



General Certificate of Education

History of Art 6251

HOA5 Historical Study 1

Mark Scheme

2006 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.

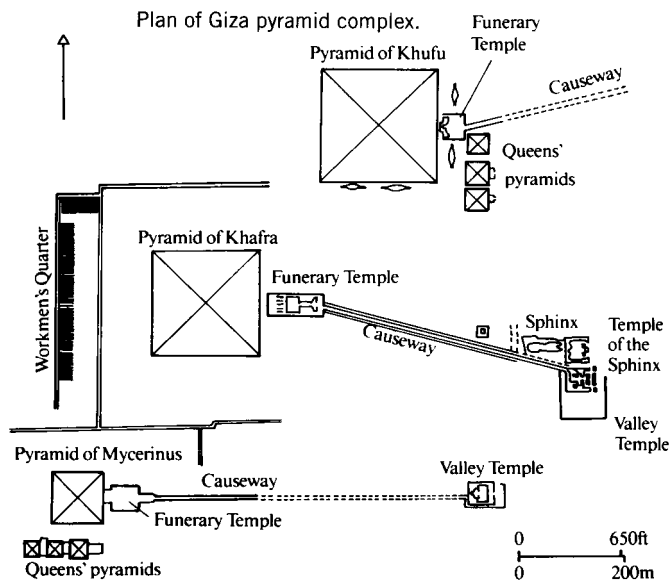
Topic 1

Ancient Egyptian Art and Architecture

- 1 Discuss the design and function of the Giza funerary complex. You should consider pyramids **and** mortuary temples in your answer.

For Band 4 and above candidates should consider the three pyramids on the site and also their mortuary temples and the Sphinx and discuss the functions of these structures. If only the Great Pyramid is discussed the maximum is Band 3.

- The Giza complex consisted of



- The purpose and meaning of the pyramid was to ensure the eternal welfare of the King or Pharaoh, this was often underlined by hieroglyphic texts of prayers and spells inside the burial chambers.
- Pyramid form might represent the primitive mound of sand that was piled up over the earliest pit graves and also associated with the primeval mound of creation. Some passages in the Pyramid Texts (sets of ancient spells concerned with the funeral and after life of the pharaoh and inscribed on the internal corridors and chambers) support the interpretation of the step pyramid literally being a stairway up which the deceased king could climb to take his place among the celestial bodies. Elsewhere the Pyramid Texts mention the king treading the rays of the sun in order to reach heaven, and the true pyramid might possibly therefore symbolise the rays of the sun fanning down to earth.
- Pyramids were often aligned compass points and astronomical bearings. Inside the burial chamber the mummy was accompanied by everything needed for the afterlife.
- All three Giza pyramids were for Fourth Dynasty Kings and are aligned along the same axis and orientated along the cardinal points. However, it is improbable that they were created as an architectural whole based on aesthetic or religious reasons. Nor were existing man-made or ground features taken into account.

- 1. Great Pyramid of Khufu (Cheops), (2549 – 2526 BC).

Perhaps 2,300,000 blocks of 2.5 tons used, but figure depends on unknown size of knoll of rock upon which it was built.

Recent research suggests that for the Great pyramid a labour force of about 20,000 worked for 20 years. Contrary to myth, this was not foreign slave labour, but Egyptians working willingly towards a great national project - a grandiose royal tomb built at a time when there were practically unlimited resources. Astrological orientation within pyramid, small interior shafts run from two large interior chambers to Alnitak, in the constellation of Orion, and Sirius, the brightest star in the sky.

- 2. Khafra (Khephren, Rakhaef), (2518 – 2493 BC). Son of Khufu. though not as high as the Great Pyramid it is built on higher ground and so appears taller. Some of the original Tura limestone casing remains near the apex, as well as a few courses of granite casing at the base. The burial chamber is excavated out of the bedrock, but its gabled roof lies within the superstructure. During construction the pyramid was re-sited 60m further north in order to use a natural outcrop in the construction of the causeway.
- Sphinx c.2,500BC at entrance to Khafra's/Khephren's tomb as guardian, human headed lion. Head is that of a king wearing the royal headcloth. Reversal of usual animal headed gods with human body. Perhaps this solution adapted to preserve identity and still suggest divinity. Probably shows Khafra/Khephren as lion god Ruty, protecting the approach to his funerary complex.
- 3. Menkaure (Mycerinus), (2488 – 2460 BC). the smallest of the three pyramids. The superstructure was enlarged during construction, a second entrance tunnel was excavated and the burial chamber was deepened. The second entrance contains an anteroom decorated with reliefs. A second burial chamber and another room were subsequently excavated. Three subsidiary pyramids were never completed, and other features suggest that the complex was finished in haste.
- All pyramids originally faced with limestone now stripped off apart from some at apex of Khafra's pyramid.
- Each pyramid was approached through a funerary precinct laid out for ceremonies and rituals with valley and funerary temples and roofed processional way lined with massive monolithic piers.
- Queens also had their own pyramids and the Funerary temples would have had an entrance hall, a pillared or columned hall open to the sky and a room for royal statues.

Other valid points to be taken into consideration.

 Topic 1

2 What were the major developments of temple architecture during the New Kingdom?

For Band 4 and above candidates should identify developments in mortuary and/or cult temples and discuss the constituent elements of the architecture.

- The New Kingdom (1540 – 1069 BC) was a period of territorial expansion and economic prosperity. Period also includes the 'heretic' Amarna style and Ramesside style, which was a return to formality.
- No pyramids were built.
- Pharaohs were buried in rock-cut tombs in the Valley of the Kings overlooking Thebes. These tombs were accompanied by Mortuary Temples.
- Mortuary temples were built detached from tombs, few are well-preserved. One of the largest was that of Queen Hatshepsut, c.1480 BC in dramatic setting with backdrop of cliffs. Design is credited to her architect Senmut (Senenmut), but he may have been more of a supervisor. Temple is partly free-standing and rock-cut and built on several levels. Monumental entrance at edge of valley opened into a court with portico at rear and ramp rising through the centre of the portico to next level. Terrace planted with myrrh trees, sacred to Amun. This terrace had deep colonnade and walls behind had fine low reliefs. Another ramp led up to next terrace which was backed by a long portico. Behind was a court surrounded with a double colonnade and on far side the sanctuary of Amun, cut into the rock.
- Under the 18th dynasty the temple was given its characteristic form, inward-looking with imposing perimeter walls; sequence of colonnaded courts and many columned halls for processions. Sense of impassive monumentality. Simple post and lintel construction with strict bilateral symmetry and effect of dimmer and darker interiors as progress is made towards the narrow innermost chamber or sanctuary where the cult image was kept. The Egyptian temple grew out of a sanctuary to house the cult image, usually a statue which was believed to be the deity's manifestation. Concept of 'House of the God' remained. These temples have no funerary function but were dedicated to gods, most commonly to Amun-Re (the state god).
- Temples were designed as settings for rituals. Only the privileged had access to the interiors. The only time the ordinary people saw the cult-statue was when it was carried during festivals. Entrances made up of twin-towered gateway-Pylon - West facing to allow Pharaoh his ceremonial entrance with sun above. Often faced river for access. Pylon made first appearance in stone in New Kingdom, but major surviving examples are much later. Pylon intended to act as a barrier separating the chaos outside from the quiet order inside.
- The largest temple to Amun-Re was at Karnak (modern day Luxor). Called Ipet-isut (The Reckoner of the Places of Worship). This temple took on status of a national shrine. Amun-Re was believed to help the king in military planning and victories were dedicated to the god. War booty was often given to his temples. Karnak is a temple complex, with 4 original pylons on main West-east axis, two more added later and another two on subsidiary North-South axis.
- Monotheistic religion under Amenhotep VI (reg.1353 – 1332 BC), who changed his name to Akhenaten. Sole god was the Aten and the new cult focused on 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.
- After the Amarna style a revived 'Old Kingdom style' was adopted and rulers wanted to demonstrate their pious orthodoxy and absolute power- the scale of temples increased-e.g. Abu Simbel, c.1257

BC, built for Ramesses II (1304 – 1237 BC) hewn out of living rock and dedicated to Amun, (the god of Thebes), Re-Horakhte (sun-god of Heliopolis), Ptah (creator god of Memphis) and Ramesses himself. Façade a huge pylon with four colossal seated statues of Ramesses, about 65 ft high. Smaller statues of his family stand between and beside the legs of the four colossi.

Other valid points to be taken into consideration.

 Topic 1

- 3 How far is it possible to consider human sculptural representations in ancient Egypt as true ‘portraiture’?

For Band 4 and above candidates should discuss notions of portraiture - likeness, character, individuality and relate them to the formal and hieratic nature of Egyptian sculpture and its function.

- The role and function of Ancient Egyptian portraiture was wholly different to that of western portraiture from the Renaissance onwards. With rare exceptions, Egyptian sculpture was not intended to be portraiture, but only to reproduce an approximate likeness of the subject represented. Portraits are connected to the cult of the dead and of the need for resemblance. Only essential elements are included, and details are kept to a minimum. Identification is not dependent on individual features but by the name of its owner inscribed on the torso, base or back pillar.
- 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, 4th Dynasty). Rahotep has reddish-brown skin while his wife has pale skin and her wig is held down by a diadem. Both have the ‘heavy’ feet characteristic of the old kingdom. Here there is a more than usual suggestion of individual personality.
- ‘Unknown Scribe’, a 5th Dynasty painted limestone statue from Saqqara in the Louvre.
- Queen Hatshepsut reigned (1479 – 1457 BC) in the 18th Dynasty of the New Kingdom. 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 and 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.

