG
Week 10 12-16 Nov	Elizabethan England 1. Painting in the Age of Queen Elizabeth 2. Architecture in the Age of Queen Elizabeth Tutorial video: The Portrait Miniature	HP
Week 11 19-23 Nov	The Counter Reformation and the Beginnings of the Baroque 1. Painting in Bologna and Rome c.1600: the Carracci	JoG

2. Painting in Rome c.1600: Caravaggio

Tutorial video: New modes of Naturalism: Caravaggio and the Carracci

Week 12
26-30 Nov

Tuesday 27th Nov.: Revision Class 2.00pm:
What to revise, how to revise.
(No lectures or Friday tutorials this week)

JoG

READING LIST

Any specific readings or extracts for tutorials are on [My Aberdeen](#): Tutorials

Classical and Medieval Architecture

Legacy of Rome

B.Andreae, *The Art of Rome*, 1977, 709.37And

Xavier Barral, *The early Middle Ages: from late antiquity to A.D. 1000*, 2002, 723Bar.

Good pictures

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

John Boardman ed, *The Oxford History of Classical Art*, 1993, 709.38. Includes a good bibliography

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

Romanesque Architecture

R. Stalley, *Early Medieval Architecture*, 1999, 723 Sta. Highly recommended, very clear.

*Eric Fernie, *Romanesque Architecture*, 2014. THE authoritative account, massively illustrated.

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

3 R. Toman, *Romanesque: Architecture, Sculpture, Painting* (1997) 709.0216Tom. 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, 726.6Sim (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

P. Yeoman, *Pilgrimage in Medieval Scotland* (1999)

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)
- M.Taylor, 'The Pentecost at Vézelay' *Gesta*, 1980, 19, 9-15 (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

- 3 W. Sauerlander, *Gothic Sculpture in France* (1972). Every possible photo and detailed explanations. Good for iconography and style 730.944 Sau;
- N.Waterman Price, *The West Portals of Chartres Cathedral, I, The Iconology of the Creation*. 726.6 Cha
- W.S. Stoddard, *Sculptors of the West Portals of Chartres Cathedral* 726.6 Cha
- P. Kidson and U. Pariser, *Sculpture at Chartres* 726.6 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. 232.91War 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. 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.
- 3 C.R. Dodwell, *Pictorial Arts of the West, 1993*. Look at the Cistercian and Cluniac MSS 709 Pel 35;
- <http://cistercians.shef.ac.uk/> The Yorkshire Cistercians: Fountains, Rievaulx, Byland, Kirkstall. Look at Cistercian Life.
- 3 R. Toman, *Romanesque: Architecture, Sculpture, Painting* (1997) 709.0216 Tom
- R. Stalley, *Early Medieval Architecture*, 1999, 723 Sta3
- Eric Fernie, *Romanesque Architecture*, Definitive on Cluny and Cistercians.
- * G. Zarnecki, *The Monastic Achievement* 27109 Zar m
- 3 G. Zarnecki and D. Grivot, *Gislebertus, Sculptor of Autun*, 1961. 730.944 Gis
- L.Seidel, *Lazarus, Gilebertus and Autun*, 1999, 726.6 Aut
- P. Fergusson, *Architecture of Solitude: Cistercian Abbeys in Twelfth-Century England* 726.7 Fer
- 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. Moulleron, *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

M.A. Dimier, *L'art Cistercien*. Zodiac series. English summary. 726.7 Dim

Text and Image: The St Albans Psalter

The St Albans psalter on the web: www.abdn.ac.uk/stalbanspsalter

J.Geddes, *The St Albans psalter, a book for Christina of Markyate*, London , 2005, 745.67

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:

T. Nichols, *Renaissance Art: A Beginner's Guide* (709.024 Nic).

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:

F. Ames-Lewis, 'Art History or *Stilkritik*? Donatello's Bronze David Reconsidered', *Art History*, Vol. 2 (1979), pp.141-55.

F. Ames-Lewis, 'Donatello's Bronze David and the Palazzo Medici Courtyard', *Renaissance Studies*, Vol. 3, No.3 (1989), pp. 235-51.

