



General Certificate of Education

History of Art 6251

HOA5      Historical Study 1

**Mark Scheme**

*2007 examination - June series*

*Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.*

*It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.*

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

Copyright © 2007 AQA and its licensors. All rights reserved.

#### COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

**HOA5****Maximum mark: 20**

Band 5	<b>17-20 marks</b>	<p><b>Either</b> A fully developed answer with a secure knowledge and understanding of artefacts, their context and, if required, their presentation.</p> <p><b>Or</b> A full and detailed answer concerning meaning and context that clearly demonstrates an understanding of the issues.</p>
Band 4	<b>13-16 marks</b>	<p><b>Either</b> An answer that demonstrates a sound understanding and knowledge but does not wholly develop observation or argument.</p> <p><b>Or</b> A sound and well-informed answer concerning meaning and context, but one which is not fully developed.</p>
Band 3	<b>9-12 marks</b>	<p><b>Either</b> An answer which offers some sound knowledge and observation but contains incomplete information or limited discussion.</p> <p><b>Or</b> An answer that makes sound general observations and statements about meaning and content, but which is supported by barely adequate use of examples.</p>
Band 2	<b>5-8 marks</b>	<p><b>Either</b> Some basic knowledge, but information/discussion is superficial.</p> <p><b>Or</b> Material concerning meaning and context is very basic. Examples perhaps inappropriate.</p>
Band 1	<b>1-4 marks</b>	An answer that is <b>either</b> fragmentary or incomplete, <b>or</b> provides limited information, much of which is inaccurate or irrelevant. No coherent structure.
Band 0	<b>0 marks</b>	No relevant material.

## Topic 1

### Ancient Egyptian Art and Architecture

- 1 Trace the development of the pyramid in ancient Egypt. Why were they built? You should refer to **at least three** specific examples in your answer.

For Band 4 and above responses must include a sense of tracing the development through time, consider why they were built and include at least three of the examples below.

- All pyramids were built during the Old Kingdom. The purpose of and meaning of the pyramid was to ensure the eternal welfare of the King or Pharaoh, this was often underlined by hieroglyphic texts of prayers and spells inside the burial chambers.
- It is possible that both the step pyramid form and the true pyramid represent the primitive mound of sand that was piled up over the earliest pit graves and also associated with the primeval mound of creation. It may also mimic the Benben, a pyramid-shaped stone found in the earliest of temples. Some passages in the Pyramid Texts however, support the interpretation of the step pyramid literally being a stairway up which the deceased king could climb to take his place among the celestial bodies. Elsewhere the Pyramid Texts mention the king treading the rays of the sun in order to reach heaven and the true pyramid might possibly therefore symbolise the rays of the sun fanning down to earth.
- Pyramids evolved from the mastaba (a modern Arabic word which describes a low, flat mud, or mud brick bench) - rectangular or square tomb-chapel structures with flat roofs, and normally built from mud brick or stone. These were the characteristic tombs of the élite during the Old and Middle Kingdoms
- Step pyramid of King Zoser (Djoser) at Saqqara (Sakkara), designed by Imhotep in the third Dynasty (c.2686-2613 BC). It began as a square mastaba, but was extended, first on all four sides and then the east side only. In a more drastic change of plan all four sides were again enlarged to form the base of a four-stepped pyramid. A further change saw the extension of the north and west faces and the formation of a six-stepped pyramid. There were no passageways or chambers in the superstructure, and the burial chamber lay at the bottom of a 27m deep shaft excavated out of the bedrock.
- Huni, last king of the 3rd Dynasty, began construction on his pyramid at Meidum. Constructed as a step pyramid with loose packing stones added before it was encased in white Tura limestone. The first true pyramid with a square base. Only 3 of the original 7 steps remain at an angle of 72 degrees. Snefru probably finished the pyramid for his predecessor and father-in-law.
- Sneferu (reigned c.2575-c.2551 BC) founded the 4th Dynasty built two pyramids of his own, both at Dahshur. His first pyramid was the Bent Pyramid so called because of a change in angle during its construction. The lower portion inclines at 54°, the upper at 43°. The change was probably caused by a need to finish the pyramid quickly. The masonry in the upper portion is less carefully laid and the shallower angle of incline would have reduced the time required to complete the structure. The Bent Pyramid has two entrances leading to separate chambers, one built within the pyramid, the other underground.
- Red (Northern) Pyramid, Sneferu's second pyramid is normally regarded as the first true pyramid. It is unusual in having a shallow angle of 43° compared with the normal angle of 52°. Named after the colour of the stone in the evening sun, the reddish limestone used to build most of its core. Originally covered with white Tura limestone.

- The biggest pyramid ever built was the Great Pyramid constructed by Cheops (reigned c.2551-c.2528 BC) at Giza which originally stood 146m high. Perhaps 2,300,000 blocks of 2.5 tons used but figure depends on unknown size of knoll of rock upon which it was built. Recent research suggests that a labour force of about 20,000 worked for 20 years on its construction. Contrary to myth, this was not foreign slave labour, but Egyptians working willingly towards a great national project. Astrological orientation within pyramid, small interior shafts run from two large interior chambers to Alnitak, in the constellation of Orion, and Sirius, the brightest star in the sky.
- The second of the Giza pyramids belonged to Chephren (reigned c.2520-c.2494 BC), and though not as high as the Great Pyramid it is built on higher ground and so appears taller. Some of the original Tura limestone casing remains near the apex, as well as a few courses of granite casing at the base. The burial chamber is excavated out of the bedrock, but its gabled roof lies within the superstructure. During construction the pyramid was re-sited 60m further north in order to use a natural outcrop in the construction of the causeway.
- Mycerinus (reigned c.2490-c.2472 BC) built the third and smallest of the Giza pyramids. The superstructure was enlarged during construction, a second entrance tunnel was excavated and the burial chamber was deepened. The second entrance contains an anteroom decorated with reliefs.
- All three Giza pyramids were for Fourth Dynasty Kings and are aligned along the same axis and orientated along the cardinal points. However, it is improbable that they were created as an architectural whole based on aesthetic or religious reasons.

Other points considered to be valid will be given credit.

Topic 1

- 2 Why were animals and birds such frequent subjects for ancient Egyptian painters **and/or** sculptors? Refer to specific examples in your answer.

For Band 4 and above, candidates must give reasons for animal and bird imagery and not simply describe paintings and sculptures of them.

- Many gods were in animal form:  
Anubis- Jackal- necropolis god;  
Horus-hawk- local god and associated with kingship;  
Bastet- Cat or Lioness- local god of Bubastis;  
Isis- cow horns- associated with mummification;  
Thoth- ibis-headed- associated with writing and wisdom;  
Ruty- lion form of sun god Re.
- Hieroglyphs also had animal forms such as scarab (dung) beetles.
- The comprehensive nature of tomb scenes meant that animals and birds are well represented in Egyptian art. In private tombs from the Old Kingdom period onwards, scenes of the owner fishing and fowling are depicted against a background of marsh plants, particularly papyrus. A great variety of birds are shown such as the ibis, duck, pigeon and goose. In the water different sorts of fish are depicted as well as crocodiles and hippopotamuses, swimming birds and lotus plants. In desert hunting scenes wild animals are represented: gazelles; oryxes; ibexes; wild bulls; donkeys; wild sheep; leopards; foxes; lions; hyenas; jerboas; hedgehogs; hares and ostriches. Other scenes show the animals (captured in the marshes and deserts) being brought by servants. Cattle rearing on owner's estates are also shown.
- Kings hunted to demonstrate their bravery. A box from the tomb of Tutankhamun (reigned 1332- c.1323 BC) shows him alone in his chariot, charging down a pride of lions. A relief at Medinet Habu depicts Ramesses III (reigned 1187- c.1156 BC) killing a wild bull while the prince shoots at oryx, antelopes and wild asses.
- Hunting was practised to keep down the numbers of certain animals and to provide food and even adornment such as ostrich plumes. There are dramatic representations of hippopotamus hunts in the Old Kingdom tombs of Mereruka and Ty at Saqqara. Wild fowling in the marshes was undertaken to provide food by gangs of hunters with large clap nets and also as a sport by noblemen. These are often shown in a papyrus skiff, accompanied by wife and children, spearing fish on one side of a thicket and throwing weighted sticks or boomerangs at wild birds from the other side.
- Small sculptures of animals stood in as foodstuffs for the journey into the afterlife.

Other points considered to be valid will be given credit.

## Topic 1

- 3 Discuss the different kinds of poses used in the statues produced during the Old Kingdom.

For Band 4 and above candidates should discuss examples of the main sculptural poses of the Old Kingdom (c.2575-c.2008 BC) and give examples.

- The Old Kingdom was characterised by confidence and maturity in sculpture. Most surviving works derive from royal cult temples, sun temples and private tombs, particularly in the Memphite necropoleis (Giza, Abusir and Saqqara) and most sculpture was produced in or around Memphis, the capital city.
- There are a number of common forms of sculpture, standing, seated, squatting and kneeling figures. Also the ‘scribe’ statue, invariably representing high officials in funerary contexts, and the ‘block’ statue, usually placed in temples for votive purposes.
- **STANDING.** The classic male standing pose had both arms hanging naturally by the sides, with hands closed around a short cylindrical object usually considered to be a roll of linen. Royal statues hold a sceptre, signifying power and authority. Females generally stood with both feet together throughout the Old Kingdom.
- **SEATED.** The typical seated pose has the figure sitting bolt upright on a solid block-like chair. The legs and sides of the chair are often indicated in relief. Both arms are placed along the thighs with the hands resting on the knees. The hands are sometimes placed flat, palms downwards or sometimes one hand is closed and holds a short roll of linen. An exclusively royal form depicts the king dressed in the *heb-sed* (royal jubilee festival) garment with his arms crossed on his chest and holding the *heka* sceptre and flagellum (or ‘crook and flail’).
- **SQUATTING.** The typical squatting statue is a male figure, shown seated with the knee of the left leg raised perpendicularly and the right resting parallel to the ground. The hands are placed on the knees with palms facing downwards. Female squatting figures often nurse infants.
- **KNEELING.** The usual pose for kneeling figures depicts them resting on their knees and the balls of their toes, which are bent under the weight, and sitting on their heels. Priests were often shown in this pose indicating submission to the god.
- **SCRIBE.** This pose depicts a scribe seated cross-legged on the ground, wearing a short kilt which is stretched tight across the knees. The left hand holds a papyrus which is partially unrolled across the lap and the right hand, poised as if holding a reed pen, rests on the right-hand edge of the unrolled papyrus. The writer often has a thoughtful expression as if concentrating on what to write next. The best known example is the Unknown Scribe, a 5th Dynasty painted limestone statue from Saqqara in the Louvre.
- **BLOCK.** Block statues depict men seated on the ground or on a low cushion, with legs drawn up towards the body so that the knees are almost level with the shoulders. Their arms are folded across the knees, usually right over left. The figure is clothed in a long robe which reveals only head and hands and so reduces the human form to that of a cubic block from which only the head projects. The form is economical in terms of both material and labour, producing large, flat areas for inscriptions. It allows both sculptor and viewer to concentrate on the face by rendering the body in a somewhat amorphous form.
- **GROUP.** Dyad (two figures) and triads (three figures) often occur and each individual figure adopts the classic pose. An impressive example is Mycerinus and his Queen (c.2480 BC) Boston.

- Private statues followed the example of Royalty and both showed the individual at the height of their career with full physical prowess.
- Importance was signified by size. In a statue of a family group, the adult male often towers over his wife and children, who might stand or squat demurely at his feet. Young children are unclothed, gather their hair in a sidelock and suck on an index finger. Most sculpture was at least partially painted. A ruddy skin tone was traditional for men and yellow ochre for women.
- Single statues of servants performing household chores were put into tombs so that the deceased would be looked after in death as in life, typically corn-grinding, baking or brewing. These have much less formal poses.
- Relief sculpture was also produced. Though the Narmer palette (c.3000 BC) is probably the best known relief, it is pre-dynastic and too early to use as an example. A good example of Old Kingdom relief is the wooden stela of the physician Hesyre from his tomb at Saqqara, c.2610 BC.
- Materials were mostly stone, but also examples in wood, metal and ivory.
- Colossal statues and sphinxes were also produced.

Other points considered to be valid will be given credit.



---

 Topic 1

- 4 Why were there few changes in ancient Egyptian art prior to Akhenaten's reign? Refer to specific examples in your answer.

For Band 4 and above candidates should demonstrate a sound knowledge of the conservative and ritual nature of ancient Egyptian art and the rules and conventions that governed it and give relevant examples.

