



General Certificate of Education

History of Art 6251

HOA5 Historical Study 1

Mark Scheme

2005 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.

HOA5 – Historical Study 1

Maximum mark: 20

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

Ancient Egyptian Art and Architecture

Topic 1

1. Discuss the construction, decoration **and** function of the step pyramid of King Zoser (Djoser).

For Bands 4 and above, candidates must consider all three elements of the construction, decoration and function.

- The step pyramid of King Zoser (Djoser) at Saqqara (Sakkara) was designed by Imhotep in the third dynasty (c.2686 – 2613 B.C.)

Construction

- Not a true pyramid but a series of six steps. It was the first monumental building constructed entirely of stone and underwent several changes in design during construction. Begun as a square mastaba, but was extended, first on all four sides and then on the east side only. All four sides were again enlarged to form the base of a four-stepped pyramid. A further change saw the extension of the north and west faces and the formation of a six stepped pyramid.

Decoration

- The step pyramid was lined and roofed with pink Aswan granite, and access was via a sloping passage descending from ground level on the northern side of the pyramid. Below the step pyramid and the buildings of the southern part of the enclosure (the ‘South Tomb’) are faience-filled rooms whose tiles imitate the matting used as curtains and partitions. Also ‘False Doors’, interfaces between the worlds of the living and the dead, which only the Ba (ghost) could enter.
- The rooms have low-relief limestone scenes of Djoser performing the Jubilee Run. Djoser was identified with the Hawk-god Horus. Also painted limestone statues of Djoser, e.g. one seated and draped in Jubilee cloak which was placed in the *serdab* (statue room).

Function

- The choice of the pyramid form from Egyptian royal tombs has caused some debate, with several explanations proposed. Possible that the step pyramid form and the true pyramid represent the primitive mound of sand that was piled up over the earliest pit graves, perhaps also associated with the primeval mound of creation. Certain passages in the Pyramid Texts however, support the interpretation of the step pyramid literally being a stairway up which the deceased king could climb to take his place among the celestial bodies. Elsewhere the Pyramid Texts mention the king treading the rays of the sun in order to reach heaven, and the true pyramid might possibly therefore symbolise the rays of the sun fanning down to earth.
- There were no passageways or chambers in the superstructure, and the burial chamber lay at the bottom of a 27m deep shaft excavated out of the bedrock.

Other valid points to be considered.

Topic 1

2. Discuss the function **and** form of wall paintings **and** low relief carvings in Ancient Egyptian tombs.

For Band 4 and above candidates should not only describe the wall paintings and reliefs, but also comment on their imagery and their function in assisting the afterlife of the deceased.

Function

- Continued existence after death was the wish of all Egyptians- but not necessarily in a paradise. A form of life similar to that on earth was wished for.
- 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.
- Reliefs and wall paintings in tombs guaranteed that the material needs of the deceased would continue to be satisfied in the after-life. Old Kingdom tomb decoration appears to be purely secular, but this could be an illusion if some scene types, notably hunting in the marshes and pulling papyrus refer symbolically to the passage into the next life, as tomb decoration of later periods often does. Paintings and reliefs are not necessarily meant to be a record of contemporary society, but they were concerned with demonstrating the status the deceased had attained in life.

Form

- Deceased was often shown as larger than other figure and spanned several registers, if not the whole height of the wall. The deceased was usually a passive observer.
- Scenes of military training, archery and expeditions probably relate to the King's role in the maintenance of world order and the ideal reign of a king.
- In private tombs from the Old Kingdom period onwards, scenes of the owner fishing and fowling are depicted against a background of marsh plants, particularly papyrus. A great variety of animals, birds and fish are shown.
- Naturalism to add to the sense of completeness- fine early example of naturalism and observation in the Tomb of Neferma and his wife Itet at Maidum. Neferma, was a son of Sneferu (first king of the 4th Dynasty *reg.* c.2575 – c.2551 BC). The 'Maidum Geese' shows six geese walking in line and cropping vegetation. Men are also shown netting geese to bring them as tomb offerings. In the tomb there was conventional painting on mud plaster overlaid with fine gypsum plaster.
- Some attempts to suggest movement and action, though in all cases each painter showed what he knew had to be seen, not what he could actually see.
- However, the reason for the inclusion of some scenes and the exclusion of others may elude us, personal, religious or artistic circumstances may have dictated them.
- Short hieroglyphic inscriptions accompany the scenes to record the names of protagonists or conversations.
- Some paintings had an obviously decorative function and reproduced materials such as wall hangings. From the Dynastic period scenes and figures were set on base-lines or in registers.

- New Kingdom wall paintings in the later 18th Dynasty, private Theban tombs show great technical advances and an immense variety of styles unparalleled in any branch of Egyptian art at any other period. However, there was some experimentation in the use of space and in the enlargement of the old repertory of subjects. In some hunting scenes the strict layout of registers was abandoned and figures were allowed to float in space.

Other valid points to be considered.

Topic 1

3. Discuss the sculptural depiction of Egyptian Kings **and** Queens in Ancient Egypt. How were ideas of status and authority conveyed? Use specific examples in your answer.

For Band 4 and above both Kings **and** Queens must be discussed and candidates needs to cover status and authority via poses and symbolic attributes.

- Many examples of Royal imagery in both free-standing and relief sculptures. Statues and reliefs expressed ideas about the power of kingship in a durable material and ensured the permanent validity of such ideas. No statues were made simply for aesthetic purposes - they were all functional and served as perpetual bodies for the Ka - the life force. The majority of these were smaller than life size.
- The king (Pharaoh) often had a short, straight false beard. He wore collars and necklaces, pectorals, armlets, wristlets and anklets, shirts and tunics, cloaks, distinctive kilts and sandals. The king rarely held nothing in his hands. Either he performed ritual actions and held equipment (or had empty hands in prayer), or held the crook and flail. He might hold special staffs, a mace or a boxlike object called a *mekes*. He often held the *ankh* sign (Egyptian 'life'). His bodily form could vary.
- The distinctive insignia of queens consort was the vulture headdress. From the Middle Kingdom (c.2008 – c.1630BC) onwards, other items were added to wigs, among them a crown of ostrich feathers and cow horns derived from the goddess Hathor.
- Narmer Palette from the Early Dynastic period (c.3000 BC), is a large shield-shaped black slate (schist) ceremonial palette to hold cosmetic paint. Narmer appears twice and demonstrates the triumph of royal power and authority over Egypt's enemies. On front in the upper register wearing the red Cobra crown of Lower Egypt - where he oversees the beheading of captured enemies and is protected by a sandal-bearer and attendants carrying a set of standards. At the bottom his power is symbolised by a bull demolishing a wall above a fallen naked man. On the other side Narmer wears the white crown of Upper Egypt and spans two registers. He smites a captive with a mace in his right hand. This was to become a standard image of kingly power and protection.
- Kings hunted to demonstrate their valour: Box from the tomb of Tutankhamun (reg. c.1332 – c. 1323 BC) shows him alone in his chariot, charging down a pride of lions.
- 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 in 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). (Strictly speaking not a king) had ochre flesh, Queen has pale skin and her wig is held down by a diadem. Both have the 'heavy' feet characteristic of the old kingdom.
- Queen Hatsheput reigned (1479–1457 BC) in 18th Dynasty of the New Kingdom BC. She is shown as both a king and queen. Wears the male royal headdress with feminine features.
- During the 17 year reign of Akhenaten in the Amarna period, the proportions of figures changed and statuary had a certain flaccidness. The king was shown with long lean face and thick lips, heavy lidded eyes and protruding chin, long neck, narrow chest and shoulders, pot belly, heavy buttocks and thighs and short legs. e.g. colossal statue from Karnak, (c.1350 BC). The image of monarch changed, from martial figure smiting the country's foes to spiritual intermediary.

- Akhenaten is also shown in tender domestic situations with his wife Nefertiti and some of their six daughters. Nefertiti was treated as the King's equal, being represented on the same scale. She was sometimes shown striking down an enemy, her hand brandishing a weapon or sitting on a stool. Best known image of Nefertiti is the painted limestone head by Akhenaten's chief sculptor Thutmose, ideally beautiful, yet still naturalistic. Likely that this was not an official portrait but a trial piece.

Other valid points to be considered.

Topic 1

4. Why were there so few changes in the visual conventions and symbolic language of Ancient Egyptian art prior to the reign of Akhenaten?

For Band 4 and above candidates should not only address the question of why there are so few changes but also define what the existing conventions and symbols were.

- Egyptian art was essentially conservative and concerned with immutable and unchanging values and to ensure the perpetual validity and efficacy of religious ideas. Change was inimical and unnecessary. The sheer functionalism of Egyptian art also precluded change and made it resistant to ideas from abroad.
- 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 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.
- 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. 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 e.g. Stele of the physician Hesira (Hesyre), Saqqara, c.2610 BC, wood, raised relief.
- 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. Only overlap of shape is preserved as an indication that one object or figure is in front of another, but these are arranged in such a way that they seem to occupy the same space and are not significantly 'behind' or 'in front'.
- At times, rules were violated and the use of profile faces could be ignored if a frontal representation would better explain the activity or some inherent trait.
- In 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 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.

Other valid points to be considered.

Topic 1

5. What changes took place in Egyptian art **and/or** architecture during the reign of Akhenaten? What circumstances led to these changes?

For Band 4 and above candidates should identify the changes and give reasons for the changes- most importantly the adoption of a new religion. Better candidates will note that there were also changes within the Amarna style.

- The short-lived Amarna style of Amenhotep IV (reg. 1353–1337 BC) took place in the eighteenth dynasty. The style was called after the new capital of the country at el-Amarna, where the King moved the court and all religious ceremonies in about his fifth regnal year.
- Change from a pantheistic to a monotheistic religion. Related to the cult of the sun's disc (Aten). The King was the sole intermediary between god and the people. King changed his name from Amenhotep (The God Amun is Satisfied) to Akhenaten (The Radiance of the Aten).
- Akhenaten and his Queen, Nefertiti, may themselves have sparked some of the artistic innovations which took place at great speed. Bek, the King's chief sculptor at Karnak, is described as 'the one whom His Majesty himself instructed'.

Architecture

- Appearance of new, monumental temples which were revolutionary in their architecture, building techniques and decoration. At both Karnak and Amarna smaller building blocks used and the decoration was sunk relief, as below large areas were open to sunlight. Limestone reliefs at Amarna gave finer details than coarse sandstone of Karnak.
- New sanctuaries were built for the Sun God, Aten the disc of the sun, giver of light, heat and life. Worship took place outside, not in darkened interiors. Greatest temple to Aten at new capital Amarna. It had many altars for open-air ceremonies, as opposed to the dark interiors of previous temples. Aten only ever depicted as sun disc, though deep relief often gave the appearance of a globe.