Other valid points to be taken into consideration.

Topic 1

- 4 How appropriate is the description of Egyptian art as ‘...a kind of diagram of a thing as man knew it to be, not as it appears to the eye under transitory circumstances’?

For Band 4 and above candidates should demonstrate an understanding of the canons of Egyptian art and of how it was rooted in objective knowledge and prior experience and represented the known in an essentially symbolic or diagrammatic manner.

- Egyptian art was a method of transmitting knowledge in a highly organised hierarchy of forms intended to convey essential information about the identity of a subject.
- Egyptian art was essentially diagrammatic and in such circumstances there was no need or reason to break with two dimensionality. There is seldom any suggestion of depth or recession in space, and the common visual indicators of perspective such as converging lines, relative size and colour change or gradation to suggest distance are almost entirely absent. Only overlap of shape is preserved as an indication that one object or figure is in front of another, but these are arranged in such a way that they seem to occupy the same space and are not significantly ‘behind’ or ‘in front’.
- Egyptian art was codified and the format for certain representations standardised at an early date. Once a method of presentation was accepted, it seems to have been subject to little, if any, change. It was a conservative nature of an art form in which the artist could depend on preordained and canonical solutions to problems of representation.
- In the representation of any object, whether images of gods, humans, animals or the inanimate, the most characteristic views of significant parts were combined into one presentation. The most familiar example of this combination of characteristic views is the treatment of the human body, in which various aspects of the different parts are united to make up the symbolic image of man, not the observed representation known to us by experience. In relief and painting, profile faces were used, but then the fullness of the eye was shown, as well as the line of the forehead, nose and chin. The bodies also conformed to conventions which were unnatural and revealed the highly conceptual and intellectual quality of ancient Egyptian art. Shoulders were seen front-on, head and legs both to the right or left so that no little toes are to be seen. This was to convey the human form in its most typical and recognisable wholeness and clearly show its distinguishing features. The human form is therefore taken apart and re-composed.
- Limited range was perhaps a result of using rectangular blocks with front, two sides and back the only possible views. Alternatively Honour and Fleming suggest that this characteristic may be the result of the limited conception of the sculptural form and that blocks were used as the most effective way of conveying this four-square and static quality.
- At times rules were violated and the use of profile faces could be ignored if a frontal representation would better explain the activity or some inherent trait. In scenes of musicians the female flautists are occasionally shown frontally, the better to describe the action of playing the instrument.
- In the Old Kingdom, certain proportions were established for standing figures based on the distance between the soles and hairline. The top of the knee lay at one third of the hairline height, the lower edge of the buttock at half the hairline height, the elbow (when the arm hung vertically by the body) at two thirds of the hairline height and the junction of the neck and shoulders at eight ninths of the hairline height. The proportions were obtained by drawing figures on horizontal guidelines marking these levels; in addition, an axial vertical ran through the ear region.
- A strict 'canon' of bodily proportions was also followed

Module used was the small cubit = length of arm from elbow to tip of thumb = 6 handbreadths or 24 finger lengths. The proportional relationship employed e.g. foot three times width of hand.

Other valid points to be taken into consideration.

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Topic 1 Question 4 *The Art and Architecture of Ancient Egyptian Art*, W STEVENSON SMITH, published by Yale University Press.

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Topic 1

5 How did the form and function of Egyptian art **and** architecture reflect ‘the cult of the dead’?

For Band 4 and above candidates should consider how all art **and** architecture was both formally and functionally connected in some way with death and the afterlife and answers should be more than simple descriptions of selected funerary art and architecture. Maximum Band 3 if only art or architecture is considered.

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

Other valid points to be taken into consideration.

Topic 2

Art and Architecture in early Renaissance Florence**1** Discuss the development of Fra Angelico's work.

For Bands 4 and above candidates should identify the development of Angelico's work from the early phase with International Gothic decorative influences, to the assimilation of influences from Donatello and Masaccio and more complex spatial relationships of the early *Sacra Conversazione* form.

- Guido di Pietro, known as Fra Angelico (c.1400/2 – 1455) joined the Dominican Order between 1418 and 1423. Though many past writers characterised him as a devout and pious monastic artist (Ruskin termed him 'not an artist properly so-called but an inspired saint'). Angelico was a highly skilled professional artist who was aware of the latest developments of Florentine art. Fra Angelico was the dominant figure among several who became prominent at that time, including Uccello and Fra Filippo Lippi.
- Early works, such as the Cortona Annunciation, (c.1434) show a lack of drama with restrained modelling. Figures are posed and graceful with extensive use of gold tracery and delight in patterning. Set in a slender Corinthian portico, the Expulsion of Adam and Eve is seen at the top left above the 'closed garden' of the Virgin. Gabriel's words issue from his mouth.
- Madonna of the Linaiuoli, (Linen Weavers) (1433), has Christ-child as a miniature adult and features a border with 12 music-making angels. The painting is the largest single-panel image of the Virgin and Child executed in the 15th century. The central panel depicts the Virgin seated in a richly draped, barrel-vaulted chamber with Christ, shown as a child standing on her left thigh which seems reminiscent of the medieval or Byzantine tradition. Royal status of Christ emphasised. The Dove of the Holy Spirit hovers just above them.
- San Marco altarpiece, (c.1438 – 40) a *sacra conversazione*, shows that Angelico was not an isolated and reactionary artist but aware of contemporary developments of spatial construction and figure grouping. Possible influence of Albertian theories. All perspective lines converge on the Madonna and Child enthroned in a Renaissance niche of the Corinthian order.
- Like Masaccio, Fra Angelico looked to sculpture to achieve an effect of monumentality in large-scale standing figures, and Ghiberti's work often provided the model. Unlike Filippo Lippi Angelico retained the brilliant palette inherited from the 14th century and did not follow chiaroscuro modelling to its logical conclusion.
- Between 1438 and 1445 Angelico and his assistants frescoed the Chapter House, Corridors, doorways and 44 monks' cells of his Dominican Convent of San Marco, Florence. Distinction between those scenes for the whole of the monastic community and those for individual contemplation. E.g. The Annunciation at the head of the staircase and the Annunciation in a cell. All these frescoes were simpler and less decorative than the public altarpieces.

Other valid points to be taken into consideration.

Topic 2

2 Discuss Ghiberti's contribution to Florentine Renaissance sculpture.

For Bands 4 and above candidates should discuss Ghiberti's formal and technical contributions and not simply describe examples of his work. His retention of International Gothic elements should be mentioned.

- Lorenzo Ghiberti (1378 – 1455) was the most celebrated bronze-caster and goldsmith in early 15th-century Florence. His richly decorative and elegant art, best expressed in the Gates of Paradise did not break completely with the traditions of the International Gothic. Idealism and realism are combined in his work, which reflects the discovery of Classical art.
- Won the 1401 competition for the Baptistery doors with his panel of The Sacrifice of Isaac. Compared to Brunelleschi's trial piece, Ghiberti's exudes unity and calm. His relief, unlike that of Brunelleschi, was cast in one piece, apart perhaps from the figure of Isaac, which may have been cast separately; he therefore required less material and incurred less expense.
- Ghiberti's first set of doors for Baptistery, The Life of Christ, (1403-24) 20 scenes plus the four Evangelists and Four Doctors of the Church at the bottom in seven horizontal rows of four.
- Panels are International Gothic quatrefoils (four leaves)-itself a French Gothic form and the same as Andrea Pisano's format for the south doors, Life of St John the Baptist, (1330 – 56). Gilded figures gleam against a dark background.
- Over the 20 years of the first set Ghiberti's style evolved from Pisano's manner, with the figures powerfully modelled yet firmly linked to the background. His figures then become less attached to the background and appearing to be almost in the round (Christ Driving the Money-changers from the Temple, The Flagellation, Christ before Pilate). Ghiberti also harmonised his scenes within the quatrefoil and the scenes fill the quatrefoil. Fine gradations give a sense of depth. Later panels, including Christ before Pilate and Pentecost, show a tension between high and low relief. Ghiberti also included his Self-Portrait.
- Gates of Paradise, (1425/6 – 52). Door is divided into ten large, nearly square panels, each illustrating a number of episodes from the Old Testament and set within borders richly decorated with small figures and heads. Large format, free from the constraint of the decorative framework, was better suited to narrative scenes. The integration of scenes and figures in landscape and buildings is highly sophisticated e.g. Joseph, Solomon or Moses panels. Sense of unified space. Gilt covers the whole surface.
- In Gates of Paradise Ghiberti created more complex perspectival scenes e.g. Meeting of Solomon and Sheba in the Solomon panel. Ghiberti also developed a sense of tension between projecting foreground figures and the receding background, achieved by differentiated gradations in the depth of the relief. This led to the 'pictorial' opening up of the background in the Gates.
- Ghiberti wrote that he was given a free hand, evidence of a rise in the individual artist's confidence and status and freedom from craft constraints. Also of a corresponding change in the relationship between artist and patron.
- The new conception of the Gates of Paradise was a logical evolution of the first set. Christ before Pilate in the old door and Jacob and Esau in the new have many similarities: illusionistic treatment of the ground; tension between high and low relief, with many gradations; the almost three-dimensional handling of the foreground and the mobility of the figures. New, enlarged format of the reliefs

provided an opportunity for the flowering of these tendencies. The unification of several scenes within one panel was the major design problem of the Gates of Paradise.