R. J. Crum, 'Donatello's Bronze David and the Question of Foreign versus Domestic

- tyranny', *Renaissance Studies*, 10 (1996), pp. 440-450.
- R. J. Crum, 'Severing the Neck of Pride: Donatello's Judith and Holofernes and the Recollection of Albizzi Shame in Medicean Florence', *Artibus et Historiae*, Vol. 22, No. 44 (2001), pp. 23-29.
- G. Didi-Huberman, *Fra Angelico Dissemblance and Figuration* (1995).
- C. Fulton, 'The Boy Stripped Bare by his Elders: Art and Adolescence in Renaissance Florence', *The Art Journal*, Vol. 56 (1997), pp. 31-40.
- W. Hood, 'St. Dominic's Manners of Praying: Gestures in Fra Angelico's frescoes at San Marco', *Art Bulletin*, 68 (1986), pp.195-206.
- W. Hood, *Fra Angelico at San Marco* (1994).
- W. Hood, 'Fra Angelico at San Marco: Art and the Liturgy of Cloistered Life', *Christianity and the Renaissance*, ed. T. Verdon and J. Henderson (1990), pp.108-131.
- D. Kent, *Cosimo de' Medici and the Florentine Renaissance: The Patron's Oeuvre* (2000).
- S. B. MacHam, 'Donatello's Bronze *David* and *Judith* as metaphors of Medici rule in Florence', *Art Bulletin*, Vol. 83 (2001), pp.32-47.
- J. Pope Hennessy, *Fra Angelico*, London (1974).
- A. Terry, 'Donatello's decapitations and the rhetoric of beheading in Medicean Florence', *Renaissance Studies*, Vol. 23, No. 5 (2009), pp.609–638.

Family Chapels: Giotto & Masaccio:

- U. Baldini and O. Casazza, *La Cappella Brancacci Chapel* (1990).
- G. Basile (ed.), *Giotto: The Frescoes of the Scrovegni Chapel in Padua*, (2002).
- E. Borsook, *The Mural Painters of Tuscany* (1980).
- K. Christiansen, 'Some Observations on the Brancacci Chapel Frescoes after their Cleaning', *The Burlington Magazine*, Vol. 133 (January 1991), pp. 5-20.
- J. Clifton. 'Gender and shame in Masaccio's Expulsion from the Garden of Eden', *Art History*, Vol. 22, No. 5 (1999), pp.637-655.
- B. Cole, *Masaccio and the art of early Renaissance Florence* (1980).
- A. Derbes and M. Sandona, *The Cambridge Companion to Giotto* (2004).
- N. A. Eckstein, 'The Widows' Might: Women's Identity and Devotion in the Brancacci Chapel', *Oxford Art Journal*, Vol. 28, No. 1 (2005), pp.101-118.
- A. Ladis, 'The Legend of Giotto's Wit and the Arena Chapel', *The Art Bulletin*, Vol. 68, No. 4 (1986), pp. 581-596.
- A. Molho, 'The Brancacci Chapel: Studies in its Iconography and History', *Journal of the Warburg and Courtauld Institutes*, Vol. 40 (1977), pp. 50-59.
- D. Norman, *Siena, Florence and Padua, Art, Society and Religion 1280-1400* (1995).

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
- Stephanie Porras, *Art of the Northern Renaissance: Courts, Commerce and Devotion* (2018) 709.024 POR
- O. Pacht, *Van Eyck and the Founders of Early Netherlandish Painting* (1994) 759.4931 Eyc
- 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
- Barbara G. Lane, *The Altar and the Altarpiece: Sacramental Themes in Early Netherlandish Painting* (1984) 755.2 Lan
- 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
- Walter A Liedtke, *Flemish Paintings in the Metropolitan Museum of Art* (1984) 759.4931 Met
- Lorne Campbell, *The Fifteenth-Century Netherlandish Schools* (1998) 759.492 Cam

Artists

- Kathleen Morand, *Claus Sluter: Artist at the Court of Burgundy* (1991) 730.9492 Slu
- Craig Harbison, *Jan Van Eyck: The Play of Realism* (2012) 759.9493 Eyc Har
- L. Seidel, *Jan Van Eyck's Arnolfini Portrait: Stories of an Icon* 759.4931 Eyc
- Edwin Hall, *The Arnolfini Betrothal: Medieval Marriage and the Enigma of Van Eyck's Double Portrait* (1994) 759.4931 Eyc
- Linda Seidel, *Jan Van Eyck's Arnolfini Portrait: Stories of an Icon* (1993) 759.4931 Eyc
- Dana Goodgal, *The Iconography of the Ghent Altarpiece* (1984) 759.4931 Eyc
- Carol J Purtle, *The Marian Paintings of Jan van Eyck* (1982) 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 K B McFarlane, *Hans Memling* (1971) 759.4931 Mem