Art

- New worship meant loss of almost all traditional themes, everyday scenes depicted, realism replaced metaphysical ideas and the eternal was replaced by the immediate present.
- The image of monarch changed. At first the features of Akhenaten elongated, long narrow face with hollow eyes, large lips and high cheekbones- effeminate. E.g. colossal statue from Karnak, (c.1350 BC).
- 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.
- Emphasis on details of hands, fingers, feet and toes. A well-rounded stomach with precariously sagging kilt almost a stylistic trademark of the early Amarna style. 24 grid module used instead of 18.
- Akhenaten's chief sculptor at Amarna was Thutmose, his painted limestone head of Akhenaten's Queen Nefertiti is perhaps the clearest example of the changes in style, ideally beautiful, yet still naturalistic.

Other valid points to be considered.

Art and Architecture in early Renaissance Florence

Topic 2

1. Compare **and** contrast the work of Gentile da Fabriano with **one** of the following:
 - (i) Masaccio;
 - (ii) Fra Angelico;
 - (iii) Fra Filippo Lippi.

For Band 4 and above candidates should establish meaningful points of comparison and contrast between Gentile and one of these Florentine contemporaries.

- Gentile da Fabriano, (c.1385 before October 1427), most important Italian representative of the elaborate International Gothic style of painting that dominated European painting around 1400. His works demonstrate naturalistic rendering, ornamental sophistication and refinement, and narrative invention.
- For a long time Masaccio alone was credited with the introduction of space and of light and shade into Renaissance painting, while Gentile was seen as the greatest master of the International Gothic style.
In many ways Gentile was as progressive as Masaccio and the relationship between the two is not as simple as Gothic tradition versus Renaissance innovation.
- Gentile, Adoration of the Magi, (the Strozzi Altarpiece), completed in May 1423 and for the sacristy of Santa Trinità for Palla Strozzi. Shows a mastery of naturalistic illumination and the three-dimensional construction of figures are accompanied by perspectival coherence and the suggestion of atmosphere in the rendering of pictorial space. Gentile was indebted to Donatello's innovations in relief sculpture, which he was arguably the first artist to translate into painting.
- Consistent lighting and tonality give an illusion of continuous space. Figure and style has little in common with the rhythmic contours, smooth, hard surfaces and bright, clear colours of contemporary Florentine painting. Figures lit up by stamped and richly-tooled patterns of gold leaf and a double scale of figures is used. Continuous narrative of the Adoration is comparable to Masaccio's Tribute Money, although Masaccio's figure scale is consistent.
- In Masaccio's Tribute Money the figures are also sharply characterised and dextrously grouped figures exchange gestures and convey narrative. More powerfully modelled than Gentile's. In the Tribute Money the fall of light over the painted figures is from the same direction as the real light of chapel.
- Comparing the Quaratesi Virgin and Child with Angels with Masaccio's Pisa Madonna and Child, (1426), (likely as the pair flank the same door opening in the Sainsbury Wing) shows a more marked contrast between innovation and tradition. Quaratesi Virgin seems flat and slightly elongated proportions. Less sense of the shape, weight and mass of the body beneath the Virgin's drapery. She sits against a rich cloth of honour. The Christ Child hands a daisy, the symbol of innocence.
- Masaccio's Pisa Madonna is seated on an architectonic throne, and is a massive sculptural presence with cast shadows. Perspectival recession of the lutes and Christ-Child's halo. Child eats grapes as a reference to the Eucharist.
- Both have gold punched and tooled haloes and gold backgrounds.
- More elements of contrast rather than comparison in the cases of Angelico and Lippi, though all three were influenced by Donatello.

- Fra Angelico, (1397/1400 – 1455). Works display a simplicity and directness of religious feeling while taking into account the innovations of Masaccio and Donatello. E.g. 2 Annunciations at San Marco; San Marco altarpiece, (1438 – 40).
- Fra Filippo Lippi, (c.1406 – 1469), Tarquinta Madonna, (1437), debts to Masaccio and interest in perspective; strong influence of Donatello in Barbadori altarpiece, (begun 1437).
- In contrast to Gentile, Masaccio, Angelico and Lippi produced examples of a *sacra conversazione*.

Other valid points to be considered.

Topic 2

2. What do Alberti's buildings in Florence tell us about architectural ideas?

For Band 4 and above candidates should discuss and identify Alberti's architectural ideas in relation to at least two of his Florentine buildings.

- Alberti's two main projects 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. Alberti's Florentine designs accord best with the ideas propounded in De re aedificatoria.
- Leon Battista Alberti (1404-72), not a professional craftsman, more a gentleman scholar. He established a theoretical foundation for the whole of Renaissance art with three revolutionary treatises, on painting, sculpture and architecture, which were the first works of their kind since Classical antiquity.
- De re aedificatoria was the last of Alberti's three works on art and architecture to be completed, but he may have been considering it as early as the 1430s. In its final form, it must certainly post-date 1445. Many debts to and similarities with Vitruvius, both written in Latin, both made up of ten books.
- Alberti introduced the concept of beauty in architecture (Book VI) before examining its applicability to religious buildings (Book VII), to public buildings (Book VIII) and to domestic buildings (Book IX).
- Alberti thought that beauty in architecture can be achieved only if the design is founded in nature, or in other words on natural laws and universal principles. This view accords with the Platonic notion that beauty is intrinsic to an object and does not depend on individual taste.
- 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 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.
- Façade of Santa Maria Novella, Florence, (c.1458-70). 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 but with (mainly) classical proportions of S. Maria Novella. Alberti conceived the façade in two storeys, a wider one at the bottom and narrower one at the top. The lower is articulated by inserted half-columns and corner pilasters and an attic. The upper one, articulated by four pilasters, carries a pediment. Giant S-shaped scrolls provide a visual transition from the wider lower storey to the narrower upper one. This became the standard elevational formula for subsequent churches. For the portal Alberti borrowed from the Pantheon. The façade conformed to Alberti's notion of beauty based on strict proportional relationships. It is arranged so that its total width is equal to its total height, its two storeys are of the same height and its lower storey is twice the width of its upper storey. The design can also be imagined as fitting neatly into a square, with the lower storey occupying the bottom half and the upper storey occupying one half of the top half.
- 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. 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. The friezes have the symbol of the Rucellai family- sails. With its applied architectural orders the Palazzo Rucellai established a norm for palazzo façade design for centuries thereafter.

- Rucellai funerary chapel, (c.1458), in San Pancrazio in the centre of the chapel 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 S. Lorenzo. In comparison, Alberti's was a much more scholarly interpretation.
- Alberti was always much more concerned than Brunelleschi with principles derived from antique buildings and almost always followed antique models in placing openings or niches rather than supports on the axes of his plans and coffered rather than ribs on the axes of his vaults.

Other valid points to be considered.

Topic 2

3. Discuss tradition **and** innovation in the art of Paolo Uccello.

For Band 4 and above, candidates must consider both tradition (his relationship with the International Gothic) and innovation (e.g. his use of single point perspective).

Tradition

- Uccello, (c.1397-1475) trained in the workshop of Ghiberti. Though it is often stated that he was recorded as an assistant (garzone) in the workshop between 1404 and 1407, the artist's apprenticeship with Ghiberti is now thought to have been from 1412 until 1416, when the first set of Baptistery Doors were being produced. Uccello's links with Ghiberti undoubtedly established the basis of his early style with an emphasis on decorative quality derived from line, colour and pattern and with an interest in flora and fauna.

Innovation

- Perspective experiments
Sir John Hawkwood, (1436), on the north wall of Florence Cathedral. This depicting the English condottiere, (c.1320-94), on horseback. Uccello followed on Masaccio's discoveries in perspective. Two viewpoints are used: the horse and rider are seen as if on a level with the spectator, but the sarcophagus is seen sharply from below.
- Dramatic perspective and monumental figures
The Deluge, (green cloister, Santa Maria Novella, mid 1440s) Sacrifice of Noah and Drunkenness of Noah below. Two scenes within the same Deluge lunette, the Deluge and the Recession of the Flood. The Ark appears on both sides to form a huge corridor. At the left the Ark is afloat. Some figures wear the faceted construction of the mazzocchio, a favourite subject for Uccello's perspective investigations.
- Tension between the formal decorative elements and a more scientific approach to perspective and three-dimensional construction.

Three panels of the Rout of San Romano, (dated anywhere between 1435 and 1460, Nat. Gallery, London gives c.1438 – 40)

- (iv) Niccolò da Tolentino at the Battle of San Romano (Nat Gallery, London);
- (v) The Battle of San Romano, the unhorsing of the Sienese commander, Bernardino della Carda, (Uffizi);
- (vi) Michelotto da Cotignola in battle (Louvre).

- The events shown took place in 1432, a contemporary scene depicted in a mostly traditional way. Recession is established and suggested by fallen soldiers, discarded and broken weapons and the movement of horses, yet no great sense of background depth in the landscape.
- Elements overlap to form a network of shapes across the foreground plane. Renaissance space and Gothic pattern are both present and the effect is often tapestry-like.
- Hunt in the Forest, (Hunt by Night), (c.1470), is the most sophisticated example of Uccello's dualism of perspective and decorative richness. The eye is drawn to the central vanishing point by the fleeing stags, galloping hounds, horses and staves carried by the beaters. The orthogonals are represented by branches lying in the undergrowth. Space is defined by the regularly placed tall verticals of the tree trunks that diminish in scale. The huntsmen, horses and hounds create a ribbon of colour interlaced between the trunks of the trees. Highly stylised figures, animals, trees and plants.

- Two versions of St George and the Dragon, (c.1465), Musée Jacquemart André, Paris and National Gallery, London (c.1470). Latter shows two scenes, the defeat of the plague-carrying dragon by St George and its taming by the princess, who uses her girdle as a leash. Once again in a combination of perspective recession and love of detail with elegant stylisation, the curious shapes of the clearing storm cloud at the right and the odd patches of grass that create a decorative pattern.

Other valid points to be considered.

Topic 2

4. Discuss the emergence of the *sacra conversazione* in Florence until c.1450. Use specific examples in your answer.

For Band 4 or above candidates should give a definition of the *sacra conversazione* and then discuss two or more key examples in order to give a sense of emergence through form and content. *Sacra conversazione*, refers to the Virgin and Child, flanked by Saints, in unified space.

- 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, 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, 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, S. 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 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, (c.1450). 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, Peter Martyr. On left SS Dominic, Cosmas, Damian and Mark.
- Domenico Veneziano, St Lucy Altarpiece, (c.1445-47) is almost certainly 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 a 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 valid points to be considered.