- Egyptian art was rooted in objective knowledge and prior experience rather than in specific perception and represented the known in an essentially symbolic manner.
  - Egyptian art was a method of transmitting knowledge in a highly organised hierarchy of forms intended to convey essential information about the identity of a subject.
  - Egyptian art was codified and the format for certain representations standardised at an early date. Once a method of presentation was accepted, it seems to have been subject to little, if any, change. It was a conservative nature of an art form in which the artist could depend on preordained and canonical solutions to problems of representation.
  - In the representation of any object, whether images of gods, humans, animals or the inanimate, the most characteristic views of significant parts were combined into one presentation. The most familiar example of this combination of characteristic views is the treatment of the human body, in which various aspects of the different parts are united to make up the symbolic image of man, not the observed representation known to us by experience. In relief and painting, individualised profile faces were used, but then the fullness of the eye was shown, as well as the line of the forehead, nose and chin. The bodies also conformed to conventions which were unnatural and revealed the highly conceptual and intellectual quality of ancient Egyptian art. Shoulders were seen front-on, head and legs both to the right or left- so that no little toes are to be seen. This was to convey the human form in its most typical and recognisable wholeness and clearly show its distinguishing features. The human form is therefore taken apart and re-composed. This use of conventions and proportions is integral to ancient Egyptian art. e.g. Stele of the physician Hesira (Hesyre), Saqqara, c.2610 BC, wood, raised relief.
  - Two dimensionality was the norm in this essentially diagrammatic art and there is seldom any suggestion of depth or recession in space, and the common visual indicators of perspective converging lines, relative size and colour change or gradation to suggest distance are almost entirely absent. Only overlap of shape is preserved as an indication that one object or figure is in front of another, but these are arranged in such a way that they seem to occupy the same space and are not significantly 'behind' or 'in front'.
  - At times rules were violated and the use of profile faces could be ignored if a frontal representation would better explain the activity or some inherent trait. In scenes of musicians the female flautists are occasionally shown frontally, the better to describe the action of playing the instrument.
  - In the Old Kingdom, certain proportions were established for standing figures based on the distance between the soles and hairline. The top of the knee lay at one third of the hairline height, the lower edge of the buttock at half the hairline height, the elbow (when the arm hung vertically by the body) at two thirds of the hairline height and the junction of the neck and shoulders at eight ninths of the hairline height. The proportions were obtained by drawing figures on horizontal guidelines marking these levels; in addition, an axial vertical ran through the ear region.
  - A strict 'canon' of bodily proportions was also followed  
 Module used was the small cubit = length of arm from elbow to tip of thumb  
 = 6 hand-breadths or 24 finger lengths.
-

- During Old Kingdom proportions established by 3 or 4 guidelines intersecting at knees, shoulders and forehead. In the Middle Kingdom, the proportions of figures remained similar, but by the 12th Dynasty the system of guidelines had been replaced by a grid consisting of 18 squares between the base line and hairline of standing figures. To work on a larger scale the size of the square was merely increased. By Middle Kingdom the full grid was in use. The knee lay on horizontal line 6, the lower edge of the buttock on line 9, the elbow on line 12 and the junction of the neck and shoulders on line 16. Line 17 ran at the bottom of the nose, line 14 on or near the nipple and line 11 on or near the small of the back and the navel. A vertical grid line corresponded to the axial guideline. In male figures, the width across the shoulders along horizontal line 15 was roughly 6 squares; between the armpits about 4 squares; and, at the level of the small of the back,  $2\frac{1}{4}$  to  $2\frac{1}{2}$  squares. The length of the forearm from elbow to fingertips along its axis was roughly 5 squares.

Other points considered to be valid will be given credit.

## Topic 1

- 5 What effects did the change in religion during Akhenaten's reign have on art **and** architecture?

For Band 4 and above, candidates should discuss how the change from a pantheistic to a monotheistic religion, during the short-lived Amarna style of Amenhotep IV (r. 1353-1337 BC, eighteenth dynasty), affected both art **and** architecture. If only art or architecture is discussed, maximum is Band 3.

- The style was called after the new capital of the country at el-Amarna, where the King moved the court and all religious ceremonies in about his fifth regnal year.
- New religion was related to the cult of the sun's disc (Aten). The King was the sole intermediary between god and the people. King changed his name from Amenhotep (The God Amun is Satisfied) to Akhenaten (The Radiance of the Aten).

**Art**

- The image of the monarch changed. At first the features of Akhenaten elongated, long narrow face with hollow eyes, large lips and high cheekbones, effeminate. E.g. colossal statue from Karnak, c.1350 BC. Perhaps the king actually did have these odd and unusual features, but these caricatural qualities lessen later in his reign, although the long skull remained.
- A much greater degree of naturalism emerged. Portraits of the Pharaoh and Royal family are far more individualised than before, signs of physical age, transitory emotions and events and greater degree of expression is present and contain psychological depth as opposed to previous mask-like features. In tomb of Akhenaten scene of royal mourning, over dead child without precedent. This latter scene was in the inaccessible tomb of Akhenaten and his family and was therefore not a public display of grief and emotion.
- An early, middle and late Amarna period can be distinguished, with the portraits of the royal family becoming less 'exaggerated' as the reign of Akhenaten progressed.
- Emphasis on details of hands, fingers, feet and toes. A well-rounded stomach with precariously sagging kilt almost a stylistic trademark of the early Amarna style. 24 grid module used instead of 18.
- Akhenaten's chief sculptor at Amarna was Thutmose and his painted limestone head of Akhenaten's Queen Nefertiti is perhaps the clearest example of the changes in style, ideally beautiful, yet still naturalistic.
- Amarna reliefs were more successful than traditional Egyptian art (before and after the Amarna period) in rendering buildings or scenes from nature.
- Akhenaten and his Queen Nefertiti may themselves have sparked some of the artistic innovations which took place at great speed. Bek, the King's chief sculptor at Karnak, is described as 'the one whom his majesty himself instructed'. A quartzite stele of Bek (c.1340 BC) and his wife shows the couple, nearly in the round, with the same unusual faces and bodies as the royal family.

**Architecture**

- Appearance of new, monumental temples which were revolutionary in their architecture, building techniques and decoration. At both Karnak and Amarna smaller building blocks were used and decoration was sunk relief where large areas were open to sunlight. Limestone reliefs at Amarna gave finer details than coarse sandstone of Karnak.

- New worship meant loss of almost all traditional themes, everyday scenes depicted, realism replaced metaphysical ideas and the eternal was replaced by the immediate present.
- New sanctuaries were built for the Sun God, Aten the disc of the sun, giver of light, heat and life. Worship took place outside not in darkened interiors. Greatest temple to Aten at new capital Amarna. It had many altars for open-air ceremonies as opposed to the dark interiors of previous temples. Aten only ever depicted as sun disc, though deep relief often gave the appearance of a globe.

Other points considered to be valid will be given credit.

## Topic 2

**Art and Architecture in early Renaissance Florence**

- 1 What was new and what was traditional in the paintings of Masaccio? Refer to specific examples in your answer.

For Band 4 and above candidates must consider both tradition and innovation and relate these observations to relevant examples.

**Novelty**

- Single point perspective - influence of Brunelleschi's experiments and Donatello's relief sculpture of St George and the Dragon beneath the St George statue at Orsanmichele.
- Two vanishing points in Holy Trinity, (c.1425) at Sta Maria Novella. Perhaps suggestive of different levels of existence, the everyday and mundane world of the donors and spectator and the supernatural presence of the Trinity that stands beyond time.
- His painted figures are life-size and the eye level of the viewer is at the same height as the eye level from which the perspective is constructed, so that the donors appear to be kneeling in front of the painted architecture.
- Directional lighting achieving 3D modelling and giving figures mass and weight, Baptism of the Neophytes, (c.1425-28). Enhances sense of realism. In the Tribute Money, (c.1425-28) the fall of light over the painted figures is from the same direction as the real light of chapel.
- Use of atmospheric perspective.
- Space in the picture and the space occupied by the viewer merge into one.
- The figure grouping in The Tribute Money is reminiscent of Nanni di Banco's Four Crowned Saints at Orsanmichele.
- Sharp characterisation and individuality of figures, which also have the heavy draperies and dignified grandeur of Donatello. Sense of emotional involvement and engagement.

**Tradition**

- Religious subjects.
- Retained gold background from the International Gothic in the Pisa Madonna, (1426).
- Influence of monumentality from Giotto's works of the previous century.
- Continuous narrative was a traditional form, St Peter appears three times in The Tribute Money, but the way in which the figural and compositional elements were combined was new.

Other points considered to be valid will be given credit.

## Topic 2

- 2 How did Donatello convey emotion and expression in his sculpture? Refer to specific examples in your answer.

For Band 4 and above candidates should identify elements of emotion and expression in specific examples of Donatello's sculptures. Maximum Band 3 if only one example is discussed.

- Donatello (1386-1466) was the most imaginative and versatile Florentine sculptor of the early Renaissance. His great developments were made possible by studying ancient Roman sculpture and amalgamating its ideas with an acute and sensitive observation of everyday life.
- Donatello rendered drama and pathos in an unprecedented naturalistic fashion and also exaggerated features and draperies for expressive effect.
- St John the Evangelist, (1408). An over life-size seated figure which showed a new style of realism and psychological impact. The broad swathes of drapery in the Evangelist's toga served as a foil for the enlarged, relaxed hands and the noble, bearded head. Donatello also deliberately distorted the proportions of the figure in order to compensate for the effects of foreshortening, when it was seen from below by passers by. Although the torso seems unnaturally elongated, it appeared natural when in position on a niche flanking the great western portal of Florence Cathedral. Flowing beard disguises unnatural length of neck.
- St Mark, Orsanmichele (1411-13). Sense of gravity and monumentality. Weight-bearing leg is differentiated by vertical folds. Sense of weight suggested by placing figure on cushion.
- Jeremiah, (c.1423) and Habakkuk, (begun before 1427, completed 1430s). Two life-size marble statues of Prophets for niches high on Giotto's Campanile. They were to be seen from below and so their features and drapery were boldly chiselled. The pathos of these Old Testament prophets is expressed by gnarled hands and wizened, even grotesque faces. These heads look like portraits and are clearly indebted to ancient Roman ancestor busts.
- Though created for the parapet of the font in the baptistery of Siena Cathedral, the bronze relief of the Feast of Herod, (1423–5) is admissible. Horror expressed by facial reactions and gestures of Herod and one of his guests to the arrival of the severed Baptist's head on a salver. Action is aided by the perspective scheme and the sequence of arcades, arranged one behind another towards the background creates an effect of great space.
- Singing Gallery (Cantoria), for Florence Cathedral (1433-9). To match Luca della Robbia's (1431). Luca had illustrated the verses of Psalm 150 with a series of closed compositions of child musicians or dancers on panels separated by pilasters, with the relevant verses of the psalm incised above and below. Donatello's putti are carved on two long slabs of marble, performing two continuous dances in a circle, physically behind the series of free-standing paired colonnettes that articulate the structure. Background and colonnettes are encrusted with mosaic *tesserae* to provide a colourful foil for the frieze of dancers in plain white marble. Donatello was probably trying to convey an ecstatic dance of the souls of the innocent in paradise.
- St Mary Magdalene, (1454-55) originally in painted wood, is also usually thought a late work because of its intense emotional effect. Highly developed sense of the physical decay of old age.
- Judith and Holofernes, (late 1450s). Aggressive Jewish female patriot stands astride the Assyrian commander and grasps his hair prior to decapitation. She has a determined pose, but somewhat blank expression.

- Passion of Christ and the Martyrdom of St Lawrence, (1465-66, or even later, after Donatello's death), bronze panels for the twin pulpits in the nave of the Medici parish church at S Lorenzo. They are grimly realistic and lack idealisation. Perhaps a sense of emotional empathy with the sufferings of Christ and the saint.

Other points considered to be valid will be given credit.

Topic 2

- 3 Discuss the development of palace design in early Renaissance Florence. Refer to **at least two** examples in your answer.

For Band 4 and above some sense of development must be established through a discussion of at least two examples.

