



## **General Certificate of Education**

# **History of Art 6251**

**HOA5      Historical Study 1**

## **Mark Scheme**

*2008 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 © 2008 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 Why were pyramids built in ancient Egypt? What was the purpose of the decoration and furnishings of the burial chambers?

For Band 4 and above candidates should discuss the reasons for the construction of the pyramids and also discuss how the sole function of the decoration and furnishings of the burial chambers was to provide for the welfare of the deceased in the afterlife. If a wholly descriptive answer is produced the maximum is Band 3.

**Reasons for construction**

- All pyramids were built during the Old Kingdom. The purpose and meaning of the pyramid was to ensure the eternal welfare of the King or Pharaoh.
- Pyramid form was probably chosen to mimic the Benben, a pyramid shaped stone found in the earliest of temples, which itself is thought to symbolise the primeval mound from which the Egyptians believed life emerged. The earliest pit graves also had mounds of sand piled up over them.
- Step pyramid may literally be a stairway up which the deceased king could climb to take his place among the celestial bodies. 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.
- The Egyptians believed that the body must be preserved if the soul is to live on in the beyond. Corpse prevented from decaying by embalming and mummification with strips of cloth. The mummy of the pharaoh was laid in a stone sarcophagus.
- Pyramids were not constructed in isolation and also included a mortuary temple, a causeway and a valley temple.
- Built on the West bank of the Nile - the realm of the dead and setting sun.

**Decoration and furnishings**

- Painting and sculpture found within the burial chamber was functional - concern with the afterlife and of providing the Pharaoh or elite deceased with everything needed for existence after death. They were also concerned with demonstrating the status the deceased had attained in life.
- The tomb statue housed the Ka or spirit. Each statue was ritually animated by means of the 'Opening of the Mouth' ceremony which allowed the Ka, or soul of the person represented by the statue, to come and go freely. This provided an alternative resting place for the Ka in the event of the body being lost or destroyed.
- Around the burial chamber, spells and incantations were written to help the deceased on his journey to the other world.
- In early times models of estates were found in tombs and burials of retainers, priests and animals have been found who may have been killed to accompany their masters. This was highly expensive, so paintings and reliefs came to replace them.

**Examples**

- Step pyramid of King Zoser (Djoser) at Saqqara (Sakkara), designed by Imhotep in the

third dynasty (c.2686-2613 BC).

- Red and Bent pyramids at Dashur, built in the reign of Sneferu (reigned c.2575-c.2551 BC) in the 4th Dynasty.
- Great Pyramid constructed by Cheops (reigned c.2551-c.2528 BC) at Giza.
- Chephren's Pyramid (reigned c.2520-c.2494 BC), also Giza.
- Smallest of Giza pyramids is that of Mycerinus (reigned c.2490-c.2472 BC).

Other points considered to be valid to be given credit.

---

 Topic 1

- 2 Discuss the function of portrait sculpture in ancient Egypt. Refer to **at least two** examples in your answer.

For Band 4 and above candidates should demonstrate an understanding of the function of portrait sculpture and discuss two or more examples. During the Old Kingdom portrait sculpture acted as repositories for the soul of the deceased, but in the Amarna period, it was considered as commemorative or even narrative and naturalistic.

Bands 4 and above can be achieved either by a full consideration of the general characteristics of ancient Egyptian portraiture or by discussing atypical Amarna portraiture or by considering both. Band 3 maximum if only one example is discussed.

- The role and function of ancient Egyptian 'portraiture' was wholly different to that of western portraiture from the Renaissance onwards. It was not so much portraiture in our understanding of the term, with its associations of individuality and character. With rare exceptions, Egyptian sculpture was not intended to be portraiture, but only to reproduce an approximate likeness of the subject represented. Most people are depicted in the prime of life and there are few sculptures of aged sitters.
- Portraits are connected to the Cult of the Dead and the need for resemblance. Only essential elements are included, and details are kept to a minimum. Identification is not dependent on individual features but by the name of its owner inscribed on the torso, base or back pillar. One Egyptian word for sculptor was 'He-who-keeps-alive'.
- The tomb statue housed the Ka or spirit, its function was fulfilled by its mere existence. In terms of likeness it was only necessary for the Ka to recognise its dwelling place, therefore only essentials were included in the portrait and every lesser detail was left out.
- During the 17 year reign of Akhenaten in the Amarna period, the image of the monarch changed. At first the features of Akhenaten were elongated, a long narrow face with hollow eyes, large lips and high cheekbones - effeminate. eg 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 the inaccessible tomb of Akhenaten and his family, the scene of royal mourning over a dead child is without precedent. However, the tomb's very limited access meant that this was not a public display of grief and emotion.

### Examples

- The Statue of Khephren, (c.2500 BC) has him sitting on a high-backed lion seat wearing only the royal headdress and short kilt. His hands rest on his thighs, left palm down and right hand clenched into a fist. A hawk perches on the back of the throne, its outstretched wings either side of the king's headcloth, a gesture that came to be associated with the protection of the weak by the strong.
- Prince Rahotep and Queen Nofret, (c.2580 BC, 4th Dynasty). Rahotep has reddish-brown skin while his wife has pale skin and her wig is held down by a diadem. Both have the 'heavy' feet characteristic of the old kingdom. Here there is a more than usual suggestion of individual personality.

- The dwarf Seneb and his family, (c.2550 BC, 4th or 5th dynasty). Nobleman sits cross-legged next to his wife, who embraces him with one hand and places the other over his hand as a gesture of support. Where we would expect to find Seneb's legs, we see his two children.
- 'Unknown Scribe', a 5th Dynasty painted limestone statue from Saqqara displayed in the Louvre.
- Queen Hatshepsut reigned (1479BC–1457BC) in the 18th Dynasty of the New Kingdom. She is shown as both a king and a queen. She wears the male royal headdress with feminine features.

Best known image of Nefertiti is the painted limestone head by Akhenaten's chief sculptor Thutmose, ideally beautiful, yet still naturalistic.

Other points considered to be valid to be given credit.

---

 Topic 1
3 How were the ancient Egyptian gods depicted in painting **and/or** sculpture?

For Band 4 and above candidates should not only describe the representations but also discuss the attributes chosen and try to relate them to the powers and significance of the deity.

- Religion was central to Egyptian life although there were great differences between official cults and private religious practices. The official cults were concerned with preserving cosmic order (*maat*) by which the established world order could survive.
- God and king were mutually dependant-the gods bestowed favour on the king in return for ritual observation.
- The Egyptian pantheon never consisted of a fixed number of major deities, and the prominence of individual gods fluctuated, partly influenced by political changes.
- Deities wore a tripartite wig; some wore a long, outward-curving false beard and held the *ankh*-sign and *was*-sceptre, symbolising power and wellbeing. Goddesses increasingly held a shaft of papyrus (*wadj*) in place of the *was* sceptre. Gods wore a broad collar, armlets, wristlets, a short kilt without elaborate front projection and sometimes a shirt, which might have a scaly feather pattern; goddesses wore a long, plain dress, occasionally coloured green. Major gods, such as Ptah and Osiris, and many underworld figures are in 'mummy form' with white or green, undifferentiated bodies out of which only the hands emerge.
- Amun or Amun Re. Chief god of Thebes. Became the main Egyptian god after c.2000 BC. His most important temple was at Karnak and his name was incorporated into many royal names, such as Tutankhamun - 'The living image of Amun'. Shown as a standing man wearing a tall feather headdress, occasionally with an erect penis-ithyphallic. Also appeared as a ram or goose. Associated with Re as a sun god.
- Anubis. God of the necropolis and embalming. Shown as a jackal or jackal-headed man.
- Bastet. Cat or lioness goddess of Bubastis in the Nile Delta, a popular fertility deity from the Late Period (c.750-332 BC) onwards.
- Bes. Demi-god of family happiness, pregnancy, childbirth, music and dance. Often appeared on household items, such as furniture and mirrors. Shown as a dwarf with a feathered crown, lion's mane and tail.
- Geb. God of earth and vegetation, very occasionally shown ithyphallic and coloured green, impregnating the sky goddess Nut.
- Hathor. Cosmic goddess with fertility associations and numerous other functions, represented most frequently as a cow, as a human mask with cow ears, as a woman wearing a horned headdress or as a tree spirit.
- Horus. Son of Isis and Osiris. Hawk and sky god of whom the living ruler was a partial manifestation; avenger of his father Osiris. He had many forms and syncretisms: as Haroeris (a protector of the Pharaoh), Harpocrates (shown as a naked child with one finger to the mouth); Harsiesis (son of Isis) and Harakhty (the sun god rising on the horizon, personified as a falcon).



- Isis. Divine mother goddess, patroness of the dead and of magic, wife of Osiris and mother of Horus. One of the guardian deities associated with mummification. Her iconography is a standing woman, usually with the hieroglyphic sign representing a seat (part of the hieroglyphic writing of her name), or with cow's horns and a sun-disc on her head. Sometimes shown nursing her son Horus.
- Mut. Originally a lioness-headed war goddess, she came to be regarded as the consort of Amun. Also represented as a vulture. Shown as a seated woman with the white or double crown.
- Nut. Sky goddess whose body formed the vault of heaven; associated with the journey of the sun through the night and shown as a star-spangled woman or cow.
- Osiris. Became the most popular of all Egyptian deities as 'Ruler of the West' (ie the Kingdom of the Dead). Linked to resurrection and continued existence after death. Murdered by his brother Seth, Osiris was brought back to life by Isis and her sister Nephthys. His mythical grave was thought to be at Abydos. Shown as mummiform, with the legs bandaged together and the forearms just emerging from the wrappings, often with a green face, wearing the white crown of Upper Egypt. Sometimes plumed, with horns or a small sun-disc and holding a sceptre and flagellum. At times shown with black skin.
- Ptah. Creator god and patron of craftsmen. Shown as mummiform with a closely fitting skullcap, short, straight beard and holding a staff.
- Re. The sun god and closely identified with the king, who held the title 'Son of Re'; often identified with other major deities such as Amun, Harakhty and Sebek. Re was believed to take a nightly journey through the underworld accompanied by the king. Shown as a hawk-headed man with a sun-disc on his head.
- Seth. God of disorder, storms, violence and war. Murderer of his brother Osiris. Represented as a composite or unidentifiable animal perhaps a wild donkey or a man with the head of this animal.
- Thoth. God with ibis and baboon forms. Patron of writing and scribes and god of the moon and medicine. Later identified as the Greek god Hermes. Often shown as a scribe and sometimes with the crescent moon.

Other points considered to be valid to be given credit.

---

 Topic 1

- 4 Discuss the relationship between Ancient Egyptian art **and** architecture and death and the afterlife. Refer to specific examples in your answer.

For Band 4 and above candidates should consider how all art and architecture was connected in some way or another with death and the afterlife. Band 3 maximum if only art or architecture is discussed or if discussion does not mention specific examples.

- Diodorus Siculus and other ancient writers asserted that the Egyptians looked on their houses as only temporary lodgings and considered their graves as their permanent abode.
- All art and architecture had the function of ensuring the luxurious existence of the deceased in an eternal afterlife which was similar in character to that enjoyed while alive. But the whole world was not taken into the tomb and all paintings and reliefs must not be taken as true records of Egyptian society. We still do not fully understand Ancient Egyptian artistic and religious conventions.
- Preparation for death absorbed much of the elite's resources. Kings started to construct their mortuary complexes early in their reigns, while non-royal individuals waited until mid career. The tombs, with their grave goods, offerings and decoration guaranteed their owners' positions in the next world, while also testifying to their status in the world of the living.
- Tombs are the major funerary architectural form and there were four principal tomb types: pit-graves; mastabas; pyramids and chapel tombs. Under the Old Kingdom pyramids were built. From the beginning of the New Kingdom (c.1540-c.1075 BC) Royal tombs were cut into the limestone cliffs of the Theban west bank, especially the Valley of the Kings. Tombs had a chapel for offerings and a burial chamber and storeroom which was often subterranean.
- Painting and sculpture was functional, concerned with the afterlife and provided the Pharaoh or elite deceased with everything needed for existence after death. This need for comprehensive provision was served by wall paintings, statues and grave offerings.
- The tomb statue housed the Ka or spirit, its function was fulfilled by its mere existence, but some accuracy in portrayal was necessary if the statue was to wholly perform its function as a home for the Ka. All statues were painted, although likeness and naturalism to the spectator were meaningless, as such objects would never be seen by human eyes once they were inside the tomb. The Ba or ghost was free to wander to and from the dead body, hence solid stone doors were no obstacle. The Ankh or personality departed at death to dwell in the heavens with Osiris in the West.
- Each statue was ritually animated by means of the 'Opening of the Mouth' ceremony. Magical implements touched to the eyes, ears, nose and mouth enabled those organs to function and opened a channel to permit the Ka, or soul of the person represented by the statue, to come and go freely. This was especially important for sculpture placed in tombs (as was the case for most sculpture until the Middle Kingdom), since it provided an alternative resting place for the Ka in the event of the body being lost or destroyed.
- There are no records of statues for aesthetic purposes or portraits for their own sake.
- There are many possible examples in art and architecture to choose from, spanning the whole dynastic range of ancient Egyptian history.

Other points considered to be valid to be given credit.

---

 Topic 1

## 5 What rules and conventions of depiction were used in Ancient Egyptian art?

For Band 4 and above candidates should demonstrate an understanding of the canons of Ancient Egyptian art and how they were used.

- 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 essentially diagrammatic and in such circumstances there was no need or reason to break with two-dimensionality. There is seldom any suggestion of depth or recession in space, and the common visual indicators of perspective, such as 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'.
  - 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. eg Stele of the physician Hesira, (Hesyre), Saqqara, (c.2610 BC), wood, raised relief.
  - Limited range was perhaps a result of using rectangular blocks with front, two sides and back the only possible views. Alternatively Honour and Fleming suggest that this characteristic may be the result of the limited conception of the sculptural form and that blocks were used as the most effective way of conveying this four-square and static quality.
  - 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  
The Module used was the small cubit = length of arm from elbow to tip of thumb  
= 6 hand-breadths or 24 finger lengths  
Proportional relationships were employed eg a foot was three times the width of the hand.
- During the Amarna period, a much greater degree of naturalism emerged and portraits of the Pharaoh and Royal family are far more individualised than before, with greater expression, characterisation and emotion.
- The proportions of figures changed and the king was shown with drooping features, long neck, narrow shoulders, pot belly, heavy buttocks and thighs and short legs. To accommodate these proportions, a grid system was introduced in which standing figures consisted of 20 squares from soles to hairline. The knee lay on horizontal line 6, the lower edge of the buttock on line 9 or 10, and the navel on line 11, as in the traditional system, but two squares were added above the navel. Often one square was inserted between the levels of the navel and nipple, so that the nipple lay on line 15, and one in the neck and face region, so that there were three, instead of two, squares between the junction of the neck and shoulders and the hairline.

Other points considered to be valid to be given credit.

## Topic 2

**Art and Architecture in early Renaissance Florence**

- 1 Discuss **two** of Botticelli's mythological paintings. What interpretations have been given to them?

For Band 4 and above candidates must identify two appropriate examples and make an attempt at discussing interpretation. Band 3 maximum if only one painting is discussed or two paintings are described but no attempt is made at interpretation.

- As there are variations in the dating of Botticelli's mythologies, placing them within or close to the topic's cut-off date of 1483, all four of the major works must be accepted.