Topic 2

5. Discuss the various forms of patronage that existed in early Renaissance Florence. You should refer to named examples of the operation of patronage in your answer.

For Band 4 and above candidates should discuss more than one form of patronage and give named examples of the operation of such patronage.

Corporate

- In Florence there were 7 major Guilds and 14 minor ones.
- Many sites of direct competition, Orsanmichele and the patronage of the Baptistry 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 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.
- Baptistry - 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 altarpiece of The Adoration of the Magi in the Sassetti Chapel, Sta Trinità, 1482-6.
- The principal motive behind the proliferation of chapels and altars in Florence's churches was the compelling need to atone for sins especially for the acquisition of material wealth. (Hollingsworth).
- Palaces, notably Medici Palace by Michelozzo, after 1444-1450s, and Rucellai Palace by Alberti, begun c.1453. Demonstrations of power and status, although the very ostentatious display of wealth was also controlled by Sumptuary Laws.
- 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 and power.

Other valid points to be considered.

High Renaissance Rome

Topic 3

1. Discuss the form **and** content of Michelangelo's Last Judgement.

For Bands 4 and above candidates must move beyond simple description and consider both the form and content of Michelangelo's fresco.

- Last Judgement fresco on the altar (West) wall of the Sistine chapel, (1534-41).

Form

- Christ is shown at the moment preceding the utterance of the verdict of the Last Judgement (Matthew 25:31-46).
- Four tiers of figures, the rising resurrected elect at the left, the falling damned at the right.
- Top centre a nude and beardless Christ is directly over the mouth of Hell and Virgin cowers next to him. Around Christ '...the Blessed already risen form a crown and circle around the son of God'. He appears as a strong classical hero and raises his right hand to raise the elect and with his left, in a gesture that goes across his body towards his wound, he draws them toward him. Christ has a mobile pose, seemingly both standing and yet seated on a celestial throne. Behind him is a bright mandorla of light.
- Christ as Judge is flanked by apostles and martyrs, at his right St John the Baptist, SS Lawrence (with gridiron) and Andrew (with cross), at left St Peter almost seems to be offering to return with keys to Christ. St Bartholomew holds a knife in his right hand, while in the left his own skin (with Michelangelo's distorted features). Also SS Sebastian and Simon (with a saw) and St Catherine with half a wheel. Also prophets and patriarchs.
- In lunettes angels carry the Instruments of the Passion. Bottom centre, seven angels blow the Last Trumpet to help the Elect to ascend and to drive down the Damned. Two carrying books of deeds. The Damned struggle and one sits alone and terrified with his left hand covering the side of his face while devils pull at him.

Content

- 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.
- Traditional theme but a novel interpretation of the subject, most previous examples had a very rigid separation between the Blessed and the Damned. Figure groups 'flow' into each other. Damned are in the two lower zones on the right and will eventually disappear into the underworld through the entrance on the far right. Charon whips the Damned with his paddle and is assisted, bottom right, by the serpent, the coiled Minos. At bottom left the dead rise from their graves, some are skeletons. They seem to struggle with some difficulty to shake free of the earth.
- Michelangelo criticised by some for excessive nudity, 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 valid points to be considered.

Topic 3

2. Give an account of Michelangelo's designs for the *Tomb of Julius II*. Discuss those parts of the project that were actually completed.

To achieve Bands 4 or above candidates must not only give an account of at least two of the three projects but also discuss the sculptural elements that were finished.

- Michelangelo called to Rome in 1505 to design a magnificent tomb for Pope Julius II in the Choir of Old St Peter's, then projected for the New St Peter's. A project he worked on until 1545, what Condivi called 'the tragedy of the tomb'.
- 1505 design to be completed in 5 years. Michelangelo and Julius proposed a free-standing, three-storey monument, covering an area of over 70 sq. m. A *molus* in imitation of ancient mausolea (but also reminiscent of contemporary catafalques and triumphal cars). The lowest level, housing the papal sarcophagus, was to be decorated with figures of captives symbolising the Liberal Arts. Above, on each corner of the cornice, were four great statues, one of them Moses. On the upper level was to be an effigy of Julius, flanked by two angels, one weeping to signify that the world had lost a benefactor, one rejoicing at his translation to heaven. There would have been 47 figures on the tomb as well as bronze reliefs. Enormous scale and expense, and even though the marble arrived, Julius' enthusiasm waned and money was diverted to war and Bramante's New St Peter's.
- 1513 design. When Julius died in February 1513 Michelangelo then signed a second contract with his executors for a reduced version of the tomb to be completed within seven years. A huge three-sided structure attached to the wall with six cornice figures. In the upper level the contract specified a 'capelletta', a tabernacle, with a sculpted image of the Virgin and Child. For this scheme Michelangelo began the Moses as well as the figures known as the Dying Captive (Slave) and the Rebellious Captive (Slave), now both in the Louvre).
- Moses was originally designed to stand about 13 feet above the ground and has elongated proportions. Closely related to the Prophets on the Sistine ceiling.
- The Dying Captive and the Rebellious Captive were not created as a pair but as elements in a large sequence. The Dying Captive is highly finished and shows a moving sensuousness unusual in the conception of the male nude in Western sculpture. Captives may represent prisoners of provinces conquered by Julius or the Liberal Arts. Dying Captive (supported by a roughed-in ape) holds the artist's convex mirror and is Painting, while the Rebellious Captive is Sculpture. Both show the influence of antiquity, especially the Laocoön and Belvedere Torso.
- In 1516, a third contract for a still smaller Julian monument was drawn up, for which he probably began the four Prisoners/Slaves (now in the Accademia, Florence). Twenty-two figures instead of about forty. The four Prisoners/Slaves from the 1516 project are taller than the Louvre figures and have a massiveness of character and are architectonic, like caryatids. Michelangelo's distinctive interpretation of heavy muscularity derives from the convention that showed older men in this way in antique statuary. The Awakening Slave best illustrates Vasari's description of Michelangelo's technique, the gradual emergence of the figure from the marble block is likened to a model sunk underwater being slowly pulled up, revealing first the top and then, part-by-part, the rest. Atlas Slave, intended for a tomb angle is seated astride an object and clutches his head, which is buried in a block of stone. Young Slave is the most finished of the four.
- 1532 contract that went back to the 1516 design to be completed by May 1535.
- Eventually in 1545 a more modest tomb was installed not in St Peter's but in S. Pietro in Vincoli. Deliberate contrast between the lower and upper levels. Lower is warm ivory shade of marble with delicate decoration in *quattrocento* style. The upper is plain, stark and undecorated in white marble

with grey veins. Flanking Moses are Leah and Rachel as the Active and Contemplative Life. Rachel is an expressive elongated figure, semi kneeling with hands in prayer. A representative of Faith. Leah is more earthy and stands holding a laurel wreath in one hand and a diadem in the other. She represents Good Works. They replaced the Slaves. In upper level central niche Madonna and Child, recumbent Papal effigy and flanked by a Prophet and Sibyl, (designed by Michelangelo but the work of Raffaello da Montelupo). Tomb unveiled in 1547.

Other valid points to be considered.

Topic 3

3. Discuss the design of **three** palaces built in Rome during the High Renaissance.

For Band 4 and above **three** examples must be discussed, if only 2 the maximum is Band 3. The question does stipulate palaces and so villas are not acceptable.

Examples may come from both papal and aristocratic palaces and include:

- Palazzo Venezia, (1455–1503), Francesco de Borgo. Originally the palace of Cardinal Pietro Bembo, who became Pope Eugenius IV in 1464. Adjoining S.Marco, Bembo's titular church. Projected as a square block around a central courtyard with four battlemented corner towers. When elected Pope it became grander. Regular design with many symbols of strength and power, towers, battlements and cross-mullioned windows. Piano nobile reached by a monumental staircase, with 3 audience halls and benediction loggia derived from the Vatican palace.
- The Cancelleria, (c.1489 – c.1514), Anon. Built for Cardinal Raffaele Riario, (1460-1521). His titular church, S. Lorenzo in Damaso is incorporated into the design. Church and palace have a uniform façade, 72m (240ft) long and over 40m (120ft) high. First use, on a Roman palace façade, of the classical orders, imported from Alberti's Rucellai Palace in Florence. Riario very concerned with personal glory and aggrandisement. His coat of arms or rosette device appear above every window of the piano nobile of the E. façade. Palace has a courtyard surrounded by a two-level portico carried on corner piers and free-standing granite columns. A very large, open and airy space, the first porticoed courtyard of Renaissance Rome. Four towers without battlements are incorporated into the uniform crowning cornice. On piano nobile a similar sequence of reception rooms as the Palazzo Venezia. Riario was disgraced for plotting against Leo X and his palace forfeited to the papacy for use as the Chancellery (hence the name Cancelleria).
- These first two examples still retain an element of the 'fortress' about them. Later palaces have more emphasis on the façade and courtyard.
- Palazzo Caprini (House of Raphael), (c.1510), demolished 1936, Bramante. Commissioned by two members of the papal curia, Adriano Caprini da Viterbo (died. c.1510) and his brother Aurelio (died.1524) and bought by Raphael in 1517. The first Roman High Renaissance palace, with correct use of the classical orders on the façade and this differed from both the Palazzo Venezia and the Cancelleria. As in ancient times it had shops on the ground floor to produce income, but use of rough hewn massive rustication was new. (Material was not actually stone, but a type of stucco coating on a brick front, according to Vasari invented by Bramante himself). Central doorway led to piano nobile, framing bays had flat arches with massive voussoirs. Smooth cornice at springing of arches. Above is a mezzanine. Paired Doric half-columns on piano nobile with triglyphs and metopes in entablature. Five bays between the half columns had large windows with triangular pediments. No emphasis on central bay.
- Palazzo Branconio d'Aquila, (c.1515-20), demolished mid 17th century, Raphael. Built for the papal notary Giovanni Branconio d' Aquila (1473-1522). A variation on the Palazzo Caprini. Both have 5 bays on both levels, but the Branconio d'Aquila is much larger with three levels incorporating 5 floors, ground, mezzanine, piano nobile, mezzanine and attic.
- Palazzo Massimo delle Colonne, (c.1533–35), Peruzzi. For the Roman noble Pietro Massimo, (c.1480-c.1532) to replace a family palace damaged during the Sack. Remarkable curved façade to fit the palace onto an awkward plot on a bend in the Via Papale. The street was then much narrower than now and no single view of the whole façade would have been visible, the design unfolded as the spectator walked past. Wide central ground floor loggia takes the façade around the angle and is aligned with the central axis of the street opposite the façade. The function of the façade in context

- of the street was more important than its symmetry. Regular, light (almost engraved) rustication above, without articulation and the top two storeys are mere mezzanines.

