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
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 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**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Lecturer</th>
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<tbody>
<tr>
<td><strong>Week 1</strong></td>
<td><strong>Introduction to themes of the course:</strong></td>
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<tr>
<td>10-14 Sept</td>
<td><strong>The Classical Heritage</strong></td>
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<td></td>
<td>1. The Pantheon: Temple to Church</td>
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<td>2. Pagan to Pilgrim</td>
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<td><strong>Tutorial video:</strong> A converted Christian’s Sarcophagus: Junius Bassus (Rome, c.359)</td>
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<td><strong>Week 2</strong></td>
<td><strong>Early Christian Iconography</strong></td>
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<td>17-21 Sept</td>
<td>1. Byzantium: The Eastern Christian Empire</td>
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<td>2. The Birth of Medieval Europe</td>
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<td><strong>Tutorial video:</strong> Icons and Iconoclasm</td>
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<td><strong>Week 3</strong></td>
<td><strong>Medieval Architecture</strong></td>
<td>JM</td>
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<td>24-28 Sept</td>
<td>1. Romanesque</td>
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<td>2. Gothic</td>
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<td></td>
<td><strong>Tutorial: Visit to the Chapel with Jane Geddes</strong></td>
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<td><strong>Week 4</strong></td>
<td><strong>The Early Italian Renaissance: Painting and Sculpture, Patrons, and Perspective</strong></td>
<td>AT</td>
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<tr>
<td>1-5 Oct</td>
<td>1. Duccio, Giotto and Fra Angelico</td>
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<td>2. Donatello, Masaccio and Filippo Lippi</td>
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<td><strong>Tutorial video:</strong> the Brancacci Chapel</td>
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<td><strong>Week 5</strong></td>
<td><strong>The Northern Renaissance</strong></td>
<td>HP</td>
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<td>8-12 Oct</td>
<td>1. Sluter, Campin, Van Eyck</td>
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<td>2. Van der Weyden to Bosch</td>
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<td><strong>Tutorial video:</strong> Renaissance Prints and Drawings: An Introduction to Techniques</td>
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<td>Week 6</td>
<td>The German Renaissance</td>
<td>HP</td>
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<tr>
<td>15-19 Oct</td>
<td>1. Albrecht Dürer</td>
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<td>2. Cranach and Holbein</td>
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<tr>
<td><strong>Tutorial video:</strong> Tilman Riemenschneider’s <em>Holy Blood Altarpiece</em></td>
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1st essay due by 12.00pm, Wednesday 17 October

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<tr>
<th>Week 7</th>
<th>The High Renaissance</th>
<th>JoG</th>
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<tr>
<td>22-26 Oct</td>
<td>1. Botticelli and Neoplatonism</td>
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<td><strong>Tutorial video:</strong> Michelangelo’s sculpture</td>
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| Week 8 | Essay writing week | |
|--------|--------------------||
| 29 Oct-2 Nov | | |

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<tr>
<th>Week 9</th>
<th>Michelangelo, Raphael and the emergence of Mannerism</th>
<th>JoG</th>
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<tr>
<td>5-9 Nov</td>
<td>1. Michelangelo: the Sistine Chapel</td>
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<td></td>
<td>2. The Question of Mannerism: Italy and Spain</td>
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<tr>
<td><strong>Tutorial video:</strong> Mannerism</td>
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2nd essay due by 12.00pm, Monday 12 November

<table>
<thead>
<tr>
<th>Week 10</th>
<th>Elizabethan England</th>
<th>HP</th>
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<tr>
<td>12-16 Nov</td>
<td>1. Painting in the Age of Queen Elizabeth</td>
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<td></td>
<td>2. Architecture in the Age of Queen Elizabeth</td>
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<tr>
<td><strong>Tutorial video:</strong> The Portrait Miniature</td>
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<tr>
<th>Week 11</th>
<th>The Counter Reformation and the Beginnings of the Baroque</th>
<th>JoG</th>
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<tr>
<td>19-23 Nov</td>
<td>1. Painting in Bologna and Rome c.1600: the Carracci</td>
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2. Painting in Rome c.1600: Caravaggio

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

**Week 12**

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<tr>
<th>26-30 Nov</th>
<th>Tuesday 27th Nov.: Revision Class 2.00pm:</th>
<th>JoG</th>
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<td></td>
<td>What to revise, how to revise.</td>
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<td></td>
<td>(No lectures or Friday tutorials this week)</td>
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</tbody>
</table>
READING LIST