Alfred Michiels, *Hans Memling (2007)* - available as an eBook from the Library Catalogue

Colin Thompson and Lorne Campbell, *Hugo van der Goes and the Trinity Panels in Edinburgh (1974)* 759.492 Goe

Matthijs IJssink and Jos Koldeweij, *Hieronymus Bosch: Visions of Genius (2016)*, 759.9492 Bos IJ

Melanie Klier, *Bosch's Garden of Earthly Delights (2004)* f759.492 Bos

Hans Belting, Hieronymus Bosch, *Garden of Earthly Delights (2002)* 759.492 Bos B

Erik Larssen, *Hieronymus Bosch: The Complete Paintings (1998)* 759.492 Bos L

Walter Bosing, *Hieronymus Bosch, c.1450-1516: Between Heaven and Hell (1994)* 759.492 Bos

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

Lynda Fairbairn, *Italian Renaissance Drawings from the Collection of Sir John Soane's Museum (1998)*, 741.945 Fai

Tanya Cooper and Charlotte Bolland, *The Encounter: Drawings from Leonardo to Rembrandt (2017)* 743.92 COO

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) f709.43 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

Giulia Bartrum, *Albrecht Dürer and his Legacy: the Graphic Work of a Renaissance Artist* (2002) 759.43 Dur Bar

Larry Silver and Jeffrey Chipps Smith (eds.), *The Essential Dürer* (2010); available as an eBook from the Library Catalogue

David Price, *Albrecht Dürer's Renaissance: Humanism, Reformation, and the Art of Faith* (2003) 759.43 Dur

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

Susan Foister, *Holbein and England* (2004) 759.3 Hol Foi

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

C. Müller, *Hans Holbein the Younger: the Basel Years, 1515-1532* (2006) 759.43 Hol M

Jeanne Nuechterlein, *Translating Nature Into Art: Holbein, the Reformation, and Renaissance Rhetoric* (2011) 759.3 Hol Nue

Julien Chapuis, *Tilman Riemenschneider: Master Sculptor of the Late Middle Ages* (1999), 730.943 Rie C

High Renaissance and Mannerist Art

T. Nichols, *Renaissance Art: A Beginner's Guide*, especially chapter 3: Buy or 5 copies in Library 709.024Nic

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 p

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 Ric
- 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 D
- 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. Kemp, *Leonardo da Vinci: The Marvellous Works of nature and Man* 759.45Leo
- 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:
<http://www.khi.fotothek.org/#|home>
- 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

Boris Ford (ed), *The Cambridge Guide to the Arts in Britain: Vol. 3: Renaissance and Reformation* (1989), 700.941 Cam

Karen Hearn, *Dynasties: Painting in Tudor and Jacobean England 1530-1630* (2002), 759.42 Hea

Anna Reynolds, *In Fine Style: The Art of Tudor and Stuart Fashion* (2013).

Anthony Wells-Cole, *Art and Decoration in Elizabethan and Jacobean England* (1997), 745.44942 Wel

Roy Strong, *The Tudor and Stuart Monarchy: Pageantry, Painting, Iconography* (1995-98), 709.42 Str

Karen Hearn, *Marcus Gheeraerts II: Elizabethan Artist in Focus* (2002), 759.9492 Ghe Hea

Mary Edmond, *Hilliard and Oliver: the Lives and Works of Two Great Minaturists* 751.77 Edm

Roy Strong, *Gloriana: the Portraits of Queen Elizabeth I* (1987), 757.4 Eli

Maurice Howard, *The Tudor Image* (1995), 757.0942 How

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R. WITTKOWER, *Art & Architecture in Italy 1600-1750* (Pelican 3rd edition 1973) 709 Pel I6 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

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

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W. FRIEDLAENDER, *Caravaggio Studies* (Princeton 1955). Includes translations of important documents. 759.45 Car

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J.GASH, *Caravaggio*, 1980/88, revised ed., 2003. 759.45 Car

H. HIBBARD, *Caravaggio* 1983 759.45 Car H. Includes translations of early biographies. The best modern account.

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R. SPEAR, *Caravaggio & His Followers*, 1975. (Very good exhibition catalogue). 759.45 Car S

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B. NICOLSON, *Caravaggism in Europe*, Turin, 1989 (3 vols.) A very useful corpus of plates.