- Michelozzo Palazzo Medici, (begun 1444). Symmetry and mathematical arrangement, but no articulation by orders. Three storeys with large overhanging cornice to give shade. Piano nobile distinguished by string-course. Boldly rusticated blocks suggestive of strength and also very costly to demonstrate status. Degree of rustication decreases up the building. Interior courtyard and well. Visual weakness of corners where 90° turn of arches is supported on a single spindly column. Courtyard shows the influence of Brunelleschi's architectural ideas from the Ospedale degli Innocenti.
- Alberti Palazzo Rucellai, (1446). Smaller than Medici Palace. First attempt to apply the classical orders to palace façade and give a general feeling of antiquity. 8 bays wide but last not completed. 2 entrances, bays 3 and 6, which are slightly wider than the rest. Gives an alternating rhythm. Horizontal division by finely carved entablatures. Orders are Tuscan, rich Corinthian and more correct Corinthian, reminiscent of the Colosseum. Short, squat Tuscan ground floor is given added height by a base which is also a seat and decorated with diamond pattern to imitate Roman *opus reticulatum*. Cornice is proportionate to upper storey, but with emphasised projection for shade.
- Example of Medici Palace became model for Florentine palace design.
- Pitti Palace, (architect unknown) (from 1458). Medici Palace motifs repeated on a colossal scale. Bold rustication and sense of mass. New features are the balustrades in the Ionic order of the top storey. Core of building is seven window bays. Scale may have been influenced by Roman palazzi projects. Possibly some influence by (or even participation of) Alberti. His assistant Fancelli had some part in the work.
- Other more modest variants of Medici Palace-Palazzo Pazzi-Quaratesi, (1462/70)
- Strozzi Palace is too late (begun 1489) and is not allowed.

Other points considered to be valid will be given credit.



---

 Topic 2

- 4 Why was there such an outburst of artistic creativity in Florence in the first half of the fifteenth century? What innovations in art **and** architecture were introduced?

For Band 4 and above candidates should identify at least two of the following factors:

economic prosperity;  
 civic pride;  
 comparisons with the ancients;  
 patronage of the church and guilds;  
 humanist philosophy;

If only one explanation of creativity is given or if only art or architecture is discussed the maximum is Band 3.

- Development of humanism, civic pride and mercantile success gave a favourable situation in Republican Florence and the call for personal devotion and direct imitation of the life and sufferings of Christ resulted in a higher value being placed on the individual.
- Visual change includes perspective, development of continuous narrative, donor portraits, figures modelled by light, increased naturalism and expression in both painting and sculpture. Artists include Masaccio, Fra Angelico, Donatello and Ghiberti.
- Sculpture was especially dominant in early Renaissance Florence, due to its three-dimensionality that comes closest to reality, Nanni di Banco and Donatello created the modern concept of the statue, in which the drapery is no longer expressive, the emphasis falling instead on the form of the human body, with the drapery serving to articulate its structure. The classical device of contrapposto was recreated in such works as Nanni di Banco's St Philip, (c.1410) and Four Crowned Saints, (c.1416) and Donatello's St Mark, (between 1411 and 1413) and St George, (c.1414) all Florence, Orsanmichele.
- Donatello created a form of shallow relief, the *rilievo schiacciato* ('flattened-out relief'), in St George and the Dragon (1417), formerly on the lintel beneath the statue of St George at Orsanmichele.
- In architecture Brunelleschi introduced into his buildings what he thought were genuine antique forms, actually Tuscan Romanesque, rounded arches, regular details. He also employed a modular system of spatial units and the combination of grey *pietra serena* against whitewashed walls to bring a sense of order and clarity.
- From 1420 Brunelleschi was in charge of vaulting the Dome of Florence Cathedral which was primarily a brilliant piece of engineering. In the same period he built the loggia of the Ospedale degli Innocenti and the Old Sacristy at San Lorenzo (both from 1419), and evolved designs for San Lorenzo (from c.1421) and Santo Spirito (from 1436). In his buildings the column is employed as the architectural component most closely related to the human body; each individual element is placed in a carefully calculated, immediately perceptible relationship with the element adjoining it and the building as a whole.

Other points considered to be valid will be given credit.

Topic 2

- 5 Discuss the development of portraiture in early Renaissance Florence. Discuss examples from painting **and** sculpture in your answer.

For Band 4 and above candidates must discuss examples from both painting and sculpture and give some idea of development such as that of donor portraits, and the emergence of individual commemorations and individual characterisation. If only painted or sculpted examples are given, maximum is Band 3.

- Portraits were indicators of increased wealth and prosperity, the rise of humanism, an increasing sense of individual worth, and commemoration for posterity.

In donor portraits the sitter could be seen as pious and eternally at prayer.

- Donor portraits, Masaccio Trinity, Lenzi (deceased); Medici in Botticelli Adoration of the Magi, (early 1470s); Francesco Sassetti and Nera Corsa flanking the altarpiece in Ghirlandaio's Sassetti Chapel, (1483-86).
- Inspiration of Roman coins and medals, Botticelli Young man with a medal, (1470s) that includes a plaster cast insert. Half-length profile format was often used for female portraits, Pollaiuolo Young woman, (1460s), Baldovinetti Portrait of a young woman, (c.1465).
- Increased characterisation- Ghirlandaio Old man and his grandson, (c.1480); Leonardo Ginevra de' Benci, (1474-75). (Leonardo's Mona Lisa is outside the scope of the topic.)
- Male portrait busts Niccolò da Uzzano? by Donatello, (1430s) in polychrome terracotta; Antonio Rossellino Giovanni Chellini, (1456) and Mino da Fiesole Diotisalvi Neroni, (1464), Bernardo Guigni, (before 1466). Some influence of the realism on ancient Roman portraiture.
- Female portrait busts tended to be less conscious of antique prototypes and were shown with fashionable high-plucked eyebrows and elaborate hair styles, Antonio Rossellino Bust of a Lady, (1460-70). Verrocchio in his Bust of Flora (or Lady with a bunch of flowers), (1480s) come closest to the solemnity of the antique, but might also be compared with Leonardo's Ginevra de' Benci.
- Tomb effigies are allowed but they are not necessarily the best examples to use for characterisation.
- Allow commemorative works such as Uccello Sir John Hawkwood, (1436) and Castagno Niccolò da Tolentino, (1456), although both were produced long after the deaths of the two commanders.
- N.B. portrayals of Christ, the Saints and mythological figures are **not** admissible as portraits.

Other points considered to be valid will be given credit.

## Topic 3

**High Renaissance Rome**

- 1 Discuss the relationship between Michelangelo's narrative **and** compositional methods in his Sistine Chapel ceiling decorations.

For Band 4 and above candidates must consider the inter-reaction of the narrative and compositional methods and mention the break in work in 1510-11 that caused two distinct styles.

- The Sistine Chapel ceiling frescoes (1508-12) marked the arrival of a new type of heroic painting.
- The vault was given a fictive architectural framework, with the series of nine narratives from the book of Genesis in the centre, each placed at right angles to the long axis of the chapel.
- The narrative order begins at the altar end with three depictions of the Creation of the Heavens and Earth (Separation of Light from Darkness; Creation of Sun, Moon, and Plants; Separation of Land from Water), then the Creation of Adam, the Creation of Eve and a composite narrative of the Fall and the Expulsion from the Garden of Eden. Finally The Sacrifice of Noah, The Flood, and The Drunkenness of Noah.
- Interruption of work in 1510 and 1511 caused two distinct styles. In phase one Michelangelo painted everything between the prophet Zechariah and the fifth bay of the vault, representing the Creation of Eve. That included Prophets, Sibyls and Ancestors of Christ on either side. The remainder, which took less than a year, comprises the most admired narratives and figures of the ceiling.
- Figures of nude youths (the famous *ignudi*) sit on the simulated architecture framing these narratives. They bear garlands supporting fictive bronze medallions with reliefs depicting other Old Testament stories.
- In the spandrels at both ends and down the sides of the chapel are colossal enthroned figures, each labelled as a prophet or sibyl. Collectively they represent those who foretold the coming of Christ to the Jews and the Gentiles respectively.
- Between these, and in the lunettes above the windows beneath, are family groups and paired figures of the Ancestors of Christ.
- At the four corners, the pendentives are painted with scenes illustrating the salvation of Israel (at the altar end, the Death of Haman and the Brazen Serpent, at the entrance, Judith and Holofernes and David and Goliath).
- The fictive architecture provides a framework for figures and scenes and also distinguishes one part from another, permitting a rational reading. This architectural structure preserves the continuity between the first and the last figures Michelangelo painted on the vault. But, in spite of its reputation, the ceiling is not a wholly unified achievement.
- As Michelangelo's interest in creating plausible settings diminished, his use of foreshortenings became more marked. The most daring examples are in the very last narrative scenes, which show God alone. The most striking of the scenes, the Creation of Adam has the simplest construction.
- During the months of interruption, he made major revisions to his designs. All the main figures from the later part of the series are larger and more powerfully presented to the viewer. Prophets and Sibyls were given greater bulk by lowering the base of their thrones and the later figures press against a constraining architectural frame, even bearing heavily down upon it.

Other points considered to be valid will be given credit.

---

Topic 3

2 Compare and contrast Raphael's *Transfiguration* with Sebastiano del Piombo's *Raising of Lazarus*.

For Band 4 and above candidates must engage with a valid comparison/contrast between the two works including points such as:

narrative;  
figure types;  
expression;  
colour;  
influences.

- Raphael's last altarpiece, the Transfiguration was commissioned by the Pope's cousin, Cardinal Giulio de' Medici, by January 1517 and exhibited as a finished work just after Raphael's death in 1520. Intended for Narbonne Cathedral (of which Giulio was archbishop) but never got there and was placed instead in Rome, in San Pietro in Montorio. The Transfiguration is a multi-figured narrative which not only depicts the manifestation of Christ's divinity to his disciples, but a subsequent event, the failure of the disciples to heal a boy possessed by demons. The dynamic composition has debts to Leonardo's unfinished Adoration of the Magi, (begun 1481) with complex and dramatic lighting and expressive heads. Though sometimes said to have been completed after death with the assistance of Giulio Romano and Penni, the most recent restoration and X rays showed it to be Raphael's work alone.
- Although born in Venice, Sebastiano went to Rome in 1511 and was initially attracted to the circle of Raphael.
- Sebastiano was commissioned by Cardinal Giulio de' Medici to paint a large altarpiece, the Raising of Lazarus, (1517-19). The painting was to be sent, with Raphael's Transfiguration to the cathedral in his own bishopric of Narbonne. According to Vasari, Sebastiano's Lazarus was intended to compete with Raphael's painting and was executed with the help of Michelangelo; their collaboration, once secret, was now openly encouraged by Giulio de' Medici with the express aim of exploiting the rivalry between Michelangelo and Raphael. The Raising of Lazarus was completed by 1 January 1519 and was an immediate success. At the request of the sisters Martha and Mary, Jesus visited the grave of their brother Lazarus and raised him from the dead. Lazarus, in particular, bears a close resemblance to Michelangelo's muscular nudes.

Other points considered to be valid will be given credit.

## Topic 3

## 3 In what ways might Michelangelo's Roman architecture be considered unorthodox?

For Band 4 and above candidates must consider Michelangelo's architectural license and not just describe his Roman buildings.