- St John the Baptist, (1413/14) for the Arte di Calimala at Orsanmichele, Florence. The signature on the hem of the saint's cloak reads *laurentius ghibertus mccccxiv*. First monumental bronze figure of modern times and an extraordinary technical achievement. Example of International Gothic style. Use of voluminous swirling drapery with deep folds and furrows. Multiple curves and undulations with a sense of grace. But a clear departure from the medieval type of draped figure as the figure is articulated beneath the ample robe. Ghiberti created an impression of the body and its clothing as two largely independent layers of equal importance.
- St Matthew, (1419 – 22), also Orsanmichele, an over life-size bronze statue commissioned by 1419 the wealthy Arte di Zecca (Money-changers' guild). Cast in two parts. In an antique contrapposto pose. The robe is no longer an equal partner of the body. Less voluminous and articulates the saint's pose and attitude. Compared to St John's frontal pose, St Matthew's body is slightly turned giving an effect of movement.

Other valid points to be taken into consideration.

Topic 2

- 3 Why is Brunelleschi considered to be the first Renaissance architect? You should refer to specific examples of his architecture in your answer.

For Bands 4 and above candidates should give reasons for Brunelleschi's reputation and link these to examples of his architecture.

- Brunelleschi's innovations include an understanding of ancient Roman forms, the logic and clarity of his interiors and his proportional system based on simple modules. Brunelleschi represented a new blend of theoretical knowledge combined with practical studies. He was also a great engineer, as evidenced in his dome of Florence Cathedral.
- Vasari wrote that Brunelleschi 'was sent by Heaven to invest architecture with new forms, after it had wandered astray for many centuries'. The 'new forms' were those of Classical antiquity, which Brunelleschi applied to such building types as churches and orphanages for which there were no ancient precedents.
- In his buildings there is less the adoption of individual antique-inspired forms, (already seen in the Romanesque buildings of the Tuscan proto-Renaissance) than the human-inspired measure of the whole and its parts. The column is employed as the architectural component most closely related to the human body; each individual element is placed in a carefully calculated, immediately perceptible relationship with the element adjoining it and the building as a whole.
- Brunelleschi's interiors had both a structural and visual logic, white-washed walls with architectural elements in grey *pietra serena*.
- Loggia of the Ospedale degli Innocenti, (Foundling Hospital) (c.1419 – 1440s) simple statement of lucid proportions, round headed arches carried on Corinthian columns with domed bays, square in plan. Use of classical details.
- S.Lorenzo interior, begun 1419. Light filled and articulated by slender corinthian columns carrying round arches. Sense of single homogenous space, nave linked with aisles and side chapels, though latter at a lower height. Standardisation of detail. Latin cross plan is the most appropriate solution to a congregational church. Use of a square module of crossing to calculate ground plan - long axis = 6 modules, aisle bays are half the width of module. In his buildings he used what he thought were genuine antique forms, actually Tuscan Romanesque rounded arches, regular details. He also employed a modular system of spatial units and the combination of grey *pietra serena* against whitewashed walls to bring a sense of order and clarity.
- S.Lorenzo The Old Sacristy, (1421 – 28) square in plan and perfect cube in volume, covered by a classical hemispherical dome that is supported on ribs as a twelve-part umbrella dome.
- Pazzi Chapel, S.Croce, (1442 – c.1465). A rectangular rather than square chapter house. However, a square is formed by the central bay of the building beneath a twelve-part umbrella dome, and flanked by narrow 'transeptal' bays marked off by Corinthian pilasters. The dome is supported on pendentives with roundels. As at the Old Sacristy, the east wall is opened up in the centre to reveal a square altar room.
- Sto.Spirito, planned late 1420s to early 1430, begun mid 1440. Similar to San Lorenzo, but here Brunelleschi had no problems of dealing with an existing building. Santo Spirito was altered. As intended it was a Latin Cross with four main doors at the west end (now three); domical aisle bays across the west end; outside line of the church was semicircular with the side chapels expressed as

convex curves on the outside instead of filled in as now. The overall effect inside is very sculptural; semicircular niches of the chapels are repeated as counter curves in half columns at the entrance to the chapels, which echo the columns in the nave. The proportions inside are harmonious, the arcade and the clerestory height are the same. The spatial effect of the columns around the church is monumental and grand, it has a mathematical exactness but sculptural richness and a sense of fluidity.

- Dome of Florence Cathedral is not the best example of architecture since it was primarily a feat of engineering, but it does demonstrate Brunelleschi's ingenuity and practical solutions, yet it was considered a wonder of its age. The Pantheon in Rome provided an ancient domed model, but at Florence the span was too great. Solution was a pointed double shell dome with 8 major ribs springing from the angles of the octagon and 16 minor ribs set in pairs, derived from the Florence Baptistery. Horizontal arches tie the ribs together and brick was used in place of stone in the upper levels to save weight. This 'herringbone' brickwork was Roman in origin.
- Brunelleschi's buildings often had references to local buildings, Florentine Baptistery particularly esteemed, thought to be a genuine ancient temple, actually Tuscan Romanesque.

Other valid points to be taken into consideration.

Topic 2

- 4 What were the major developments in Florentine tomb sculpture during the early Renaissance? You should refer to **at least three** specific examples in your answer.

For Bands 4 and above candidates should discuss three or more of the key examples of the differing forms that tomb sculpture took up to c.1483. If only two examples given, the maximum is Band 3, if only one example is given the maximum is Band 2.

- The period sees a change from tomb slabs in the floor to wall mounted tombs and to whole chapels, the use of effigies and sarcophagi and greater sensitivity to the relationship to architectural surroundings.

Key examples

- Donatello and Michelozzo Anti-Pope John XXIII, (c.1422 – 27/8), Florence Baptistery. The reclining statue of the anti-pope John XXIII, Cardinal Baldassarre Coscia, who died in Florence in 1419, is realistically rendered in the facial details and the deep folds of the garments. Fitted in between two colossal columns. A baldacchino/curtains hang above. Below is a shell lunette with the Virgin and Child in relief. Three other shell niche reliefs of the three theological virtues, Faith, Hope and Charity are on the lower level. Sense of grave and austere monumentality and sense of proportion between the constituent elements.
- Bernardo Rossellino Tomb of Leonardo Bruni, (1444 – 46/7), Sta Croce. Successful integration of sculpted figures with the architecture into a harmonious whole where neither is dominant. Bruni lies on draped funeral bier with a sense of classicism. References to Bruni's own antique style funeral. Some re-usage of same elements as tomb of the Anti-Pope, but effigy of the deceased is much lower. Bruni's features are taken from a death-mask. Triumphal arch motif used appropriate for victory over death.
- Desiderio da Settignano Tomb of Carlo Marsuppini, (c.1453 – 64), opposite Bruni in Sta Croce. Sense of rivalry and lavish attention paid to the richness of ornamentation. Figure on the bier is tilted at a more extreme angle than Bruni. Behind are four blind panels instead of three. Soft draperies and charming pair of free-standing boy angels holding shields. The overall effect is that of richness and elegance rather than the monumental austerity of the Bruni Tomb.
- Antonio Rossellino Tomb of the Cardinal of Portugal, (1461 – 66), San Miniato. Part of the jewel-like mortuary chapel for Prince Jaime of Portugal who died, aged 25, in 1459. Rossellino was also responsible for the throne opposite. The Tomb differs from the Bruni and Marsuppini tombs in that it was part of a chapel ensemble and not simply placed against a wall. It is more richly gilded and evokes spirituality rather than humanism. It is also more illusionistic.
- The Rossellini and Desiderio ignored Donatello's dramatic and powerful realism. This aspect of his work was taken on in Florence by Verrocchio.
- Verrocchio Tomb of Piero and Giovanni de' Medici, (1469 – 72), San Lorenzo. Set in an archway between the Sacristy and the Transept. Sarcophagus with a bronze grille in the form of a rope net separates the two spaces. Symbolism of the decoration has dynastic allusions and the forms are elegant and understated, acanthus vegetation, lions' feet, diamond motif etc. Complete absence of Christian symbolism and figures. Solemnity and monumentality are conveyed by the restrained splendour and high quality of the workmanship.

Other valid points to be taken into consideration.

 Topic 2

- 5 Describe the process of fresco painting used by Early Renaissance Florentine artists. How did this affect the story-telling and appearance of the work? You should use specific examples in your answer.

For Bands 4 and above candidates should demonstrate their knowledge and understanding of the fresco process and discuss more than one narrative scene in the medium, observing how the technique affected methods of story-telling. Maximum Band 3 if only one narrative scene is discussed, and maximum Band 2 if technique is described without discussion or giving an example.