J. GASH, *Caravaggio*, 1994 (Rizzoli Art Series. Short introduction, with large-format colour plates).

H. LANGDON, *Caravaggio: A Life*, 1998.

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

The Carracci

D. POSNER, *Annibale Carracci* 2 vols. (Phaidon 1971) 759.45 Car

J.R. MARTIN, *The Farnese Gallery* (Princeton 1965) 759.45 Car

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R. WITTKOWER, *The Drawings of the Carracci at Windsor Castle* (Phaidon 1952)

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Bellori's *Life of Annibale* (ed. R.Enggass), is published in English by the Pennsylvania University Press (1968) 759.45 Carr B.

C. DEMPSEY, *Annibale Carracci and the Origins of Baroque Style*, Glückstadt, 1977.

A.W.A. BOSCHLOO, *Annibale Carracci in Bologna: Visible Reality in Art after the Council of Trent*, 2 vols. 1974

C.DEMPSEY, *Annibale Carracci: The Farnese Gallery, Rome*, 1995.

C.D. Dickerson, *Raw Painting: "The Butcher's Shop" by Annibale Carracci*, 2014.

El Greco

Janis Tomlinson, *El Greco to Goya: Painting in Spain, 1561-1828* (2014), 759.60903

Tom

Xavier Bray, *El Greco* (2004), 759.46 Elg Bra

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

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Fernando Marias, *El Greco in Toledo* (2001), 759.46 Elg Mar

Jonathan Brown (ed.), *Figures of Thought: El Greco as Interpreter of History,*

Tradition and Ideas (1982), 759.46 Elg

The Effects of the Reformation on Art

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

271.00942Kno

E.Duffy, *The Stripping of the Altars*, 1992, 274.206Duf

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

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

J.Philips, *The reformation of images: the destruction of art in England 1535-1660,*

1973, 709.42

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

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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

<http://www.northernrenaissance.org/articles/Ficino-in-Aberdeen-The-Continuing-Problem-of-the-Scottish-RenaissancebrJane-Stevenson-and-Peter-Davidson/14>

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 1,500 and 2,000 words long, including quotations and footnotes; students should note that they will be penalised for work which is either too long or too short.

FIRST ESSAY Choose one of the following

- 1.1 How did art contribute to the spread of Christianity in the Middle Ages? (If you need advice, ask Aaron Thom)
- 1.2 To what extent was Giotto constrained by the patronage of Enrico Scrovegni when he painted the Arena Chapel? (If you need advice, ask Aaron Thom)
- 1.3 Using the example of two French Romanesque buildings and two French Gothic buildings, compare and contrast the sculptural schemes and elucidate the principal differences between the Romanesque and the Gothic. (If you need advice, ask John Morrison)
- 1.4 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). (If you need advice ask Helen Pierce)

SECOND ESSAY Choose one of the following

- 2.1 What do Albrecht Durer's Self-Portraits reveal about his development as an artist? Consider elements of composition, style and technique. (If you need advice ask Helen Pierce)
- 2.2 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)
- 2.3 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: Wednesday 17 October, 12.00pm

Essay 2: Monday 12 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](#).

In advance of uploading, please save the assignment with your student id number listed in the filename, i.e. 59999999 HA2009 Essay 1.1, 1.2 etc.

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 1.1, 1.2 etc.

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.

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.

EXAMINATION

Information on how the examination paper will be structured, if necessary, such as how many questions, etc. **General exam guidance will be given in the Student Handbook.)**

Resit Eligibility: Candidates are only eligible to resit an examination provided that each element of coursework assessment has been submitted.

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

Please Note: For this course, candidates for whom English is not their first language may refer to English/native tongue dictionaries. Electronic dictionaries are not permitted in the examination venue. Invigilators are entitled to request inspection of dictionaries prior to the examination.