	<u>Hartt</u>	<u>Grove</u>
<u>Primavera</u>	c.1482	c.1478
<u>Birth of Venus</u>	after 1482	c.1484
<u>Pallas and the Centaur</u>	after 1482	
<u>Venus and Mars</u>	c.1483	c.1485

- There is consensus that The Calumny of Apelles is from the 1490s and so it is not a valid example.
- These mythologies were produced in the context of Florentine humanism and may contain scholarly references to Neo-Platonism (via Ficino) and its relationship to Christianity.
- Allegorical meanings and interpretations are also present. Mention might also be made of the relationship between the shapes and sizes of the works and possible locations.
- Botticelli's paintings represent the humanist conception of painting as set forth in Alberti's *De Pictura*, (1436). Alberti played an important role in Lorenzo de Medici's thinking about the arts. Work such as Primavera and Birth of Venus brought together the expressive content and form of painting with those of humanist poetic culture championed by Lorenzo, himself a poet. The paintings interpreted Alberti's idea of poetic '*inventio*' in painting (like poetic thinking).
- There are many interpretations of the mythologies in terms of subject matter and their sources. In Primavera it would seem that it is by definition Love (Venus) and it is the manifestation of a culture advocated by Lorenzo, patron of both Poliziano, the vernacular poet, and Ficino, the humanist and scholar. Botticelli's interpretation seems to be a poetic idea based on material gathered from ancient texts eg Ovid, Lucretius, Seneca, Horace, etc in the tradition of Alberti. Botticelli's invention is the unfolding of the Spring of the World. Gods are dressed in contemporary vernacular masquerade costumes. It would seem that in Primavera the love is Venus in her fully understood classical meaning as the animating spirit of regenerative life in nature. However, she is not nude and assumes her primitive role as the *dea hortorum* (goddess of gardens). Alternatively Primavera can be considered as a classicising in which the mythical gods are introduced to stand for abstract qualities: Chloris is raped by Zephyr and then metamorphosing into Flora stands for sexuality; the Three Graces represent beauty; Mercury is eloquence and wisdom. Although the picture's classicistic values are associated with the Renaissance spirit, its 'Garden of Love' convention and abundant bright ornament, naturalistic detail and tapestry-like effect are late medieval.

- The Birth of Venus also seems to find an echo in Poliziano's Stanze, a classical story in vernacular mode. It seems, again, the advent of springtide but Venus appearing here in her classical nude form (albeit a modest Venus, the Venus pudica) for the first time since antiquity. At the right an Hour holds her mantle and on the left are the Zephyrs blowing her ashore in her cockleshell. As Venus was born from the sea which had been fertilised by the severed genitals of Uranus, this can be read, according to Hartt, as an allegory of the birth or creation of beauty in the mind of man by the divine fertilisation of matter.
- Venus and Mars shows Love interpreted in a more sinister way, a sensual fantasy of dreams and torments but it could also be a marriage picture, mildly erotic, possibly for the Vespucci. Satyrs were regarded as nightmare demons which provoked sexual terrors.
- Pallas and the Centaur might symbolise reason and wisdom taming brute desire, although Hartt suggests a possible equation between Pallas and Medici power, her tunic contains the Medici symbol of interlocked rings. Some authorities call the female figure Camilla, not Pallas. Camilla was a chaste princess dedicated to Minerva and the juxtaposition of the two figures indicates an allegory of moral chastity.
- Recent research suggests that Botticelli's mythologies are more concerned with poetic invention and an equivalence to the contemporary lyric poetry of Landino, Poliziano and Lorenzo de Medici himself rather than illustrative of specific texts.

Other points considered to be valid to be given credit.

---

 Topic 2

- 2 Compare and contrast Ghiberti's two sets of bronze doors for the Baptistery in Florence. What changes in style and form took place?

For Band 4 and above candidates' responses must not be wholly descriptive and must identify the changes in style and form between the two sets of doors ie changes from the International Gothic to the classically monumental.

- Ghiberti's first set of doors was for the East side that faced the Cathedral, but later moved to the North. The Life of Christ, (1403-24) 20 scenes plus the four Evangelists and four Doctors of the Church at the bottom.

Panels are gothic quatrefoils (four leaves), itself a French Gothic form and the same as Andrea Pisano's format for the South doors, Life of St John the Baptist, (1330-56). Both sets commissioned by the Arte di Calimala (Guild of Cloth importers). Intense rivalry with the Arte de la Lana (Guild of Woolworkers) who were paying for the embellishment of the Cathedral portals.

In the 20 years taken over the first set of doors, Ghiberti's style evolved from Pisano's manner, with the figures powerfully modelled yet firmly linked to the background. His figures then become less attached to the background and appear to be almost in the round (Christ Driving the Money-changers from the Temple, The Flagellation, Christ before Pilate). Ghiberti also harmonised his scenes within the quatrefoil and the scenes fill the quatrefoil, whereas Pisano's compositions echoed the square frame that contained the quatrefoil. Fine gradations give a sense of depth. Later panels, including Christ before Pilate and Pentecost, show a tension between high and low relief. Ghiberti also included his Self-Portrait.

- Gates of Paradise, (1425-52) also commissioned by the Arte di Calimala. Set up eventually on east of Baptistery, the prime position opposite the Cathedral. Vasari said in his life of Ghiberti that '...one day Michelangelo stopped to look at this work, and when he was asked what he thought of it...he replied 'They are so beautiful that they would do nicely at the entrance to Paradise'.

First scheme devised by Leonardo Bruni, humanist and Chancellor of Florence. Twenty Old Testament scenes and eight prophets chosen, opposition raised to this conservative plan.

In his *Commentarii* (c.1447-48 autobiography) Ghiberti implies that it was his idea to change format to 10 square panels. Two humanists advised, Ambrogio Traversari and Niccolo Niccoli. Connection with contemporary political and religious events eg unification of Greek and Latin churches; Traversari associated with this (eg Marriage of Solomon and Sheba in Solomon panel) and Council of Ferrara and Florence 1438-9 promoted by the Medici.

The door is divided into ten large, nearly square panels, each illustrating a number of episodes from the Old Testament and set within borders richly decorated with small figures and heads. Gilt covers the whole surface. This large format, free from the constraint of the decorative framework, was better suited to narrative scenes. The integration of scenes and figures in landscape and buildings is highly sophisticated eg Joseph, Solomon or Moses panels.

In Gates of Paradise Ghiberti created more complex perspectival scenes eg Meeting of Solomon and Sheba in Solomon panel, while preserving a sense of unified space.

---

Ghiberti also developed a sense of tension between projecting foreground figures and the receding background, achieved by differentiated gradations in the depth of the relief. Treatment of relief from almost three-dimensional foreground figures to *rilievo schiacciato* of distant scenes eg David and Joshua panels. This led to the 'pictorial' opening up of the background in the Gates. Possible connection of Ghiberti with Alberti and his treatise Della Pittura (published in Italian in 1436).

Whereas the first set was firmly rooted in Gothic linear patterns, linen folds and elegant curls of hair and beard and had slender, lyrical figures, the second set moves towards greater classical monumentality, influence of antiquity pronounced following second visit to Rome, by Ghiberti 1429-30; eg Creation scene, Eve poses as Venus pudica; classical maenad figures eg in Joseph panel; river god prototype for Noah in Noah panel; classical dress used in Joshua panel.

The new conception of the Gates of Paradise was a logical evolution of the first set. Christ before Pilate in the first door and Jacob and Esau in the second have many similarities, illusionistic treatment of the ground; less tension between high and low relief, with many gradations; the almost three-dimensional handling of the foreground, and the mobility of the figures. New, enlarged format of the reliefs provided an opportunity for the flowering of these tendencies. The unification of several scenes within one panel was the major design challenge of the Gates of Paradise.

Other points considered to be valid to be given credit.



---

 Topic 2

- 3 Compare and contrast the architecture of Brunelleschi with that of Alberti. You should use examples of the Florentine buildings of both architects in your answer.

For Band 4 and above candidates should discuss the essential differences in approach, including their attitude to mass, space and debts to antiquity, by using relevant Florentine examples.

- Brunelleschi's buildings were elegantly linear, Alberti's were more massive and imposing.
  - Brunelleschi's details often revealed variation, Alberti's were more faithful to classical ornament and detail.
  - Brunelleschi's buildings often had references to local buildings, Florentine Baptistery particularly esteemed and thought to be a genuine ancient temple, actually Tuscan Romanesque.
  - Brunelleschi (1377-1446) is traditionally regarded as the father of Renaissance architecture, who, in the words of Vasari, 'was sent by Heaven to invest architecture with new forms, after it had wandered astray for many centuries'.
  - These 'new forms' in Brunelleschi's buildings were based less on the adoption of individual antique-inspired forms than the human-inspired measure of the whole and its parts. 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.
  - Brunelleschi's interiors had both a structural and visual logic, white-washed walls with architectural elements in grey *pietra serena*.
  - Loggia of the Ospedale degli Innocenti (Foundling Hospital), (c.1419-1440s) simple statement of lucid proportions round headed arches carried on Corinthian columns with domed bays, square in plan. Use of classical details.
  - San Lorenzo interior, begun 1419. Light filled and articulated by slender Corinthian columns carrying round arches. Sense of single homogenous space, nave linked with aisles and side chapels, though latter at a lower height. Standardisation of detail. Latin cross plan is the most appropriate solution to a congregational church. Use of a square module of crossing to calculate ground plan, long axis = 6 modules, aisle bays are half the width of module. In his buildings he used what he thought were genuine antique forms, actually Tuscan Romanesque rounded arches, regular details. He also used a modular system of spatial units.
  - Old Sacristy in San Lorenzo, (1421-28). Square in plan and perfect cube in volume, covered by a classical hemispherical dome that is supported on ribs as a twelve-part umbrella dome. It has a miniature square-planned and vaulted apse or *scarsella*.
  - Pazzi Chapel in Santa Croce (1442-c.1465). A rectangular rather than square chapter house. However, a square is formed by the central bay of the building beneath a twelve-part umbrella dome, and flanked by narrow 'transeptal' bays marked off by Corinthian pilasters. The dome is supported on pendentives with roundels.
-

As at the Old Sacristy, the east wall is opened up in the centre to reveal a square altar room.

- Sto Spirito, planned late 1420s to early 1430s, begun mid 1440s. Similar to San Lorenzo, but here Brunelleschi had no problems of dealing with an existing building. Sto Spirito was altered. As intended, it was a Latin Cross with four main doors at the west end (now three); domical aisle bays across the west end; outside line of the church was semicircular with the side chapels expressed as convex curves on the outside instead of filled in as now. The overall effect inside is very sculptural; semicircular niches of the chapels are repeated as counter curves in half columns at the entrance to the chapels, which echo the columns in the nave. The proportions inside are harmonious, the arcade and the clerestory height are the same. The spatial effect of the columns around the church is monumental and grand, it has a mathematical exactness but sculptural richness and a sense of fluidity.
- Dome of Florence Cathedral is not the best example since it was primarily a feat of engineering, but does demonstrate Brunelleschi's ingenuity and practical solutions.
- Leon Battista Alberti, (1404-72) was not a professional craftsman more a gentleman scholar. Much influenced by study of classical prototypes eg descriptive treatise on Roman ruins *Descriptio urbis Romae*, (1432-34), *De re aedificatoria* begun c.1443 (completed 1452) gave the first reliable application of the orders since antiquity. Alberti may have been considering *De re aedificatoria* as early as the 1430s. In its final form, it must certainly postdate 1445, as it mentions Filarete's doors of St Peter's. Completed 1452, it has many debts to and similarities with Vitruvius both written in Latin, both made up of ten books.
- Alberti may originally have set out to produce a critical edition of Vitruvius' work, but through increasing dissatisfaction with the obscurities of the text he may have felt forced to abandon this idea and to compose an alternative treatise instead.
- Although basing his discussion on the Vitruvian concepts of strength, utility and beauty, Alberti also set out to give his work a much more systematic and coherent structure than Vitruvius had done. In his analysis of how beauty can be attained in architecture, Alberti subdivided beauty into a number of constituent elements, chief among which is *concinnitas* (harmony). Beauty arises when there is a '*concinnitas* of all the parts such that nothing can be added or taken away except for the worse'.
- Alberti also made a critical distinction between a building's intrinsic beauty and its 'ornament', which he defined as an 'auxiliary brightness and complement to beauty'. Beauty lies in the building's design, whereas ornament lies in the building's fabric.
- In Book VII of *De re aedificatoria* he advocated geometrical and proportioned plans for 'all good architecture' (like antique temples) and lists proportioned rectangles and polygons as appropriate ground plans.
- The two main projects with which Alberti was associated in Florence were the Façade of Sta Maria Novella and the Palazzo Rucellai. Less well-known, though perfectly acceptable, is the Rucellai funerary chapel in the nearby church of San Pancrazio. All three are in the part of the city over which the Rucellai family had great influence. Giovanni Rucellai was a wealthy banker closely allied to the anti-Medicean faction led by the Strozzi family.
- Façade of Sta Maria Novella, Florence (c.1458-70). The principal Dominican church in Florence. Here Alberti attempted to put classically proportioned late Roman temple

façade on existing Gothic proportions, resulting in the entablature being disproportionate with both Vitruvian and Albertian 'rules'. The façade of green and white patterned stone is essentially Northern Italian Romanesque in appearance, but with (mainly) classical proportions of S Maria Novella. Alberti conceived the façade in two storeys, a wider one at the bottom and a narrower one at the top. Giant S-shaped scrolls, perhaps inspired by those of Brunelleschi's lantern (designed 1436) at Florence Cathedral provide a visual transition from the wider lower storey to the narrower upper one.

- Rucellai Palace, Florence begun c.1453. Three storeys high and built out of the local *pietra forte* sandstone. Originally conceived with five bays, soon extended to eight bays but the final bay was never completed. AABAABAA rhythm. (Although Hartt suggests that Alberti planned only 5 bays and Bernardo Rossellino added the rest). Classical orders superimposed on rusticated façade in vertical arrangement (possibly influenced by Colosseum), although orders not accurately classical, ground floor pilasters are Tuscan Doric, top storey pilasters are simplified Corinthian. The *piano nobile* pilasters are an inventive composite of a single layer of acanthus leaves grouped around a central palmette and is similar to that decorating the base of the Mausoleum of Hadrian. The friezes have the symbol of the Rucellai family-sails. 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. The Palazzo Rucellai, with its applied architectural orders, established a norm for palazzo façade design for centuries thereafter.
- Rucellai funerary chapel (c.1458) in San Pancrazio, which stood immediately to the rear of the family palace. Construction of the chapel was certainly under way by 1464-65 and was probably completed in 1467, the date appearing in an inscription. The chapel has an impressive barrel vault. In the centre of the chapel is a small, richly decorated marble-faced structure, articulated with pilasters and crowned with a lantern and designed in imitation of the Holy Sepulchre, the supposed site of Christ's burial in Jerusalem. Such imitations were common in funerary contexts throughout the Middle Ages, and one well-known Renaissance 'copy' was Brunelleschi's Old Sacristy at San Lorenzo. In comparison, Alberti's was a much more scholarly interpretation.

Other points considered to be valid to be given credit.

---

 Topic 2

- 4 Discuss the evolution of the *Sacra Conversazione* in early Renaissance Florence. Refer to specific examples in your answer.

For Band 4 and above candidates should demonstrate an understanding of the *Sacra Conversazione* and then discuss two or more key examples in order to give a sense of evolution through form and content. If only one example is discussed the maximum is Band 3 since no sense of evolution can be given.