- Fresco method

The wall was first carefully brushed and dampened. A layer of coarse plaster with a rough finish was applied (*arriccio*). Then the *intonaco* – fresh, wet lime plaster was applied. As the wall dried the calcium hydroxide of the plaster combines with the carbon dioxide in the atmosphere to form calcium carbonate. The pigments become an integral part of the wall in the process and form a fine, transparent, vitreous layer on the wall surface. On the *arriccio* the vertical, horizontal and diagonal lines were impressed on the plaster by cords pulled or snapped tight. The composition was sketched out in charcoal. The definitive design, the *sinopia*, was painted in and served as the guide. Full scale cartoons were used for the final execution cut up into sections so that the whole could be painted piecemeal. As each section of *intonaco* was applied, the design was applied from the cartoon by pouncing or by running a stylus over the outlines.

- Fresco colours were pale and chalky and any colours that could not be painted in fresco were added later when the composition was finished and perfectly dry. Pigments were bound in adhesive. Metal leaf enamel-either gold or tin glazed with yellow to imitate gold was also applied *a secco*, for armour and decorative motifs. Some gold areas, such as haloes or crowns may have been raised in relief.
- Fresco needs great preparation in both transfer of design onto wall *sinopie*/cartoons and because of the limited amount of work done in one session, the *giornate*, breaks and joints need to be disguised.
- Since it was used on large expanses of wall and ceiling, fresco scenes often conveyed religious narratives rather than devotional images. Often continuous narrative was employed and multiple actions are included within the same section. Subordinate scenes added to the main narrative and also referred both forwards and backwards in time.
- Fresco designs required boldness and simplification and narrative was also conveyed by the three-dimensional presence of figures, sometimes enhanced by using the natural lighting of the setting, the exchange of gestures, movement from left to right (when possible) and consistency over the appearance of repeated characters and a common figure scale.
- Numerous examples are possible - Masaccio The Tribute Money, Brancacci Chapel, Chapel (started c.1424 completed 1428). St Peter appears three times.

Ghirlandaio Life of St Francis cycle, Sassetti Chapel (1482 – 86).

Uccello: The Deluge, Sta Maria Novella, Chiostrro Verde, mid 1440s. Two scenes within the same Deluge lunette, the Deluge and the Recession of the Flood.

- Individual fresco images, such as Masaccio Holy Trinity (c.1427) do not provide much scope for a discussion of narrative scenes.

Other valid points to be taken into consideration.

Topic 3

High Renaissance Rome

- 1 How was papal power and authority depicted in Raphael's Stanze? You should discuss **at least three** scenes from the Stanze in your answer.

For Bands 4 and above candidates should identify how papal power and authority is shown in three or more scenes. Maximum Band 3 if only two scenes are discussed and maximum Band 2 if only one scene is discussed.

- Papal power and authority is suggested in a number of ways, by having modern-day popes appear as witnesses to holy and miraculous events, as representatives of religious orthodoxy, as warriors for the faith and protectors of the people. A sense of the continuity and longevity of the papacy is also given.
- Raphael painted three rooms in the Papal apartments (Stanze) of the Vatican-
- Stanze della Segnatura, (1509 – 1512). The function of the room is not wholly clear, originally intended as a library and study for Julius II, but the papal court of Justice met there, hence the name. The paintings concern the four branches of humanist learning, Theology, Philosophy, Poetry and Jurisprudence. (The latter appears on the ceiling.)

Parnassus, Poetry and Literature, classical and modern writers gathered on Mount Parnassus with Apollo and the nine muses. Suggestive of papal support for the arts.

School of Athens, Philosophy, Plato and Aristotle in centre with other philosophers engaged in active discourse. Possible portraits of Leonardo as Plato and Michelangelo as Heraclitus.

Disputà or Debate on the Holy Sacrament, Theology, the Holy Trinity above an altar with the Roman fathers of the Church on the ground, accompanied by other saints and popes one of whom is Julius I with the features of Julius II.

The fourth wall is dedicated to Justice, lunette of the Cardinal and Theological Virtues and Pope Gregory IX receives the Decretals (Pope has features of Julius II), (Canon law) and Tribonianus delivering the Pandict to Justinian, (Civil law). Much of this wall is by assistants.

- Stanza di Eliodoro, (1512 – 14) concerned with episodes of divine intervention.

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.

Saint Peter freed from Prison by an Angel, Julius had been Cardinal at the church built on site of St Peter's imprisonment, S.Pietro in Vincoli. Nocturnal scene with light emanating from the angel who frees St Peter.

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 were portrayed in guise of Pope at the time, Leo X.

Fire in the Borgo. Commemorates fire of AD 847 of the Borgo neighbourhood that threatened to engulf the basilica as well. It was said that Leo IV worked the miraculous extinction of the fire by making the sign of the cross from a loggia in St Peter's. Muscular figures possibly influenced by completion of Sistine ceiling in 1512. Higher degree of complexity in the composition and interaction of figures.

The Battle of Ostia, Leo X's victory over the Saracens on the Tiber AD 849. In foreground the Pope receives the homage of the Saracen prisoners while in the background the sea battle rages against the rock of Ostia.

The Coronation of Charlemagne, crowned Christmas night AD 800. Leo III places crown on head of Charlemagne.

The Oath of Leo III who in the presence of Charlemagne took an oath on the Bible in St Peter's in answer to charges made by a nephew of Hadrian I.

Other valid points to be taken into consideration.

Topic 3

2 Discuss the development of Michelangelo's sculpture in Rome between 1496 and c.1530.

For Bands 4 and above candidates should demonstrate an understanding of the changes in Michelangelo's sculpture between the two dates - from the Bacchus and Pietà to the weighty architectonic Slaves for Julius's Tomb. Maximum Band 3 if no sense of development is given.

- Michelangelo in Rome first from 1496 – 1501; then 1505 – 06, 1508 – 16 and finally 1534 until his death in 1564.
- Michelangelo had a knowledge and understanding of male anatomy through extensive life drawing (e.g. drawing for the Libyan Sibyl) and dissections. However, this was modified by his experience of classical sculpture, the Belvedere torso c.50 BC and was present when the Laocoön c.25 BC was unearthed in 1506. Laocoön group was described by Pliny and reputedly carved of a single block which became a challenge to sixteenth century sculptors.
- Michelangelo stated in 1549, "the nearer painting approaches sculpture the better it is, and that sculpture is worse the nearer it approaches painting". Very different attitude and process than that of his more pictorial predecessors, Ghiberti and Donatello. Michelangelo used the metaphor of releasing the figure from the block by patient uncovering.
- Bacchus, (c.1496 – 98) was his first life-size figure in emulation of antiquity, inebriated and swaying and flayed skin suggests flesh eating as part of Bacchic cult. Condivi called it a "remarkable piece of antique art". Combination of wine and flesh is perhaps related to doctrine of Transubstantiation.
- Pietà commissioned in 1497 for French ambassador Cardinal Jean de Bilhères. The Pietà was a French and German subject, uncommon in central Italy. Problem of fitting full-size adult on lap of another adult. Christ slumps as if asleep, with relaxed limbs and veins seem full of blood. Virgin is youthful and her left hand invites mediation on Christ's death. Eucharistic theme which was placed on the altar of S. Petronilla, an early church incorporated into old St Peter's. Classical tradition of lament over dead hero and Virgin has beautiful, youthful features.
- Tomb of Julius II occupied Michelangelo over four decades (1505 – 45). Six projects, five of them negotiated with the Pope's heirs. Originally 3 storey free-standing mausolea with more than 40 over life-size figures and bronze reliefs and an *arca* (sarcophagus or coffin). Intended for new St Peter's. Julius scaled-down the project once he became interested in the new St Peter's and after his death the tomb became a more traditional wall tomb.
- Moses, (c.1515) for 1513 Tomb project was monumental and exhibited 'terribilità', frightening power or sublimity. Massive limbs and shown with horns, deliberate anachronism. Perhaps an idealised impression of the warrior Pope. Statue seems distorted at eye level, meant to be seen from below.
- Two Slaves for the 1513 project were also completed (Louvre) who were meant to be bound to pilasters flanking niches with Victory figures. Dying Slave seems to awake from sleep and the Rebellious Slave tries to break free of his bindings, in torsion and reminiscent of the ignudi of the Sistine ceiling. The two figures reflect the active and the passive.
- Four unfinished, taller Slaves or Prisoners produced 1520-23? as well as a male Victory 1527-30? intended for the niches between slaves. Although created in Florence, they are acceptable as they are associated with this Roman scheme.
- These Slaves (Young Slave; Atlas (corner figure); Awakening Slave; and Bearded Slave) seem like

caryatids and are weighty and load bearing. Sometimes seen as evidence of Michelangelo's increased pessimism. Victory is a corkscrew and extreme example of a figura serpentinata and stands over a vanquished (and less finished) older man. Michelangelo's most mannerist sculpture.

- Risen Christ (c.1518 – 21) in Dominican Church of S.Maria sopra Minerva, Rome, nude figure in contrapposto pose that seems more suitable to a pagan figure. Created in Florence after original begun in Rome was abandoned due to the appearance of a black vein in the marble on Christ's face.

Other valid points to be taken into consideration.

Topic 3

3 Discuss Bramante's major architectural projects in Rome.

For Bands 4 and above candidates should identify and discuss **at least two** of Bramante's projects. Maximum Band 3 if only one project is discussed.