- Michelangelo evolved a highly original architectural language, at a time when orthodox Vitruvianism was hardening into dogma. Though his influence on subsequent architecture was profound, he was also blamed for fostering rule breaking and licence.
- Michelangelo's interest in architecture developed from designing complex monumental sculptural ensembles within a coherent architectonic framework.
- Excluded from Roman architectural commissions while any member of Bramante's circle was alive.
- For the Palazzo dei Conservatori, (1563-84) a giant order of Corinthian pilasters on high pedestals gave the façade great power and presence. Non-Vitruvian sense of structural and compressive forces at work. A minor order of Ionic columns on the ground floor supports monolithic stone beams, the wide intercolumniations producing effects of dense shadow. The composition is a dramatic opposition of verticals and horizontals, in which the pilaster order is laid like a grid over wider brick piers that form the structural support.
- At the death of Sangallo the younger in 1546 Michelangelo was appointed chief architect by Paul III and took over the St Peter's project. He objected to Sangallo's model, praising Bramante's 'clear, pure and luminous'. In the 18 remaining years of his life Michelangelo succeeded in 'uniting into a whole the great body of that machine' (Vasari), ensuring that the crossing and dome would follow his overall design, even though the façade and nave remained unresolved. The syncopated rhythm of wide and narrow bays of the exterior elevation is derived from the interior, but given an added Michelangelesque tension by the multiplication of niches in the narrow bays, the complex layering of the order and bending and squeezing of elements against classical norms.
- Some of his expressive effects seem to have resulted from his habit of squeezing and shaping architectural models out of terracotta.
- Taking over at the Palazzo Farnese in 1546, Michelangelo gave the decisive final direction to the exterior cornice and to the upper levels of the courtyard. The building had been begun 1517 when Alessandro Farnese was a cardinal, but on his election as Pope Paul III he planned a huge and grand palace for his cardinal nephews. When completed in 1589 it was the largest cardinalial palace in Rome with the largest courtyard. After Michelangelo's death in 1564 the building was completed by Vignola and Giacomo della Porta. As designed by Sangallo it was a rectangular block with cornice, quoins and tripartite horizontal division, Michelangelo's cornice design was attacked by Battista da Sangallo for its failure to accord with Vitruvian proportions and ancient practice. With its frieze of Farnese lilies alternating with acanthus, its dentils, egg and dart and thickly set lions' heads, the cornice is indeed neither Doric, Ionic nor Corinthian, but gives a subtly varied and powerful termination to Sangallo's façade. Top storey also raised in height. Above the central doorway Michelangelo replaced Sangallo's double-arched window with a straight entablature crowned by a gigantic Farnese coat of arms. In the third order of the courtyard, Michelangelo used a light order of clustered Corinthian pilasters on high pedestals supporting an entablature studded with grinning masks and misplaced triglyphs. In the windows this mode of fragmentation and dislocation continued and scaly triglyph brackets slip down the frames to be replaced by bucrania, while the pediment floats above brackets detached from the lintel below.
- Porta Pia, (1561-64). Highly capricious design with unconventional classical motif juxtaposed to suggest conflict, contradiction and tension. The upper section was to have been a classical temple

front to provide an alternative of balance. Two angels carry the Papal arms, an allusion to Pius IV's Christian name, Angelo. The function of this city gate was to terminate the vista from the Quirinal to the Aurelian walls down Pius IV's new street the Strada Pia, which was then lined with villas and gardens. Michelangelo combined elements of Medieval and Renaissance city-gate tradition with ideas derived from garden and festival architecture, as well as his own rich invention. The gate turns towards the street and not defensively outwards. Jokey droopy, non-aggressive castellation, remnants of rustication and the Doric order are used as metaphors for strength. The result is a compendium of all the most fantastic elements of Michelangelo's architectural vocabulary, broken pediments, swags, masks, displaced fragments of the orders, overlapping planes and juxtaposed façades and profiles.

- Michelangelo's late architecture has been seen as an expression of deepening religious feeling and resignation at the end of his life. The Porta Pia shows that in this last decade a tendency to simplification and austerity could go alongside the extremely licentious side of his architectural personality.

Other points considered to be valid will be given credit.

## Topic 3

- 4 What do you consider were the most important projects of religious architecture in High Renaissance Rome and why?

For Band 4 and above candidates must identify and give reasons for the importance of more than one project. One example **must** be St Peter's. If St Peter's is not discussed the maximum is Band 3.

- The most important religious project of the period was unquestionably the re-building of St Peter's. Planned as a grandiose domed building centred on the shrine of St Peter, with choir. The aim was to give more space for pilgrims to circulate and priests to officiate around the high altar and tomb of St Peter's. Foundation stone laid 18 April 1506 by Julius II. Old St Peter's was over a thousand years old, in bad repair and was cluttered with nearly a hundred tombs, altars and chapels. Most influential of Bramante's several plans was that of a Greek cross within a square. At the corners of the square were four towers which framed three entrances. In the centre of each side was a temple front motif and a semi-dome. Plan was thus four equal arms terminating in apses. Colonnaded drum over the crossing raised the dome to make it visible from the exterior. Under the dome was the high altar over St Peter's tomb and in the choir to the west, Michelangelo's tomb for Julius. Masonry within would mould and shape space rather than contain it this was helped by recovery of Roman technique of poured concrete. It was recorded that Bramante wished "to place the dome of the Pantheon (AD 118-125) over the vaults of the Temple of Peace" (Basilica of Maxentius c. AD 310-320). Bramante died in 1514. Exterior recorded on foundation medal by Caradosso. Plan is a combination of an enormous martyrium with associations of early Christian basilica.
- Raphael, Peruzzi and then Sangallo the Younger succeeded Bramante. Their plans were mostly concerned with thick walls and piers to support the massive dome.
- In 1546 Michelangelo was appointed chief architect by Paul III at the death of Sangallo and objected to Sangallo's model, praising Bramante's 'clear, pure and luminous'. For details, see above, Q.3.
- Bramante Tempietto, S.Pietro in Montorio, c.1502- 1510. Marks the spot of martyrdom of St Peter on the Janiculum. As such its existence was more important than its liturgical function and so a centrally planned form was admissible.
- Based on the example of early Christian martyria. Commissioned by Ferdinand and Isabella of Spain, with the support of the Spanish Pope Alexander VII.
- The round Temple of Hercules Victor was used as a model. 16 ancient Roman granite columns used with their diameter used as the design module and the columns are four diameters apart and two diameters from the walls. In proportion the width of the peristyle is equal to the height of the cella, a harmonious and visually satisfying solution.
- Contemporaries recognised the importance of Bramante's architecture in returning to standards of classical antiquity. In a letter to Pope Leo X (c.1516-18) Raphael wrote that architecture's recent advancement "may be seen in the many beautiful buildings by Bramante".
- Serlio in Book III of his Treatise wrote that Bramante "revived the good architecture which had been buried until this time".
- Tempietto conforms to High Renaissance ideals such as balance, harmony, simplicity, grandeur, technical mastery and deeper investigation of and relationship with classical antiquity.

- Though not a whole church, Raphael's Chigi Chapel in S.M.del Popolo (begun c.1513) gave a new conception of space. Roofed with a dome and with its proportions and details it looks like a reduced reproduction of Bramante's St Peter's crossing. Diameter of the dome is greater than the entrance arch and so a full view of the space can only be gained from inside the chapel. Unlike the bare walls and dome of the Tempietto, Raphael designed mosaics for the Chigi Chapel dome.

Other points considered to be valid will be given credit.



## Topic 3

- 5 What characteristics do Roman High Renaissance works have? Use **at least three** examples in your answer, **at least one** of which must be from architecture.

For Band 4 and above candidates must identify and discuss the characteristics of the Roman High Renaissance in three relevant examples, including one from architecture. If only two examples are discussed the maximum is Band 3 and if only one example is discussed the maximum is Band 2.

- Some definition of the High Renaissance required and what distinguishes it from the earlier period. Artists of the High Renaissance developed more monumental forms and created unified and harmonious compositions that reject the decorative details of 15th-century art.
- Balance, harmony, simplicity, grandeur, assured handling of multi-figure compositions and technical mastery. Deeper investigation of and relationship with classical antiquity.
- Iconographic complexity.
- Michelangelo, Raphael and Bramante are the obvious examples and all were attracted to Rome by Papal patronage and the promise of significant commissions. Leonardo also present, but no Roman works.
- In Rome Raphael best represents the ideals of the High Renaissance. He was exposed to the works and theories of Alberti and Piero della Francesca while still very young. In the years spent in Florence his drawing became more precise, he acquired an understanding of how to convey the human body in movement, and at the same time the works of Fra Bartolommeo provided him with a model for the large-scale organisation of monumental compositions. These elements were perfected in Rome under the influence of antique monuments. In the Disputa and The School of Athens, (both 1510-11 and both in the Stanze at the Vatican), the unpromising, badly lit wall surfaces, asymmetrically interrupted by doors, are seemingly transformed into virtually 'ideal' formats. The unforced and apparently casual figure groupings are in fact thought out down to the smallest detail and are extensively prepared in a long series of studies. Great attention paid to gesture and facial expressions to animate groups and give sense of lively discourse. Complicated iconographical programmes are also made readily comprehensible.
- Rome acted as a catalyst, enabling architects to mature their talents through a study of Classical antiquity. The centrally planned building, contained within itself and developed symmetrically round a centre, was preferred. Bramante's Tempietto in the courtyard of the monastery of S Pietro in Montorio is not only a pure centrally planned building but a completely unified structure, and comparable to sculpture with perfectly harmonious proportions. Bramante intended to enclose the building within a circular colonnade, which would have emphasised its centrality and related it to its surroundings. The new St Peter's was also laid out as a pure centrally planned building, possibly a symbolic reference to its position as the centre of Christendom. In keeping with the size of the project, Bramante designed a richly organised structure, the many spatial compartments which were brought together in the ground-plan as a square.
- In sculpture, the complexity and detail of the work of the preceding generation gave way to a new, unified concept of the statue. Especially evident in Michelangelo's statues for Tomb of Julius II, Moses, c.1515 for 1513 also exhibited 'terribilità', frightening power or sublimity. Massive limbs and shown with horns, deliberate anachronism. Perhaps an idealised impression of the warrior Pope. Statue seems distorted at eye level as it is meant to be seen from below. Two Slaves for the 1513 project were also completed (Louvre) who were meant to be bound to pilasters flanking niches with Victory figures. Dying Slave seems to awake from sleep and the Rebellious Slave tries to break free of his bindings in torsion and reminiscent of the ignudi of the Sistine Chapel ceiling. The two figures reflect the active and the passive. Also earlier Pietà commissioned in 1497 which engaged the

problem of fitting full-size adult on lap of another adult. Christ slumps as if asleep, with relaxed limbs and veins full of blood. Virgin is youthful and her left hand invites mediation on Christ's death.

- The importance of Roman ruins to architecture was paralleled in sculpture by the many antique works that were being excavated in Rome and that came to form the foundations of the Vatican collections. In 1506 the Laocoön was found, supposedly in the presence of Michelangelo.

Other points considered to be valid will be given credit.

## Topic 4

**Baroque Rome**

- 1 Discuss Poussin's work in Baroque Rome. How did his paintings differ from those of his Roman Baroque contemporaries?

For Band 4 and above candidates should demonstrate an understanding of at least two of Poussin's works produced in Rome and comment on how his work provided alternative strategies to the high baroque work of such painters as Caravaggio and Pietro da Cortona.

- Nicolas Poussin (1594-1665) arrived in Rome in 1624. Poussin was not a typical baroque painter, we usually associate Caravaggio and Pietro da Cortona with drama, emotion, animation and technical bravura.
- The most overtly baroque of his compositions The Martyrdom of St Erasmus for an altar in St Peter's (1628) a commission originally given to Pietro da Cortona. Unsuccessful and thereafter Poussin mostly withdrew from church patronage.
- 1630s very influenced by Venetian examples:  
The Triumph of Flora, (1627-29);  
A Bacchanalian revel before a herm of Pan, (1633-35);  
The Triumph of Pan, (also 1633-5);  
The Adoration of the Golden Calf, (1635-36).
- Poussin made a virtue out of understatement and from 1640s was painting for a small circle of like-minded patrons, some of whom were in France. Small-scale works for contemplation.
- Influence of austere philosophy of Stoicism on his work.
- Religious works had none of the rhetoric and illusionism of his Roman contemporaries e.g. his two series of Sacraments.  
First series of Sacraments for Cassiano dal Pozzo (1637-42)  
Baptism, Ordination, Eucharist, Penance (destroyed), Confirmation, Marriage, Extreme Unction.  
Second series of Sacraments for Chantelou (1644-48).
- In later career more landscapes rigidly constructed and logical and emphasising permanent rather than ephemeral qualities:  
Landscape with Diogenes throwing away his bowl, (1647/48);  
The Funeral of Phocion and The Ashes of Phocion, (1648);  
Landscape with the Blind Orion searching for the sun's rays, (1658);  
The Four Seasons, (1660-64).

Other points considered to be valid will be given credit.

#### Topic 4

#### 2 Characterise Borromini's architecture with reference to **three** examples.

For Band 4 and above candidates should identify the characteristics of Borromini's architecture through a discussion of three relevant examples. If only two examples are discussed the maximum is Band 3 and if only one example is discussed the maximum is Band 2.