- In late medieval and early Renaissance art polyptychs generally consisted of a main panel, (often of the Virgin and Child enthroned), flanked by smaller panels showing individual figures of saints. Large altarpieces often had small scenes of related narrative below (predellas) and sometimes also above. Usually the panels were divided and surrounded by a frame of a consistent architectonic pattern. Main and lesser figures were differentiated in terms of size and, set against a gold background and seemed to exist beyond space and time.
- From the second decade of the 1400s the polyptych was challenged by a new form, usually square in format with the Madonna and saints placed in a unified space without compartmental divisions. The figures are in a consistent scale, exist within a unified space and light and are seemingly in communication or partake of a shared experience, *Sacra Conversazione* (Holy Conversation). Masaccio's Pisa Altarpiece may be an early example but opinions differ over its form.
- Fra Filippo Lippi Barbadori Altarpiece begun 1437 for the Barbadori family's chapel in Sto. Spirito. The Virgin stands before her throne in a kind of courtyard. Not a triptych since panel is not divided into three, but there are three round-headed arches. St Fredianus and St Augustine kneel before her, flanked by angels. Haloes of Christ and Madonna seem to be transparent crystal flecked with gold. Influence of Donatello. Nevertheless, the old-fashioned disparity in figure sizes is maintained.
- Fra Angelico San Marco Altarpiece, (1438-40). Commissioned by the Medici family. Madonna and Child enthroned with four angels on either side and flanked by SS Lawrence, John the Evangelist, Mark, Dominic, Francis and Peter Martyr, all associated with either the Dominicans (order of S.Marco) or the city of Florence. SS Cosmas and Damian kneel, physician saints and patron saints of the Medici. The architectural elements are relegated to the background. The disparity of figures is less marked and are disposed into three groups. With its luminous clarity and calm, the scene has the air of a miraculous event or epiphany as there is a sense of theatrical revelation, curtains are drawn at the sides.
- Fra Angelico Virgin and Child with eight saints, (c.1450) (also known as The Madonna of the Shadows because of the light coming in from the left which casts shadows- lighting comes from same direction as natural light). San Marco, east dormitory. Follows the Dominican injunction for all dormitories to have an image of the Virgin Mary. Madonna and Child seated on a dais under a niche filled with an inverted conch. On right, SS John the Evangelist, Thomas Aquinas, Lawrence and Peter Martyr. On left, SS Dominic, Cosmas, Damian and Mark.
- Domenico Veneziano St Lucy Altarpiece, (c.1445-47) is perhaps the first fully evolved *Sacra Conversazione*. Madonna and Child enthroned in open loggia with SS Francis, John the Baptist, Zenobius and Lucy. Pointing John the Baptist acts as mediator. The stately figures have an air of introspective contemplation. The architectural background

still has a tripartite composition reflecting the arrangement of the figures, and also acts as a naturalistic framework to the spatial perspective that contains them. A very influential example, cool pale colours influenced Piero della Francesca.

Other points considered to be valid to be given credit.

Topic 2

- 5 Compare and contrast the roles that corporate and individual patronage played in early Renaissance Florence. Refer to specific examples in your answer.

For Band 4 and above candidates must compare and contrast both corporate/guild/institutional and individual patronage and give named examples.

**Corporate**

7 major Guilds and 14 minor ones in Florence.

- Many sites of direct competition-Orsanmichele and the patronage of the Baptistery and the Cathedral.
- Orsanmichele, guild church, built 1337-80, niches of the exterior piers occupied by statues of each guild's patron saint-only major guilds were allowed to use bronze for their statues.  
Ghiberti St John the Baptist, (Cloth Merchants - Calimala) (c.1412-14), bronze.  
Ghiberti St Matthew, (Bankers- Cambio) (1419-22), bronze.  
Donatello St George, (Swordsmiths and Armourers-Spadai e Corazzai) (c.1415-17), marble.  
Donatello St Mark, (Linen workers-Linaiuoli) (1411-13), marble.  
Nanni di Banco Four Crowned Saints, (Stone and Wood workers-Maestri di Pietre e Legname) (c.1412-15), marble.
- Baptistery two sets of doors commissioned by the Cloth Merchants from Ghiberti.
- Cathedral, responsibility of the Wool workers (Arte de Lana), commissioned dome from Brunelleschi, 1420 and sculptural programme, including Donatello St John, (1408-15), and Nanni di Banco St Luke, (1408-15) for niches flanking the central portal and Donatello's Habbakuk, before 1436, for the Campanile.
- Altarpieces for Guild Churches and Chapels Fra Angelico, Linaiuoli Madonna for the Cloth Guild, (1433).

**Private**

- Donors appear in religious works, Lenzi family in Masaccio's Holy Trinity Sassetti husband and wife, Francesco and Nera Corsa, appear kneeling at either side of Ghirlandaio's altarpiece in Sassetti Chapel, Sta Trinità, (1482-6).
- The main reason for the commissioning of many altars and chapels in Florentine churches was the need to atone for sins, especially money-lending (usury) and the accumulation of material wealth.
- Palaces, notably Medici Palace by Michelozzo, after 1444-1450s, and Rucellai Palace by Alberti, begun c.1451.
- Institutional and private patronage differed in that private patronage was meant to be less ostentatious and not an excuse for blatant exhibitions of personal affluence. However, in practice some private projects were seen as opportunities for a display of wealth, power and influence.

Other points considered to be valid to be given credit.

## Topic 3

**High Renaissance Rome**

- 1 Discuss the content **and** meaning of Raphael's paintings in the *Stanza della Segnatura*. Refer to **at least three** examples in your answer.

For Band 4 and above three or more paintings should be identified and an attempt made at discussing the content and meaning (though depth of discussion across the three may not be equal). Band 3 maximum if only two scenes are referred to, Band 2 if only one scene is referred to.

- Stanza della Segnatura, (1509-1512). The function of the room is not wholly clear, originally intended as a library and study for Julius II, but the papal court of Justice met there and signed documents, hence the name. The paintings concern the four branches of humanist learning: Theology; Philosophy; Poetry and Jurisprudence which appear as personifications on the ceiling. The theme is of worldly and spiritual wisdom and the harmony perceived between Christian teaching and Greek philosophy by Renaissance humanists. The theme of wisdom is highly appropriate for the meeting place of a court.
- School of Athens, Philosophy. Plato and Aristotle are in the centre, both carrying books in their left hand. Plato's is entitled TIMEO, Aristotle's ETICA. Socrates is in profile at the left and below him is Pythagoras, depicted as an old man writing in a book while a boy holds before him a tablet of the theory of harmony. At the right, bending over a pair of compasses, is Euclid. At the extreme right are Raphael and Sodoma. Possible portraits of Leonardo as Plato and Michelangelo as Heraclitus. A demonstration of the power of knowledge and intellect.
- Parnassus, Poetry and Literature. Classical and modern writers gathered on Mount Parnassus with Apollo and the nine muses. Apollo sits playing his viol with the waters of the Castalian Spring (source of artistic inspiration) trickling next to him. Not all of the muses are identifiable, but on the left with the mask of Tragedy is Melpomene and on the other side is her counterpart Thalia, muse of Comedy. Male poets include Homer, Dante, Virgil, Petrarch and Boccaccio. Sappho with her stringed instrument leans on the window frame to incorporate this architectural feature into the composition. Suggestive of papal support for the arts, enlightened patronage and protection for the arts.
- Disputà or Debate on the Holy Sacrament, Theology. A visible representation of the Christian faith. The composition is in three tiers representing the Church, on earth and in heaven, with the Trinity above an altar displaying the Eucharist. God the Father stands in the golden vault of heaven, while Christ is enthroned in the middle tier, flanked by the Virgin and St John the Baptist and with a hemicycle of seated prophets and martyrs seated on a cloud bank. To the left, St Peter, Adam, St John the Evangelist, David, St Lawrence and an unidentified figure. To the right, St Paul, Abraham, St James the Less, Moses, St Stephen and possibly Joshua. Just below Christ is the dove of the Holy Spirit. The altar has a simple monstrance on it, containing the Holy Sacrament and surrounding it are groups of disputants, including the four Roman Fathers of the Church (SS Gregory, Jerome, Augustine and Ambrose). At the right are three standing saints- Thomas Aquinas, Cardinal Bonaventura and Pope Julius I with the features of Julius II. The standing profile of a blessing pope is Sixtus IV and Dante is behind him.
- In all three, great attention paid to gesture and facial expressions to animate groups and give sense of lively discourse.
- The fourth wall is dedicated to Justice-lunette of the Cardinal and Theological Virtues and Pope Gregory IX receives the Decretals (Pope has features of Julius II), (Canon law) and Tribonianus delivering the Pandict to Justinian, (Civil law). Much of this wall was produced by assistants.

Other points considered to be valid to be given credit.

---

 Topic 3

- 2 What changes took place in Michelangelo's treatment of the human form in the sculptures he produced in Rome?

For Band 4 and above candidates should demonstrate an understanding of some of the changes in Michelangelo's sculpture, from the Bacchus and Pietà to the weighty architectonic Slaves for Julius's Tomb and the highly expressive qualities of the very late work. Maximum Band 3 if no identification of changes.

- Michelangelo in Rome first from 1496-1501; then 1505-06, 1508-16 and finally 1534 until his death in 1564.
- Hibbard asserts that the proportions of Michelangelo's works are not 'correct' and although based on life and anatomical study, represent his personal idea of perfection.
- Michelangelo had a knowledge and understanding of male anatomy through extensive life drawing (eg drawing for the Libyan Sibyl) and dissections. However, this was modified by his experience of classical sculpture, the Belvedere torso (c.50 BC) and he was present when the Laocoön (c.25 BC) was unearthed in 1506. Laocoön group was described by Pliny and reputedly carved of a single block, which became a challenge to sixteenth-century sculptors.
- Michelangelo stated in 1549, 'the nearer painting approaches sculpture the better it is, and that sculpture is worse the nearer it approaches painting.' Very different attitude and process than that of his more pictorial predecessors, Ghiberti and Donatello. Michelangelo used the metaphor of releasing the figure from the block by patient uncovering.
- Bacchus (c.1496-98) was his first life-size figure in emulation of antiquity, inebriated and swaying and flayed skin suggests flesh eating as part of Bacchic cult. Condivi called it a 'remarkable piece of antique art'. Combination of wine and flesh is perhaps related to the doctrine of Transubstantiation.
- Pietà commissioned in 1497 for French ambassador Cardinal Jean de Bilhères. The Pietà was a French and German subject, uncommon in central Italy. Problem of fitting full-size adult on lap of another adult. Christ slumps as if asleep, with relaxed limbs, and veins seem full of blood. Virgin is youthful and her left hand invites mediation on Christ's death. Eucharistic theme which was placed on the altar of S. Petronilla, an early church incorporated into old St Peter's. Classical tradition of lament over dead hero and the Virgin has beautiful, youthful features.
- Tomb of Julius II, occupied Michelangelo over four decades (1505-45). Six projects, five of them negotiated with the Pope's heirs. Originally 3 storey free-standing mausolea with more than 40 over life-size figures and bronze reliefs and an *arca* (sarcophagus or coffin). Intended for new St Peter's. Julius scaled down the project once he became interested in the new St Peter's and after his death the tomb became a more traditional wall tomb.
- Moses, c.1515 for 1513 Tomb project was monumental and 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, meant to be seen from below.



- It could be argued that the figures of the Sistine ceiling, which grew in scale and power between its inception in 1508 and its completion in 1512, helped to form a new, more massive ideal of the human form that can be perceived in the sculpted figures.
- 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 ceiling. The two figures reflect the active and the passive.
- Four unfinished, taller Slaves or Prisoners produced 1520-23? as well as a male Victory, (1527-30?) intended for the niches between slaves. Although created in Florence, they are acceptable as they are associated with this Roman scheme.
- These Slaves (Young Slave; Atlas (corner figure); Awakening Slave; and Bearded Slave) seem like caryatids and are weighty and load bearing. Sometimes seen as evidence of Michelangelo's increased pessimism. Victory is a corkscrew and extreme example of a *figura serpentinata* and stands over a vanquished (and less finished) older man. Michelangelo's most mannerist sculpture.
- Risen Christ, (c.1518-21) in Dominican Church of S. Maria sopra Minerva, Rome, nude figure in contrapposto pose that seems more suitable to a pagan figure. Created in Florence after original begun in Rome was abandoned due to the appearance of a black vein in the marble on Christ's face.
- The Deposition of Christ, (c.1547-55) (with assistance of Tiberio Calcagni), who was responsible for the Magdalen figure unfinished, cramped and twisted qualities add to the pathos and emotional impact.
- Rondanini Pietà, (1555-1564) also unfinished, strangely curved gothicising tendency, evidence of the debility of old-age.

Other points considered to be valid to be given credit.

---

 Topic 3

## 3 Discuss Bramante's contributions to High Renaissance architecture in Rome.

For Band 4 and above candidates should consider Bramante's main achievements and projects in Rome and relate them to High Renaissance concepts of perfection, harmony and balance. Maximum Band 3 if only one building or project is discussed.

- Bramante arrived in Rome from Milan in 1499 and studied antique remains in Rome and its surroundings, greatly impressed by their scale and monumentality.
- Cloister of Sta Maria della Pace, completed 1504. Two floors of almost equal height, cf. Theatre Of Marcellus. On first floor the columns stand above the centres of the arches below. Existing buildings meant that two arched floors were not possible.
- Tempietto, San 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 example of early Christian martyria.
- Commissioned by Ferdinand and Isabella of Spain, with the support of the Spanish Pope Alexander VII. Round Temple of Hercules Victor used as model. 16 ancient Roman granite columns used, their diameter used as the design module, 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 - an harmonious and visually satisfying solution. Circular cloister planned but not executed. Solid central core might be reference to Peter as the Rock and the concentric design a reminder of the church's unity and universality. 48 metopes of frieze have papal regalia and sacramental implements. Doric order appropriate for a male saint.
- The Tempietto conforms to High Renaissance ideals: balance; harmony; simplicity; grandeur; technical mastery and deeper investigation of and relationship with classical antiquity.
- Re-building of St Peter's. Planned as a grandiose domed building centred on the shrine of St Peter, with choir. 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 is 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. It was recorded that Bramante wished 'to place the dome of the Pantheon over the vaults of the Temple of Peace'.
- Cortile del Belvedere, designed 1503, completed 1563. Links the Belvedere (originally a small summer house) with the Vatican Palace. About 300 metres in length with two long wings of buildings, three storeys high, at palace end, diminishing to a single storey at the Belvedere end. A great exedra disguises the fact that the end wall meets the Belvedere at an awkward angle. Behind the exedra was a sculpture court for the Papal collection of antique works of art. Whole was to be like a gigantic perspective construction or imitation of an ancient amphitheatre.

- Palazzo Caprini (House of Raphael), (c.1510) (destroyed 1936). First Roman High Renaissance palace. Correct use of classical orders on the façade. Ground floor composed of shops (as in antiquity) to provide income for palace owners. Rusticated blocks and unarticulated. Mezzanine windows and smooth cornice separates shops from living area. Upper storey has paired engaged Doric columns on pedestals carrying a Doric entablature. Large windows topped by triangular pediments. Deliberate contrast between the two storeys with sense of unity and order imposed by upper level.
- 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'.
- Vasari presented Bramante as a pioneering force in architecture and in final phase of revival of arts, and as father figure of High Renaissance.

Other points considered to be valid to be given credit.

## Topic 3

- 4 How were ideas of power and status conveyed in the portraiture produced in High Renaissance Rome? You should refer to specific examples by different artists.

For Band 4 and above candidates should discuss how power and status were suggested in two or more relevant examples. If only one example is given, or examples are by the same artist the maximum is Band 3.

- Strategies for power and status include format, pose, relationship to the viewer, references to antiquity etc. Allow images of Julius II and Leo X introduced into the Stanze di Eliodoro.