Other valid points to be considered.

Topic 3

4. How were ideas of power and status conveyed in the portraiture produced in High Renaissance Rome? Refer to specific examples.

For Band 4 and above candidates must produce more than a list of portraits and make an attempt to identify power and status in them.

- Strategies of power and status include: format; pose; relationship to the viewer; reference to antiquity. 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) is less vigorously characterised than the portraits of him incorporated into the Stanza d'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.' 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 related to St Peter's, which Leo X and Raphael were building.
- Portrait of Leo X (1518) 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, who later wrote The Book of the Courtier, (1528), Castiglione argued for the 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.

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.
- Other of Sebastiano's 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. Also The Humanist, (c.1520).

Other valid points to be considered.

Topic 3

5. Discuss the emergence of ‘Mannerist’ tendencies in Roman High Renaissance painting up to c.1540. Use specific examples in your answer.

For Band 4 and above candidates should define ‘Mannerism’, give reasons for its emergence in Rome until c.1540 and provide examples.

- The word ‘*maniera*’ was first applied to the visual arts by Vasari in 1550 using the words ‘*maniera greca*’ to describe the Byzantine style of medieval artists which then gave way to the naturalism of the early Renaissance. He also 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 and intellectually dense iconography. The expression of the subject was often submerged in elegance and delicacy.
- Mannerism has its roots in some elements of Michelangelo’s Sistine ceiling, the strained, muscular yet refined *ignudi* and in some of the *Prophets* and *Sibyls*. Perhaps also in Sebastiano’s 1516-21 *Flagellation* and in changes in Raphael’s art from about 1515, seen in the first two frescoes in the Sala dell’Incendio *Fire in the Borgo* and *The Battle of Ostia*, (1514-17). Changes more obvious in the *Transfiguration*. Subject is not just the Transfiguration but also shows 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 de la Segnatura*.
- 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’s are witty and distracting and there are many incidental entertaining episodes in the *Battle*. Use of rigid outlines, crowded compositions and polished, hard, surfaces even on bodies. 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), studied Michelangelo, but gave his heroic figures seemingly arbitrary proportions and forms. Major painting of his Roman period (1524-7) was the *Dead Christ*, (1525-6). Described as a Christian Laocoön, the picture space barely contains the figure. Elegant and emotionally intense *contrapposto* figures of the dead Christ. As Shearman observed, only the instruments of the passion convince us that this is not a Dead Adonis.
- *Parmigianino*, (1503-40) arrived in Rome in 1524. 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. 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 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 'preternatural quality of a dream...' which is '...lascivious and perverse'. (Hartt). Emphasises the genitals of the Christ child and the Virgin has erect nipples seen through her dress. Madonna of the Long Neck, (*Madonna del collo lungo*), 1534-40 was commissioned for the Servite church in Bologna, but never delivered.

- 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's Last Judgement is acceptable, but as it is from the very end of the period in question, on its own it is not such a good example of the 'emergence'.

Other valid points for consideration.

Baroque Rome

Topic 4

1. Compare **and** contrast the work of Annibale Carracci with that of Caravaggio.

For Band 4 and above candidates should make a valid comparison and not simply describe the work of both.

- Annibale Carracci, (1560-1609). His art developed due to the influence of antiquity and the Renaissance and his achievements led him to be considered the greatest living artist. Carracci was seen as 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.
- Caravaggio, (1571–1610). His realism and selection of unidealised types ran counter to many accepted ideas of religious iconography. Common unheroic types appear as disciples in Supper at Emmaus, (1601), they also serve to involve the spectator in the drama. Important Holy events were treated as genre scenes.
- Though Carracci never employed the characterisation, realism or dramatic *chiaroscuro* of Caravaggio, the two were seen as having some common ground. The Marchese Giustiniani in his Letter on Painting to Theodor Ameyden, (c.1620-30), wrote of 12 methods of painting and said that the 12th was the hardest to accomplish since it was the ‘rarest and most difficult’ being ‘.....the union of the tenth with the eleventh method, that is to say to paint *di maniera* [from the imagination] and also directly from life. In our time, that is the way that Caravaggio, Carracci, Guido Reni and other world-famous painters of the highest rank painted’.
- Carracci and Caravaggio both worked at the Cerasi Chapel. Around 1600, Annibale produced the altarpiece The Assumption of the Virgin. In September 1600 Caravaggio signed for two panels on wood for the side walls, The Conversion of St Paul and the Crucifixion of St Peter. Perhaps a sense of challenge between Annibale’s Raphaelesque, light coloured clarity and Caravaggio’s emphatic *chiaroscuro* and naturalism. The Assumption of the Virgin has massive sculptural figures, but combines Roman design with his experience of Venetian colour.

Carracci examples

- Carracci’s major work was the Ceiling of the Farnese Gallery, unveiled 1601. 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. 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. 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 example of Michelangelo’s sculpture, but the design and figures are made more classical and have a heroic beauty.

Caravaggio examples

- St Matthew and the Angel, commissioned in 1602 to complete his work on the Contarelli Chapel for which Caravaggio made a replacement (1602–3). Rejection of first St. Matthew for altar of S. Luigi dei Francesi, not sufficiently noble and learned, a coarse figure stumbling to write the gospel.

Second version had a more noble saint with the angel hovering, a different interpretation of divine inspiration.

- The Crucifixion of St Peter and the Conversion of St Paul, (both 1601), in the Cerasi Chapel of S Maria del Popolo both place the protagonists in the foreground. The particular pattern of the *chiaroscuro* and quality of light suggest that Caravaggio used a hanging lamp for illumination, as the main figures are bathed in a centralised pool of light, which has the effect of projecting them forward on to the viewer's attention. The spectator is also dramatically involved, St Peter turns on his cross to address the crowd/onlooker, and Saul's arms are thrown back in rapture towards the picture plane, embracing the light of conversion virtually from the viewer's point of view. Caravaggio may have intensified his illusionism in the Cerasi Chapel out of rivalry with Carracci, who had been commissioned to do the altarpiece, the Assumption of the Virgin.
- Caravaggio often showed a moment of high drama or tension and his figures appear at front of picture plane, close to the spectator.
- Use of the bold *chiaroscuro* of 'Cellar' light, the form enhancing properties of light entering from a high windows. This light has naturalistic, spiritual and dramatic dimensions used to give sense of theatricality and involve the spectator.
- In The Calling of St Matthew, 1599, a widening beam of light that slants across the back and this can be read either as a symbol, or even the agent of the divine will.
- Dramatic language of posture and gesture that is often intensified by the effects of light.

Other valid points to be considered.

 Topic 4

2. Discuss the originality of Borromini's architecture. Refer to specific examples in your answer.

For Bands 4 and above candidates should identify the elements of originality in Borromini's architecture by means of a discussion of specific examples.

- Borromini's originality lay in his dramatic treatment of surface and space, in the iconographic complexity of his buildings and his imaginative borrowings from antiquity and other sources.
- Mathematics and geometry lay at the base of Borromini's architecture, he saw the potential of regular irregularity. He broke Vitruvian rules, but the breaches were based on knowledge of ancients and his own calculated invention.
- Borromini had a mason's practicality and understanding of stone cutting, this helps to explain his emphasis on the certainties of geometry.
- S. Carlo alle Quattro Fontane, (or S. Carlino). For the Discalced Trinitarians. The monastic building, complete with cells, refectory and library, was finished by 1636, but work on the church could not begin until 1638. It was dedicated to S. Carlo Borromeo in 1646, but the façade was not completed until 1677, ten years after Borromini's death. Courtyard design has convex curvature in its corners and pairs of monumental Doric columns. The church compresses into a very small area almost impenetrably complex structure that cannot be traced back to any generally recognised formula. The plan is a 'multiple form' based on a cross, an octagon and an oval, fused into an indivisible single entity. It may have been influenced by Counter Reformation insistence on longitudinal church plans, as opposed to Renaissance centralised plans. Such a problem could be solved by stretching the ideal circle shape into an oval and its extension by two short cross arms, as at S. Carlo. Borromini did not adopt the Classical and Renaissance rule of proportion based on the human figure and practised by all his contemporaries, but was using a traditional system of design based on the division of geometrical configuration. The wall elevation is also highly complex and can be read in a number of ways, and there is a great emphasis on multiplicity of layers and surfaces. The façade of S. Carlo was one of Borromini's final works, but it is likely that he designed the main artistic concept for the undulating movement of the wall as early as the 1640s. The columns and walls stand in much the same relationship to each other as they do inside the building, but the façade is enhanced by the addition of small columns flanking the major order.
- S. Ivo della Sapienza, begun 1642. For this university church Borromini again created a centralised, domed building, but he drew his inspiration from northern Italy. Ground plan is highly original, a triangle with each apex cut away in a concave curve, while the centres of the sides bulge out to form large semicircles. This plan soars upwards to the lantern, uninterrupted by any transitional feature other than the horizontal barrier of the entablature. The variously shaped sectors ascend until the movement comes to rest under the lantern in a circle decorated with 12 stars. The interior is lit solely from the dome. The emblematic meanings associated with the shapes found at S Ivo have been much disputed. Borromini seems to have been concerned with symbolism relating to wisdom, to the Temple of Solomon as the house of wisdom and to the traditional name of the university has a more important role. Puzzling symbolism of the spirally shaped lantern on the dome has been interpreted as the tortuous path to wisdom, but others see the top of the dome as a symbol of the Pharos at Alexandria, a symbol of wisdom.
- Borromini also worked on the monastery church of the Minims, S. Andrea delle Fratte, but only completed the campanile, (1653). It has a high, square base supporting a small, almost completely open tempietto, with a storey above articulated alternately with deep recesses and pairs of angel herms. On top of the campanile is a device comprising four inverted scrolls, the whole surmounted

by a spiky crown. There is a clear similarity between the drum of S Andrea delle Fratte and La Conocchia (first half of the 2nd century AD), a Roman mausoleum at Santa Maria Capua Vetere.

- In 1663 Borromini took over at the church of S. Agnese in Agone, Innocent X's favourite project, in the Piazza Navona. For exterior he set the façade back from the piazza, swinging out with a pair of short, concave linking elements to connect with the two west towers. He made room for these in turn by extending the façade sideways into the area of the adjoining palaces. He thus succeeded in presenting a dome between a pair of framing towers, which Michelangelo had wanted to do at St Peter's. Above the concavity of the façade rears the convexity of the drum, the same spatial reversal as at S Ivo.

Other valid points to be considered.