Any specific readings or extracts for tutorials are on My Aberdeen: Tutorials

Classical and Medieval Architecture

Legacy of Rome
Good pictures
R. Bianchi Bandinelli, *Rome, the late Empire*, 709.37 Ban
Jas Elsner, *Imperial Rome and Christian Triumph, the art of the Roman Empire, AD 100-450*, 1998, 709.37 els

Romanesque Architecture
* N. Pevsner, *Outline of European Architecture*. Particularly clear to understand, if somewhat dated. 720.94 Pev
3 G. Zarnecki, *Romanesque Art*, Approachable text, covers all aspects of art. 709021 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
P.L. Gerson, ed., *Suger, Abbot of St Denis* 726.7 Sai; especially articles by Bony and Gerson
*Conrad Rudolph, *Artistic change at St Denis: Abbot Suger’s program and the early 12C controversy over art.* 726.7
L.Grant, Suger, Abbot of St Denis, 274.404 Sug G
3 C. Wilson, *The Gothic Cathedral* 726.6 Wil;
*N. Pevsner, *Outline of European Architecture* 720.94 Pev
W. Sauerlander, *Gothic Sculpture in France.* 730.944 Sau
Crosby, S.M. *The Royal Abbey of St Denis*, 1987, 726.7 Sai
Crosby, S.M. *St Denis at the time of Abbot Suger*, 1981, 726.7 Mck

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

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

**The Cathedral Portal: Gothic sculpture**
W. S. Stoddard, *Sculptors of the West Portals of Chartres Cathedral* 726.6 Cha
P. Kidson and U. Pariser, *Sculpture at Chartres* 7266 Cha
A. Katzenellenbogen, *The sculptural programmes of Chartres cathedral* 726.6 Cha
M. Warner, *Alone of her Sex: The Myth and Cult of the Virgin Mary*, Really fascinating account of the cult of Mary, explains a lot for feminists. Useful for all the middle ages and later. Buy if you can. 232.91War 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
Note This cites the Cistercian rules on art.
* G. Zarnecki, *The Monastic Achievement* 27109 Zar m
W. Braunfels, *Monasteries in Western Europe*, 726.7 Bra
C. H. Lawrence, *Medieval Monasticism* 271.0094 Law
Joan Evans, *Cluniac Art of the Romanesque period*. (1950) A bit out of date, but covers the ground. 7234 Eva

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

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


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

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


*The Life of Christina of Markyate* ed and trans C.H. Talbot, 271.9 Mar AND 879.8 Chr

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

**Text and Image: Art on the Edge**

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

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

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


**Early Italian Renaissance Art:**

**Background Reading:**


F.S. Kleiner, *Gardner’s Art through the Ages* (709 Gar), chapters 22, HD

H. Honour and J. Fleming, *A World History of Art* (709 Hon), chapter 11, HD

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

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


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

**Family Chapels: Giotto & Masaccio:**

The Northern Renaissance

General Works

S. Nash, *Northern Renaissance Art* (2008) 709.024 Nas

C. D. Cuttler, *Northern Painting from Pucelle to Bruegel* (1973) 759.48 Cut

M. J. Friedlander, *Early Netherlandish Painting from Van Eyck to Bruegel* (1967-76) 759.492 Fri

Stephanie Porras, *Art of the Northern Renaissance: Courts, Commerce and Devotion* (2018) 709.024 POR


Bernhard Ridderbos et al (eds.), *Early Netherlandish Painting: Rediscovery, Reception, and Research* (2005); available as an eBook from the Library Catalogue

C. Harbison, *The Art of the Northern Renaissance* (1995) 709.48 Har

J. Snyder, *Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350 to 1575* (1985) 709.024 Sny


Maryan W. Ainsworth (ed.), *Early Netherlandish Painting at the Crossroads* (2001) 759.492 Ain

John Oliver Hand and Martha Wolff (eds.), *Early Netherlandish Painting* (1986) 759.492 Han


Artists

Kathleen Morand, *Claus Sluter: Artist at the Court of Burgundy* (1991) 730.9492 Slu


L. Seidel, *Jan Van Eyck’s Arnolfini Portrait: Stories of an Icon* 759.4931 Eyc


Lorne Campbell, *Van der Weyden* (1979) f759.4931 Wey

Maryan W Ainsworth, *Petrus Christus: Renaissance Master of Bruges* (1994) f759.492 Chr

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

**Prints and Drawings**
Carmen Bambach, *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300-1600* (1999), 759.45 Bam
Stuart Currie (ed.), *Drawing, 1400-1600* (1998), 741.09024 Cur
Lucy Whitaker, *Florentine Renaissance Drawings from Christ Church, Oxford* (1994), 741.923 Chr
Paul Joannides, *Michelangelo and his Influence: Drawings from Windsor Castle* (1996), 730.945 Mic J
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**