**Raphael**

- Stanza di Eliodoro, (1512-14). Status conveyed by witnessing divine events.

Heliodorus cast out of the Temple. Influence of Michelangelo, Sistine ceiling partly unveiled in 1510. Julius II carried on portable throne, the witness to the event involving his 'predecessor' Onias, High Priest of the Temple of Jerusalem.

The Mass at Bolsena. Recalls miracle of 1263 when a Bohemian priest who doubted the Transubstantiation celebrated mass at Bolsena. Blood overflowed from the chalice and stained the corporal cloth. Opposite the priest is a devout-looking Julius II with his retinue to the right and below.

- Julius II, portrait (c.1512; London, N.G.) is less vigorously characterised than the portraits of him incorporated into the Stanza di Eliodoro frescoes. Pope sits pensive on papal throne, with finials decorated with the della Rovere acorn. Vasari related how Raphael '...made a portrait of Pope Julius in a picture in oils, so true and so lifelike, that the portrait caused all who saw it to tremble as if it had been the living man himself.' The painting seems to have been displayed in the Roman Church of Santa Maria del Popolo which had been redecorated at the expense of the della Rovere family. It established a formula for papal portraits for more than two centuries.
- Also in the Stanza di Eliodoro Leo the Great stopping Attila. Encounter between Leo I and Attila at river Mincio near Mantua AD 452. (but Raphael set the scene in Rome). Above Leo are the visionary figures of St Peter and St Paul. Attila, on a dark horse in the centre, turns in dismay at the sight only he can see. Leo has the features of Leo X, since Julius had died. Leo also appears as a Cardinal on horseback.
- Stanza dell'Incendio, (1514-17) the exploits of Popes Leo III and IV, both of whom portrayed in guise of Pope at the time, Leo X. Every scene is related to St Peter's, which Leo X and Raphael were rebuilding.
- The portrait of Leo X, (1518; Florence, Uffizi) includes two of the Pope's relatives, his cousin Cardinal Giulio de' Medici and nephew Cardinal Luigi de' Rossi, (with still-life elements, an illuminated missal, a magnifying glass and an elegant bell). Sense of animated conversation. Fabrics and furs rendered with tremendous detail and veracity.
- Baldassare Castiglione, (1514-15). Sophisticated and urbane image of the man who later wrote *The Book of the Courtier*, (1528). Castiglione argued for civilisation and culture through the polite arts of conversation, dancing and dress sense. The portrait is direct and open and with the suggestion of being addressed to an equal. A humane

interpretation of a civilised approach to power and status with great emphasis on textures - rich, silky grey fur, creamy, billowing cloth at the sitter's throat, a dark velvet hat and neatly trimmed beard. Elegant and harmonised tonal range.

### **Sebastiano del Piombo**

- Cardinal Ferry Carondelet and his Secretary executed in Rome early in 1512. Perhaps the first Italian example of a portrait type, derived from Flemish models, in which the subject is depicted engaged in his usual business, in a setting and with companions emphasising his public persona. In background an impressive classical portico.

Sebastiano's other important portraits include

- Cardinal Bandinello Sauli, His Secretary, and Two Geographers, (1516). Another early group portrait, the painting depicts Cardinal Bandinello Sauli and three companions gathered around a table covered with a Turkish carpet. Set within a narrow space closed off by a rich green wall hanging, the figures appear to have been discussing the geography manuscript lying open before them.
- The Humanist, (c.1520). Wearing the simple black robes of a scholar the man is in an enclosed, quiet place appropriate for study and concentration. His three-quarter pose was newly introduced around 1520. Attention is drawn to the tools of his scholarly pursuit: books, writing implements and a globe.
- The Madonna and Child with Saints Joseph and John the Baptist and a Donor, (about 1519-20). Status by association with the Holy Family. Saint Joseph sleeps in the right background, Saint John the Baptist at the left addresses the Virgin. The Virgin shelters the donor with her right arm. The donor may be Pierfrancesco Borgherini, a wealthy merchant and a friend of both Sebastiano del Piombo and Michelangelo. The influence of Michelangelo is apparent in its sculptural forms and it is perhaps based on a Michelangelo design.

Other points considered to be valid to be given credit.

---

 Topic 3

- 5 Discuss 'Mannerist' tendencies in the work of **two** painters working in Rome during this period.

For Band 4 and above candidates should demonstrate an understanding of 'Mannerist' tendencies in the work of two relevant painters. If only one painter is discussed, but an understanding of Mannerist tendencies is evident, the maximum is Band 3.

- The word '*maniera*' was first applied to the visual arts by Vasari in 1550. He used the words '*maniera greca*' to describe the Byzantine style of medieval artists, which then gave way to the naturalism of the early Renaissance, and he wrote of the '*maniera*' of Michelangelo, which deeply influenced later 16th-century art. This gave rise to the modern concept of Mannerism as a description for the style of the 16th century.
  - Shearman called Mannerism 'The stylish style'. A reaction to the perfection of High Renaissance characterised by distorted anatomy, contorted poses, ambiguous space, complex compositions, strident and acid colours, *figura serpentinata* - elegant 'S' curves, intellectually dense iconography. etc. The expression of the subject was often submerged in elegance and delicacy.
  - Mannerism has its roots in some elements of Michelangelo's Sistine ceiling, such as the strained, muscular yet refined Ignudi and in some of the Prophets and Sibyls and also Sebastiano del Piombo's, Flagellation, (1516-21).
  - Raphael's work after about 1515 has numerous mannerist tendencies and is an acceptable example. A conscious disruption of classical modes via an increase in drama and a more rhetorical register is seen in the first two frescoes in the Stanza dell'Incendio, Fire in the Borgo and The Battle of Ostia, (1514-17). Coronation of Charlemagne, (1516-17) takes a potentially static and conventional episode and makes daring manipulations of design, space and scale. These changes are more obvious in the Transfiguration - 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 was placed instead in Rome, in S Pietro in Montorio. The subject is not simply the Transfiguration, 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. Dynamic wheeling composition of agitated figures and the use of dark shadows and complex lighting (including, for example, the back lighting of hands) both to unify and dramatise. This mystical and agitated painting represents a departure from the classical balance and harmony of the Stanza della Segnatura. Though sometimes said to have been completed after his death with the assistance of Giulio Romano and Penni, the most recent restoration and X rays showed Raphael to have been responsible for almost all of it.
  - After Raphael's death his assistants and followers carried on these tendencies and in the 1520s Mannerism was established as a style in Rome by Giulio Romano (1499?-1546), Perino del Vaga (c.1500/1-1547) and Polidoro da Caravaggio (c.1499-1543). Works are characterised by convoluted fantasy, stylised figures, lack of dramatic narrative and by an understanding of ancient works.
  - In the Sala di Constantino, (1520-24) Giulio Romano interpreted Raphael's designs with great invention. The Adlocutio (Vision of Constantine) and the Battle of the Milvian Bridge drew heavily on imagery from Trajan's Column (AD 113). Giulio replaced the more monumental and abstract vision of Raphael and reinvented the Roman past. Unlike Raphael, Giulio added witty and distracting detail into a vividly painted dwarf
-

appears in the serious Adlocutio, and there are many incidental entertaining episodes in the Battle. Use of rigid outlines, crowded compositions and polished, hard, surfaces, even on bodies. The drama is formal and based on artistic contrasts rather than on human responses or narratives. Overall a sense of artificiality.

- As well as native Mannerism, derived from Raphael and Michelangelo, Florentine Mannerists also came to Rome.
- Rosso Fiorentino, (1495-1540) had no doubt studied Michelangelo, but he gave to his heroic figures seemingly arbitrary proportions and forms and summarising and generalising detail. Major painting of his Roman period (1524-7) was the Dead Christ, (1525-26). For its formal qualities it has been described as a Christian Laocoön and the picture space barely contains the figure. Elegant and emotionally intense, the *contrapposto* figure of the dead Christ is supported by three curly-haired adolescent angels. As Shearman observed, 'only the instruments of the passion convince us that this is not a Dead Adonis'. Also produced Michelangelesque Creation of Eve and Fall of Adam in the Cesi Chapel in S Maria della Pace, Rome (1524).
- Parmigianino, (1503-40) arrived in Rome in 1524. His major Roman work was the Vision of St Jerome, (1527) for the Bufalini Chapel in S.Salvatore in Lauro, which was abandoned by Parmigianino after the Sack of Rome. St Jerome sleeps with his cardinal's hat balanced on the jaw of a skull and the spectator sees his dream. St John the Baptist and the Virgin and Child are twice his size. A strong vertical axis with figures having both grace and power. Odd proportions of figures, the Baptist's right arm seems greatly enlarged and the Virgin and Child are attenuated. No sense of contact between any of the figures. It has the sharp and crystalline quality of a dream which also appears provocative and perverse. Emphasises the genitals of the Christ child and the Virgin has erect nipples seen through her dress. His Madonna of the Long Neck, (Madonna del collo lungo) (1534-40) was not produced in Rome, it was commissioned for the Servite church in Bologna, but never delivered. It is therefore **not** acceptable.
- Though Mannerist tendencies were present before, the Sack of Rome (1527) by troops of Emperor Charles V is often cited as providing further stimulation. It was interpreted as a retribution for moral decline and the glorification of luxury and sensuality and induced deep pessimism and doubt into Rome and felt to be a divine judgement upon the city and the church.
- The Sack caused painters to leave Rome  
 Parmigianino to Bologna, Verona, Venice and Parma.  
 Giulio Romano to Mantua  
 Rosso to central Italy and to France via Venice
- Michelangelo Last Judgement, (1534-41) fresco on the altar (West) wall of the Sistine Chapel. Commissioned in 1533 by Clement VII who had personally witnessed the Sack of Rome in 1527. After his death in 1534 the commission was renewed by Paul III. Wall measures approximately, 16 metres high by 14.5 metres wide (48ft x 44 ft) and the figures are life size.
- Theme is of Church triumphant, but with accent on the unworthiness of humankind and its dependence on the power of Christ at the end of time. Symptomatic of the pessimism that followed the Sack.
- Forms a contrast to the balance and harmony of the Sistine ceiling. Christ is shown at the moment preceding the utterance of the verdict of the Last Judgement in Matthew

25:31-46. Four tiers of figures, the rising resurrected elect at the left, the falling damned at the right.

- Great technical virtuosity of displaying the human form, (nearly 400 figures). Unlike the ceiling, the Last Judgement figures are more sculptural and the composition seems like a giant relief. Sense of dynamism and figures busting out with great energy and disturbing changes of scale.

Other points considered to be valid to be given credit.



## Topic 4

**Baroque Rome**

- 1 Discuss Caravaggio's treatment of religious callings **and/or** conversions in **two** of his paintings.

For Band 4 and above candidates should discuss two relevant examples and discuss how Caravaggio suggested the power of God's calling and the response of the 'called' or of the 'converted'.

- The Calling of Saint Matthew, (1599-1600). Left wall of Contarelli Chapel, San Luigi dei Francesi. The tax collector Levi (with a gold coin in his cap), seated with his cronies is called to service by Christ and (presumably) St Peter. Levi makes a gesture as if to doubt that it is he who is being called. Jesus' gesture is reminiscent of Michelangelo's God Creating Adam on the Sistine ceiling. A widening beam of light slants across the back wall from the right- the same direction as the chapel's natural light. This can be read either as a symbol, or even the agent, of the divine will. Made to seem like a contemporary event and the figures are set in a shallow space. Levi is called by Jesus to become a disciple. Some authorities suggest that this Calling was a reference to Henry IV's 1593 conversion to Catholicism to secure the French crown and subsequent absolution in Rome in 1595, though this theory is disputed.
- The Conversion of St Paul, (1600-01). Right wall of the Cerasi Chapel, S.Maria del Popolo. Saul of Tarsus, persecutor of the Christians, is dramatically converted on the road to Damascus. God's words were 'Saul, Saul, why persecutest thou me?'. Saul, occupying almost the whole of the foreground, lies on his back with outstretched arms, blinded by the brilliance of God's light and almost bursts out of the picture's space. A large horse, held by an elderly groom, almost steps on him. The light in The Conversion of St Paul comes from the right and its source is the dove of the Holy Spirit painted in the centre of the vault above. According to St Augustine the Holy Spirit was the repository of Love, and S. Maria del Popolo was an Augustinian church. The Light and Love of God blinded and converted Saul, the enemy of the Christians, into Paul.
- First, rejected, version of The Conversion of St Paul, (c.1600) Odescalchi collection, oil on wood). In foreground Saul covers his eyes, while at top right Jesus and an angel appear. Sense of compressed Mannerist space.
- Conversion of Mary Magdalen, (c.1599). Mary Magdalen, holding a mirror and dressed in fine clothes is rebuked by Martha. On the table is a comb and a cosmetic pot with a sponge. She experiences a moment of divine revelation and conversion. The mirror, usually a symbol of vanity is perhaps an emblem of clear vision. Mary holds an orange blossom to her breast and wears a simple wedding band, and becomes a mystical bride of Christ. The pair might also represent the active and the contemplative life.
- The Calling of Saints Peter and Andrew (dated variously between c. 1597 and 1602) (Royal Collection). Recent cleaning and restoration has caused this painting now to be considered an original rather than a copy of a lost work. The subject-matter comes from St Mark's Gospel (1:16-18): Jesus saw Simon (later called Peter) and his brother Andrew fishing by the Sea of Galilee and said, 'Follow me and I will make you become fishers of men'. Three-quarter length figures with a beardless Christ at right and two saints making quizzical facial expressions and gestures, indicating their uncertainty about their 'calling'.

Other points considered to be valid to be given credit.

## Topic 4

## 2 How did Annibale Carracci's work develop in Rome between 1595 and his death in 1609?

For Band 4 and above candidates should discuss how Annibale's art developed due to the influence of antiquity and the Renaissance and how his achievements led him to be considered the greatest living artist. The achievement of the Farnese ceiling must be mentioned.

- Annibale moved permanently to Rome in November 1595.
- Annibale seen as the inheritor of the tradition of Raphael and a figure who brought painting back to a true and natural path following the excesses of Mannerism. The monumental classicism of his Roman works were a clarification and perfection of tendencies already present in his Bolognese works, but with added exposure to ancient art and High Renaissance interpretations of antiquity.
- One of earliest works in Rome Choice of Hercules, centrepiece of Camerino of Farnese Palace. Figure of Hercules based on ancient Farnese Hercules and Michelangelo. Temptress at right and virtue on left show influence of Raphael. Figures all have a sculptural presence.
- His major work was the Ceiling of the Farnese Gallery, unveiled 1601 (now in the French Embassy), echoes of Michelangelo, Raphael and classical antiquity. Building by Antonio da Sangallo the Younger and Michelangelo, (1517-89), one of the grandest palaces of Rome. Theme is the Loves of the Gods, taken from Ovid's *Metamorphoses*. Love conquers all and not even the Gods are immune to its power. Project was to celebrate an impending marriage between Ranuccio Farnese and Margherita Aldobrandini, of the reigning Pope's family (Clement VIII). Decoration was an *epithalamion*-ode of celebration for a marriage.
- Programme for the ceiling was probably written by Fulvio Orsini, Cardinal Farnese's librarian. Annibale treated the scenes on the vault as if they were pictures hanging in a gallery hung upon or inserted into a framework of fictitious architecture. The long sides are divided into alternating bays of simulated relief sculpture and paintings inserted into fictitious picture mouldings and in the centre there appears to be a heavily framed easel painting (*quadro riportato*). Illusionistic stucco Terms or Atlantes divide the sculptural and painted episodes. At each end, a great vertical picture, like an easel work seems to lean forward. The complexity of the system derives from the Sistine ceiling and Raphael's Psyche Loggia in the Farnesina.
- In the centre of the ceiling The Triumph of Bacchus and Ariadne, Annibale studied ancient Bacchic sarcophagi and the composition is a balance between firm classical structure and imaginative freedom and movement. Annibale created a new blend of naturalism with classical models.
- Pietà, (1599-1600) (Naples) is based heavily on the example of Michelangelo's sculpture, but the design and figures are made more classical and have a heroic beauty. Assumption of the Virgin, (1601) at the Cerasi Chapel, S.M. del Popolo, has massive sculptural figures but combines Roman design with his experience of Venetian colour.
- Examples in British Galleries include Quo Vadis Domine?, (1602/3) and Pietà, (c.1604-05) (NG).