- Borromini's architecture was highly original thanks to his dramatic treatment of surface and space, the iconographic complexity of his buildings and his imaginative borrowings from antiquity and other sources.
- Borromini had a mason's practicality and understanding of stone cutting which helps to explain his emphasis on the certainties of geometry which lay at the base of his architecture. He saw the potential of regular irregularity. He broke Vitruvian rules, but the breaches based on knowledge of ancients and his own calculated invention. His architecture stimulates the intellect more than the emotions.
- S. Carlo alle Quattro Fontane, (or S. Carlino) For the Discalced Trinitarians. The monastic building, complete with cells, refectory and library, was finished by 1636, but work on the church could not begin until 1638. Dedicated to S Carlo Borromeo in 1646, but the façade was not completed until 1677, ten years after Borromini's death. Borromini had to satisfy the demands of a strictly ascetic (and impecunious) order that wished to create an impression on papal Rome. The courtyard design has convex curvature in its corners and pairs of monumental Doric columns. The church compresses into a very small area an almost impenetrably complex structure that cannot be traced back to any generally recognised formula so complex that about twenty different theories have been suggested to account for the geometric rationale of the plan alone. The plan is a 'multiple form' based on a cross, an octagon and an oval, fused into an indivisible single entity. The wall elevation is also highly complex and can be read in a number of ways, and there is a great emphasis on multiplicity of layers and surfaces. The façade of S. Carlo was one of Borromini's final works, but it is likely that he designed the main artistic concept for the undulating movement of the wall as early as the 1640s. The columns and walls stand in much the same relationship to each other as they do inside the building, but the façade is enhanced by the addition of small columns flanking the major order.
- S. Ivo della Sapienza, (begun 1642). For this university church Borromini again created a centralised, domed building. The ground plan is highly original, a triangle with the apexes cut away in a concave curve, while the centres of the sides bulge out to form large semicircles. This plan soars upwards to the lantern with great momentum, uninterrupted by any transitional feature other than the horizontal barrier of the entablature. The variously shaped sectors ascend until the movement comes to rest under the lantern in a circle decorated with 12 stars. The interior is lit solely from the dome. The emblematic meanings associated with the shapes found at S Ivo have been the subject of much dispute. Borromini seems to have been concerned with symbolism relating to wisdom, to the Temple of Solomon as the house of wisdom and to the traditional name of the university has a more important role. Christian wisdom is depicted in the cupola in the form of the dove as one of the seven gifts of the Holy Spirit. The symbolism of the spirally shaped lantern on the dome is the most puzzling. It has been interpreted as the tortuous path to wisdom, but others see the top of the dome as a symbol of the Pharos at Alexandria, the Tower of Babel as a symbol of wisdom or even as Dante's mountain of Purgatory from the 'Divine Comedy'.
- Borromini also worked on the monastery church of the Minims, S. Andrea delle Fratte, but only completed the campanile (1653). It has a high, square base supporting a small, almost completely open tempietto, with a storey above articulated alternately with deep recesses and pairs of angel herms. On top of the campanile is a device comprising four inverted scrolls that frame cartouches

bearing the emblems of the Minimite Order and of their patron, Marchese Paolo del Bufalo, the whole surmounted by a spiky crown. Clear similarity between the drum of S. Andrea delle Fratte and La Conocchia (first half of the 2nd century AD), a Roman mausoleum at Santa Maria Capua Vetere.

- In 1653 Borromini took over from the Rainaldi at the church of S. Agnese in Agone Innocent X's favourite project, in the Piazza Navona. For the exterior he eliminated a vestibule planned by Rainaldi and was able to set the façade back from the piazza, swinging out with a pair of short, concave linking elements to connect with the two west towers. He made room for these in turn by extending the façade sideways into the area of the adjoining palaces. He thus succeeded in presenting a dome between a pair of framing towers, which Michelangelo had wanted to do at St Peter's. Above the concavity of the façade rears the convexity of the drum, the same spatial reversal as at S. Ivo. After Innocent's death Borromini was dismissed in February 1657 and the church completed by others.

Other points considered to be valid will be given credit.

#### Topic 4

#### 3 Discuss Bernini's sculptural contributions to St Peter's.

For Band 4 and above candidates should consider at least two examples of Bernini's sculptural work for St Peter's.

- In St Peter's Bernini's contributions include both architectural and sculptural work and his works were designed to make theatrical and grandiose contributions to the basilica's interior.
- The Baldacchino, (1624-1633). The recently completed nave of St Peter's urgently needed some kind of covering over the grave of St Peter under the dome. A baldacchino was a ceremonial canopy of rich material but Bernini created a huge version in bronze. Four great volutes join at the centre to support the symbolic orb. Scattered around are huge bees, the emblem of the Barberini. The other family emblem of the Sun, can also be seen. The Baldacchino is the tomb marker of St Peter, Christ's earthly successor.
- St Longinus, (1629-1638) for one of the four great piers that support the dome. Longinus was the centurion who pierced Christ's side at the Crucifixion. He is in the act of exclaiming 'Truly, he was the son of God' and looking up into the dome. Bernini invites us to share the rhetoric, emotion and drama of the conversion of the Roman soldier and he tries to invoke a sense of empathy in the spectator as advocated in St Ignatius Loyola's Spiritual Exercises.
- Tomb of Urban VIII, (1627-1647). Begun only four years after Urban became Pope. He reserved a prime place in St Peter's for himself to the right of the high altar. The seated Pope in gilt bronze gives a gesture of benediction. Below is an ornate sarcophagus of marble and bronze and from its centre emerges a skeletal Death who writes Urban's name in gold letters on a bronze tablet. At the left is Love (Caritas), greatest of the Christian virtues, and on the right Justice, greatest of the Cardinal virtues.
- The Cathedra Petri, (1657-1666). Apse of St Peter's. The wooden (medieval) chair of St Peter, the first Bishop of Rome and Christ's Vicar, is encased in a monumental bronze throne which hovers on clouds above the ground. On the chair back is a relief of *Pasce Oves Meas*, Christ's command to Peter 'Feed my sheep', and putti carry the papal symbols of the tiara and keys. On either sides of the Cathedra are ethereal and elongated bronze angels. Below to the sides are figures of Four Doctors of the church. At the left St Ambrose and St Athanasius and at the right St John Chryostom and St Augustine. All four figures are sharply characterised with deeply cut drapery and expressive hands. High up there is the Glory with a yellow glass window containing the painted Holy Dove. The Glory is surrounded by a multitude of smaller stucco putti. About 35 people collaborated on this work which confidently celebrates the Church triumphant and proclaims the legitimacy of the Pope.
- Tomb of Alexander VII, (1672-1678). Here Bernini had to face the problem of creating a tomb over a door. Figures are above and at sides. A marble shroud covers the supposed tomb chamber, the skeletal figure of Death (in bronze) flies out holding an hour glass and raises the shroud to reveal the final resting place of the Pope's body. Alexander is in eternal adoration with Love (Caritas) (holding an enormous baby) at the left, and Truth on the right embracing the sun with the earth at her feet, originally naked, but later draped to preserve her modesty in such a location. Behind Truth is Prudence and behind Love is Justice.
- Altar of the Chapel of the Holy Sacrament, (1673-74). Two over life- size angels flank the tabernacle, a small domed circular building with a colonnade (reminiscent of Bramante's Tempietto) with statues of the twelve apostles around the cornice and a central crucifix. All in gilt bronze with the columns, frieze and lantern inlaid with lapis lazuli. The angels show delight and wonder at the

miracle of the sacrament, one looks towards the holy of holies, the other to the altar rails. Bernini evidently lavished particular attention on this project.

- Equestrian statue of Constantine, (1654-70). The statue of Constantine (the first Christian Roman Emperor and founder of the church of St Peter's) can be seen at the left of St Peter's portico. He is shown at the moment of conversion at the Battle of the Milvian Bridge where a cross appeared in the sky and a voice told him 'under this sign you will be victorious'. Although this sculpture appears free-standing, it is actually attached to the wall which allowed Bernini to carve a rearing horse.

Other points considered to be valid will be given credit.

Topic 4

- 4 Why were events from the lives of the saints so often depicted in Counter Reformation painting **and/or** sculpture? You should refer to examples by **at least two** artists in your answer.

For Band 4 and above candidates should discuss why the lives of the saints were a popular subject and discuss examples by at least two Roman Baroque painters and/or sculptors. If work by only one artist is discussed the maximum is Band 3.

- During the Counter-Reformation the lives of the saints were put forward as moral exemplars and models to inspire the faithful to emulation.
- In the fight against the ‘heresy’ of Protestantism, Catholicism could call on a millennium and a half of saints to bolster their claims for primacy.
- The faithful were encouraged to try to imagine the pain of martyrdom and the bliss of spiritual experience.
- Caravaggio St Matthew cycle in Contarelli Chapel, S.Luigi dei Francesi, (1600).  
Caravaggio Conversion of St Paul; Martyrdom of St Peter in the Cerasi Chapel, S.M. del Popolo (1600-01).
- Bernini The Cornaro Chapel, S.M. della Vittoria (1645-52).  
Bernini The Blessed Ludovico Albertoni, S.Francesco a Ripa (1671-74).
- Catholic church encouraged investigation into lives of early saints, ‘Sacred Archaeology’. New information sometimes led to new works, Stefano Maderno St Cecilia, (S.Cecilia) (1600) shows saint in position her body was found in during church excavations martyred by the Romans head cut off when stifling failed.

Other points considered to be valid will be given credit.



## Topic 4

- 5 How were Baroque painting, sculpture and architecture designed to stimulate religious experience? Use **at least one example** each from painting, sculpture **and** architecture in your answer.

For Band 4 and above candidates should identify elements of religious experience in examples from painting, sculpture and architecture. If only two of the three examples are covered maximum is Band 3, if only one, maximum Band 2,

- Communication and emotion were fundamental to the Baroque as an expression of the Counter Reformation. In painting, picture space extended into spectator's own space, in sculpture, works extended physically into space.
- In painting and sculpture, emotion was evoked by subject matter, martyrdoms, spiritual experience, visualised in a highly theatrical manner. To express the spiritual, facial features and gestures were emphasised.
- Great illusionism also employed in ceilings to convince the viewer of hosts of saints and angels in the 'sky' above and of fantastic simulated architectural designs.
- This sense of movement was not confined to religious works and some mythological scenes have a similar sense of action and engagement.
- Flowing movement in architecture - rippling façades, concave/convex movement.

Examples might include;

- Caravaggio St Matthew cycle in Contarelli Chapel, S.Luigi dei Francesi, (1600), Caravaggio (Conversion of St Paul; Martyrdom of St Peter) and Annibale Carracci (Assumption of the Virgin), (1600-1) at the Cerasi Chapel, S.M. del Popolo; Caravaggio The Madonna de Loreto, S.Agostino (1604-5); Caravaggio The Supper at Emmaus, (1601); Caravaggio Deposition, (1603-4).

Bernini The Cornaro Chapel, S.M. della Vittoria (1645-52);

Bernini The Blessed Ludovico Albertoni, S.Francesco a Ripa (1671-74);

Bernini David (1623);

Borromini S.Carlo alle Quattro Fontane (S. Carlino), (1665-7);

Borromini S.Ivo della Sapienza, (1642-50);

Borromini S.Agnese in Piazza Navona, (1653-55);

Bernini S.Andrea al Quirinale, (1658-70);

Bernini S.Maria dell'Assunzione, (1662-64);

Bernini Piazza of St Peter's, (begun 1656).

Other points considered to be valid will be given credit.

## Topic 5

### **English Baroque Architecture**

- 1 What problems did Wren encounter in his designs for the City Churches and how were they resolved? Refer to **at least three** examples in your answer.

For Band 4 and above candidates should identify more than one problem and discuss them in relation to at least three examples of Wren's city churches. If only two examples are discussed maximum is Band 3 and if only one example discussed, maximum is Band 2.

- After the Great Fire of London in September 1666 Wren was responsible for the design and construction of 47 new church buildings of which nearly half survive.
- Wren approached such problems as:  
A practical approach to the setting of Protestant worship;  
Solutions to irregular and oddly shaped sites that needed a variety of plans;  
The animation of London's skyline by a wealth of invention displayed in his towers and steeples.
- The prime requirement of a church was as an 'auditory' in which all could see and hear, with additional seating in galleries placed over the side aisles, a formula not unlike that of his Sheldonian Theatre. He used this form, with a token chancel containing the altar table, in all the larger churches.
- The smaller and less regularly shaped church sites stimulated Wren's invention. Some churches comprised a single cell (as at Wren's Cambridge chapels or Inigo Jones's St Paul, Covent Garden) or had only one side aisle, but he also designed domed polygonal plans (St Benet Fink, St Antholin; both destroyed) and several versions of a Greek cross within a square (e.g. St Anne and St Agnes, Gresham Street, St Martin Ludgate). Some of the single cells were also domed, St Mary Abchurch.
- Some churches were so hemmed-in by surrounding secular buildings that they could only ever have been perceived as wholes from inside and had a single ornate façade to the street, the east end of St Peter-upon-Cornhill. At St Clement Danes, (1680–82) in the Strand, (actually in Westminster, not the City) a basilican plan with an elaborate plaster barrel vault, the rounded east end culminates in a small apse to make the fullest use of an irregular site. Nearly half his City Churches have at least one corner departing from rectangularity.
- St Stephen Walbrook, (1672–9) was the most ambitious. It has a very plain exterior and inside perfect geometrical regularity and a complex and ambiguous plan which combines basilican and both Latin and Greek cruciform elements with a centralising dome rising from eight equal arches supported on columns. The exceptional character of St Stephen Walbrook may be partly due to the influence of the Great Model of 1673.
- Many towers and belfries used but the most dramatic tower is that of the 66m Portland stone steeple of St Mary-le-Bow, Cheapside; completed in 1680. In 1697 Parliament renewed the tax on coal, which funded St Paul's and the City churches, specifically providing for additional steeples to already finished towers. These included the pagoda like St Bride, (1702–3), Fleet Street, the square Christ Church, (1703–4), Newgate Street, and the interplay of convex and concave stages (reminiscent of the style of Francesco Borromini) at St Vedast, (1709–12). At the latter the steeple had to be pre-assembled at Greenwich because the churchyard was too small for the work.