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

**High Renaissance and Mannerist Art**

J.T. Paoletti & G.M. Radke, *Art in Renaissance Italy*
F. Hartt, *A History of Italian Renaissance Art* 709.45 Har
L.B. Alberti, *On Painting* 750.1 Alb 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
Karen Hearn, *Marcus Gheeraerts II: Elizabethan Artist in Focus* (2002), 759.9492 Ghe
Mary Edmond, *Hilliard and Oliver: the Lives and Works of Two Great Minaturists* 751.77 Edm
Tim Ayers (ed.), *The History of British Art, Volume One, 600-1600* (2008).
Lucy Gent and Nigel Llewelyn (eds.), *Renaissance Bodies: The Human Figure in English Culture c.1540-1660* (1990).

Caravaggio, the Carracci, and the Early Baroque
R. WITTKOWER, *Art & Architecture in Italy 1600-1750* (Pelican 3rd edition 1973) 709 Pel l6 and
E. WATERHOUSE, *Italian Baroque Painting* (Phaidon P/B) 759.45 Wat (Out of Print)
WITTKOWER’S volume has been reissued in revised form as a three-volume, boxed set (ed. J. MONTAGU & J. CONNORS), Yale U. Press, 1999
Phaidon have also brought out an edition of WATERHOUSE’S admirably documented Roman Baroque Painting, although this is a somewhat specialist work. 759.45 Wat
An interesting analysis of the artistic situation on the eve of the new century is S.J. FREEDBERG, Circa l600: A Revolution of Style in Italian Painting, l982, 759.45 Fre
But see also the recent exhibition catalogue:- ed. BROWN, B. The Genius of Rome, 1592-1623, Royal Academy, London, 2001
For a wide range of contemporary documents translated into English see, apart from Holt,
R. ENGGASS & J. BROWN, Italy & Spain l600-l750 in “Sources & Documents in the History of Art” series (Prentice-Hall Inc. l970) 709.032 Eng.

Caravaggio & His Followers
W. FRIEDLAENDER, Caravaggio Studies (Princeton l955). Includes translations of important documents. 759.45 Car
M. KITSON, The Complete Paintings of Caravaggio (Weidenfeld & Nicolson l969) f759.45 Car
A. MOIR, The Italian Followers of Caravaggio (Harvard l967) 759.45 Car M
Special issue of the Burlington Magazine, Nov. l974 per 700
H. HIBBARD, Caravaggio l983 759.45 Car H. Includes translations of early biographies. The best modern account.
A. MOIR, Caravaggio 1982/88 759.45 Car M
R. WARD BISSELL, Orazio Gentileschi, l98l 759.45 Gen.
The Age of Caravaggio, catalogue of an exhibition held at the Metropolitan Mus. of Art, New York, l985.
R. SPEAR, Caravaggio & His Followers, 1975. (Very good exhibition catalogue). 759.45 Car S
Caravaggio and his Followers in Rome, ed. David Franklin and Sebastian Schüze, National Gallery of Canada, Ottawa, 2011
B. NICOLSON, Caravaggism in Europe, Turin, l989 (3 vols.) A very useful corpus of plates.
J. GASH, Caravaggio, l994 (Rizzoli Art Series. Short introduction, with large-format colour plates).
Mary Garrard, *Artemisia Gentileschi. The Image of the Female Hero in Italian Baroque Art.*

**The Carracci**

Exhibition catalogue *I Carracci* (Bologna 1956) (Paintings & Drawings).741.945 Car M
R. WITTKOWER, *The Drawings of the Carracci at Windsor Castle* (Phaidon 1952) 741.945 Car W
Bellori’s *Life of Annibale* (ed. R.Enggass), is published in English by the Pennsylvania University Press (1968) 759.45 Carr B.

**El Greco**

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

**The Effects of the Reformation on Art**

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

**King’s Chapel**

Jane Geddes, *King’s College Chapel, Aberdeen, 1500-2000*. 726.4 Ged

F. Eeles, *King’s College Chapel, Aberdeen: its fittings, ornaments and ceremonial*, L Aa P 105.3 Eel K

Layout of the college: Peter Davidson, ‘Ficino in Aberdeen: the continuing problem of the Scottish Renaissance’ in *Northern Renaissance* 1, 3 March, 2009, pp 64-87


Leslie Macfarlane, *William Elphinstone and the Kingdom of Scotland* (the comprehensive biography)

**ASSESSMENT**

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

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

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

All course work must have been submitted.

**NB:** If you successfully complete the course, your coursework grades count towards your overall mark, but you must pass the exam to pass the course. **NB:** This differs from the School Undergraduate Handbook.

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

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

Essays should be between 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.