Other points considered to be valid to be given credit.

---

 Topic 4

- 3 What were Pietro da Cortona's contributions to the painting **and** architecture of Baroque Rome?

For Band 4 and above candidates should discuss Cortona's contributions in both painting and architecture. If only painting or architecture is discussed the maximum is Band 3.

### Painting

- Cortona turned away from the late Mannerism of one of his masters Baccio Ciampi, in favour of the classicism of leading Bolognese artists in Rome, Domenichino, Lanfranco and Guercino. Cortona developed his own classicism through an intense study of the Antique and of Raphael. (Copy made of Galatea.)
  - Towards the end of 1623, or the beginning of 1624, Cortona became the favoured artist of the Sacchetti family, members of which held important posts under the new pope, Urban VIII, and introduced also Cortona to the Barberini circle. 1624-26 three frescoes on the Life of St Bibiana in the church of the same name. An early Christian saint and Cortona convincingly recreated the pagan world.
  - Cortona felt that ideally painting should unite the draughtsmanship of Raphael with Titian's colour.
  - While Urban VIII gave Bernini much work, the papal nephew, Cardinal Francesco Barberini, employed Cortona extensively as both painter and architect. Francesco Barberini was instrumental in Cortona being given (4 February 1628) the commission for the Trinity altarpiece in the Cappella del Sacramento in St Peter's, Rome. This was one of the largest and best-endowed altarpieces in St Peter's, and was an important step in Cortona's career. Cortona's figures have a new strength and grandeur. Bernini's altar and ciborium, as a whole this work is a typical High Baroque combination of painting, sculpture and architecture.
  - Cortona's major commission during the reign of Urban VIII was the fresco decoration of the huge vault of the Gran Salone of the newly built Palazzo Barberini with an Allegory of Divine Providence. (1632/3-39). Cortona initially intended to use *quadri riportati*, as Annibale Carracci had done in the Farnese ceiling, but this was abandoned. Instead Cortona created an illusionistic architectural framework of feigned stucco, which divides the surface into five painted scenes yet connects and relates the scenes and figures, was absolutely new. The room seems open to the sky, and the richly decorated framework strengthens the unity of the illusionistic view. Barberini family emblems in the centre of the vault were provided with attributes of immortality, and along the cove historical and allegorical scenes illustrate the virtues of the Barberini. The *Concetto* for the scheme supplied by the court poet Francesco Bracciolini (1566-1645). Divine Providence, on a cloud above Time and Space (Saturn and The Fates) requests Immortality to add the stellar crown to the crown of the arms of Urban VIII. (Made up of three Barberini bees and framed by two great branches of laurel; supported by Faith and Hope at the sides and Charity at the bottom). Religion holds the papal keys and Rome carries the papal tiara. Nearby a child plays with a laurel garland in his hand a sign of poetic excellence. Divine Providence is surrounded by Justice, Mercy, Eternity, Truth, Purity, Beauty, and others who want to obey her. Added together the personifications and emblems are a persuasive argument that Urban VIII, the poet-Pope, should be granted immortality.
  - Four other scenes illustrate his virtues:
-

- 
- (a). The fight against heresy and defence of things ecclesiastical (Minerva/Wisdom destroying Insolence and Pride in the shape of Giants);
  - (b). His piety and conquest of Lust and Intemperance (Silenus and Satyrs with Chastity and Knowledge);
  - (c). Temporal Government and Justice (Hercules driving out the Harpies);
  - (d). Prudence which brings the benefits of Peace (Temple of Janus).
- Great and impressive variety of the episodes and Cortona brought a new richness to the traditional concept of Apotheosis. Energetic, bold figures derived from the late works of Michelangelo and Titian. Perhaps rivalry/emulation with Rubens whose tapestries, the Life of Constantine were to hang on the walls of the *salone*. Cortona in Florence and Venice in 1639, and on his return one account claims that he ordered much of what he had already done be removed so that he could put into practice what he had learnt from Venetian art.
  - *Principe* of the Accademia di S Luca from 1634-38. In 1636 theoretical discussions held there with Andrea Sacchi putting forward classical theory. Controversy over whether few or many figures should be used to tell the story, Cortona favoured many.
  - Trinity in Glory, dome fresco for the Chiesa Nuova (1647-51) and later Assumption of the Virgin in the apse (1655-60). Powerful and dramatic figures with heroic poses and gestures. Different approaches to religious and secular decoration. In churches he insisted on a clear division between the painted and decorated areas.

### Architecture

- S S Martina e Luca, (1634/5-50). Rebuilding of the church of the Accademia di S. Luca in Rome. As Principe of the Accademia, Cortona bore the costs of renovating the lower church (crypt) and its altar of S. Martina, which was originally intended to serve as his mausoleum. Then after S. Martina's relics had been found in 1634, Cortona pressed for a complete rebuilding according to his plans, and Cardinal Francesco Barberini paid for the upper church. Altar, façade and vaulting seem to have been finished in the 1640s, but the interior decoration was not completed until the 1670s, after Cortona's death. Dynamic interpretation of Greek-Cross plan with apsidal endings and a dome over the crossing set on a drum. Highly animated internal wall surface which is 'sliced up' into three alternating planes by articulation with pilasters and paired free-standing columns recessed under a continuous entablature. Recalls Michelangelo's Laurentian Library, (1524-24). Upper, main, church has an essentially plain white interior, in contrast to Bernini's chromatic richness, but above in the vault there is copious decoration. Lower church has catacomb-like spaces and almost square S.Martina chapel and has much coloured marble. The lower storey of the façade is structured in the same way, with engaged columns and projecting pilasters. Gentle curve of façade between the central bay and coupled pilasters appear to have compressed the wall between them- sense of a tense 'squeeze'. This introduced a main theme of Baroque church façade design to Rome.
- Grandeur, massiveness and vivacity in the modernisation of Sta Maria della Pace, (1656-7). Façade has a semi-circular portico extending into the piazza and creates a piece of theatrical town-planning with the interplay of concave and convex forms and an intermediary between outside and inside. The upper tier of the façade repeats the motif of Ss Martina e Luca with the addition of large triangular pediment encasing a segmental one. Free-standing columns at the corners of the façade define the nave walls, the first bay of which also projects into the piazza. A sober Doric order is used. To allow Pope Alexander VII, the patron, to arrive by carriage at the church front, the piazza was enlarged to a regular trapezoidal area. The church also contained his redesigned family

chapel, the Chigi Chapel. Uniform façades were also added to the adjoining buildings, with the surrounding streets approached through doorways like stage openings. Cortona's church façade and piazza form an extremely successful unity.

- By comparison to Sta Maria della Pace, the façade of Sta Maria in Via Lata, (1658-62) is much simpler, austere and monumental. Little street space to work with. Flat two-storey façade width with a loggia at each level in the central part, separated from the end bays by pilasters in the lower storey and columns in the upper. Loggias have four columns with the central intercolumniation slightly wider. The upper storey entablature curves upwards into an arch in a Serlian motif and projects into the tympanum of the pediment. This so-called Syrian entablature is found in Roman imperial architecture.

Other points considered to be valid to be given credit.

---

 Topic 4

- 4 In what ways might Baroque painting **and** sculpture be regarded as a product of the Counter Reformation? You should refer to **at least one** example of both painting **and** sculpture in your answer.

For Band 4 and above candidates should demonstrate a grasp of the Counter Reformation's religious concerns and relate them to at least one painting and one sculpture. Maximum Band 3 if only painting or sculpture is discussed.

- The Counter Reformation was the Catholic church's response to the Protestant Reformation. Between 1545 and 1563 the Council of Trent met to discuss reform, including the role of art, though their pronouncements were rather vague and left much to the taste and preferences of patrons and church authorities. However, visual changes did not take place until 30 or 40 years later, there is a time gap.
- Counter Reformation theology urged a more active spiritual engagement and also gave more emphasis to the sufferings of Christ, the martyrdoms of saints, and of the conversion of saints, all of which appear very frequently in Baroque paintings and sculptures.
- Strategies for involving the spectator include:  
Sense of realism and use of 'real' models (Caravaggio) to allow viewers to identify with subject; elements seem barely confined by pictorial or sculptural space and almost spill out into the spectator's own space thus forming a psychological link;  
diagonal, restless composition;  
depiction of the climax of an action;  
dramatic lighting (degrees of chiaroscuro and manipulation of real light).
- In painting and sculpture emotion was evoked by subject matter, martyrdoms, spiritual experience, visualised in a highly theatrical manner. To express the spiritual and facial features and gestures were emphasised.
- Bernini- The Ecstasy of St Teresa of Avila Cornaro Chapel, S.Maria della Vittoria, (1645-52). Perhaps the best example of Bernini uniting sculpture, architecture and painting to create an overwhelming spiritual and dramatic experience for the spectator. The lines between the arts are blurred and Bernini said that this was the most beautiful thing he ever did. Commissioned while Bernini was briefly in disgrace during Innocent X's pontificate by the Patriarch of Venice, Cardinal Federigo Cornaro. Saint Teresa of Avila was a sixteenth-century Spanish mystic (1515-77). As she was a Discalced (= barefoot) Carmelite, it was appropriate for her to be portrayed in the Carmelite church of Sta Maria della Vittoria. She was visited regularly by angels and wrote of her experiences.  
Bernini conveyed the spiritual ecstasy of the Saint by means of body language and gesture. The group hovers behind the architecture on a stucco cloud, bathed in light from a concealed outside source and added to by the gilded rods. Like the members of the Cornaro family who watch and debate this miracle from either side from prayer desks or *prie-dieus*, we can project ourselves into Saint Teresa's position.
- Also Bernini The Blessed Ludovica Albertoni, (1671-74).
- Caravaggio Calling and Martyrdom of St Matthew, (1600), Crucifixion of St Peter and Conversion of St Paul, (1600-01).

- Catholic church encouraged investigation into the lives of early saints, 'Sacred Archaeology'. New information sometimes led to new works-Stefano Maderno St Cecilia, (Sta 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 to be given credit.

## Topic 4

- 5 Why were martyrdom and ecstatic visions such frequent subjects for Baroque art? Discuss with reference to **three** paintings **and/or** sculptures.

For Band 4 and above candidates should select and discuss three appropriate examples (any combination of painting and sculpture is acceptable) giving reasons for their frequency, which was related to the demands of the Counter Reformation for intensity of religious experience. Band 3 maximum if only two examples are discussed, Band 2 if only one example is discussed.

- Counter Reformation theology urged a more active spiritual engagement by the faithful and emphasis was placed on demonstrating the martyrdoms of saints and on ecstatic visions. Writers such as St Ignatius Loyola (*Spiritual Exercises*) encouraged the faithful to use their imagination and senses to feel and meditate on the sufferings of Christ and the saints. Popular religious plays also told the lives of saints and of Christ.
- In painting and sculpture emotion was evoked by subject matter such as martyrdoms, spiritual experience which were then visualised in a highly theatrical manner. Direct engagement with the spectator was sought to heighten the religious experience. To express the spiritual, facial features and gestures were emphasised.
- Bernini The Ecstasy of St Teresa of Avila Cornaro Chapel, Sta Maria della Vittoria, (1645-52). Perhaps the best example of Bernini uniting sculpture, architecture and painting to create an overwhelming spiritual and dramatic experience for the spectator. Commissioned by the Patriarch of Venice, Cardinal Federigo Cornaro. Saint Teresa of Avila was a sixteenth-century Spanish mystic (1515-77). She was visited regularly by Angels and wrote of her experiences.
- Bernini had to convey the spiritual ecstasy of the saint by means of body language and gesture. The group, framed by a broken curved pediment and richly veined pilasters and columns, hovers behind the architecture on a stucco cloud, bathed in light from a concealed outside source and added to by the gilded rods. Religious reformers such as St Phillip Neri recommended devotion by means of religious songs and dramas. It is a participatory work, we not only see but, as in Loyola's *Spiritual Exercises*, we can project ourselves into Saint Teresa's position.
- Caravaggio, Martyrdom of St Matthew, (1600) and Crucifixion of St Peter, (1600-01). Dramatic moments with use of theatrical *chiaroscuro* and figures close to the picture plane. St. Francis in Ecstasy, (c.1595), the ecstatic saint is recumbent in the arms of a boyish angel receiving (or just after receiving) the stigmata. In the left middle-ground, Brother Leo sits, and further back, shepherds around a camp fire marvel at the illumination of the night sky and point outside the picture frame.
- Poussin Martyrdom of St Erasmus, (1628). Diagonal composition and such a gory subject was unusual for Poussin.

Other points considered to be valid to be given credit.



## Topic 5

**English Baroque Architecture**

- 1 Discuss the Baroque qualities of Wren's architecture. Refer to specific buildings in your answer.

For Band 4 and above candidates should note that Wren's baroque was restrained and restricted and also identify elements of the style in at least two of his buildings. If the baroque is discussed using only one building the maximum is Band 3.

- Wren considered architecture to be a visible demonstration of truths and certainties of geometry, achieved by experimentation and calculation.
- Wren met Bernini in Paris in the summer of 1665 and wrote 'Bernini's designs of the Louvre I would have given my skin for, but the old reserv'd Italian gave me but a few minutes view.' Wren also saw the Louvre, the Invalides, Tuileries, Palais-Royal, Versailles and Vaux-le-Vicomte.
- Wren's relationship with the baroque is most clearly demonstrated at St Paul's (1675 - 1708). West façade is a two storey classical portico with side towers having movement and plasticity of Italian Baroque - may owe something to Sant Agnese in Piazza Navona, but also evolved out of the City churches. High colonnaded drum above crossing and dome and lantern. Inside, the drum rests on eight enormous pillars. Drum supports one dome in stone (seen from the interior) and a brick cone to support the lantern and the lead covered exterior dome. Exterior dome bears comparison with St Peter's, the Invalides and the Sorbonne. Final form owes something to Bramante's Tempietto - an open peristyle around a circular cella rising to a dome. Between every fourth intercolumniation are niches screening buttresses giving a slower rhythm to the quick pace of the peristyle. Screen walls standing on the aisle walls hide flying buttresses, counteract external thrust of dome and also give visual support. Upper 'windows' outside nave and choir are actually blind tabernacles framing niches. The interior and exterior are thus unrelated. It is two buildings in one, a functional interior and an exterior that shelters, supports and gives majestic addition to the skyline. While Wren wanted the balustrade between the peristyle and the attic of the dome to soften the transition from one zone to another, Commissioners changed his design and added a balustrade above the roof line, thus softening the hard edge that Wren wanted 'ladies think nothing well without an edging' was his pithy remark. At St Paul's the symmetry and harmony of the Renaissance fuse with the elegance and animation of the Baroque and the product is imposing without being overpowering.
- 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, 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.
- Concave/convex movement on façade and steeple of St Vedast, (1694-7) perhaps influence of Borromini's Oratory of St Filippo Neri, engravings available by 1694.