Other points considered to be valid will be given credit.

## Topic 5

## 2 Compare and contrast the architecture of Castle Howard with that of Blenheim Palace.

For Band 4 and above candidates must make an attempt at comparison and contrast and not simply describe both buildings in isolation.

Areas for comparison/contrast include:

plan;  
elevation;  
setting;  
architectural detailing.

- Castle Howard, Yorks, (1699-1712). Never completed. Built for the 3rd Earl of Carlisle. Monumental and dramatic, the first clear example of the English Baroque country house. Plan is long body of buildings facing the garden on one side, and on other curved arcades meeting fore-buildings. Garden front recalls Marly, (by J.H.Mansart begun 1679) and is absolutely symmetrical with domed cupola. Entrance front lively in height and forward and backward movement. It was planned not only with matching state suites as in a royal palace but also with more emphasis on state rooms than on bedchambers and this must have been the patron's choice. The entrance hall rises into a tall dome like the crossing of an Italian church. The dome, seems too large in scale for the house, but it gives a striking effect to interior and exterior.
- Blenheim Palace, Oxfordshire, (1705-24). Present of Queen Anne and grateful nation to John Churchill, 1st Duke of Marlborough, victor over the French and Bavarians at Blenheim in 1704. Combination of central Corinthian block with French château elements. The hall has clerestory and is fronted by a projecting giant portico. The whole design hangs on the four corner pavilions with towers of the main block. This block is connected to colonnades and kitchen and stable courts. Blenheim, with its elements of drama and surprise is the culmination of the English baroque and appears both as a palace and a castle. He also planned to retain the ruins of Woodstock Manor in the grounds. In 1716 the behaviour of the Duchess so angered Vanbrugh that he resigned from Blenheim and it was completed by others, including Hawksmoor. In some ways Blenheim anticipates later Gothic Revival.
- Vanbrugh said that he wanted his houses to have a 'castle air' about them and this involved not only the mock battlements on elevations but also an architectural style of which both the language and the message it expressed depended on qualities of shape and massing and not on the use of the Classical orders. Vanbrugh wrote 'It is certainly the Figure and Proportions that make the most pleasing Fabrick, and not the delicacy of the Ornaments'.
- The giant pilasters used at Castle Howard and Blenheim were probably demanded by his patrons. After this he moved increasingly towards an architecture that depended less on the regular articulation of an order and more on variety of shape and projection in both plan and silhouette, and on sudden dramatic accents. The towers, attics and finials of Blenheim were the first fruits of this conception of architecture and are the most revealing of the sources of Vanbrugh's inspiration. While Hawksmoor was responsible for geometrical elaboration the boldness of forms must be Vanbrugh's. Architecture as colossal solid geometry goes back to Wren; but Blenheim also evokes memories of the flamboyant Elizabethan 'prodigy' houses of such designers as Robert Smythson a century or so earlier (Longleat House; Wollaton Hall; Hardwick Hall), which themselves recall the towers and castles of the late Middle Ages.

Other points considered to be valid will be given credit.

Topic 5

- 3 What were the major influences on the church architecture of James Gibbs? Refer to specific examples in your answer.

For Band 4 and above candidates should identify the major influences (mostly Wren and Italian renaissance and baroque) in more than one of Gibbs' churches.

- James Gibbs (1682-1754) was unique amongst his contemporaries as he had studied in Rome for about 4-5 years under Carlo Fontana. Though neither a profound innovator nor greatly imaginative, Gibbs was a superlative technician and selected and combined the characteristics of other architects into his own style.
- For the 1711 act St Mary-Le-Strand, (1714-17). According to Summerson the exterior is modelled on Raphael's destroyed Palazzo del Branconio dell'Acqua, Rome and that the building as a whole is conceived more in the spirit of sixteenth-century mannerism than seventeenth-century baroque. Semi-circular projecting portico is reminiscent of Pietro da Cortona's Santa Maria della Pace, Rome, and Wren's curved St Paul's porches. The pediment feature is much more restrained. Church is a single barrel vaulted cell, but has two storeys of articulation rather than giant order. Inside the apse is formed within a triumphal arch motif with two storeys of columns and surmounted by a great triangular pediment. Tendency towards small-scale elements and avoidance of the large massing of Vanbrugh and Hawksmoor.
- St Martin-in-the Fields, (1720/1-26). First scheme was for a circular church based on a design published in 1693 treatise by the illusionistic painter, the lay Jesuit brother Andrea del Pozzo the English edition appeared in 1707. The circular arcade supporting a partly domed ceiling is not in Pozzo and was probably suggested by St Stephen, Walbrook. Project turned down as too expensive. As executed St Martin's is a five bayed aisled church and west and east ends are planned so there is substantial symmetry on both axes. Inside, each of the 8 giant columns carries its own entablature. From these entablatures spring semicircular arches intersecting with an elliptical barrel-vault. Orders stand on pew-high pedestals. Galleries appear to be inserted between the columns. The exterior has a giant Corinthian order, with a west end pedimented portico that continues around the church as pilasters except in the end bays of the long sides where two whole columns are recessed *in antis*. Tower is built not as an adjunct, but inside the west wall and emerges through the roof. It was an attempt to recreate a Gothic spire in classical terms, but the combination of a Temple with a steeple is somewhat incongruous.
- All Saints', Derby (now Cathedral), 1725 is similar to St Martin's, but there is no gallery and the existing ancient tower was retained.

Other points considered to be valid will be given credit.

## Topic 5

- 4 Discuss **two** churches, each by a different architect, built in response to the 1711 Act.

For Band 4 and above candidates should select two appropriate examples by different architects and discuss how these designs responded to the demands of the Act. If only one valid example, the maximum is Band 3.

- The 1711 Act provided for the building of 50 new London churches ‘...of stone and other proper Materials, with Towers or Steeples to each of them.’ The act renewed the tax on London’s coal supplies, which had previously paid for rebuilding St Paul’s Cathedral and the City churches after the Great Fire. The tax was to be directed to the construction of churches in the new suburbs of London and Westminster that had developed in the preceding half century. Greenwich was re-classified as a developing area and its parish church, which had been wrecked in a storm in November 1710, was the first of the proposed Fifty New Churches.
- Hawksmoor was the only continuous Surveyor (1711-36), others were William Dickinson (1711-13), James Gibbs (1713-15) and finally John James.
- Hawksmoor built 6 out of the 12 churches finally built and was the senior architect involved in the project. His style was based on his training with Wren, his interest in classical archaeology and the Gothic. The turrets and steeples of his buildings are often the most notable features. Hawksmoor’s six churches are St. Alphege, Greenwich, (1712-14); St Anne’s, Limehouse, (1714-24), St George-in-the-East, (1714-22), consecrated 1729); St George’s, Bloomsbury (begun 1716); Christ Church, Spitalfields, (begun 1714) and St Mary Woolnoth, (actually a re-building, begun 1716).
- Thomas Archer designed two churches, St Pauls, Deptford, (1712-30) and St John, Westminster. Both of these show the direct influence of Baroque Rome- the plan of the former derives from S. Agnese, though it does not have a dome.
- James Gibbs, St Mary-Le-Strand, (1714-17).
- John James St George’s, Hanover Square, (1712-24). The first of the Act’s churches to have a hexastyle Corinthian portico behind which rises a bell-tower. Interior is close to Wren’s St. James’ Piccadilly as a solution for congregations to see and hear the preacher.
- No firm attributions for St John, Horsleydown, (1728-33) gutted 1941; demolished 1948. Had a distorted column as a spire. St. Luke, Old Street, (1727-33). Spire is a Roman obelisk.

Other points considered to be valid will be given credit.

## Topic 5

- 5 Discuss the influence of royal **and/or** aristocratic patronage on English Baroque architecture. Refer to **more than one** example of patronage in your answer.

For Band 4 and above candidates should select appropriate examples of royal and/or aristocratic patronage and discuss how the Baroque style was used. If only one example is discussed the maximum is Band 3.

### **Royal patronage**

- Wren Chelsea Hospital, (1682-92) based on the model of Hôtel des Invalides recently built in Paris for Louis XIV Paris. Barrack like, austere and monastic. Form is three sides of a court with a giant-order frontispiece in the middle of both the court and the outside elevations of each range.
- Wren Hampton Court, (1689-1695). Though Wren had plans for a complete re-build along the lines of the Louvre, only half a palace was built, Park block, Privy Garden block and the Fountains Court. New state apartments for the King and Queen and two main façades which gave the traveller from London, whether by road or river, the illusion of a complete palace on a scale approaching that of Versailles. Frontispiece of east front has a giant pediment which contains Cibber's relief of Hercules triumphing over Envy. The walls of the two fronts appear as screens rather than exercises in dramatic movement, although sculptural relief is rich. Built in red brick with Portland stone carvings.
- Wren Greenwich Royal Hospital, (begun 1696). Wren built a duplicate wing to Webb's building and then built another narrower courtyard more in keeping with the breadth of the Queen's House. Two blocks each with a dome flank the main vista, King William block and Queen Mary block and former is now attributed to Hawksmoor as is the base block of the duplicate wing, the Queen Anne block. Wren presumably approved of his young assistant's invention, the varied fenestration and dramatic contrasts of scale, and took overall responsibility until 1716.

### **Aristocratic**

- Vanbrugh Castle Howard, Yorks, (1699-1712). Never completed. Built for the 3rd Earl of Carlisle. See above.
- Vanbrugh (completed by others, including Hawksmoor) Blenheim Palace, Oxfordshire, (1705-24). Present of Queen Anne and grateful nation to John Churchill, 1st Duke of Marlborough, victor over the French and Bavarians at Blenheim in 1704.
- Vanbrugh Seaton Delaval, (1720-8), (gutted by fire in 1822). For Admiral George Delaval, who died before the building was complete. The many disparate elements recall Tudor and Jacobean architecture. Octagonal turrets mark the four corners, and square towers containing the oval staircases flank and rise above the side elevations. A giant order appears sporadically, in ringed Doric pillars on the entrance side and a tetrastyle Ionic portico facing the garden. The bold massing is emphasised by variations in texture from smooth freestone to deep rustication, and over the centre of the house a huge attic room takes the place of the clerestory at Blenheim.

Other points considered to be valid will be given credit.

## Topic 6

**The architecture, design and philosophy of galleries and museums**

1 What was a 'Cabinet of Curiosity' and what kinds of objects would you expect to find displayed?

For Band 4 and above candidates should give a definition of a 'Cabinet of Curiosity' and discuss the variety of objects likely to be present.

- 'Cabinets of Curiosity' (Wunderkammern) were an example of a renaissance desire for comprehensive and encyclopaedic collections.
- Cabinets emphasised the exceptional, the rare, and the marvellous, and attempted to show the results both of God's creation (nature) and of man's (craftsmanship and art). Some Cabinets originated from collections of natural specimens from explorations to new parts of the world.
- Although in many ways they were the precursors of modern-day museums, the term 'cabinet' also signified a space for private contemplation of objects by the owner and invited guests and did not imply substantial public access.
- Initially they were mostly a north European phenomenon and the earliest were those in Vienna (1553 which Rudolph II removed to Prague); Dresden (1560); Munich (1565) and Innsbruck (1573).
- Often they were associated with princely collections and there were early treatises on the ordering of such collections such as those of Samuel Quiccheberg (1565) and Gabriel Kalthemarck (1587).
- The contents of these 'Cabinets of Curiosity' varied according to their owners' tastes, but basically they have the same aim, to be a microcosm of the whole world gathered under one roof. Furthermore, they were created for the glory of prince and country, while at the same time having an educational purpose. This latter aim was specifically mentioned by Peter the Great on the opening of his Kunstkammer in St. Petersburg in 1714. "I want people to look and learn", he wrote.
- The best known 'Cabinet of Curiosity' in England was established by John Tradescant the elder and younger. Theirs was both a natural and artificial cabinet. In 1656 Elias Ashmole and John Tradescant the younger compiled a printed catalogue of the Tradescant rarities called 'Musaeum Tradescantianum', the first catalogue of its kind. In 1662 Tradescant the younger left Ashmole his Cabinet and in 1675 Ashmole began negotiations with the University of Oxford about donating his collections. In the spring of 1679 work began on what has come to be known as the Old Ashmolean Building, (designed by Thomas Wood (1664/5-95)) and consisting of a fireproof chemical laboratory in the basement, a lecture theatre at ground level, and a room for the rarities on the first floor. The museum opened on 21 May 1683.
- Ashmole's foundation consisted of an extraordinary variety of artefacts including Native American clothes, Buddhas, rare shells and stuffed birds, ivories, manuscripts, pictures of the Tradescants and their circle, a hawking glove of Henry VIII and antique medallions. Much of the collection survives at the 19th century Ashmolean Museum in Beaumont Street, Oxford.