- Bramante arrived in Rome from Milan in 1499 and studied antique remains in Rome and its surroundings, greatly impressed by their scale and monumentality.
- Cloister of Sta. Maria della Pace, completed 1504. Two floors of almost equal height, cf. Theatre Of Marcellus. On first floor the columns stand above the centres of the arches below. Existing buildings meant that two arched floors were not possible.
- Tempietto, S.Pietro in Montorio (c.1502 – 1510). Marks the spot of martyrdom of St Peter on the Janiculum. As such its existence was more important than its liturgical function and so a centrally planned form was admissible. Based on example of early Christian martyria. Commissioned by Ferdinand and Isabella of Spain, with the support of the Spanish Pope Alexander VII. Round Temple of Hercules Victor used as model. 16 ancient Roman granite columns used, their diameter used as the design module, columns are four diameters apart and two diameters from the walls. In proportion the width of the peristyle is equal to the height of the cella, a harmonious and visually satisfying solution. Circular cloister planned but not executed. Solid central core might be reference to Peter the Rock and the concentric design a reminder of the church's unity and universality. 48 metopes of frieze have papal regalia and sacramental implements. Doric order appropriate for a male saint.
- The Tempietto conforms to High Renaissance ideals. Balance, harmony, simplicity, grandeur, technical mastery and deeper investigation of, and relationship with, classical antiquity.
- Re-building of St Peter's. Planned as a grandiose domed building centred on the shrine of St Peter, with choir. Foundation stone laid 18 April 1506 by Julius II. Old St Peter's was over a thousand years old, in bad repair and cluttered with nearly a hundred tombs, altars and chapels. Most influential of Bramante's several plans was that of a Greek cross within a square. At the corners of the square were four towers which framed three entrances. In the centre of each side was a temple front motif and a semi-dome. Plan is thus four equal arms terminating in apses. Colonnaded drum over the crossing raised the dome to make it visible from the exterior. Under the dome was the high altar over St Peter's tomb and in the choir to the west, Michelangelo's tomb for Julius. It was recorded that Bramante wished "to place the dome of the Pantheon over the vaults of the Temple of Peace". Bramante died in 1514.
- Cortile del Belvedere, designed 1503, completed 1563. Links the Belvedere (originally a small summer house) with the Vatican Palace. About 300 metres in length with two long wings of buildings three storeys high at palace end, diminishing to a single storey at the Belvedere end. A great exedra disguises the fact that the end wall meets the Belvedere at an awkward angle. Behind the exedra was a sculpture court for the Papal collection of antique works of art. Whole was to be like a gigantic perspective construction or imitation of an ancient amphitheatre, calculated to be viewed from papal apartments. Later changes and modifications means that this effect is now lost.
- Palazzo Caprini (House of Raphael) (c.1510) (destroyed 1936). First Roman High Renaissance palace. Correct use of classical orders on the façade. Ground floor composed of shops (as in antiquity) to provide income for palace owners. Rusticated blocks and unarticulated. Mezzanine windows and smooth cornice separates shops from living area. Upper storey has paired engaged Doric columns on pedestals carrying a Doric entablature. Large windows topped by triangular pediments. Deliberate contrast between the two storeys with sense of unity and order imposed by

upper level.

- Contemporaries recognised the importance of Bramante’s architecture in returning to standards of classical antiquity.
In a letter to Pope Leo X (c.1516 – 18) Raphael wrote that architecture’s recent advancement “may be seen in the many beautiful buildings by Bramante”.
Serlio in Book III of his Treatise wrote that Bramante “revived the good architecture which had been buried until this time”.
- Vasari presented Bramante as a pioneering force in architecture and in final phase of revival of arts, and as father figure of High Renaissance.

Other valid points to be taken into consideration.

Topic 3

- 4 Discuss the motives behind papal patronage of art and architecture in High Renaissance Rome. You should refer to the activities of **at least two** popes in your answer and give examples.

For Bands 4 and above candidates should discuss the reasons behind the main papal projects in art and architecture of two or more popes. The most likely examples are Julius II and Leo X. Maximum Band 3 if only one Pope's patronage is discussed.

- The Popes with significant pontificates of the period were Alexander VI (1492 – 1503); Julius II (1503 – 1513); Leo X (1513 – 21); Clement VII (1523 – 1534) and Paul III (1534 – 1549).
- Motives include: personal glorification;
enhancing the reputation and status of the pontiff's family;
papal aggrandisement;
beautification of the Vatican;
developing and improving the city of Rome.
- Pope Julius II (Giulio della Rovere). As Pope he set about building a new Christian Rome on an antique scale. Arguably he had at his disposal the greatest assembly of artists a patron has ever had, Michelangelo, Raphael and Bramante.

A Christianised Platonism emerged which saw Christianity not in opposition to the religion of the pre-Christian world, but as the fulfilment of all that was best in it. Many of the paintings reveal such changes in theology, especially a re-assessment of classical learning, School of Athens and Sibyls in Sistine ceiling.

Papal Apartments. Julius refused to live in predecessor Alexander VI's apartments and moved to upper floor. Raphael and workshop brought in to paint the decor.

Stanze della Segnatura, (1509 – 1512).

Stanza di Eliodoro, (1512 – 14).

Sistine Chapel ceiling, Michelangelo, (1508 – 12), built under Sixtus IV. The papal arms are found at the bottom of Zechariah's throne and some ignudi bear the Della Rovere emblem of the acorn. To some contemporaries Julius as patron would have been as much the author of this ceiling as Michelangelo.

Rebuilding of St Peter's. Plan is a combination of an enormous martyrium with associations of early Christian basilica.

Julius's tomb by Michelangelo was to have been a huge affair in the choir of new St Peter's, so magnificent and imposing it would have eclipsed that of St Peter. Tomb is actually in San Pietro in Vincoli, (where Julius had been the Cardinal Priest). 3 finished figures, only Moses in situ and figures of 2 slaves survive.

Cortile del Belvedere, See Q.3

Leo X celebrated the role of the papacy in the continuation of Raphael's Stanze, Leo the Great stopping Attila and most specifically in the Stanza dell'Incendio, (1514 – 17).

- Clement VII commissioned Michelangelo's Last Judgement on altar (West) wall of Sistine Chapel, (1534 – 41). Commissioned 1530. Clement had personally witnessed the Sack. After his death in 1534 the commission was renewed by Paul III. 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.

- Paul III. Not only saw the Last Judgement through to completion but also commissioned his own Capella Paolina (Pauline Chapel) in the Vatican from Michelangelo. Conversion of St Paul and Crucifixion of St Peter, (1542 – 1455). Subjects of the Pope's own namesake and predecessor as Pope. Subject concerned faith and salvation. Figures act out God's will.

He was also active in architecture and town planning (family and papal) The Torre Paolina (destr. 19th century) built on the Capitoline Hill and transferred the equestrian statue of Marcus Aurelius to the Piazza del Campidoglio. Work again began at St Peter's, this time in accordance with a plan by Michelangelo. Construction continued on the Palazzo Farnese: owing to the family's increased importance, the interior was improved, and the massive Piazza Farnese and the Via dei Baulari were laid out in front of it. Michelangelo's work on the Capitoline Hill was probably planned during Paul's reign but executed later. Two pre-existing buildings (the Palazzo dei Senatori and Palazzo dei Conservatori) and one new structure (the Palazzo Nuovo), constructed primarily for purposes of symmetry, formed a unified whole. The project was the symbolic statement of the absolute ascendancy of the pope over the city. The Capitoline had been the symbol of the Roman Republic, but the new Piazza del Campidoglio with the Christian emperor at its centre (Marcus Aurelius, then thought to be Constantine), made a clear declaration of the supremacy of the papacy.

Other valid points to be taken into consideration.

Topic 3

- 5 What were the artistic responses to the religious and political climate following the Sack of Rome? Use specific examples in your answer.

For Bands 4 and above candidates should discuss how art was affected by the religious and political aftermath of the Sack of Rome. As more than one example is required, Band 4 cannot be achieved by a discussion of The Last Judgement alone.

- 1527 Sack of Rome by troops of Emperor Charles V induced deep pessimism and doubt into Rome and was felt to be a divine judgement upon the city and the church. For eight days Charles' German mercenaries rampaged through Rome raping, stabbing, burning and carrying off everything of value. Horses were stabled in St Peter's and in the Sistine Chapel. Luther's name was scribbled over Raphael's Stanze. Priests and the wealthy were seized and had to pay ransom. Erasmus deplored the spoliation of Rome which was "...not only the fortress of the Christian religion and the kindly mother of literary talent but the tranquil home of the Muses and indeed the common mother of all peoples". It took over ten years for the city to recover.
- Michelangelo was especially affected, Last Judgement on altar (West) wall of Sistine Chapel, 1534 – 41. Commissioned in 1533 by Clement VII who had personally witnessed the Sack. After his death in 1534 the commission was renewed by Paul III. 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. Michelangelo changed the wall's slant from backward leaning to forward leaning to enhance the drama. Four tiers of figures, the rising elect at the left and the falling damned at the right. In the top centre a nude and beardless Christ is directly over the mouth of Hell and the Virgin is next to him. Around Christ '...the Blessed already risen form a crown and circle around the son of God'. Each Saint has his attribute, St Bartholomew's skin has Michelangelo's distorted features. Unlike the ceiling, the Last Judgement figures are more sculptural and the composition seems like a giant relief. On right Charon whips the Damned with his paddle. Michelangelo criticised by some for excessive nudity, some figures given loincloths and St Catherine, originally nude, was entirely repainted. Some elements of Mannerist complexity and possible influence of Signorelli's Last Judgement at Orvieto, (1500-1504).
- Michelangelo's expressive and personal architecture may be considered a response to the Sack of Rome.
- Faith and religious intensity (that perhaps anticipates Counter Reformation art) is depicted in Michelangelo's Capella Paolina (Pauline Chapel) in the Vatican (1542 – 1455). Conversion of St Paul and Crucifixion of St Peter. Figure style follows on from The Last Judgement, but colours derive from the Sistine Ceiling. Approach is more intellectual than emotive and dramatic.
- Pain and suffering conveyed by Deposition, (1541 – 45) by Daniele de Volterra, Orsini Chapel, Trinità dei Mont. Highly influenced by Michelangelo's Last Judgement. Figures in torsion and Christ's body is diagonally placed. Virgin swoons in grief, attended by the three Marys.
- By mid-century reformers urged that art should be controlled by the clergy and contain nothing secular, pagan, or lascivious. Art should be 'derived from Holy Scripture simply and purely.' Raffale Borghini (c.1537 – 88). E.g. Federico Zuccaro The Coronation of the Virgin, (1568).
- Exodus of many artists from Rome to work elsewhere:
Parmigianino - to Bologna, Verona, Venice and Parma;
Giulio Romano - to Mantua;
Sansovino - to Venice;

Rosso - to central Italy and to France via Venice;
Sanmicheli - to Venice.