Topic 4

3. What was Pietro da Cortona's contribution to the painting **and** architecture of Baroque Rome?

For Band 4 and above candidates should make some attempt to characterise Cortona's contribution in both painting and architecture. If only one of the two is discussed, maximum is Band 3.

Painting

- Cortona turned-away from the late Mannerism 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.
- Cortona felt that ideally painting should unite Raphael's draughtsmanship with Titian's colour.
- 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's creation of an illusionistic architectural frame 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 laurel garland in his hand, 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.
- 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.
- 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 principle 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. After S. Martina's relics had been found in 1634, Cortona pressed for a complete rebuilding. 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. 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 S. Maria della Pace, (1656-7). Façade has 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 S. Martina e Luca, with the addition of a 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. Cortona's church façade and piazza form an extremely successful unity.
- By comparison to S. Maria della Pace, the façade of S. Maria in Via Lata, (1658–62), is much simpler, austere and monumental. Flat two-storey façade 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 valid points to be considered.

Topic 4

4. How did Roman Baroque painters, sculptors **and** architects respond to the requirements of the Counter Reformation? Refer to specific examples in your answer.

For Band 4 and above candidates should identify and give examples of how Counter Reformation requirements were shown in painting, sculpture and architecture. If only 2 out of the three are covered, maximum is Band 3.

- 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. However, visual changes did not take place until 30 to 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 and to the martyrdoms of saints, both of which appear very frequently in Baroque paintings and sculptures.
- Communication and emotion were fundamental to the Baroque as an expression of the Counter Reformation. Artists were to act as preachers and make their work illuminate the mysteries of the faith.
- Emphasis on spiritual experience often expressed by physical responses.
- 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 often said that this was the most beautiful thing he ever did.
- Bernini, The Blessed Ludovica Albertoni, (1671–74). In contrast to the richness and splendour of the Cornaro Chapel, the Altieri Chapel is much simpler partly because far less was spent on it. The Blessed Ludovica Albertoni died in 1577, and her cult was sanctioned in 1671. The space is not as shallow as at the Cornaro chapel and the event seems telescoped in perspective, but still joined to our space. Ludovica is illustrated on her deathbed, watched over by cherubs and the Holy Spirit and has the consolation of a devotional image. Closing her eyes, her lips are parted with her last sigh and she is on the point of expiration.
- Subjects from the early history of the church, genuine martyrs that the Protestants did not have. Caravaggio, Martyrdom of St Matthew, (1600), and Crucifixion of St Peter, (1600-1). Poussin, St Erasmus, (1628).
- Elements of 'Sacred Archaeology', where Saints tombs and bodies were excavated and at times sculptures commissioned. Stefano Maderno, St Cecilia, (1600) which supposedly depicts the body of the young Saint exactly as she was found when dug up in 1599.
- Flowing movement in architecture rippling façades, concave/convex movement.
- Bernini's greatest architectural achievement was the Piazza S Pietro, begun in 1656 under Alexander VII and completed in 1667. His architectural complex created a ceremonial space of the utmost grandeur. Bernini wanted the colonnades to 'embrace Catholics to reinforce their belief, heretics to reunite them with the Church, and agnostics to enlighten them with true faith'.
- Oval plans and elevations which brought the congregation closer to the altar: Borromini, S. Carlo alle Quattro Fontane, (S. Carlino), (1665–7); Borromini, S. Ivo della Sapienza, (1642–50);

Borromini, S. Agnese in Piazza Navona, (1653–5);
Bernini, S. Andrea al Quirinale, (1658–70).

- Great illusionism also employed in ceilings to convince the viewer of hosts of saints and angels in ‘sky’ above and of fantastic simulated architectural designs.
- Gaulli, Adoration of the Name of Jesus, ceiling of nave of Il Gesù, (1674-9)
Pozzo, Glory of St. Ignatius, (Allegory of the Missionary work of the Jesuits), ceiling of nave of S. Ignazio, (1697-4) is outside the module’s time period which ends in 1680.

Other valid points to be considered.

Topic 4

5. Discuss the ways in which the human body was used by Baroque painters **and** sculptors to stimulate a spiritual response in the spectator.

For Band 4 and above candidates should discuss the strategies used to provoke a response in the viewer. As the question requires both painters and sculptors, if only one of the two is discussed, Band 3 maximum.

- In painting and sculpture formal strategies to dramatise the divine included:
poses;
composition;
lighting;
materials.
- Emotion was evoked and stimulated by the choice of subject matter – martyrdoms, spiritual experience, visualised in a highly theatrical manner.
To express the spiritual, facial features and gestures were emphasised. Religious experience or narrative is often shown and so conveyed as if to invite the spectator to share in the experience of Christ or a Saint, linked to Counter Reformation theology, The Spiritual Exercises of St Ignatius of Loyola.
- Strategies for involving the spectator:
Diagonal, restless composition;
Elements seem barely confined by pictorial or sculptural space and almost spill out into the spectator's own space thus forming a psychological link;
Depiction of the climax of action;
Dramatic lighting (degrees of *chiaroscuro* and manipulation of real light).
- Many examples possible from painters and sculptors mentioned above and include:
Caravaggio;
Cortona;
Domenichino;
Lanfranco;
Guercino;
Reni;
Bernini;
Mochi;
Algardi.

Other valid points to be considered.

English Baroque Architecture

Topic 5

1. Apart from the building of St Paul's Cathedral, what role did Sir Christopher Wren play in the rebuilding of London after the Great Fire?

For Band 4 and above candidates should identify Wren's role as surveyor and planner and discuss some of the main works Wren was involved with. This can include both unexecuted projects and completed buildings.

The Great Fire took place from 2-5 September 1666 and an area of one and a half miles by half a mile lay in ashes, 373 acres inside the city walls and 63 acres outside. 87 churches had been destroyed, including St. Paul's Cathedral, and 13,200 houses. An increase in the London Coal Tax provided the funds for rebuilding St Paul's and for 51 other City churches.

Surveyor and Planner

- Within about a week after the Fire, Wren produced a plan for a new city of straight streets and broad avenues. But the redistribution of property it would have entailed, even in a city burnt to the ground, precluded any possibility of following what Wren probably saw, in any case, as only a draft for discussion.
- As one of the six surveyors in charge of reconstruction, Wren helped establish the new legal standards for materials and construction imposed after the Fire by the London Building Acts.

New Churches

- After the Great Fire of London in September 1666 Wren was responsible for the design and construction of 47 new church buildings, nearly half survive.
- Wren's church designs have three major elements:
 - (vii) his practical approach to the setting of Protestant worship;
 - (viii) The variety of plan solutions he devised;
 - (ix) The wealth of invention displayed in his towers and steeples and the animation of London's skyline.
- The prime requirement of a church was as an 'auditory' in which all could see and hear, with additional seating in galleries placed over the side aisles.
- 'He certainly thought of them as congenial, unemotional, harmonious buildings filled with clear daylight' (Kerry Downes).
- The smaller and less regularly shaped church sites stimulated Wren's invention. Some churches comprised a single cell or had only one side aisle, but he also designed domed polygonal plans (St Benet Fink, St Antholin; both destroyed) and several versions of a Greek cross within a square (e.g. St Anne and St Agnes, Gresham Street; St Martin Ludgate).
- Some churches so hemmed in by surrounding secular buildings that they could only ever have been perceived as wholes from inside and had a single ornate façade to the street, the east end of St Peter-upon-Cornhill. At St Clement Danes, (1680-82) in the Strand, (actually in Westminster, not the City), a basilican plan with an elaborate plaster barrel vault, the rounded east end culminates in a small apse to make the fullest use of an irregular site. Nearly half his City Churches have at least one corner departing from rectangularity.

- St Stephen Walbrook, (1672-9), was the most ambitious. It has a very plain exterior and inside perfect geometrical regularity and a complex and ambiguous plan which combines basilican and both Latin and Greek cruciform elements with a centralising dome rising from eight equal arches supported on columns, influence of the Great Model of 1673.
- Many towers and belfries used but most dramatic tower is that of the 66m. Portland stone steeple of St Mary-le-Bow, Cheapside, completed in 1680. In 1697 Parliament renewed the tax on coal, which funded St Paul's and the City churches, specifically providing for additional steeples to already finished towers. These included the pagoda-like St Bride, (1702-3), Fleet Street, the square Christ Church, (1703-4), Newgate Street, and the interplay of convex and concave stages (reminiscent of the style of Francesco Borromini) at St Vedast, (1709-12).

Other valid points to be considered.

Topic 5

2. With reference to specific examples, characterise the architecture of William Talman.

For Band 4 and above candidates should directly address the question and not simply describe some of the architect's buildings and projects.

- William Talman, (1650-1719), was the leading country house architect of the court of William II. His architectural career began in the 1680s and between 1685 and 1705 he was associated with about 25 country house projects. Appointed Comptroller of the King's Works in May 1689. John Harris called him a 'maverick architect' and 'an idiosyncratic and highly original talent'.
- No evidence of foreign travel and he acquired his individual style from books and prints in addition to a first-hand examination of the latest fashions in English architecture.
- Arrogant, quarrelsome, difficult to deal with and charging exorbitant fees, Talman lost both the work on Castle Howard and the office of Comptroller to Vanbrugh. Many unexecuted designs or his designs were built by others. The greatest of Talman's unrealised projects was the Trianon, (c.1699), for Hampton Court, and ordered by William III. A sumptuous garden retreat with a plain eleven bay exterior, articulated by pilasters and covered by a hipped roof, closely followed contemporary Dutch style. The plan had a central oval vestibule, *enfilades* and apartments, derived from French examples such as Louis Le Vau's Vaux-le-Vicomte, (1664). The interiors derived from the engravings of work by Marot and the French architect Jean Le Pautre.
- At Chatsworth, Derby, (1686-97), Talman was summoned in the 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.
- In 1702 Talman designed the south front of the hall facing the courtyard at Drayton House, Northants. His most original and exuberant work and use of motifs derived from French and Italian pattern books such as Rossi's Studio d'architettura civile (1702–21), as well as elements of Baroque architects such as Borromini. The hall at Drayton had giant pilasters and a barrel-vaulted ceiling, (he added elaborate colonnades in 1712).
- Talman had a huge collection of architectural books and prints.

Other valid points to be considered.

 Topic 5

3. Discuss **three** of Hawksmoor's churches built in response to the requirements of the 1711 Act.

For Band 4 and above, 3 correctly identified churches must be discussed in relation to the Act's requirements.