Other points considered to be valid will be given credit.

## Topic 6

- 2 Discuss the history and display of the collections of **either** the National Gallery, London **or** the Louvre Museum, Paris.

For Band 4 and above candidates must demonstrate a knowledge of both aspects of the history and display of the chosen institution.

### **National Gallery, London**

- History  
Founded in 1824, when Parliament voted £60,000 for the purchase and exhibition of 38 paintings from the collection of the late John Julius Angerstein at his house at 100 Pall Mall. They included Raphael's Portrait of Pope Julius II, Sebastiano del Piombo's Resurrection of Lazarus, and five works by Claude. A year earlier Sir George Beaumont, had offered to give his collection to the nation provided that a home was provided for them. His gift of sixteen pictures, including works by Rembrandt, Rubens, Canaletto's Stonemason's Yard and Claude's Hagar and the Angel, was received in 1836.

By 1843 the National Gallery collection had grown from 38 to 194 pictures and the artist Charles Eastlake was appointed Keeper, but resigned a year later in frustration at lack of purchasing power. However, he returned as Director in 1855 with adequate funds to establish a historical collection. Eastlake bought 59 pictures including works by Mantegna, Perugino, and Veronese's Family of Darius before Alexander.

Eastlake's successor, Sir William Boxall, developed the gallery's representation of Dutch paintings.

Temple-fronted Trafalgar Square building designed by William Wilkins opened in 1838. Its location between the West End and East End was chosen to give the National Gallery the status of a social force, a bond between rich and poor.

Sainsbury wing, designed by Robert Venturi, and opened in 1992, for the display together, in a chronological sequence, of Italian and Netherlandish paintings before 1510.

- Display  
Under the influence of Gustav Waagen, director of the Berlin Gallery in 1830, the concept of historicism determined the acquisition policy and display. This system is still in place. The setting and display in the Sainsbury Wing is deliberately reminiscent of a Brunelleschi church interior, grey arches and whitewashed walls.

### **Louvre Museum, Paris**

- History  
The opening of the Musée du Louvre resulted from nearly 50 years of efforts to increase public access to royal art collections in Paris. The process had begun in 1750 in the Palais du Luxembourg, where an eclectic display was opened to the public for two days a week until 1779. The Louvre as a museum opened in 1793 after the fall of the Bourbon monarchy as the Muséum (later Musée) Central des Arts. Housed in a former royal palace, which also held artists' studios. Over 100 paintings were brought from Versailles, to join others from the Royal collection housed in the Luxembourg Palace and several altarpieces from nationalised church property.

Napoleon added vast amounts of war booty from the Low Countries and Italy; he saw art as trophies of conquest. Beyond populist triumphalism, what took place seems to have been a political statement that the centre of the civilised world was moving from Rome to Paris, just as it had moved from Athens to Rome. In 1802 Dominique Vivant-Denon became Director of the museum, which was renamed the Musée Napoléon the following year.



After Napoleon's fall and exile Vivant-Denon did his best to keep the plunder but the majority of the most famous works were eventually surrendered, although surprisingly the Louvre kept about 100, mostly Italian, paintings, including Veronese's Marriage at Cana.

With the Restoration the Louvre became the direct responsibility of the monarch and both Charles X and Louis-Philippe opened up new exhibition space in it. Louis-Philippe had a particular enthusiasm for Spanish art and built up a huge Spanish collection. Under Napoleon III, when the enormous northern wing (given over to the Ministry of Finance) was added along the Rue de Rivoli, and three huge painting galleries were added alongside the Grande Galerie to the south.

In 1871 the Louvre reverted to being France's national museum, and acquisition policy was placed under the Réunion des Musées Nationaux in 1895.

The Grand Louvre opened in 1993, was one of the prestige projects taken forward in Paris under President François Mitterrand. The museum almost doubled its space by taking over the Second Empire north wing, within which vast glazed sculpture courts were constructed. A new entrance complex was built in the Cour Napoléon under the transparent pyramid designed by I. M. Pei.

- Display  
The Grande Galerie on the top floor with top lighting, was always meant to show pictures. When first opened there was an 'eclectic' display of the nation's treasures, but when the museum was reopened in 1801 works were shown by school and stylistic development. The policy is still of neutral hangs with emphasis on 18<sup>th</sup> and 19<sup>th</sup> century French history painting, and the Italian Renaissance in the Grande Galerie, although there are a few 'period' rooms where 18<sup>th</sup> century rococo paintings are displayed with furniture and carpets.

Other points considered to be valid will be given credit.

## Topic 6

- 3 Discuss **one** museum or gallery that houses a private or once private collection of works of art or objects. In what ways do the architecture and display methods of this institution differ from those of large-scale national museums?

For Band 4 and above candidates should identify and discuss a private or formerly private collection and consider how the architecture and method of display differ from large-scale national museums.

- Some small private collections closely reflect the taste of an individual and have retained the sense of a private house, The Wallace Collection, Soane Museum in London, Kettles Yard (H.S. Ede) in Cambridge and The Frick Collection in New York.
- Private collections may be housed in former residences, both grand and modest, or the collection might have been kept together but is now in a setting for which it was never intended.
- The architecture of a building housing a private collection is often on a more modest scale and is not so grand or intimidating as a ‘Temple of Culture’ museum. Classical references might be made, but on a more modest scale.
- Furnishings, schemes of hanging, lighting and labeling may be very different to larger institutions.
- Sense of the personal in methods of display, eclectic and sometimes seemingly incongruous groupings that would not occur in major public galleries, e.g. paintings, furniture and armour at the Wallace Collection.
- As private collections are not comprehensive they have to tell an alternative narrative, or no narrative at all. National collections tend to display by national school or by style or by epoch.
- In Italy a number of princely and aristocratic collections remain, the Colonna and Doria-Pamphili galleries in Rome and in the Corsini and Pitti palaces in Florence.
- At other places there are partial reminders. At Apsley House, London, the original arrangement of pictures of Arthur Wellesley, the 1<sup>st</sup> Duke of Wellington have been re-created. Many of the works were from the collection of Napoleon’s brother Joseph which were captured when Wellington defeated him at Vitoria on 21 June 1813. Though Wellington offered to return them, the new king of Spain, Ferdinand VII insisted he kept the works that came ‘into his possession by means as just as they were honourable’.

Many other examples, including local examples, are possible.

## Topic 6

## 4 How far do you agree with the observation that visiting a museum is a ritual experience?

For Band 4 and above candidates must engage with the question and demonstrate some understanding of what a 'ritual experience' might be.

- Carol Duncan and others have suggested that the modern experience of visiting a museum has taken on some of the cult and ritual significance that was formerly displayed when visiting churches or participating in societal events.
- Although museums are secular they shape and encourage rituals in a way analogous to religion. Museums as bastions of secular truth and as the preservers of the cultural memory of a community.
- Like all ritual spaces a museum interior is marked off and designated for a specific category of activity, learning and contemplation, there are also rules and acceptable/non-acceptable codes of behaviour.
- Even as a building they demonstrate belief in an established order. They often occupy a prime site and stand in a 'sacred' or 'privileged' precinct.
- Approaches to the façade, which may resemble an ancient temple front or renaissance palace, is often up a grandiose flight of steps, a ceremonial entrance as a prologue to the museum visit. Beyond the portals a special kind of experience takes place.
- The museum experience has often been considered to provoke a sense of the 'timeless' or 'spiritual'.
- A ritual experience usually has a purpose such as spiritual cleansing, a return to order, identification, enlightenment or a sense of well being. The museum experience can equally be said to have similar purposes.
- The way objects are displayed and illuminated, often in isolation, appears like a shrine and the museum as a site for the cult of officially sanctioned beauty and taste.
- Sense of awe when confronted by the much vaunted object of veneration (the masterpiece) that may be construed as the culmination of the 'pilgrimage'.
- Museums and galleries impress on the visitor the ideological beliefs and values of the society.
- Many rituals are also concerned with shaping and re-inforcing a shared identity, by visiting a museum we find out about whom we are and where we came from and what links us together with our 'group' and what distinguishes us from other groups or cultures.
- Museums have also been likened to Roman displays of war trophies, permanent triumphal processions that testify to the superiority of western culture and civilisation.
- Ritual aspect is mostly applicable to public museums, not quite the same associations with a private museum or gallery which might have more personal associations and meanings.
- Candidates may argue against the 'ritual' element, but should do so from a position of knowledge and understanding rather than simply denying the proposition.

Other points considered to be valid will be given credit.

## Topic 6

- 5 Compare and contrast the architecture, interiors and systems of display of **two** museums or galleries constructed at least one hundred years apart.

For Band 4 and above candidates should find points of both comparison and difference between two relevant examples and either demonstrate a sound knowledge of all three aspects of architecture, interiors and systems of display, or a full knowledge of two of the elements. Examples must be at least 100 years apart. If one is not appropriate, or only one is discussed the maximum is Band 3.

- Conversions of buildings to use as a museum or gallery that have involved specialist re-design and hanging are allowed, such as the Musée d'Orsay and Tate Modern. Extensions are also allowed such as the Sainsbury Wing.
- Chosen examples may have temple or palace façades, be astylar (lacking columns or pilasters), or reminiscent of factory architecture or be post-modern.
- Some museums such as the Guggenheim Museum, Bilbao were built as 'signature' buildings and as a spectacle.
- Interiors may re-enforce the lofty, 'temple of culture' theme and some observations should be made about the colour of the walls and perhaps the division of space. Other interiors may follow the 'White Cube' approach.
- Systems of display include the 'scholarly hang', that by national school, by era or might suggest an alternative reading such as that at Tate Modern.
- Many examples are possible including those found locally.

Other points considered to be valid will be given credit.

## Topic 7

**The Gothic Revival**

## 1 What was the importance of the Houses of Parliament to the Gothic Revival?

For Band 4 and above candidates should discuss the building and its importance to the dissemination and popularisation of the Gothic Revival.

- Houses of Parliament or Palace of Westminster was a key building in establishing the Gothic in the national consciousness and proclaiming the Gothic as a contemporary stylistic language. Through the Gothic style, a liberal political constitution could demonstrate continuity. Latest materials and technologies also used, fireproof cast iron frame of fabric and structural iron skeletons of the two towers.
- The Old Palace of Westminster, where parliament had met since the Middle Ages, had burned down on 16 October 1834. Only Westminster Hall and St Stephen's Crypt, below the commons chamber, had survived.
- A competition was announced in 1835-36 and stipulated that all entries had to be Elizabethan or Gothic- showing a growing taste for 'indigenous' English architecture. Of 97 entries, all but 6 were Gothic.
- Winning design for the Houses of Parliament by Sir Charles Barry and A.W.N. Pugin. Foundations begun 1837, first stone of superstructure laid 1840, opened 1852, completed 1868. Actually a classically regular plan with Perpendicular Gothic detail by Pugin.
- Competition polarised public opinion and a 'Battle of the Styles' ensued with the classicists attempting, and failing, to prevail. Gothic was appropriate for stylistic continuity, the retention of Westminster Hall in the project and the proximity of Westminster Abbey. Not only was Gothic a national style, it also symbolised legitimate authority, a chivalric social order, and connoted law, religion and learning.
- Pugin's work for Barry was in the third-pointed or Perpendicular style which soon came to be considered 'corrupt' and too close to the Renaissance to provide a model. As well as the exterior detailing, Pugin determined the character of the Palace's interiors, designing woodwork, metalwork, stained glass, encaustic tiles and wallpaper. He was principally responsible for the grandest and most sumptuous element, the House of Lords.
- Barry was responsible for the overall conception plan, structure, composition, internal and external proportions and the spatial and conceptual relationships between the various parts.
- Although Pugin said of the building dismissively 'All Grecian Sir : Tudor details on a Classic body', the success of the scheme depended on Pugin's profuse and intense detail being disciplined by the clarity of Barry's architectural lines.
- Interest in picturesque, asymmetrical silhouette as seen from Thames, massive Victoria Tower at south end and the Clock Tower (St Stephen's Tower), containing Big Ben, at the north. Also pinnacles, turrets, crockets and perforated iron-work on the sky line.