Other points considered to be valid to be given credit.

Topic 5

- 2 What was distinctive about William Talman's country-house architecture? Refer to specific examples in your answer.

For Band 4 and above candidates should discuss Talman's work in relation to his inventive country house architecture and his highly personal interpretation of architectural composition and detail.

- William Talman (1650-1719) was the leading country house architect of the Court of William II. Chatsworth and Dyrham Park reveal an original and idiosyncratic talent but he was also deeply interested in Inigo Jones and Palladio.
- Arrogant, quarrelsome and difficult to deal with, Talman lost both the work on Castle Howard and the office of Comptroller of Her Majesty's Works to Vanbrugh.
- At Chatsworth, Derbys. (1686-97), Talman was summoned, in winter 1686 by 4th Earl of Devonshire to consult on the rebuilding of the house. Dismissed after midsummer 1696. South and East fronts have French influence of Le Vau at Vaux le Vicomte, (c.1657-58) and (to a lesser extent) Bernini's Louvre project. South front is the first real English Baroque at a country house. Monumental and no visible roof with emphatic keystones repeated throughout the upper windows.
- Dyrham Park, Gloucs. completed (c.1698-1700). Eclectic east front that is derived from engravings in *Le Petit Marot (Receuil des plans...)* and west front from *Le Grand Marot (L'Architecture française)*. Windows linked vertically. At south an Orangery, the Versailles Orangerie in miniature.
- Drayton, Northants. (1702). South front has a very lively façade and contains a number of Roman and Genoese Baroque references. Highly animated architectural and ornamental relief, loaded with wild figurative carving (the story goes that it was commissioned by a merry recent widow, in celebration).
- Talman had a huge collection of architectural books and prints, possibly the most extensive private collection in the world at that time.
- No evidence of foreign travel and his personal and maverick style was derived from books and prints and first-hand examination of contemporary English Architecture.

Other points considered to be valid to be given credit.

---

 Topic 5

## 3 Discuss Hawksmoor's architectural sources and borrowings in his church designs.

For Band 4 and above candidates should discuss Hawksmoor's sources and borrowings in two or more of his churches and also demonstrate how they were incorporated into his designs. Maximum Band 3 if only one example is discussed.

- Hawksmoor was one of the most inventive and original architects of the English Baroque. He used a rich, eclectic, scholarly and often unconventional vocabulary of detail. Hawksmoor's work is distinct from, but intricately connected with, that of Wren and Vanbrugh, to each of whom he was at some time an assistant.
- From c. 1688 Hawksmoor was also concerned with his own designs. Hawksmoor never travelled abroad and his knowledge of European architecture came entirely from books and prints.
- Hawksmoor took a keen interest in the archaeology of antique architecture and attempted to re-create the monumentality of Imperial Roman buildings with a preference for large shapes, plain surfaces and simplified mouldings. He also demonstrated that he could adapt the Gothic style to suit the prevailing more rational taste. Although he was very erudite in his knowledge of antiquity and medieval architecture his employment of motifs was romantic, inventive and imaginative rather than being academically correct, and his own work displays a fascination with over-sized details of striking geometric form.
- Hawksmoor built six churches following the 1711 Fifty New Churches Act. Hawksmoor's six churches are St Alphege, Greenwich (1712-14); St Anne, Limehouse (1714-24); St George-in-the-East (1714-22, consecrated 1729); St George, Bloomsbury (begun 1716); Christ Church, Spitalfields (begun 1714) and St Mary, Woolnoth, (actually a re-building, begun 1716).
- Each of his churches was an individual answer to the general brief. Churches were built on open sites, with Portland stone used extensively for exteriors. Other characteristics of the churches the provision of several entrances; a centralised plan; and a brooding solemnity, especially in the towers.
- Towers, steeples and porticos were part of this brief. The result was practical and well-ordered auditoria as well as powerful and impressive architectural presences. They show a combination of his debts to Wren, his interest in classical architecture and the Gothic. The steeple at St Anne, Limehouse is reminiscent of Late Gothic towers such as the famous 'Stump' at St Botolph, Boston, Lincs.
- Christ Church, Spitalfields. The portico and tower echo the Palladian motif of a Venetian window that Hawksmoor used in the east end of the church. On the west, he designed an arched opening between two rectangular ones. The spire rises to 225 feet. Until the early nineteenth century the spire had crockets running up the side, making it seem more 'Gothic.'
- St George, Bloomsbury. The unusual steeple is based on Pliny's account of the Tomb of Mausolus at Halicarnassus, one of the seven wonders of the Ancient world, a statue of George I tops the steeple. The Corinthian portico on a podium suggests Hawksmoor's interest in the temples of Baalbek.

Other points considered to be valid to be given credit.

---

## Topic 5

- 4 Compare and contrast **two** major country houses built in England between c.1698 and c.1740 that incorporated the Baroque style in their designs.

For Band 4 and above candidates should write about two country houses from within the time period and enter into some discussion as to the design, form and function of each in order to produce more than a description of both.

- Areas for comparison/contrast between the selected examples may include discussion of:
  - ground-plans and elevations;
  - treatment of accommodation blocks and service areas;
  - borrowings from continental Baroque sources- notably Italy, France and Holland;
  - reasons for building or commissioning;
  - functions of the particular country houses, such as grand palace, pseudo-defensive castle, centre of agricultural production or exploitation or even as a political statement.
- A number of examples are possible- perhaps the most obvious are Castle Howard and Blenheim Palace.
- Both buildings designed by Sir John Vanbrugh with considerable assistance from Nicholas Hawksmoor.
- 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. Circular domed temple-like Mausoleum by Hawksmoor begun 1729 in emulation of Bramante's Tempietto.
- Blenheim Palace, Oxon. 1705-24. Present of Queen Anne and grateful nation to John Churchill, Duke of Marlborough victor of Blenheim in 1704. Combination of central corinthian block with French Château elements 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. Blenheim appears as both a palace and a castle - Vanbrugh said that he wanted his houses to have a 'castle air' about them. In some ways anticipates later Gothic revival.
- Easton Neston, Northants (begun 1680s; façades remodelled c.1700-02). Hawksmoor's first independent work. For William Fermor, 1st Baron Leominster (d.1711). The main block contained four big rooms on each of two principal floors, a two-storey hall (reduced to a single storey in 1900), a long, grand and dramatic staircase, and a gallery across the centre of the upper floor. The Helmdon stone exterior is articulated by a giant Composite pilaster order. The central entrance bay on the West front is flanked by two Composite full columns supporting a small, round-headed pediment displaying the Fermor arms and motto. The close and subtly varied spacing of the order gives the house an unusually tall and lively appearance among English Baroque country houses. The side elevations have triangular central pediments and mezzanine windows from a novel pattern of shapes and give a sense of compression. A more monumental application of the giant order than at Chatsworth that owes something to Michelangelo's Campidoglio palazzi.
- Talman Chatsworth, Derbys. (1686-97), Dyrham Park, Gloucs. completed (c.1698-1700), Drayton, Northants. (1702).

- Palladian houses, though situated within this time period are not Baroque and so provide poor examples. Wanstead House, (c.1714-1720), Houghton Hall, Norfolk, (begun 1722), Mereworth, Kent, (1722-25), Stourhead, Wilts. (c.1720) by Colen Campbell and William Kent's Holkham Hall, Norfolk (from 1734) and Stowe, (1730-36).

Other points considered to be valid to be given credit.

## Topic 5

- 5 How much influence did the continental Baroque style have on English Baroque architecture? You should use specific examples by **at least two** architects.

For Band 4 and above candidates should discuss and identify those elements of the English Baroque that have some relationship with or derivation from, the continental Baroque. Maximum Band 3 if only one example is considered.

- In England there are no precise equivalents of the concave-convex movement of rippling façades with curvaceous plans and interlocking spatial elements found in the work of Borromini, Bernini or Pietro da Cortona. The English Baroque was not as theatrical or as animated as that found in Italy or France and is mediated by a sense of classical restraint and proportion. Perhaps connected to the fact that England was not Catholic and had different liturgical requirements, far less elaborate interiors and a prohibition on images.
- Wren. The concave-convex movement on façade and steeple of St Vedast, (1694-7), perhaps reveals the influence of Borromini's Oratory of St Filippo Neri, engravings available by 1694. Also W. Towers of St Paul's, and the twin towers of Greenwich Hospital. But rather than undulating Italian Baroque walls there are detached columns, a Classical rather than Baroque motif. Wren's own Baroque was tempered by an understanding of Renaissance harmony. Although Wren's work often seemed aware of French and Italian precedents, the end result was always of his own invention and due to his conception of architecture as an expression of geometry.
- Some elements of the Italian Baroque have equivalents in England. Hawksmoor's East End churches, Vanbrugh's Blenheim and Archer's St John's Smith Square are composed of solid forms with over-scaled details, and sense of jostling and overcrowding. Wren's King Charles block at Greenwich has giant orders and windows that are crowded by the pilasters. Colonnades are reminiscent of either Le Vau or Bernini.
- Archer St Paul's, Deptford, (1712-30) is the closest any English architect comes to the Roman Baroque. Some have seen it as an anglicised version of Borromini's Sant' Agnese, (1652-5) in the Piazza Navona, Rome, it has a giant Corinthian order, though it is not domed.
- Domes, common on the continent are rare in this country. In some ways it is more correct to speak of Baroque Classicism in England since the animation of the Baroque is restrained. French Baroque was also influential in the monumental and dramatic Castle Howard, (1699-1712) by Vanbrugh and Hawksmoor. 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 a domed cupola.
- But some English Baroque architects travelled and had access to information about continental architecture.
- James Gibbs (1682-1754) studied in Rome for about 4-5 years under Carlo Fontana, the only Briton studying architecture in Rome at the time. 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 Sta Maria della Pace.

- Thomas Archer spent about 4 years abroad in the 1690s, Wren went to France in 1665 and Vanbrugh was imprisoned in France as a prisoner of war in 1690-2.
- Although Hawksmoor never went abroad, his contemporaries said that he could give accurate accounts of all the famous buildings, both ancient and modern. He learnt via books and engravings.
- Many other examples are possible from the work of Wren, Vanbrugh, Hawksmoor, Gibbs and Archer.

Other points considered to be valid to be given credit.

## Topic 6

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

- 1 Discuss the history **and** the display of the collections of **either** Dulwich Picture Gallery **or** the Ashmolean Museum, Oxford.

For Band 4 and above candidates should demonstrate a knowledge of both the history and the display of the institution chosen. 'Display' can be interpreted either as originally displayed or as displayed now. Band 3 if only history or display is discussed.

**Dulwich Picture Gallery****History of Collection**

- The collection was originally intended for the Polish king Stanilaus Augustus, to form from scratch, a Royal Collection or National Gallery in order to 'encourage the progress of the fine arts in Poland' and had been assembled by the art dealers Noël Desenfans and Sir Francis Bourgeois. Work began in 1790 and the pair toured Europe buying art, spending five years on the task. Unfortunately during which time Poland was gradually being partitioned by its more powerful neighbours, leading in 1795, to its complete disappearance as an independent state. The King was forced to abdicate and the dealers were left with a royal collection on their hands. After this they unsuccessfully tried to sell the collection as a whole approaching amongst others the Tzar of Russia and the British Government. At Desenfans's death in 1807, Bourgeois and Desenfans' wife became joint-owners and Bourgeois considered passing the collection of top rank pictures to the British Museum, but finding its trustees too 'arbitrary' and 'aristocratic' he decided to leave his collection to Dulwich College, stipulating that the paintings should be on public display. At Bourgeois's death in 1811 Dulwich Picture Gallery was founded.

**Display**

- The original 356 paintings were housed in the first purpose-built art gallery in England, designed by Sir John Soane (1811-14) and opened to privileged visitors and Royal Academy students in 1815 and to the public in 1817. Soane's gallery derives from the tradition of long galleries in English country houses. The long low brick-built picture gallery consists of a series of interlinked rooms, top-lit by skylights for even, natural illumination. Top-lighting also provided more wall space. A sequence of plain round arches link the exhibition spaces and the rooms alternate between cubes and double cubes, to the level of the picture rail, and rise half as much again to the summit of the lanterns. A harmonious proportion deriving from the Palladian tradition in British architecture and a ratio studied by Soane. The walls were originally painted a dark reddish- brown which many visitors found too dark, with pictures displayed *en masse* in three ranks, which some visitors thought too cluttered.
- Today, it is hard to judge the lighting since Soane's lanterns have been altered but if the illumination of the Picture Room at the Soane Museum is anything to go by, the original lighting at Dulwich would strike the modern visitor as dim.
- Also, a sense of gravity and security in plainness of design- although such 'primitiveness' was initially much criticised. The articulation and structure is not obviously based on the columnar architecture of Greek and Roman temples.
- One wing of the museum is a mausoleum where Bourgeois and Desenfans, along with Desenfans' wife, are buried. The mausoleum was blown up by a German bomb during World War II, but has been rebuilt. Extra exhibition space has been provided by the



conversion of adjacent almshouses (1884-86), four new galleries (1911-15) and a 1999 extension by Rick Mather.

- During the Victorian era and early twentieth century, interior alterations were made to tone down the severity of Soane's designs.
- The present day hang is by school and era with paintings displayed in several ranks against a red background. Though not the 'carpeting' of the original *en masse* hanging, this method of display is a partial return to the gallery's first hang.

### **Ashmolean Museum of Art and Archaeology, Oxford** **History of Collection**

- Formed by the 'Cabinet of Curiosity' established by John Tradescant the elder and younger, which 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.
- Opened on 21 May 1683, the Ashmolean Museum was first housed in 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 Ashmolean Museum, was one of the first private collections permanently made public, although the University's dons and students remained its primary constituency.
- Ashmole's foundation consisted of an extraordinary variety of artefacts including: Native American Indian 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.

### **Display**

- At first the Ashmolean resembled a large-scale 16th century Cabinet of Curiosity, all displayed together in a single room. Although precious things were among its earliest holdings, works of art *per se* were not a collecting priority.
- In the mid-19th century the University decided to establish a new Natural Science Museum (today the Oxford University Museum of Natural History), at which point all the natural history specimens from the Ashmolean were transferred to the new institution, and much of its original (essentially scientific) content was lost.
- The increasing size of the collection required larger premises, built in Greek Revival style on Beaumont Street by Charles Cockerell and opened in 1845. From 1850 onwards benefactors such as T.H. Fox-Strangways, later Fourth Earl of Ilchester, donated the forty paintings which are the core of the Ashmolean's painting collection.
- The present museum comprises the departments of Antiquities, Western Art, Eastern Art, Cast Gallery and Heberden Coin Room. Paintings are displayed in the upper galleries.
- The present day display for paintings is by school and era but there are still some rooms which suggest the 'Cabinet of Curiosity' such as the Tradescant Room.

- The clarity of the original arrangement of rooms has been obscured by many cheap piece-meal extensions. A mezzanine was installed in the principal gallery in the 1970s. The museum is presently undergoing a £49m rebuild designed by Rick Mather, due for completion in 2008. The new arrangement will make cross-cultural connections easier and the Asian collections will be on the ground floor along with the classical collections.
- Christopher Brown, the Ashmolean's director, saw Dulwich as a model for its retention of historical integrity and character.
- Both galleries have featured displays of key works of their collections and candidates may choose to discuss these as well.

Other points considered to be valid to be given credit.

---

 Topic 6

- 2 What was novel about Frank Lloyd Wright's design for the Guggenheim Museum in New York and what were the implications for the display and experience of art?

For Band 4 and above candidates should demonstrate an understanding of the novelty of the spiral ramp design that forced spectators to view art as they descended from the museum's upper level.