- Nicholas Hawksmoor, (1661/2–1736) was one of the most original architects of his generation.
- The 1711 Act provided for the building of 50 new London churches '...of stone and other proper Materials with Towers or Steeples to each of them'. Greenwich was re-classified as a developing area and its parish church, which had been wrecked in a storm in November 1710, was the first of the proposed Fifty New Churches.
- Hawksmoor was the main 'Surveyor' (or managing architect) and between 1711 and the closure of the commission in 1733 he, with a succession of partners, managed to build 12 churches, six of which he designed himself.
- Each of the six, shows an individual answer to the specific brief. Portland stone was extensively used for exteriors, open sites and porticoes were also part of the brief. Hawksmoor felt that churches should be well ordered auditoria. Hawksmoor's style based on his training with Wren, his interest in classical archaeology and 'Gothic retrospection' (Summerson). Most of Hawksmoor's churches had several entrances; a centralised plan and a brooding solemnity, especially in the towers. Turrets and steeples also highly notable features.

Hawksmoor's six churches

- St. Alphege (Alfege), Greenwich, (1712-14) set the basic pattern of a rectangular interior with two axes intersecting at right angles. Façade has a pediment with arch inset. There are no internal supports or divisions, the flat ceiling being carried entirely on the outer walls. At the East end the small, half oval chancel space seems larger by the fictive coffering of its painted half dome.
- St Anne's, Limehouse, (1714-24). The plan is essentially a Greek cross within a squat rectangle, the central space being defined by four columns, going back to Wren. Domed circular western vestibule projects from the west front, forming at the same time half the substructure of the steeple. The tower is the most dramatic feature. The tower supports an octagonal lantern with piers attached at the corners.
- St George-in-the-East, (1714-22, consecrated 1729). Same central plan as St Anne's, Limehouse, with an octagonal lantern. Side galleries and one at the west end, emphasis on the west east axis followed from the commission's requirement of a small eastern chancel.
- St George's, Bloomsbury, (begun 1716). Built on a narrow site. A square church lit by a clerestory. The principal approach is through an impressive hexastyle portico on the south side, with a triangular pediment, with another entrance through the west tower.
- Christ Church, Spitalfields, (begun 1714). The plan appears at first sight to be a basilican plan but it is in fact a centralised interior stretched along the west east axis. Cross-axis created by four composite piers, to mark out a square, putting doors in the side of the church, and creating a screen to emphasise the idea of a centralised space. The portico and tower echo the Venetian window motif of the east end of the church.
- St Mary Woolnoth, (actually a rebuilding, begun 1716). Constructed on a restricted site. The smallest and most compact and powerful of the churches. A perfect clerestoried square within a

square. Windowless north wall is relieved by three huge rusticated niches, and the west front virtually consists of a single broad tower which ends in two separate balustraded turrets.

- Hawksmoor showed great invention in his borrowing from a wide range of sources, especially Gothic. The steeple at St Anne's, Limehouse, is reminiscent of Late Gothic towers such as the famous 'Stump' at St Botolph, Boston, Lincs; Christ Church, Spitalfields has a Gothic broach spire and is the most consciously 'medieval' of the group. Steeple of St George, Bloomsbury (designed 1723), was a stepped pyramid taken from Pliny's account of the Mausoleum of Halicarnassus. The Corinthian portico on a podium suggests Hawksmoor's interest in the temples of Baalbek.

Other valid points to be considered.

Topic 5

4. Discuss **two** grand country houses built between c.1698 and c.1740 designed by two different English Baroque architects.

For Band 4 and above, two correctly identified country houses must be discussed.

- 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 third 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 with 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 the 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.
- One of best examples of Vanbrugh's 'castle air' is the massive fortress like Seaton Delaval (1720-8, gutted by fire in 1822), with many disparate elements and recalls Tudor and Jacobean architecture. Octagonal turrets mark the four corners, and square towers, containing the oval staircases, flank and rise above the side elevations. A giant order appears sporadically, in ringed Doric pillars on the entrance side and a tetrastyle Ionic portico facing the garden. The bold massing is emphasised by variations in texture from smooth freestone to deep rustication, and over the centre of the house a huge attic room takes the place of the clerestory of Blenheim.

Other valid points to be considered.

Topic 5

5. Discuss the influence of the continental Baroque style on **two** English Baroque buildings.

To achieve Band 4 and above two relevant examples must be chosen and discussed, not just described and also related to continental Baroque influence.

- In England there are no precise equivalents of the work of Borromini or Bernini. English Baroque is mediated by a sense of classical restraint and proportion. Few examples of the exuberant and dramatic Italian Baroque. 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 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.
- The concave, convex movement on the façade and Steeple of Wren’s St Vedast, (1694-7) perhaps show the influence of Borromini’s Oratory of St Filippo Neri, engravings available by 1694.
- James Gibb, (1682–1754), studied in Rome for about 4-5 years under Carol Fontana, the only Briton studying architecture in Rome at the time.
- St Martin-in-the Fields, 1720/1–26. St Martin’s is a five bayed aisled church and west and east ends are planned so there is substantial symmetry on both axes. Inside, each of the 8 giant columns carries its own entablature. From these entablatures spring semicircular arches intersecting with an elliptical barrel-vault. Orders stand on pew high pedestals. Galleries appear to be inserted between the columns. The exterior has a giant Corinthian order, with a west end pedimented portico that continues around the church as pilasters except in the end bays of the long sides where two whole columns are recessed *in antis*. Tower is built not as an adjunct, but inside the west wall and emerges through the roof. It was an attempt to recreate a Gothic spire in classical terms, but the combination of a temple with a steeple is somewhat incongruous. Much of St Martin’s is owed to the example of Wren, but there are some reminiscences of Bernini in the tribunes.
- Thomas Archer, (1668–1743), spent 1691–5 on the continent and this gave him a taste for the continental Baroque that set his designs apart from those of his most important English contemporaries. He used a number of Bernini’s and Borromini’s motifs, the giant order, lugged architraves, broken and inverted pediments and curved surfaces.
- Archer designed two churches for the 1711 Act, St Paul’s, Deptford, (1712–30) and St John, Smith Square, (1713-28). Like Hawksmoor in his church designs, in both of these Archer was concerned to exploit the potential for variety and movement in intersecting axes. Though the main alignment of each was west to east, there were prominent central entrances into the north and south sides. Archer also used curves at the corners of the interior. St Paul’s is the closest any English architect comes to the Roman Baroque. Some have seen it as an anglicised version of Borromini’s S. Agnese, (1652–5) and it has a giant Corinthian order, though it is not domed. St John’s has two fantastic pediments surmounting the East and West porticoes. Borromini’s influence can also be seen in Archer’s other great church, St Philip’s, (1710-25), Birmingham, which is spatially less adventurous than the London churches but retains its novel detailing at the east and west doors and a splendid concave sided tower.

Hugh May in Holland and France 1656-1660. Dutch influence apparent at Eltham Lodge, Kent, 1664. Double-pile brick house with giant Ionic pilasters framing entrance bay, architrave cornice (no frieze) and stone pediment. Style created by Jacob van Campen (1595-1657) and Pieter Post, (1608-69). Other valid points to be considered.

The architecture, design and philosophy of galleries and museums

Topic 6

1. What is the importance of Schinkel's Altes Museum in Berlin in the history of gallery design and organisation?

For Band 4 and above, candidates must not simply describe the building but also discuss its innovative design and some of the museological issues.

Design

- Altes Museum, (1823-30 interior destroyed 1945, partially restored 1960s), provided the model for an Ancient Greek temple front to be used to suggest the power, authority and seriousness of the museum as a 'Temple of Culture'. The classical style then became a blue-print for many museums and galleries. A reverential setting for the display of works of art in the manner of cult objects. Building is made open and accessible through its floating colonnades and a broad, open staircase. (Strictly speaking this is not a temple front, there is no pediment, but a stoa).
- Main front on the Lustgarten is a colonnade/portico of 18 sandstone Ionic columns in antis, 83.7 metres in length and 19.4 metres from the ground to the top of the cornice. Behind the portico is a five bay opening with four more Ionic columns leading to the central vestibule. The interior of the building contains two courtyards as well as a magnificent central drum and rotunda.

Organisation/Museology

- The Museum was one of the earliest buildings specifically designed for the public display of works of art, arranged according to medium, period and place of origin, with the purpose of demonstrating art's civilising effect on the nation. Heavy sculpture was to be on the main entrance floor, large pieces in the central rotunda and smaller ones in the surrounding wings, with paintings in the first floor north gallery and other departments to the east and west of the rotunda and staircase.
- Schinkel and Waagen presented their museum plan as a tool for promoting social unity in the wake of failed Prussian political reforms between 1815 and 1819. The Museum could thus be a political tool to prevent anti-government dissent. Linked to the cult, developed from the time of Winckelmann, of an almost religious veneration of artistic masterpieces.

Other valid points to be considered.

Topic 6

2. Discuss the architecture and museology of the Centre Georges Pompidou in Paris.

For Bands 4 and above, candidates must discuss both the architecture and museology.

- The Pompidou Centre, (1971–74), (named after Georges Pompidou, President of the French Republic (1967–74), under whose administration it was commissioned), was designed by Renzo Piano (Italian) and Richard Rogers (British).
- In 1970 Richard Rogers (b.1933) and Renzo Piano (b.1937) went into partnership and in 1971 won the competition to design the Centre Georges Pompidou in Paris. The brief combined a modern art gallery, a reference library and centres for industrial design (not built) and for music and acoustic research. The aim was to narrow the gap between culture and everyday life and experience... ‘a live centre of information and entertainment.... a truly dynamic meeting place where activities would overlap in flexible, well serviced spaces, a people’s centre, a university of the street’.
- Opened in 1977, its ‘oil refinery’ appearance and large scale have drawn criticism for ignoring the context of the old Marais district in which it is situated. The design is dominated by its steel superstructure, glass façade, and clear plastic escalator tunnels. The striking colours of the exterior mark the workings of the interior. Blue signifies air conditioning; Green: fluids, conducting water; Yellow: hides the electrical cables; Red: communications and security (cables for lifts and fire control etc.). By having the services on the exterior, great flexibility was provided by uninterrupted structural spans but which has actually proved excessive to functional requirements. Some critics dubbed the inside-out style ‘Bowellism’. The lack of internal walls meant some felt there was insufficient wall space to hang pictures.
- The building conveys no immediate sense of cultural purpose or meaning. Design has an openness. It implies a kind of social pluralism, explicitly intended to appeal to the popular imagination rather than some elitist sense of high culture.
- Set in a piazza on the plateau Beaubourg, there are six clear uninterrupted floors each 166m x 448m in plan. Below piazza level is an area of 160m x 100m that contains a cinema, activity areas, storage space as well as heavy plant and car parking. Large paved piazza area to west provides an open air theatre, cafes and shops. The 3 roads originally bordering the piazza were closed to create a traffic free zone while the building itself shields the piazza from the heavily used rue de Renard in the east.
- The centre houses the National Museum of Modern Art, the Centre national d’art et du culture Georges Pompidou, the Bibliothèque publique d’information (with 2,000 places giving free public access to books, multi-media, electronic resources etc.) and the IRCAM Institut du Recherche et Coordination Acoustique/Musique (the Boulez Acoustic Research Centre). The latter is sunk underground to avoid obstructing the view of the 16th century building to the south. Also in the piazza is a reconstruction of Brancusi’s studio.
- Attracts more visitors than the Eiffel Tower or the Louvre, originally 5,000 per day anticipated now gets over 25,000.