Other valid points to be taken into consideration.

Topic 4

Baroque Rome

- 1 Why were Caravaggio's religious paintings considered innovative? You should discuss specific examples in your answer.

For Bands 4 and above candidates should discuss the novelty of Caravaggio's religious works. Maximum Band 3 if only one painting is discussed.

- Caravaggio's realism and selection of unidealised types ran counter to many accepted ideas of religious iconography and he was accused of a lack of decorum. Important holy events were treated as genre scenes. Essential elements of his style were chiaroscuro, 'cellar' lighting, dramatic gestures etc. It might also be observed that for all his novelty Caravaggio still had some debts to past art, Michelangelo and Titian, amongst others.
- The bold chiaroscuro of 'cellar light' utilised the form enhancing properties of light entering from a high window. This light has naturalistic, spiritual and dramatic dimensions used to give sense of theatricality and involve the spectator.
- Caravaggio often showed a single moment of high drama or tension and his figures appear at front of picture plane, close to the spectator.
- Dramatic language of posture and gesture that is often intensified by the effects of light.
- Caravaggio's approach has links with Counter Reformation theology of Archbishop Carlo Borromeo who instilled a new seriousness and fervour in religious life and called for naturalism and simplicity in religious art.
- Contarelli Chapel, San Luigi dei Francesi, Rome.

Side Walls:

[Left] The Calling of Saint Matthew, (1599 – 1600);

[Right] The Martyrdom of Saint Matthew, (1599 – 1600).

St Matthew and the Angel (altarpiece). Rejection of first St Matthew as it was not sufficiently noble and learned, a coarse figure stumbling to write the gospel. Second version (1602 – 3) had a more noble saint with the angel hovering, a different interpretation of divine inspiration.

- The Cerasi Chapel, Santa Maria del Popolo, Rome (1600 – 01). Crucifixion of St Peter and the Conversion of St Paul. 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.
- Supper at Emmaus, (1601). Moment of realisation by the two apostles that their fellow diner is the Risen Lord. Action takes place close to the picture plane with the suggestion of it spilling out into the spectator's space.

- The Entombment of Christ, for the Chiesa Nuova , (Oratorian Fathers) Rome (1603 – 4). Emphasis on stone of unction/altar slab and split second moment of a great outpouring of grief.
- Madonna of Loreto, (or Madonna of the Pilgrims) (S. Agostino, Rome) (1604 – 5), became a highly popular devotional work. Dusty peasant feet are thrust at spectator, though also indicated humility, from Latin ‘Humus’, also gives high degree of actuality.

Other valid points to be taken into consideration.

Topic 4

- 2 Discuss **two** of Bernini's multi-figure sculptures. Comment on the relationship of the figures to one another and consider how movement and emotion are suggested.

For Bands 4 and above candidates should identify two multi-figure groups, consider how the figures relate to one another and discuss the methods Bernini used to animate them and suggest movement and emotion. Maximum Band 3 if only one relevant example is discussed.

- Apollo and Daphne, (1622-25).

Apollo chases the maiden Daphne, who rejects his advances and calls to her father for protection whereupon he turns her into a laurel bush. Like so many Baroque sculptures Bernini shows a moment of climax and we see the process of metamorphosis in action. As Apollo touches Daphne, she cries out and her mouth is open, fingers sprout into leaves, her left leg becomes the trunk of the tree and her right foot sprouts roots. Figure of Apollo is based on the classical Apollo Belvedere.

Bernini was able to suggest many different textures in Carrara marble, the finest quality marble that is capable of taking a variety of finishes from a high polish to a rough hewn appearance. In this sculpture there are very marked differences between the handling of the flesh, the hair and the bark and leaves of the laurel. The carving of the marble is a reductive process (material is taken away) rather than an additive process. Bernini demonstrates his virtuoso command of carving by having the arms and legs of Apollo and the hands of Daphne unsupported. The drapery of Apollo's tunic seems to move with the action and Bernini succeeds in making solid marble appear light and billowing.

Although now seen in the round, the group has one major viewpoint, it was originally meant to be seen against a wall. Other viewpoints add a little detail but do not significantly affect the reading of the narrative.

- Aeneas, Anchises and Ascanius, (1619), the family group fleeing Troy, with the old man Anchises carrying the household Gods, the Penates. Aeneas derives from Michelangelo's most mannerist sculpture the Risen Christ of c.1518 – 22 in Santa Maria sopra Minerva and the group as a whole has a typically mannerist spiral effect.
- Pluto and Persephone, (Proserpina), (1621 – 22). Pluto, King of Hades, grabs the maiden and takes her into the underworld marked by Cerberus, the three headed dog. Thanks to the intercession of her mother, Ceres, Persephone is allowed to return to the world for six months of the year. This group was given away to Cardinal Ludovisi and the *Apollo and Daphne* group replaced it.
- The Ecstasy of St Teresa of Avila, Cornaro Chapel, S.Maria della Vittoria, (1645 – 52). The spiritual ecstasy of the Saint is conveyed by means of body language and gesture. The group, framed by a broken curved pediment and richly veined pilasters and columns, hovers behind the architecture on a stucco cloud, bathed in light from a concealed outside source and added to by the gilded rods. Members of the Cornaro family including Federigo and his father, the Doge Giovanni, watch and debate this miracle from *prie-dieus* on either side and behind them is complex illusionistic architecture. It is a participatory work, we not only see but, as in Loyola's Spiritual Exercises, we can project ourselves into Saint Teresa's position.
- Four Rivers Fountain, (1648 – 51) Piazza Navona. The 'natural' rock has a void at its centre which supports an obelisk, a daring feat of engineering. From this spring the four major rivers of the (then) four known continents: Plate (America); Ganges (Asia); Danube (Europe); Nile (Africa). The 'pagan' obelisk is Christianised by the Dove of the Holy Spirit (and of the Pamphili family).

- Neptune and Triton, (1620) Fountain, Neptune with trident, Triton blowing a conch. Twisted forms give sense of circulation around the fountain.

Other valid points to be taken into consideration.

Topic 4

- 3 Discuss the contribution of Bernini to Roman Baroque architecture. You should refer to specific examples in your answer.

For Bands 4 and above candidates should discuss at least two of Bernini's projects and make some observations on their role in Roman Baroque architecture. Maximum Band 3 if only one relevant example is discussed.

- Bernini's architectural career began modestly in 1624 with the construction of the façade of Santa Bibiana, Rome. A combination of tradition and originality for this small church. Façade of an open, arcaded loggia with a palace-like storey above. The upper centre is a deep, pedimented aedicule.
- Whole churches were not designed until 1658 and even then they were small. In that year he began S Tommaso da Villanova (completed 1661) at Castel Gandolfo and S Andrea al Quirinale in Rome. In 1662 – 4 he built S Maria dell' Assunzione at Ariccia. All three are variations on a domed, centralised plan. That at Castel Gandolfo, the papal summer residence, is the simplest, its dome set on a drum above a Greek Cross plan. The interior of the dome is decorated with the combination of ribs and coffers that Bernini used on his two other churches and that was to prove very influential. The church at Ariccia is based on a circular plan and having a hemispherical dome rising straight from the cornice of the main walls. It is entered through a triple-arched and pedimented portico with pilasters. Derived from the Pantheon which Bernini was then involved in restoring to its 'original' state. (This involved adding two side turrets, popularly known as the 'ass-ears of Bernini' and removed in 1883).
- S Andrea al Quirinale, (from 1658), is the most sophisticated of Bernini's three churches, was a project for the Jesuits funded by Prince Camillo Pamphili. It occupies a small site, is oval in plan, with the entrance and the altar facing one another on the short axis. Complex and subtle interplay between the interior and the façade. Tall, austere, pedimented façade, with projecting semicircular portico and semicircular steps, establishes an interplay of concave and convex elements with the concave flanking walls that intersect with it and with the oval body of the church. The altar aedicule, the focal point, repeats the architectural detailing of the façade and is framed by massive pairs of dusty-pink marble columns, with an unusual inward-curving pediment. A continuous entablature binds the space together and the placement of the giant order of Corinthian pilasters and the off-axis siting of the subsidiary chapels create an architecturally unified fabric that moves the eyes around the walls and back to the altar.
- The Baldacchino, (1624 – 1633). The recently completed nave of St Peter's urgently needed some kind of covering over the grave of St Peter under the dome. A baldacchino was a ceremonial canopy of rich material but Bernini created a huge version in bronze. The decision to have giant twisted columns, based on early Christian examples was, however, not Bernini's. Four great volutes join at the centre to support the symbolic orb. Scattered around are huge bees, the emblem of the Barberini. The other family emblem of the Sun, can also be seen. The Baldacchino is the tomb marker of St Peter, Christ's earthly successor.
- 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. The construction of the square and colonnade was a huge and complex undertaking. As Domenico Bernini wrote, 'the eye was no less stupefied at viewing the square and colonnade upon entering than at the end by the *Cathedra Petri*'.