- In June 1943, Frank Lloyd Wright received a letter from Hilla Rebay, the art advisor to Solomon R. Guggenheim, asking the architect to design a new building to house Guggenheim's four-year-old Museum of Non-Objective Painting. Both Guggenheim and Wright would die before the building's 1959 completion.
- The site on Fifth Avenue between 88th and 89th Streets was chosen for its proximity to Central Park as the park afforded relief from the noise and congestion of the city.
- Lloyd Wright's building was unconventional in the use of a circular ramp inside the building on which the museum visitor moves up or down to view some of the exhibits. An anti-functional attitude that goes against many expectations of how a gallery or museum should be. Such novelty of viewing is perhaps related to the type of art for which the museum was built, non-objective art.
- The Guggenheim Museum embodies Wright's attempts to render the inherent plasticity of organic forms in architecture. His inverted ziggurat (a stepped or winding pyramidal temple of Babylonian origin) dispensed with the conventional approach to museum design, which led visitors through a series of interconnected rooms and forced them to retrace their steps when exiting. Instead people went immediately to the top of the building by lift, and then descended at a leisurely pace on the gentle slope of a continuous ramp. The galleries were divided like the membranes in citrus fruit, with self-contained, yet interdependent, sections.
- The open rotunda afforded viewers the unique possibility of seeing several bays of work on different levels simultaneously. The spiral design recalled a nautilus shell, with continuous spaces flowing freely one into another.
- Forms echo one another throughout: oval-shaped columns, for example, reiterate the geometry of the fountain and the stairwell of the Thannhauser Building, originally the small rotunda (or monitor building, as Wright called it) that houses the museum's growing permanent collection, notably the Justin K. Thannhauser bequest of paintings from the Impressionist, Post-Impressionist and early Modern periods.
- Viewing made easier by angle of walls, top lighting from skylight dome, no uprights to interfere with sight lines.
- Possible problems of hanging large canvases on curved walls.
- Gallery shows temporary exhibitions as well as the permanent collection, so there is flexibility of display space.
- Some criticism of Wright for creating a museum environment that might overpower the art inside. Wright replied that the architecture and the painting within it formed a unique 'uninterrupted, beautiful symmetry.'

Other points considered to be valid to be given credit.

---

## Topic 6

- 3 Discuss **one** museum or gallery that is dedicated to a single artist or historical figure. What ideas are communicated by the display and organisation of the institution?

For Band 4 and above candidates must identify and discuss an appropriate example and comment on the ideas or narrative invoked by the display and organisation.

- Museums dedicated to a single artist or individual often seek to give a narrative of the life and work of that person, Rodin Museum, Delacroix Museum.
- Such museums rarely have a comprehensive collection of works or artifacts. (This is particularly true when dealing with significant artists, where their major works are owned by major international collections.) There are Picasso Museums in both France and Spain and only the Musée Picasso in Paris has a comprehensive collection of all periods of his activity. The display and orientation of the others is determined by their fragmentary collections. The core of the Musée Picasso in Antibes are paintings and drawings produced by Picasso while staying in Antibes in 1946, as well as ceramics. The Museu Picasso in Barcelona is rich in work of Picasso's formative years, the Picasso Museum in Malaga has many works from the 1950s to 1970s.
- Monographic museums often have to construct their 'narrative' from the objects they do have- which may result in an unusual emphasis being placed on objects or works that usually occupy a relatively minor place in conventional accounts of the artist or historical figure.
- Suggestion that the visitor can gain some insights by experiencing the same environment as the 'genius'- an act of homage or pilgrimage. This type of museum is rather more common in France than in England, Rodin, Picasso, Moreau, Delacroix compared with Henry Moore, Lord Leighton, G.F.Watts.
- Museums for historical figures include The Wellington Museum, Apsley House, London (the Duke's former town residence) and his country house Stratfield Saye, Berks, the Norfolk Nelson Museum at Great Yarmouth, and the Brontë Parsonage Museum, Haworth, Yorks. There are three museums dedicated to Charles Dickens - The Charles Dickens Museum, London (also a former residence), his birth place museum in Portsmouth and the Dickens Museum at Broadstairs, Kent formerly the home of Mary Pearson Strong, on whom Dickens based much of the character of Miss Betsey Trotwood in his novel David Copperfield. Jane Austen has two museums - Jane Austen's House Museum, Alton, Hants, and the Jane Austen Centre, Bath. A number of such places try to re-create the 'world' of their dedicatee by tableaux, costume exhibitions or multi-media presentations.
- Location of the museum may have been the birthplace or home or studio, or even have no connection except as the repository for a collection of memorabilia. (El Greco's house in Toledo never had any connection with the artist, except that he is known to have lived in that quarter.)

Other points considered to be valid to be given credit.

---

 Topic 6

- 4 How have museums **and/or** art galleries contributed to the shaping of national identity? You should refer to **at least two** examples in your answer.

For Band 4 and above candidates should consider how the establishment and policies of institutions have contributed to shaping national identity. Band 3 maximum if only one example is discussed.

- Rise of nationalism and the creation of nation-states in the nineteenth century saw a proliferation of national collections, demonstrating the cultural riches of the nation, National Gallery, London founded in 1824.
- Public museums make the nation a visible reality, and suggest that all citizens have a share in the nation. 'Masterpieces' or 'key works' reveal a spiritual dimension that shows humanity at its best.
- The presentation of the past and the shaping of national identity is a potentially politically charged matter. Great national institutions often seek to make sense of the present by giving a narrative sequence to objects and artefacts from the past. But this can be controversial, especially in archaeology where debates over ownership of land can be seen to prove who the aboriginal indigenous population were.
- National institutions often have a patriotic concern National Portrait Gallery, and Imperial War Museum.
- The educational and didactic value of museums is often emphasised by governments, that was one of the founding principles of the establishment of the Louvre in August 1793.
- Historically, museums often had practical aims, to improve the quality of a nation's design and manufactures: the foundation of the Victoria and Albert Museum dates to 1852, when the British government, established under Sir Henry Cole, the Museum of Manufacturers in Marlborough House. This museum largely housed a decorative-arts collection of objects displayed at the Great Exhibition in 1851. It was renamed the Museum of Ornamental Art in 1851, and it became the Victoria and Albert in 1899. The present museum in South Kensington was opened by Edward VII in 1909.
- Many museums now seek to celebrate cultural diversity rather than to identify difference, but it is notable how the Tate has now become Tate Modern and Tate Britain.

Other points considered to be valid to be given credit.

## Topic 6

- 5 What are the museological consequences of requests by governments **and/or** individuals for the return of artefacts and objects that were acquired during wars or colonial expansion? Refer to specific examples in your answer.

For Band 4 and above candidates should demonstrate knowledge of the issues involved with repatriation of artefacts and refer to at least two examples. If knowledge of repatriation is given and only one example, maximum is Band 3.

- The question focuses on the rights to ownership of artefacts from another country or culture - whether taken by force or by dubious past transactions.
- Currently many museums are dealing with requests for the return of artefacts acquired as trophies of war by military conquest, and colonial expeditions. Claims come from governments for restitution and from individuals for compensation.
- Arguably much of what is displayed as 'national treasures' in many museums is technically 'loot'.
- It is clearly untenable for all countries to demand all its natively produced works of art held outside its borders to be returned. Should the Mona Lisa be returned to Italy? If such a policy were to be pursued, survey museums would cease to exist.
- In December 2002 a group of leading European and US museums issued a declaration opposing the wholesale repatriation of cultural artefacts seized during imperial rule or by means now considered unethical. The declaration's signatories include the Louvre in Paris, the Hermitage in St Petersburg, the Prado in Madrid, the Metropolitan, Guggenheim, Whitney and the Museum of Modern Art in New York, the Rijksmuseum in Amsterdam, and the State Museums in Berlin.
- The museums maintain that the universal value of collections of archaeological, artistic and ethnic objects in promoting culture outweighs the desire by individual countries or racial groups for their return.
- The British Museum, did not sign the declaration but said its director, Neil MacGregor, supported its intent. BM spokesman Andrew Hamilton commented 'We don't believe in breaking up collections'.
- British Museum is resisting calls for the return of the Elgin Marbles to Greece, the Benin Bronzes to Nigeria and, more recently, the Rosetta Stone to Egypt.
- Several European institutions have recently returned artefacts to traditional owners or original countries. In 1998 Italy agreed to repatriate an Ethiopian obelisk from Axum, seized by Mussolini in 1937 and sections arrived back in April 2005. It is presently in storage as the Ethiopian authorities decide how to reconstruct it without disturbing other ancient treasures still in the area. In 1999 the Kelvingrove Art Gallery and Museum in Glasgow returned to the Sioux Indians a spiritually significant ghost-dance shirt, worn at the battle of Wounded Knee in 1890.
- The policy of return is followed most actively in USA - especially in the cases of Native American tribes. (In 1990 Congress passed a law called the Native American Grave Protection Repatriation Act that required all museums, universities and government agencies to inventory their archaeological collections.) The law covered human remains

and funerary and sacred objects and required institutions to determine, if possible, if there was a relationship between ancient cultures and modern federally recognised tribes. If cultural affiliations existed, then the tribes had the right to ask for the return of items.

- Archaeologists realise that a tremendous amount of information will be lost as a result of these artefacts and remains being reburied.
- Remains and artefacts often have a political significance in the assertion of national or cultural identity.
- The National Museum Directors' Conference, which represents the leaders of the UK's national collections has established the Spoliation Advisory Panel for consideration of the spoliation of works of art during the Holocaust and World War II period.

Other Examples -

- The British Museum, after the decision of the Spoliation Advisory Panel, has paid compensation to the heirs of Dr Arthur Feldmann for four drawings taken by the Nazis and acquired by the Museum after WW2. The works remain in the museum. Niccolò dell'Abbate The Holy Family, Nicholas Blakey An Allegory on Poetic Inspiration with Mercury and Apollo, Martin Johann Schmidt Virgin and infant Christ, adored by St Elizabeth and the infant St John, Follower of Martin Schongauer St Dorothy with the Christ Child.
- Cranach Cupid complaining to Venus (c.1530) in the National Gallery, London. Nazi loot, probably seized from a Jewish owner, and acquired by Patricia Lochridge Hartwell, an American journalist at the end of WW2 and sold to the National Gallery.
- Not all the objects taken as war booty by Napoleon for the Louvre were ever returned. Only half the paintings taken from Italy went back and the Louvre kept such works as Veronese The Marriage Feast at Cana, (1562-63).

Other points considered to be valid to be given credit.

## Topic 7

**The Gothic Revival**

- 1 Compare and contrast **two** domestic Gothic Revival buildings constructed between c.1745 and c.1810.

For Band 4 or above candidates should directly engage with the question and attempt to compare and contrast the two relevant examples. If there is no attempt to compare and contrast or if only one example is used the maximum is Band 3.

- The choice of Gothic for a house was often determined by personal taste, preference, or other associations. Remodelling of Arbury Hall, Warwicks (from 1746) by gentleman architect Sanderson Miller, for Sir Roger Newdigate, an Oxford educated High Tory. Extensive use of fan vaulting reminiscent of Oxford Colleges and suggested the stability and authority of Church and King.
- Lacock Abbey, Wilts, (1753-55) also Miller - pierced parapet, rose window and multi-niched interior. Feature of gothic Great Hall with heraldic shields in plaster quatrefoils and canopied gothic niches containing statues- reminiscent of a gothic church. The Abbey was formerly an Augustinian priory and was one of the first examples of the domestic revived gothic style being applied to an originally monastic building.
- Strawberry Hill, Twickenham, (1748-c.1777), the first revival gothic house that was neither built on a medieval site nor an alternative to an existing gothic building. The building began life in 1698 as a modest house, built by the coachmen of the Earl of Bradford. The alterations and additions were the combined work of amateur architects including Horace Walpole (also author of Gothic novel The Castle of Otranto, 1765), Richard Bentley, John Chute, Pitt also Johann Heinrich Müntz). The professional architect consulted was William Robinson, then Robert Adam and finally James Essex. Great novelties in details - traceried panels and borrowings from French Gothic (Rouen Cathedral) and English Gothic - old St. Paul's, Westminster Abbey and Canterbury Cathedral. Some element of rococo prettiness, but to Walpole and contemporaries this was genuine Gothic. For external elevations Chute and Walpole depended on the model that Kent had provided at Esher Place, Surrey (1733), and on prints in Batty Langley's Ancient Architecture Restored and Improved (1742).
- Strawberry Hill extended westwards and became less regularly designed - great circular tower at S.W. corner and battlemented parapet and a corbelled course of tiny pointed arches. A Tribune at West end, with a Cabinet having a ceiling derived from York chapter-house. Finally the Beauclerk Tower was inserted between the round tower and the Tribune. (work of James Essex who succeeded Robinson). The deliberate irregularity was a combination of literary associations, witty borrowings, and picturesque chance rather than an attempt at conventional architectural forms and function. The symmetrical planning of William Kent's Gothic Revival style was abandoned. Walpole also insisted on fidelity to historical precedent in the designs for furniture and interior fittings. The deliberate asymmetry of the plan and the irregularity of the W. part of Strawberry Hill made the house famous to aristocrats and people of taste and became an authoritative model for modern Gothic- more influential than Batty Langley's Gothic.
- Its plan provided an alternative to the regular certainties of emerging Neo-Classicism. Walpole promoted his building by the 1774 publication recording its architecture and contents; this had begun as a brief catalogue in 1760 and reached definitive form in 1784. The miniature Lee Priory, nr Canterbury, 1782, by James Wyatt was said by Walpole to be 'a child of Strawberry, prettier than the parent'. It was destroyed, but one room survives in V. & A. Gothic style chosen by patron, Thomas Barrett as the site gave a



vague suggestion of 'monastic' seclusion. While Strawberry Hill was the work of amateurs, Lee Priory was the thoroughly professional and betrays a deep knowledge and understanding of the Gothic by Wyatt. The Octagon library was a miniature Ely crossing with clustered shafts that became ribs. However Strawberry Hill was not the source of Georgian Gothic in general. In 1923 the house and grounds became St. Mary's College.

- Fonthill Abbey, Wilts, (1795/6-1813), now mostly demolished. By James Wyatt. Built for fabulously wealthy eccentric William Beckford (1760-1844) who wrote the Gothic novel Vathek in French in a single sitting in 1786. He secluded himself behind the eight-mile-long wall (called The Barrier) surrounding 519 acres of his estate at Fonthill Gifford. Fonthill was built on a huge scale, hall 78 ft. high north and south wings each about 400 ft. long with 276 ft. central octagon tower, based on Ely. Also owes a lot to the design of the old Palace of Westminster. Totally impractical to live in, although Beckford tried from 1807. Tower collapsed in 1825, contractors had skimmed on materials. Fonthill was more Gothic scenery than anything else and represented both the supreme example of 'monastic Gothic' and the 'Gothic Sublime.' A building built in the spirit of the principles of Strawberry Hill, although Beckford despised Walpole and called Strawberry Hill 'a Gothic mouse-trap.' Ultimately Fonthill was too personal, excessive and expensive to be of any great influence to the later Gothic Revival.
- 'Turrets, pediments, and pinnacles, bearing every external appearance of an ancient monastic edifice. It is composed of a tower in the centre, a spacious and lofty entrance hall, and three wings extending from the tower to the east, north, and west, each of which is dissimilar to the others...' Paterson's Roads, (1824).
- Plan is not Gothic, but had an eccentric symmetry. The main rooms were on the first floor. On the South side of the Yellow Damask Room and private Library, was a cloister of pointed arches. South end of N-S. Long Gallery culminated in the South Oriel. Eastern side had an oriel and contained the stables and offices. Grand main entrance on West side. Beckford hired a dwarf to open the 33-foot-high front doors so as to startle the infrequent visitor.
- All that remains of Fonthill Abbey today is half of its north wing in the park near Fonthill Gifford in Wiltshire. Style is Perpendicular Gothic architecture The surviving elements consist of the Lancaster rooms and Turret (76 feet high) and the Oratory at the end of the North wing, formed of five sides of an octagon. This was the focal point of the Abbey and had an alabaster statue of St Anthony upon an altar, beneath a silver-gilt lamp and flanked by 36 lighted tapers in silver-gilt candelabras. St Anthony was Beckford's patron saint and naturally occupied the place of honour in this domestic cathedral. One step lower was the Sanctuary, which had walls of crimson damask, a frieze of gilt flowers, a blue carpet woven with a Latimer Cross design. To the east, running off the Sanctuary, is the 80-foot-long one-storey Kitchen Court with arches facing south.
- Points of comparison and contrast might include:
  - Use of original Gothic sources;
  - ground-plans and elements of symmetry or asymmetry;
  - use of materials;
  - scale and function of buildings
- Local, less well-known examples are also admissible.