- High maintenance and badly affected by weathering, it was closed for extensive re-furbishment and re-opened in 2000 but with changes. According to Rogers ‘The recent renovation has significantly compromised the original design. Escalators have been installed from the foyer to the library, permanent exhibition spaces have been introduced, and the public is now charged to use the escalators rising up the façade.’ The reason for the separate interior escalator to serve the library is that it must by statute be free. This new design ‘totally breaks up the fluidity of the different levels.... It is clear to me that.... It was not for reasons of organising the flow of people that they created a second entry, but because they want people to pay to go up on the (outside) escalator to see the street.’

Other valid points to be considered.

Topic 6

3. Discuss **one** museum or art gallery that has opened within the last ten years and consider its architecture, location, interior and system of display.

For Bands 4 and above an appropriate example must be chosen, and the discussion must cover its architecture and two out of location, interior and system of display.

- Examples might include both purpose built museums/galleries and/or conversions, but in each instance the candidate should state which category their chosen example falls into.
- Guggenheim Museum, Bilbao, by Frank Gehry, opened to the public October 1997. High tech appearance with curved and slanting forms clad in titanium. Use of water and glass to give a dynamic and ever changing appearance. Sited along the Nervión River. Also a great deal of local Basque pride invested in the building, built in a city that was suffering a post-industrial economic depression. Design required advanced computer technology after Gehry had designed the building with sheets of paper rolled by hand and taped together. Software had been used by the French aerospace firm Dassault to design jet fighters. Architectural complexities hitherto impossible to accomplish were possible. The building has a soaring atrium and three floors of galleries for both the permanent collection and temporary exhibitions. Atrium consciously evokes the central spiral ramp of Frank Lloyd Wright's Guggenheim in New York. 19 galleries– Ten have traditional rectangular spaces and are organised broadly by modern movements and can be identified from outside by their stone finishes. Nine other, irregularly shaped galleries can be identified from outside by their unusual architecture and titanium covering. The permanent collection is formed by exhibits from the Solomon R. Guggenheim Museum, New York, the Peggy Guggenheim Collection, Venice and the museum's own holdings. The museum also commissions contemporary artists such as Jenny Holzer, Francisco Clements and Richard Serra as well as young Basque and Spanish artists. Some exhibits encourage interaction, such as Serra's Snake.
- Imperial War Museum by Daniel Libeskind, opened 2002 on the banks of the Manchester Ship Canal in Trafford. Original idea of shards of shattered globe, earth, air, and water, the three theatres of conflict. Emotion of war perhaps not emphasised by design conscious display. Unkind critics suggest that this is a glorified tin shed. Certainly Libeskind did not use expensive materials, unlike Gehry. Upon entrance, visitors are encouraged to go to the top of the Air Shaft. Mixture of the grand themes of twentieth century war with displays emphasising the personal nature of conflict. Much use of dramatic sound and video presentations.
- Walsall Art Gallery, architects Adam Caruso and Peter St John. Begun 1997 and completed 1999. Created a 'big house' with rooms on a domestic scale that people could engage with. Clad in pale terracotta tiles with exposed concrete joists on the inside and much use of fir. Major feature is the Garman-Ryan Collection – an eclectic mixture with works by Rembrandt, Constable, Monet, van Gogh, Matisse and Picasso. Kathleen Garman was the wife of Jacob Epstein and Sally Ryan, a sculptor, was her lifelong friend. Many works by Epstein and his circle of friends including Augustus John, Modigliani, Gaudier Brzeska and Lucian Freud. The rooms that house the collection have windows and low ceilings to create an intimate setting, whereas the Temporary Exhibition Gallery has 6 metre high walls and clerestory lighting.

Other valid points to be considered.

Topic 6

4. Many museums contain works of art and objects that have been acquired during imperial or colonial expansion. What issues of display and museology might such collections have?

For Band 4 candidates should demonstrate an awareness of the sensitive issues of imperial and colonial artefacts, ‘loot’ in general and perhaps of the ethics of human remains in a gallery environment.

Issues to consider might include:

- Rights to ownership of artefacts from another country or culture, whether taken by force or by dubious past transactions, Benin Bronzes and the Elgin Marbles. Not all the objects taken as war booty by Napoleon for the Louvre were ever returned.
- Benin Bronzes. The British Museum have 50 bronzes, depicting small groups of African soldiers. They are just a small percentage of the 900 magnificent bronze sculptures, dating from the 16th century, that were seized from the palace of Benin during a British Imperial sortie in West Africa in February 1897.
- The campaign against Benin, a small city state east of Lagos (now Southern Nigeria) involved the invasion and destruction of Benin city, the show trial of its king and the execution of its leading chiefs. Prior to the British invasion human and animal sacrifices were made in Benin to preserve the nation and the British used these ‘atrocities’ to justify the seizure and destruction of Benin.
- Museums are refusing to return Benin treasures. One (anonymous) curator stated: “We are not in the business of redressing historic wrongs”.
- Display of one culture’s items of religious significance for the curiosity of others from another supposed ‘sophisticated’ (often Christian) society.
- Anthropological displays sometimes suggest the ‘primitivism’ of another culture.
- Human remains from other cultures were at one time freely displayed. Less frequent now and policy of return of remains to religious and cultural leaders is sometimes pursued.
- Policy of return is followed most actively in USA, especially in cases of Indian tribes. (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).
- 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.
- In France the remains of Saartjie Baartman (a member of the Griqua people) were handed over to the South African Government after the National Assembly voted unanimously on 21 February 2002 to repatriate them. Baartman was taken to Europe as an anthropological curiosity in the early 19th century, and displayed under the name of the “Hottentot Venus”. On her death in 1816 at the age of 27, she was denied a burial, and her skeleton and bottled organs were displayed for some time at the Musée de l’Homme in Paris. Of all the early indigenous

hunter gatherer tribes in South Africa (Khoisan people) the Griquas are the only group which assert this identity and trace their ancestry back to pre-colonial times.

- 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 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 architectural, artistic and ethnic objects in promoting culture outweighs the desire by individual countries or racial groups for their return.
- While they are opposed to illegal trafficking in objects, they draw a distinction for material seized "decades or even centuries ago" and now held in museums. "We should recognise that objects acquired in earlier times must be viewed in the light of different sensitivities and values, reflective of that era".
- The British Museum, did not sign the declaration but said its director, Neil MacGregor, supported its intent. British Museum 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 and, more recently, the Rosetta Stone to Egypt.

Other valid points to be considered.

Topic 6

5. What are the functions of museums and art galleries and how have these functions changed over the past two hundred years? Refer to specific examples in your answer.

For Band 4 and above candidates must select and discuss appropriate examples that represent changes from the original didactic/nationalistic concerns of museums and galleries.

- Many museums and galleries had their origins in princely collections or in the collections of wealthy individuals. The opening of the Louvre to the public was an extension of the Revolutionary and the Napoleonic governments' thirst for egalitarianism and (in the case of Napoleon) self-aggrandisement.
- In the mid-nineteenth century great National collections were formed with the intention of giving surveys. The types of buildings that housed such collections suggested a didactic purpose.
- In addition there have been small private collections that closely reflected the taste of an individual and have retained the sense of a private house, The Wallace Collection in London and The Frick Collection in New York.
- Wackenroder wrote in 1797 "A picture gallery appears to be thought of as a fair, whereas what it should be is a temple, where in silent unspeaking humility and inspiring solitude, one may admire artists as the highest among mortals". Idea of public paying homage to the 'special genius', many galleries and museums have moved away from being places to contemplate the wonders of the artist- genius to being less reverential to the individual artist.
- Many late twentieth century Museums and Art Galleries may indeed be likened to Wackenroder's 'fairs' in their sense of spectacle and entertainment value.
- Museums today play an even greater part in education with much more formalised education departments, but at the same time they are also places of leisure and entertainment. Barriers between a cultural elite and the general public have been broken down and the museum experience has become less intimidating thanks to the buildings themselves and to the displays and presentations.
- Museums can also play a significant role in economic regeneration, for example, The Guggenheim, Bilbao; The Imperial War Museum, Manchester; The National Museum of Photography, Film and Television, Bradford.
- In times of diminishing funding, shops and restaurants offer much needed additional income.
- Factors include princely or civic pride, education, national identity or assertion of stylistic superiority by the organisation of displays. In recent years museum visiting has become overwhelmingly popular and almost a branch of the entertainment industry.
- The whole definition of what is museum or art gallery is under examination, especially as information technology enables more complex and interactive displays to take place.

Other valid points to be considered.

The Gothic Revival

Topic 7

1. What part did Strawberry Hill **and** Fonthill Abbey play in the early Gothic Revival?

For Band 4 and above candidates should not only demonstrate a knowledge of the two buildings, but also show an understanding of their importance. If only one of the two buildings is discussed maximum is Band 3.

Both were part of the earliest phase of the Gothic Revival, rather than part of the Gothic Survival.

- Strawberry Hill, Twickenham, (1748-c.1777), ‘...the first revived gothic house that was neither a remodelling of an earlier ‘gothic building’, nor built on a site that has medieval associations.’ (Brooks). 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 and 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. The deliberate irregularity was authorised, according to Summerson ‘...by literary dilettantism rather than by architectural feeling’ a ‘Whimsical pursuit ...of fortuitous effects.’ 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 west 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.
- Fonthill Abbey, Wilts., (1795/6 – 1813), (now mostly demolished) by James Wyatt. Built for wealthy eccentric William Beckford, (1760 – 1844). Fonthill was built on a huge scale, hall 78ft. high, north and south wings each about 500 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, as the contractors had skimmed on materials. Fonthill more Gothic scenery than anything else but 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.
- 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 north-to-south 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 ft. 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 ft. high) and the Oratory at the end of the north wing, formed of five sides of an octagon.

Other valid points to be considered.

Topic 7

2. Discuss the Gothic Revival architecture of **either** Pearson **or** Waterhouse.

For Band 4 and above candidates should show an understanding of the Gothic Revival buildings of one of the architects and not simply describe a few examples of their work.