Bernini had to provide for several functions:

A suitable space for the crowds who assemble for the papal blessing delivered from the Benediction

Loggia above the main portal of the façade.

A view of the window in the Vatican Palace on the north side of the square from which the pope gives his Sunday blessing.

A monumental, dignified approach to St Peter's which expressed its special status as the primary church of Christendom.

Ceremonial processions needed passageways for protection from the elements as well as for pedestrian and carriage traffic. Bernini turned the narrow, sloping space immediately in front of the church in a regular shape and demolished the medieval and Renaissance buildings impinging upon the planned site. A vast oval area was cleared, its long axis parallel to the façade of the basilica and with the great obelisk erected by Sixtus V at the centre. This space was defined and framed by two immense, curved, free-standing colonnades, each composed of four rows of Doric columns. Viewed from the square, these lines of massive columns produce a powerful sculptural effect capped by the many sculptures of saints populating the balustrade and silhouetted against the sky.

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'.

Other valid points to be taken into consideration.

Topic 4

- 4 In what ways did Roman Baroque painting **and** sculpture evolve from the religious concerns of the Counter Reformation? You should discuss specific examples in your answer.

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

- The Counter Reformation was the Catholic church's response to the Protestant Reformation. Between 1545 and 1563 the Council of Trent met to discuss reform, including the role of art. 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.
- In painting and sculpture emotion was evoked by subject matter, martyrdoms, spiritual experience, visualised in a highly theatrical manner. To express the spiritual, facial features and gestures were emphasised.
- 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. Commissioned by the Patriarch of Venice, Cardinal Federigo Cornaro. Saint Teresa of Avila was a sixteenth century Spanish mystic (1515 – 77). As she was a (Discalced = barefoot) Carmelite it was wholly appropriate for her to be portrayed in the Carmelite church of S.Maria della Vittoria. She was visited regularly by Angels and wrote of her experiences.

Bernini conveyed the spiritual ecstasy of the Saint by means of body language and gesture. The group hovers behind the architecture on a stucco cloud, bathed in light from a concealed outside source and added to by the gilded rods. Like the members of the Cornaro family who watch and debate this miracle on either [NB these are not theatre boxes, they had yet to be used], we can project ourselves into Saint Teresa's position. Religious reformers such as St Phillip Neri recommended devotion by means of religious songs and dramas and Bernini's is a participatory work. We see and share in the religious experience made palpable for us.

- Also Bernini The Blessed Lodovica Albertoni, (1671 – 74).
- Caravaggio Martyrdom of St Matthew, (1600) and Crucifixion of St Peter, (1600 – 1).
- Poussin St Erasmus, (1628).
- Catholic church encouraged investigation into lives of early saints- 'Sacred Archaeology'. New information sometimes led to new works, Stefano Maderno St Cecilia, (S.Cecilia) (1600) shows saint in the position her body was found in during church excavations, martyred by the Romans, head cut-off when stifling failed.

Other valid points to be taken into consideration.

Topic 4

- 5 What methods were used by Baroque painters, sculptors and architects to involve the spectator? You should use **at least one** example of each from painting **and** sculpture **and** architecture in your answer.

For Bands 4 and above candidates should select and discuss one example each from painting, sculpture and architecture. If only two out of the three are discussed the maximum is Band 3, if only one is discussed the maximum is Band 2.

- Strategies for involving the spectator

Painting and Sculpture:

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 an action;
dramatic lighting (degrees of chiaroscuro and manipulation of real light).

Architecture:

scale and grandeur;
the interplay of concave and convex elements for a sense of movement;
oval plans and elevations which brought the congregation closer to the altar.

- In painting and sculpture a 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.

Examples might include-

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

Many examples of dramatic illusionistic ceilings but the illusion was often wholly effective only from a single optimum viewing point.

Cortona Allegory of Divine Providence and Barberini Power (Glorification of the Reign of Urban VIII,) Gran Salone of the Palazzo Barberini, (1633 – 39);
Gauli Adoration of the Name of Jesus, ceiling of nave of Il Gesù, (1674 – 79);
Lanfranco The Virgin in Glory dome of S.Andrea della Valle (1625 – 27);
Guercino Casino Rospigliosi frescoes - Aurora, Day, Night, (1621 – 23).

Although a supreme example of illusionism. Pozzo Apotheosis of Saint Ignatius, (1691 – 94) S.Ignazio is outside the cut-off point of the Topic (1680).

- Sculpture:
Bernini The Cornaro Chapel, S.M. della Vittoria, (1645 – 52);
Bernini The Blessed Ludovico Albertoni, S.Francesco a Ripa, (1671 – 74);
Bernini Pluto and Persephone, (1621 – 22);
Bernini David, (1623);
Bernini Apollo and Daphne, (1622 – 25).

- Architecture:
Borromini S. Carlo alle Quattro Fontane (S. Carlino), (1665 – 67);
Borromini S. Ivo della Sapienza, (1642 – 50);
Borromini S. Agnese in Piazza Navona, (1653 – 55);
Bernini S. Andrea al Quirinale, (1658 – 70);
Bernini S. Maria dell'Assunzione, (1662 – 64);
Bernini Piazza of St Peter's, begun (1656).

Other valid points to be taken into consideration.

 Topic 5

English Baroque Architecture

- 1 Discuss Wren's re-building of St Paul's Cathedral. You should discuss the various phases of the design and comment on the completed building.

For Bands 4 and above candidates must discuss **at least three** of the different stages of planning and design and comment on the completed building.

- Plans for re-building old St Paul's commenced just before the Great Fire in 1666.
- First model completed 1670 rectangular choir with domed vestibule and borrowings from Serlio. It was criticized for not being grand enough.
- In 1672 Wren was paid for the domed Greek Cross design, a centralised domed church in the manner of Bramante's and Michelangelo's St Peter's.
- This became the Great Model, (1672 – 73) design with the addition of a western vestibule and a giant Corinthian portico. The Great Model was criticised as, unlike a traditional cathedral form, the construction could only be raised whole and not piecemeal. It also lacked directional emphasis and was too close to Catholic buildings of Rome.
- Wren returned to the cruciform basilica design in 1675 with the Warrant design with a Gothic tower and spire. Plan is close to a medieval cathedral and octagonal crossing is reminiscent of Ely Cathedral.
- The definitive design resulted from revisions of the Warrant design via the so-called penultimate design. Major feature was replacement of steeple with an elegant dome resting on a drum, made up of an internal and external dome with an immense brick cone to carry the weight. Curved porches establish a harmony between the lower fabric and the dome. Building work began in 1676 and the cathedral was declared finished in 1711.
- Final form owes something to Bramante's Tempietto, an open peristyle around a circular cella rising to a dome. Between every fourth intercolumniation are niches screening buttresses giving a slower rhythm to the quick pace of the peristyle. Screen walls standing on the aisle walls hide flying buttresses, counteract external thrust of dome and also give visual support. Upper 'windows' outside nave and choir are actually blind tabernacles framing niches. The interior and exterior are thus unrelated. It is two buildings in one, a functional interior and an exterior that shelters, supports and gives majestic addition to the skyline.
- W. façade is a two-storey classical portico with side towers having movement and plasticity of Italian baroque may owe something to Borromini's S. Agnese in Piazza Navona, but also evolved out of the City churches. High colonnaded drum above crossing and dome and lantern. Inside, the drum rests on eight enormous pillars. Drum supports one dome in stone (seen from the interior) and a brick cone to support the lantern and the lead covered exterior dome.
- Wren introduced the dome to England. St Paul's dome was influenced by the Mansard-Lemercier dome at the Val-de-Grâce, Paris (begun 1645) which Wren had seen during his 1665 – 6 visit to Paris. He also saw the domes of St Paul-St Louis, the Sorbonne, the church of the Visitation and the Oratoire.

At St Paul's the symmetry and harmony of the renaissance fuse with the elegance and animation of

the baroque and the product is imposing without being overpowering.

Other valid points to be taken into consideration.

 Topic 5

- 2 Vanbrugh said that he wanted his architecture to have ‘something of the Castle air’. How did he achieve this in his designs for country houses?

For Bands 4 and above candidates should give some explanation of Vanbrugh’s conception of the ‘castle air’ and also identify those characteristics in his country house designs. It may be noted that not all of his designs conformed to the ‘castle air’.