Other points considered to be valid to be given credit.

Topic 7

2 Discuss the content and meaning of G.G. Scott's *Albert Memorial*.

For Band 4 or above candidates must consider how the Memorial's content contributes to its commemorative **and/or** symbolic meaning. Band 3 maximum if the Memorial is described and no attempt made at an analysis of meaning.

- G.G. Scott, Albert Memorial, (1864-1876) was built in response to the death of Prince Albert in 1861.

**Content**

- 'A colossal statue of the Prince, placed beneath a vast and magnificent shrine or tabernacle and surrounded by works of sculpture illustrating those Arts and Sciences which he fostered commemorative Gothic shrine with rich decoration and allegorical sculptural figures and groups.' Scott.
- Scott also wrote 'The great purpose of an architectural structure, as a part of a memorial, is to protect and overshadow the statue of the Prince. This idea is the key-note of my design, and my next leading idea has been to give to this overshadowing structure the character of a vast shrine, enriching it with all the arts by which the character of preciousness can be imparted to an architectural design... surrounded by works of sculpture illustrating those arts and sciences which he fostered, and the great undertakings he originated'.

Surrounding the statue of the seated Albert

**The Industrial Arts**

Agriculture	William CALDER-MARSHALL	Manufactures	Henry WEEKES
Commerce	Thomas THORNEYCROFT	Engineering	John LAWLOR

**The Parnassus Frieze**

Poets and Musicians	H.H. ARMSTEAD	Painters	H.H. ARMSTEAD
Sculptors	John Birnie PHILIP	Architects	John Birnie PHILIP

**Allegories of the Sciences**

Geometry; Astronomy; Chemistry; Geology  
in the second tier in niches above the capitals  
Physiology; Rhetoric; Medicine; Philosophy

- At the four corners of the memorial are

**The Four Continents**

Asia	John Henry FOLEY	Europe	Patrick MACDOWELL
Africa	William THEED	America	John BELL

Suggestive of the brotherhood of humanity

- The focus moves upwards, from representations of human history and society, through creative and intellectual activity, to moral attributes, and terminates in the realm of virtue, religious aspiration and heaven. Each of the gable mosaics of the canopy shows an allegorical figure corresponding to these different artistic activities. Scott placed Painting and Sculpture on the two flanks 'united in front by Poetry as their ideal bond of union and by Architecture behind as their material bond of union.'

**Gable Mosaics**

Poetry	John CLAYTON	Architecture	John CLAYTON
Sculpture	John CLAYTON	Painting	John CLAYTON

**Christian Virtues** (Faith, Hope, Charity, Humility)

**Moral Virtues** (Justice, Prudence, Fortitude, Temperance)

- Scott wrote that the Memorial's symbolism and iconography was as important as the structure and formed 'its real life and soul'.

**Meaning**

- The whole structure adds to Albert's role as protector of arts and reveals aspects of his character and intellect. Highly significant that Scott's design was chosen as it was the only Gothic entry received. A specifically Christian monument that emphasised Albert's role as a Christian Prince.
- References to Albert's support of the Great Exhibition of 1851- in the Industrial Arts on the corner pedestals of the podium and the four corners of the world at the base - nations which contributed to the Exhibition. His scientific interests are shown in allegorical figures. The Parnassus Frieze is a continuous relief of the great figures in the Western cultural tradition and Albert was highly cultivated.
- Around the four sides of the gable and inscription runs  
*Queen Victoria and her people/ To the memory of Albert Prince consort/  
As a tribute of their gratitude/ For a life devoted to the public good*
- In a broader context the Memorial is a confident assertion of Britain's place in the world.

Other points considered to be valid to be given credit.

---

 Topic 7
3 Discuss the Gothic Revival work of William Burges at Cardiff Castle **and** Castell Coch.

For Band 4 and above candidates should identify Burges' personal approach to the Gothic Revival in both buildings. Band 3 maximum if only one of the two buildings is discussed.

- The approach of William Burges (1827-1881) to the Gothic Revival was not the sturdy and muscular designs and constructional polychromy of Street and Butterfield but a more fanciful, decorative and consciously imaginative approach. His was a flamboyant and original High Victorian architectural style that was influenced by French 13<sup>th</sup>-Century Gothic, but also drew on sources of many other periods.
- Burges was deeply influenced by A. W. N. Pugin's writings. He travelled extensively visiting and sketching medieval buildings and artefacts. From 1845 to southern and eastern England and from 1849 he travelled regularly in France, Belgium, Germany and Italy. Extensive tour in 1853 to the cathedral towns around Paris and the decorative work of medieval secular buildings in Italy and Sicily. Visited Constantinople, 1859 returning home via Greece. He was also greatly influenced by Islamic and oriental art and architecture.
- Both Cardiff Castle and Castell Coch were for his wealthy patron, the 3rd Marquis of Bute, John Patrick Crichton Stuart, (1847-1900). One of the wealthiest and most powerful aristocrats of his time.
- Cardiff's authentic castle is of Norman origins -an outstanding example of the classic motte and bailey fortification. Built on the site in about 1091, by Robert Fitzhamon, Lord of Gloucester and one of the Conqueror's favoured followers. The keep was built after the Norman conquest. From 1869 the 3rd Marquis turned the gothic towers to well decorated rooms. At Cardiff Castle Burges added a range of differing towers. At one end a seven storey Clock Tower which does little to prepare the visitor for the splendour of the main rooms which were designed as bachelor apartments and decoratively themed on the passing of time. The main apartments consist of a summer smoking room at the top with a winter smoking room and bedroom on the 3rd and 4th levels respectively. At other end, the Bute Tower and between the two the Herbert and Beauchamp Towers.
- Forms were very solidly massed at ground level and then rose to castellated walls topped by a romantic, fairy tale skyline of towers topped by spires, turrets and finials. Influence of Early French Gothic- or at least a romanticised view of it.
- Burges responsible for the lavishly decorated apartments and where fireplaces and furniture were given a scenic, dramatic and narrative function. Burges wrote of medieval furniture that '...it not only did its duty as furniture but spoke and told a story.'
- In 1872 Bute approached Burges to submit proposals for the reconstruction of Castell Coch. The 13th century fortress, 5 miles north of Cardiff was a ruin. Spectacular site - hillside covered with beech trees overlooking the Taff Vale. Original purpose was protection of the coastal plain. Building took the name Castell Coch, or 'Red Castle' from the rough rubble sandstone from which it was built.'
- Burges prepared the 'Castell Coch Report' with a highly seductive text and illustrations. Reconstruction was underpinned with scholarly argument and past precedent. Burges's ideas came from ancient fortresses throughout Britain and Europe - Caerphilly, Carlisle, Tower of London,

Château of Chillon on Lake Geneva. Also medieval manuscripts. Conical roofed towers, usually thought French, he argued, were perhaps used in England for defensive purposes- harder for missiles and arrows to penetrate.

- Three towers- Well Tower, Keep Tower, and Kitchen Tower with courtyard. Above the first floor level there were two double storey rooms- Drawing Room, Banqueting Hall latter spans the entire length of the curtain between the Keep Tower and the Kitchen Tower. Few battlements, but some covered walkways, loopholes and an entrance portcullis.
- Burges shared his interest in defensive structures and towers with Viollet-le-Duc, who reconstructed the city walls of Carcassonne, both architects were interested in the 'romance' of the medieval and its chivalrous connotations. But at same time there were elements of the grotesque.

Other points considered to be valid to be given credit.

## Topic 7

- 4 How was the Gothic Revival style used for commercial **and/or** municipal buildings? You should refer to **at least two** examples, each by a different architect, in your answer.

For Band 4 or above candidates should discuss the incorporation of the Gothic Revival style in two appropriate buildings, such as railway stations, civic buildings, museums, town halls, banks, hospitals and prisons etc. No churches or domestic buildings are valid. Band 3 maximum if only one example is discussed or if the buildings discussed are by the same architect.

- Houses of Parliament or Palace of Westminster by Sir Charles Barry and A.W.N. Pugin (competition 1835-36, 97 entries, all but 6 Gothic.) Competition stipulated that all entries had to be Elizabethan or Gothic- growing taste for 'indigenous' English architecture. Foundations begun 1837, 1st stone of superstructure laid 1840, opened 1852, completed 1868. Actually a classically regular plan with Perpendicular Gothic detail by Pugin.

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.

Palace organised by Barry's plan of a grid of rooms, courts and corridors laid around a spinal axis running the length of the building from north to south. At the Octagonal central lobby a shorter west-east axis crosses the spine. The spine links the House of Lords with the House of Commons.

- Midland Grand Hotel, St Pancras Station, London, (1868-77) Scott. Spectacular structure of red brick with terracotta and buff yellow stone, uniting thirteenth-century French Gothic with latest iron construction.
- Manchester Town Hall, (1868-77), Waterhouse. Great deal crammed in on an irregular site. Main entrance under the clock tower leads to spacious entrance hall. Windows often large, many bay windows and projections on the façade. Waterhouse's design was asymmetrical and picturesque. Also flexibility of plan. In an article on town halls in The Builder in 1878 it was argued that the Gothic was more suitable than the Classical for a building with a multiplicity of functions.
- Natural History Museum, Waterhouse, (1873-81). Plan provided for great flexibility of internal division and façade has elaborate detail. However, strictly speaking it is more German Romanesque than Gothic Revival.
- University Museum, Oxford, (1855-60), Deane and Woodward- Italian Gothic polychromy, high slate roof and metal finial from France or Flanders. Laboratory (now demolished) from 14th century Abbot's Kitchen at Glastonbury. Inside delicate Gothic ironwork by Skidmore. Ruskin involved in bands of different coloured stones on façade and plans for carving porch and window capitals from nature.

- The Royal Courts of Justice or Law Courts, The Strand, London, Street, (1874-82). The last great national monument to be built in the Gothic style. All entries for 1866 competition were Gothic. Central internal feature is a great vaulted hall of austere dignity. From it a complicated series of corridors, and staircases connect to different courtrooms. Use of Portland stone gives cold feeling. Thirteenth-century style with asymmetrical composition of main façade on Strand designed to be experienced sequentially as the viewer moves along the front- unfolding like a narrative.

Many other examples are also possible and may reflect buildings studied in the candidates' locality.

Other points considered to be valid to be given credit.

---

 Topic 7

- 5 What kinds of churches were built in response to the ideals of the Cambridge Camden Society and its successor the Ecclesiological Society? Refer to **at least two** examples in your answer.

For Band 4 and above candidates should identify how the societies' recommendations on architectural design and symbolism influenced the design of two or more Gothic Revival churches. Band 3 maximum if only one building is discussed.

- 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).
  - The Society was much more than a group of dedicated antiquarians. It was a pressure group and proselytizing body which encouraged serious scholarly study and understanding of medieval art and architecture that would allow correct and sympathetic church restoration and the construction of solid new churches suitable for the celebration of a revival liturgy.
  - Ideals set out in pamphlets *Hints for the Practical Study of Ecclesiastical Antiquities* (1839); *Few Words to Church Builders* (1841) and *Church Enlargement and Church Arrangement* (1842). The focus of attention was on church interiors and the Society campaigned to remove box pews and the re-introduction of chancels into churches.
  - The Society's magazine *The Ecclesiologist* began publication in 1841. In 1845 the Cambridge Society changed its 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, its publication *The Tracts for the Times*, 1833-41, and a revival of Anglicanism. Revival of ritual and doctrine and belief in the historical continuity of the institutions and liturgy of the Anglican church.
  - The Society favoured Decorated or Middle-pointed style (1260-1360) and liturgy and symbolism was 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 to the rood screen and altar rail; planning should allow for processions and congregations seated on benches (not box pews) 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.
  - Much interest in designing town churches that might reach out and attract non-church goers. Cathedral-like churches were advocated of imposing height, with soaring spires, high steep roofs, lofty naves lit by clerestories and clear and unobstructed interior spaces.
  - Architect members included;
    - Richard Cromwell Carpenter (1812-55)
    - George Gilbert Scott (1811-78)
    - William Butterfield (1814-1900)
    - George Edmund Street (1824-81)
-



John Loughborough Pearson (1817-97)

Of these, Carpenter and Butterfield especially favoured.

- Butterfield's All Saints, Margaret Street, London, designed in 1849 and largely completed by 1852- sponsored by the Ecclesiological Society as a model town church.

This 'Model Church on a large and splendid scale' would embody important tenets of the Society:

It had to be built in the Gothic style of the late 13th and early 14th centuries

It should be honestly built of solid materials

Its ornament should decorate its construction

Its artist should be 'a single, pious and laborious artist alone, pondering deeply over his duty to do his best for the service of God's Holy Religion'

Above all the church must be built so that the 'Rubrics and Canons of the Church of England may be Consistently observed, and the Sacraments rubrically and decently administered'

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 zig-zags 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 organization and plastic features.

This original and inventive design was one of the most influential churches of the 19th century. Ruskin observed 'It is the first piece of architecture I have seen, built in modern days, which is free from all signs of timidity or incapacity...it challenges fearless comparison with the noblest work of any time. Having done this, we may do anything: there need be no limits to our hope or our confidence.'

- St Mathias, Stoke Newington, (1851-53), Butterfield. Shares many features with All Saints, and although begun a year after it, was completed long before. Brick built, a towering presence, emphasis on verticality, flooded with light from clerestory windows, the chancel is an extension of the nave. But St Mathias is freestanding. Centrepiece of façade borrowed from Dorchester Abbey - a huge central buttress rises from the apex of the porch gable and bisects the west window and supports the large rose in the window arch.
  - Other churches praised for their conformity to the society's recommendations include Carpenter's St. Paul's, Brighton, (1848), which was widely praised for its correctness, as
-

was St. Andrew's, Wells Street, London, 1844-7, by S.W. Daukes' and J.R. Hamilton (building dismantled and moved to Kingsbury, Middx., in 1933). Built of limestone rubble with freestone dressings in Perpendicular style with an aisled and clerestoried nave incorporating the chancel, south porch, and north-west tower and spire.

- Carpenter St Mary Magdalene, Munster Square, London, (1849-52), built of irregular Kentish rag, it has a primitive appearance that seems incongruous in its elegant Regency and early Victorian setting.
- Pearson St Mary, Dalton Holme, Humberside, 1858-61. Though no polychromy is used to articulate exterior masses, a Middle Pointed style is used with elaborately carved decoration.

Other points considered to be valid to be given credit.