Other points considered to be valid will be given credit.

## Topic 7

- 2 Characterise the Gothic Revival architecture of William Butterfield. Use specific examples in your answer.

For Band 4 and above candidates should note Butterfield's concern with the appropriate form and symbolism of churches, mention his role as architect for the Ecclesiological Society and discuss more than one example.

- William Butterfield (1814-1900) was an architect of the High Anglican movement.
- All Saints', Margaret Street, London, designed in 1849 and largely completed by 1852, sponsored by the Ecclesiological Society as a model town church. All Saints' was High Anglican in ritual arrangement and embodied the latest stylistic thinking particularly in ideas of structural polychromy using differently coloured materials for both construction and decoration, as advocated by Ruskin.
- Brick construction was an explicit statement of urbanism and contemporaneity. It had a novel plan with church, clergy house and a school tightly packed around a small courtyard dominated by a tall steeple. Although supposedly in the decorated style there were numerous departures, the spire was based on German examples and the chancel vaulting on Assisi. Inside its complex space was unmedieval with a grand arcade, tall nave and taller chancel.
- Structural polychromy was the most dramatic feature at All Saints'. The exterior red brick was patterned with bands and zigzags of black, variously related or unrelated to windows, doors and buttresses. Internally, there is a huge variety of patterns and materials, large geometrical roundels of matt-coloured tiles in the spandrels of the nave arcade, hard polished granite for the piers, decorations in red and black brick above the chancel arch, gleaming marbles inlaid in bright abstract patterns for the pulpit. Some found the overall effect bewildering and the scheme contains abruptness and discontinuity, with sharp contrasts between material textures, collisions between pattern forms, and inconsistent connections between decorative organisation and plastic features.
- This original and inventive design was one of the most influential churches of the 19th century.
- Keble College (1867-83), Oxford was also built in brick, both a modern material and perhaps a challenge to the normal expectation of stone for Oxford Colleges. Structural polychromy again dominates with red-brown brickwork banded and diapered in black and white. Though planned traditionally around a quadrangle, the college's buildings are asymmetrical in elevation and disposition, and its principal axes are off-centre. The Chapel, (1873-6) dominates the scheme, its lower walls without windows below the eaves-level of the other buildings, its clerestory climbing high above their slate roofs, its decoration and surface masses qualities progressively enriched as it rises. The single-vaulted space of the Chapel interior has rich but carefully balanced decoration.
- Other Butterfield examples include-  
All Saint's Babbacombe, (1867-83) with highly elaborate chancel decoration.  
St Augustine, Queen's Gate, (1871-75) Perhaps the most interesting of his façades.  
St Matthias, Stoke Newington, (1851-53) designed to be seen in the round.  
Church of the Holy Cross, Clayton, Manchester, (1863-66)

Other points considered to be valid will be given credit.

## Topic 7

## 3 What was the contribution of George Edmund Street to Gothic Revival architecture?

For Band 4 and above candidates must discuss Street's Gothic Revival style, which incorporated constructional polychromy and foreign influences into original Gothic designs.

- Street (1824-81) travelled to the continent and incorporated his observations into his buildings and was also a careful observer of medieval architecture. He produced churches that appeared tough and strong with vigorous and careful details, but avoided elaboration for its own sake. He wanted his churches to be truthful and fit for purpose.
- Street was an assistant in Scott's office for 5 years, 1844 - 49. In 1845 Street joined the Ecclesiological Society, contributing papers to 'The Ecclesiologist' between 1848 and 1863.
- Street brought earnest conviction and great self-confidence to his work and insisted on attention to even the smallest details. Through his many articles, books on Italian and Spanish architecture and lectures at the Royal Academy, Street wielded enormous influence and his buildings were greatly admired.
- Street's foreign travels and written observations meant an increasing foreign influence on his work - in the polychrome brickwork of All Saints (1854-66), Boyne Hill, Maidenhead, Berks. The continental Gothic was very evident his church of SS Philip and James (designed 1859, executed 1860-65), to serve the new suburb of North Oxford. Also an important experiment in Tractarian planning, with a grand apsidal chancel, rectangular steeple over the crossing and narrow aisles whose broad arcades rest on thick granite piers and whose walls cant inwards towards the chancel arch.
- At St James the Less (1859-61), Westminster, Street used polychrome brickwork and gave it a detached bell-tower of sheer outline crowned by a slated pyramidal roof of a Genoese type. Street wrote of the 'harmonious combination of horizontal and vertical', and characteristics such as 'repose', 'grandeur' and 'regularity of parts', Street also advocated the use of brick 'simply on account of its superior smoothness and evenness of surface'.
- Street's greatest commission was for the Law Courts (the Royal Courts of Justice) in the Strand, London. He received the commission in 1868, but building did not begin until 1874 and was only completed in 1882 after his death. Here he used the 13th-century Gothic for a vast and complicated modern building. The external façades are subtle and picturesque kind and avoid ponderous monumentality and repetition.

Other points considered to be valid will be given credit.

## Topic 7

- 4 Discuss the role **and** influence of writers and theorists in the Gothic Revival.

For Band 4 and above candidates should consider the role and influence of figures such as Pugin, Ruskin, groups such as the Cambridge Camden Society and the publications of *The Ecclesiologist* in promoting the Gothic style as both a native and Christian architectural form.

- Thomas Rickman (1776-1841) An attempt to discriminate the Styles of English Architecture from the Conquest to the Reformation, (1817). First systematic treatise on English Gothic architecture.
- Augustus Welby Northmore Pugin (1812-1852). Son of a French émigré, with whom he trained. Catholic convert, obsessively anti-Protestant and passionate medievalist. 1836 Contrasts or a parallel between the noble edifices of the middle ages and corresponding buildings of the present day shewing the present decay in taste. (2nd enlarged edition 1841)

A polemic against modern architecture and society, especially new churches built by the Church Commissioners following the Acts of 1803, 1811, 1818 and 1824. Also lampoons of the work of Wilkins, Smirke, Soane, Nash, and Dance. Architecture is intimately connected with the state of society that produces it. A true and noble Christian architecture could only re-arise when the piety and communal spirit of the middle ages was restored.

1841 The True Principles of Pointed or Christian Architecture, campaign for historically accurate Gothic that was functionally based and symbolically eloquent.

The Present State of Ecclesiastical Architecture in England, (1843) and An Apology for the Revival of Christian Architecture in England, (1843).

In spite of his anti-Protestant stance, Pugin's writings were highly influential on Anglicans.

- The Cambridge Camden Society founded in 1839 by the undergraduates John Mason Neale (1818-66) and Benjamin Webb (1819-85) who were both reading for Holy Orders. Named after antiquary and historian William Camden (1551-1623).

Ideals set out in pamphlets- Hints for the Practical Study of Ecclesiastical Antiquities, (1839); A Few Words to Church Builders, (1841) and Church Enlargement and Church Arrangement, (1842).

Society's magazine 'The Ecclesiologist' began publication in 1841. In 1845 the Cambridge Society changed name to The Ecclesiological Society and became a national body with Alexander James Beresford Hope (1820-87) as President. (Ecclesiology is the study of church forms and traditions, and of church-buildings and decorations).

Became linked with the Oxford or Tractarian Movement and a revival of Anglicanism. Its publication The Tracts for the Times 1833-41. Revival of ritual and doctrine and belief in the historical continuity of the institutions and liturgy of the Anglican church.

Decorated or Middle-pointed style favoured, and liturgy and symbolism given renewed importance. Interiors should be axially arranged to give focus on altar rather than the pulpit; a distinct chancel with three steps (to symbolize the Trinity) up rood screen and altar rail; planning should allow for processions and congregations seated on benches facing east. Religious symbolism was to be inherent in the design, three-light windows represented the Trinity; the corners of the crossing emblematised the four evangelists. The chancel should be richly decorated and the nave plain, the two areas should be plainly distinguishable from one another, both outside and in.



Architect members included:

George Gilbert Scott (1811-78);  
George Edmund Street (1824-81);  
Richard Cromwell Carpenter (1812-55);  
William Butterfield (1814-1900);  
John Loughborough Pearson (1817-97).

- John Ruskin (1819-1900). Victorian Britain's most important writer on art and architecture. Ruskin was a populariser of a tendency that was already present in Ecclesiological circles in the 1840s.

The Seven Lamps of Architecture, (1849) concerns with ornament, surface, qualities of light and colour and celebration of skills of craftsmen. Seven Lamps were: Sacrifice; Truth; Power; Beauty; Life; Memory; Obedience.

The Stones of Venice, (1851-53). Anti-Popery and denounced the Roman Catholic Church for forsaking Gothic and turning to Renaissance architecture with its pagan-derived forms. Helped remove prejudices against the Gothic from Evangelical Anglicans and Non-Conformists.

Ruskinian Gothic is associated with structural polychromy (colour in the materials used in a building, rather than applied to a surface), naturalistic sculpture and the superiority of the Italian, especially Venetian, Gothic. Ruskin advocated use of colour in various courses of differently coloured stones, which were analogous to geological beds.

Brick and Marble in the Middle Ages in Italy, (1855)

- The great populariser of Gothic archaeology was John Britton, who diffused a knowledge of the medieval buildings of Great Britain with two series of books, The Architectural Antiquities of Great Britain, (1807-26) and The History and Antiquities of the Cathedral, (Churches of England) (1814-35).
- George Gilbert Scott (1811-1878). Became a convert to the Gothic after reading Pugin. In A Plea for the Faithful Restoration of our Ancient Churches, (1850) he referred to 'capricious restorers' but he was sometimes over enthusiastic and unhistorical in his own restorations. He favoured the Decorated or Middle-Pointed style.
- George Edmund Street (1824-81). Deeply committed to Ecclesiology, enthusiastic for European Gothic Brick and Marble in the Middle Ages, (1855) and Gothic Architecture in Spain, (1865).

Other points considered to be valid will be given credit.

Topic 7

- 5 Discuss the range and variety of medieval architectural forms used in Gothic Revival buildings. Refer to **at least two** Gothic Revival buildings in your answer.

For Band 4 and above candidates should consider the medieval architectural forms used in Gothic Revival buildings and give at least two examples. If only one example is discussed, maximum is Band 3.

- Many examples are possible from England, France, Belgium and Italy and from both religious and secular buildings.
- Though the Houses of Parliament was highly influential in gaining acceptance for the Gothic Revival, its detailing in the third-pointed or Perpendicular style soon came to be considered 'corrupt' and too close to the Renaissance to provide a model.
- The Ecclesiologists and Tractarians favoured the Decorated or Middle-pointed style.
- Gothic memorials and monuments incorporate both architecture and sculpture.
- Many influences from France in Scott's work, where he travelled a good deal. A striking example of French influence was the new chapel, (1856-9) for Exeter College, Oxford. It is tall, stone-vaulted and apsidal, with a fine flèche.
- Deane and Woodward University Museum, Oxford, (1855-60), Italian Gothic polychromy, high slate roof and metal finial from France or Flanders. Laboratory (now demolished) from fourteenth-century Abbot's Kitchen at Glastonbury.
- Butterfield All Saints', Margaret Street, London, designed in 1849 and largely completed by 1852. This model Ecclesiological Society urban church was mostly in the Decorated style, but the spire was based on German examples and the chancel vaulting on the upper church of St. Francis, Assisi.
- Scott Martyr's Memorial, Oxford (1841-3), a very scholarly Gothic recreation, based on Eleanor Crosses and medieval metalwork. It commemorated the Protestant Bishops Cranmer, Latimer and Ridley, burnt 1555 and 1556 by order of Queen Mary). Details are Middle Pointed of the late 13<sup>th</sup> century, except for the ogee canopies that are early 14<sup>th</sup> century. The form of the memorial was provided by 14<sup>th</sup> century Eleanor Crosses. Scott wrote 'I fancy that the cross was better than anyone else but Pugin could have produced.'
- Candidates may use local examples which are equally valid.

Other points considered to be valid will be given credit.