John Loughborough Pearson (1817-1897)

- Grew up in Durham and the cathedral's architecture had a great influence on him. It is vaulted, and when money allowed, Pearson employed the vault. Pearson had a great gift for spatial manipulation and proportioning.
- Through embracing Pugin's Gothic, Pearson tempered it with a concern for proportion and his buildings depended less on ornament and unnecessary buttressing than on his refined sense of space, structure and form. His Gothic is somewhat different to many of his contemporaries. It is restrained and the use of constructional polychromy is sparing and subtle, not to add pattern but to differentiate between structural members. Lavish decoration is contrasted with plain areas. Masses were composed and integrated rather than colliding.
- In 1843 he established himself among Tractarian clergymen with the first of several churches in the 'correct' Middle Pointed style of the Gothic Revival promoted by Pugin. Holy Trinity Bessborough Gardens, Pimlico, London, (1849-52, destroyed 1950s).
- Pearson's style was widened by Ruskin's writings and his own tours to France, Belgium and the Rhineland in the 1850s widened.
- St Peter's, Vauxhall, London, (1860-64). Plan and form derived from Italian Romanesque. Muscular pyramidal composition, triple arcaded narthex at base, with two lancet windows with oculi above fitted in between three brick buttresses. Economical brick construction and a spacious interior with proportions using the classical golden section. Interior has absence of ornament that draws attention to strong construction and elegant spatial proportions. This was the prototype for the many large, brick town churches that established Pearson as an architect of individuality.
- St Augustine's Kilburn, London, (1870-97), his finest work. Façade a variant on Vauxhall but here tall square towers with turrets perform the function of the buttresses, with a large central rose window between. Has a tower with spire. Latin cross plan with a complex interior, double aisles beneath galleries that bridge the transepts and internal buttresses which partition the clerestory walls in a way reminiscent of Albi Cathedral in south-west France. Great sense of spaciousness due to sensitive proportioning. Decoration is richly polychromatic. Graceful steeple has suggestions of Northern French Gothic and the groups of Lancet windows are taken from the abbeys of northern England.
- Pearson was the pre-eminent church architect in England in the 1870s and in 1878 commissioned to design Truro Cathedral. Built between 1880 and 1910 (completed by his son Frank Loughborough Pearson, 1864-1947) with a double transept and central and twin western steeples based on Lincoln Cathedral, it gave Truro an imposing landmark. However, some considered it too reliant on medieval precedents.

Alfred Waterhouse (1830-1905)

- Though influenced by Ruskin and A.W.N. Pugin, as well as by the more practical approach of George Gilbert Scott, he developed his own approach to the composition of forms and a preference for bold simple ornament to match the increasing scale of his buildings.

- He did not confine himself to a single style but was adept in Gothic and, later, free Renaissance styles. He also developed a preference for the neo Romanesque. His concern for hard wearing surface materials led him to adopt terracotta as a facing material for its hard wearing qualities. His buildings often had a bold and picturesque outline, with particular attention given to the skyline in urban settings.
- Manchester Assizes, (1859) showed how the High Victorian Gothic could be applied to the design of a major public building with a function unknown in the genuine Gothic Period. Ruskin called them ‘...much beyond everything yet done in England on my principles.’
- In 1868 he won the competition for Manchester Town Hall, (1868). Although his design ranked only fourth in terms of appearance it was thought superior to the others in its practical use of the awkward triangular site. Inspired by 13th century Gothic, which was not only a native, patriotic style but also intended to form a link with the medieval trader cities of the Hanseatic League and of the Low Countries, from where legend said that Manchester’s textile roots had sprung. An inventive solution to the problem of the demands of a multi-purpose building for bureaucratic and official purposes. The Great Hall is designed in the fashion of a Flemish weaving hall. Windows often large with many bay windows and projections on the façade. Waterhouse’s design was asymmetrical and picturesque. 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. A giant central clock tower, with the tower spire 85m above ground level. On the top of the spire is a golden ball with spikes symbolising a cotton bud about to burst, but also the sun, for wherever the sun shines Manchester had business. Great variety of skyline features pinnacles, gables, chimneys and metalwork.
- The Natural History Museum, (1872), London. Not Gothic Revival but a German Romanesque stylistic use of dramatic arches and towers. Practical use of structural iron and contemporary mechanical systems and decorated with a rich programme of terracotta sculptures illustrating the museum’s contents, all to Waterhouse’s design. The museum is the first example of the use of terracotta for the complete internal and external facing of a building. The museum had roots in designs by Sir Richard Owen, the museum’s creator, and a competition won by Captain Francis Fowkes in 1864. His design resembled an enormous cathedral to science, a Victorian-style Italian Renaissance building, with round-arched windows and highly detailed columns and ornament. Waterhouse toned down the cathedral aspect and his design had a bilaterally symmetrical plan around a central entrance which leads to a cathedral-like hall with grand staircase to second floor galleries. The street façade stretches 680 feet along Cromwell Road. Two, three-storey wings of side-lit galleries with tower pavilions at their ends flank a slightly projecting central entrance that has two towers around a recessed arched portal. Behind this layer are internal courtyards with separate top-lit back galleries, which are parallel to the central cathedral gallery and perpendicular to the façade. The façade’s towers, and those in the back which house stairs and mechanical shafts, give the simple rectangular massing a romantic and punctuated skyline.

Other valid points to be considered.

Topic 7

3. Discuss the contribution of William Burges to the Gothic Revival.

For Bands 4 and above candidates should have some idea of how Burges' response 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.

- William Burges, (1827–1881) produced a flamboyant and original High Victorian architectural style that was influenced by 13th century French Gothic, but also drew on sources of many other periods. He existed outside of the mainstream and his ultimate impact was rather slight.
- 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. Visited Constantinople in 1859 returning home via Greece. Also greatly influenced by Islamic and Oriental art and architecture.
- Winning design for St Finbar's Cathedral, Cork, (1863, completed 1876), bulky and compact design based on French Gothic cathedrals, combination of the shallow triple arches of Chartres with the triangular pediments of Laon. Three towers, curved apse, huge wheel windows at west end and transepts.
- Major works at Cardiff Castle and Castell Coch for his wealthy patron, the 3rd Marquis of Bute, John Patrick Crichton Stuart, (1847–1900).
- Cardiff's authentic castle is of Norman origin, 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 into 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 the 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, fairytale skyline of towers topped by spires, turrets and finials. Influence of Early French Gothic, or at least a romanticised view of it.
- Bute approached Burges in 1872 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.
- 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 which 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.

Other valid points to be considered.

Topic 7

4. How was the Gothic Revival style used for civic or commercial buildings?

For Band 4 candidates should discuss the ways in which the Gothic Revival style was used for such buildings as museums, town halls, banks, hospitals, prisons, railway stations and hotels. No churches or domestic buildings are valid. If only one building discussed maximum Band 3

- Houses of Parliament or Palace of Westminster by Sir Charles Barry & A.W.N. Pugin (competition 1835-36 97 entries, all but six Gothic). Competition stipulated that all entries had to be Elizabethan or Gothic; growing taste for ‘indigenous’ English architecture. Foundations started 1837, first 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 a 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.
- Natural History Museum, Waterhouse, (1873-81). Plan provided for great flexibility of internal division and façade has elaborate detail.
- 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 fourteenth 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 the Strand designed to be experienced sequentially as the viewer moves along the front, unfolding like a narrative.
- Many others are also possible and may reflect buildings studied in the candidates' locality.

Topic 7

5. Why was the revived Gothic style considered appropriate for nineteenth-century buildings?

For Band 4 and above candidates must not just describe the Gothic Revival style, but consider why a medieval style was thought appropriate for new buildings in the nineteenth century. If only one building discussed maximum Band 3.

- Gothic was suitable for churches as it was a Christian style and it was also appropriate as it was a native style.
- Competition for the design of the new Houses of Parliament, (1835–36), was extremely important. Competition polarised public opinion and a ‘Battle of the Styles’ ensued with the classicists attempting, and failing, to prevail. Gothic was appropriate for stylistic continuity, the retention of Westminster Hall in the project and the proximity of Westminster Abbey. Not only was Gothic a national style, it also symbolised legitimate authority, a chivalric social order, and connoted law, religion and learning.
- Houses of Parliament, a new building in establishing the Gothic in the national consciousness and proclaiming the Gothic as a Contemporary stylistic language. Through the Gothic a liberal political constitution could demonstrate continuity. Latest materials and technologies also used, fireproof cast iron frame of the fabric and structural iron skeletons of the two towers. “Here was modernity related not statically but dynamically to medievalism....In the Houses of Parliament, the Gothic Revival created the most abiding architectural icon of British national identity.” C. Brooks.
- Scott’s design for the Albert Memorial, (1864-76), was chosen although the only Gothic entry received. A specifically Christian monument that emphasised Albert’s role as a Christian Prince.
- 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.
- Theorists, apologists and learned groups also played an important role in advocating the Gothic.
- Augustus Welby Northmore Pugin, (1812-1852), Catholic convert, obsessively anti-Protestant and passionate medievalist.
- 1836, Contrasts or a parallel between the noble edifices of the middle ages and corresponding buildings of the present day shewing the present decay in taste, (second enlarged edition, 1841). A polemic against modern architecture and society especially new churches built by the Church Commissioners following the Acts of 1803, 1811, 1818 and 1824. Also lampoon of the work of Wilkins, Smirke, Soane, Nash, and Dance. Architecture is intimately connected with the state of the society that produces it. A true and noble Christian architecture could only re-arise when the piety and communal spirit of the middle ages were restored.
- The Cambridge Camden Society founded in 1839. The Society “..was more than an antiquarian society, it was a pressure group and proselytizing body which set out to encourage a scholarly study of mediaeval art and architecture in order to promote the restoration of decayed churches and the building of new churches that would be scholarly, structurally excellent, and would provide suitable settings for a revived liturgy.” J.S. Curl.
- The Society’s magazine The Ecclesiologist began publication in 1841. In 1845 the Cambridge Society changed name to The Ecclesiological Society. Favoured decorated or middle-pointed style and their ‘model’ church was Butterfield’s All Saints, Margaret Street, London, designed in 1849.

- John Ruskin, (1819-1900). Victorian Britain's most important writer on art and architecture. Ruskin was a populariser of a tendency that was already present in Ecclesiological circles in the 1840s.
- The Seven Lamps of Architecture, (1849) concerns with ornament, surface, qualities of light and colour and celebration of skills of craftsmen. Seven Lamps were:- Sacrifice; Truth; Power; Beauty; Life; Memory; Obedience.
- The Stones of Venice, (1851–53).

Other valid points to be considered.