- The ‘Castle air’, the phrase Vanbrugh coined, included not only mock battlements but also an architectural style which depended on qualities of shape and massing and not on the articulation of the Classical orders.
- Linked to this are Vanbrugh’s concerns about ‘...the Figure and Proportions’ making ‘the most pleasing Fabrick... not the delicacy of the Ornaments’.
- The phrase was used about his rebuilding of Kimbolton Castle, (1707 – 9) which had been a medieval fortified manor house. He added a crest of battlements and the elevation was astylar.
- 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 element. The whole design hangs on the four corner pavilions of the main block, with towers combining antique and baroque sources. This block is connected to colonnades and kitchen and stable courts. Blenheim, with its elements of drama and surprise is the culmination of the English Baroque. Blenheim is articulated by a giant Corinthian order, with a subsidiary Doric. As such Blenheim appears as both a palace and a castle.
- Vanbrugh moved increasingly towards an architecture that depended less on the regular articulation of an order and more on variety of shape and projection in both plan and silhouette, and on sudden dramatic accents. The towers, attics and finials of Blenheim were examples of this conception of architecture and are the most revealing of the sources of Vanbrugh’s inspiration. While Hawksmoor was responsible for geometrical elaboration the boldness of forms must be Vanbrugh’s. Architecture as colossal, solid geometry goes back to Wren; but Blenheim also evokes memories of the flamboyant Elizabethan ‘prodigy’ houses of such designers as Robert Smythson a century or so earlier, which recall the towers and castles of the late Middle Ages.
- One of best examples is the massive fortress-like Seaton Delaval, (1720 – 28), 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 at Blenheim.
- Though modest, some of the most complete realisations of the ‘Castle air’ were the group of small houses Vanbrugh designed and built for himself and some of his family at Greenwich between 1718 and 1725. The first of these, and the only one to survive, is his own house, Vanbrugh Castle. Initially built in 1718 – 19, it was a small, tall, symmetrical building of London stock brick, with a round stair tower flanked by two square turrets on the front, and a central bow window overlooking Greenwich and the lower reaches of the Thames at the back. On his marriage in January 1719 Vanbrugh added a second block, again symmetrical in itself, to make an asymmetrical whole.
- As the first clear example of the English Baroque country house, the monumental and dramatic Castle Howard, Yorks (1699 – 1712) is not such a good example of ‘the castle air’ as it has a long

body of buildings, is symmetrical with a domed cupola and articulated by a giant order. More palatial than castellar.

Other valid points to be taken into consideration.

 Topic 5

- 3 How appropriate is it to call Hawksmoor a scholarly and eclectic architect? You should discuss individual examples of his architecture in your answer.

For Bands 4 and above candidates should discuss Hawksmoor's borrowings from, and understanding of, past styles and also demonstrate how they were incorporated into his designs. Maximum Band 3 if only one example is discussed.

- Hawksmoor was one of the most inventive and original architects of the English Baroque. He used a rich, eclectic, scholarly and often unconventional vocabulary of detail. Hawksmoor's work is distinct from, but intricately connected with, that of Wren and Vanbrugh, to each of whom he was at some time an assistant.
- From c.1688 Hawksmoor was also concerned with his own designs. Hawksmoor never travelled abroad and his knowledge of European architecture came entirely from books and prints.
- Hawksmoor attempted to re-create the monumentality of Imperial Roman buildings with a preference for large shapes, plain surfaces and simplified mouldings. Although he was very erudite in his knowledge of antiquity and medieval architecture his employment of motifs was romantic, inventive and imaginative rather than being academically correct.
- Hawksmoor's fertile imagination, is seen in his many projects for Oxford and Cambridge. He had plans to rebuild the centres of both with sweeping vistas aligned on monuments and public buildings, which were inspired by Baroque Rome.
- The Old Clarendon Building, (1711 – 15), to house the two presses of Oxford University, needed two sets of workrooms linked by a portico, which framed a central passage on the axis of the Bodleian Library quadrangle. The building combined the eloquence of plain monumentality with sensitive classical details. The wall surfaces are articulated and enlivened by changes in plane from bay to bay that also emphasise and exploit the massive thickness of the load-bearing walls. All the windows in the raised basement and some on the top storey have exaggerated and dropped triple keystones, a motif usually associated with Italian Mannerism.
- At All Souls, Oxford (1710 – 34) the elevations of the new quadrangle are in a pseudo-medieval style with classical interiors; the result is one of the earliest 18th-century 'Gothick' buildings.
- Hawksmoor built 6 churches following the 1711 Fifty New Churches Act. Hawksmoor's six churches are St Alphege, Greenwich (1712 – 14); St Anne's, Limehouse (1714 – 24) St George-in-the-East (1714 – 22, consecrated 1729); St George's, Bloomsbury (begun 1716) ; Christ Church, Spitalfields (begun 1714) and St Mary Woolnoth (actually a rebuilding, begun 1716).
- Each shows an individual answer to the specific brief. He felt that churches should be well ordered auditoria and also gave each central plan and a tower for solemnity and as a landmark. They show a combination of his debts to Wren, his interest in classical architecture and the 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. The 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.
- For Castle Howard he designed the Mausoleum, (1729 – 42) a mile from the house. It is a monumental variation on Bramante's Tempietto, a circular peripteral Doric temple with a domed

cella rising above the peristyle.

- With the coming of Palladianism, Hawksmoor's style seem outdated, but at Christ Church Spitalfields he used a Palladian motif, a giant Venetian east window.

Other valid points to be taken into consideration.

 Topic 5

- 4 How did English Baroque architects assimilate the Baroque style of continental Europe? You should use specific examples in your answer.

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

- The English Baroque was not as theatrical or as animated as that found in Italy. There are very few equivalents of Borromini's dramatic concave/convex movement of curvaceous façades with curvaceous plans and interlocking spatial elements.
- The concave/convex movement on façade and steeple of St Vedast, (1694 – 97) perhaps reveals the influence of Borromini's Oratory of St Filippo Neri, engravings available by 1694. Also W. Towers of St Paul's, and the twin towers of Greenwich Hospital. But rather than undulating Italian Baroque walls there are detached columns, a Classical rather than Baroque motif. Wren's own Baroque was tempered by an understanding of renaissance harmony.
- Some elements of the Italian Baroque have equivalents in England. Hawksmoor's East End churches Vanbrugh's Blenheim and Archer's St John's Smith Square are composed of solid forms with over-scaled details, and sense of jostling and overcrowding. Wren's King Charles block at Greenwich has giant orders and windows that are crowded by the pilasters. Colonnades are reminiscent of either Le Vau or Bernini.
- Archer St Pauls's, Deptford, (1712 – 30) is the closest any English architect comes to the Roman Baroque. Some have seen it as an anglicised version of Borromini's S Agnese (1652–55) in the Piazza Navona, Rome, it has a giant Corinthian order, though it is not domed.
- Although Wren's work often seemed aware of French and Italian precedents, the end result was always of his own invention and due to his conception of architecture as an expression of geometry.
- Domes, common on the continent are rare in this country. In some ways it is more correct to speak of Baroque Classicism in England since the Baroque is often tempered by classical restraint and proportion. French Baroque was also influential, monumental and dramatic Castle Howard (1699 – 1712) Vanbrugh and Hawksmoor. The first clear example of the English Baroque country house. Plan is long body of buildings facing the garden on one side, and on other curved arcades meeting fore-buildings. Garden front recalls Marly (by J.H. Mansart begun 1679) and is absolutely symmetrical with a domed cupola.
- English 'restraint' is perhaps connected to the fact that England was not Catholic and had different liturgical requirements, far less elaborate interiors and a prohibition on images.
- But English Baroque architects travelled and had access to information about continental architecture.
- James Gibbs (1682 – 1754) studied in Rome for about 4 to 5 years under Carlo Fontana, the only Briton studying architecture in Rome at the time.
- Thomas Archer spent about 4 years abroad in the 1690s. Wren went to France in 1665 and Vanbrugh was imprisoned in France as a prisoner of war 1690 – 92.
- Although Hawksmoor never went abroad, his contemporaries said that he could give accurate accounts of all the famous buildings, both ancient and modern. He learnt via books and engravings.

- Many other examples are possible from the work of Wren, Vanbrugh, Hawksmoor, Gibbs and Archer.

Other valid points to be taken into consideration.

Topic 5

5 Compare and contrast **two** English Baroque royal, collegiate or institutional buildings.

For Bands 4 and above candidates must select two appropriate examples (which can include churches and chapels) and discuss valid points of comparison and contrast, such as elevation, plan, articulation, functional aspects, decoration and materials. Maximum Band 3 if two buildings are merely described, maximum Band 2 if only one building is discussed.

- Wren, Chelsea Hospital, (1682 – 92), based on the model of Hôtel des Invalides recently built in Paris for Louis XIV. Barrack-like austere and monastic. Form is three sides of a court with a giant-order frontispiece in the middle of both the court and the outside elevations of each range.
- Greenwich Royal Hospital, begun 1696. Wren built a duplicate wing to Webb's building and then built another narrower courtyard more in keeping with the breadth of the Queen's House. Two blocks each with a dome flank the main vista, King William block and Queen Mary block, former is now attributed to Hawksmoor, as is the base block of the duplicate wing, the Queen Anne block. Wren presumably approved of his young assistant's invention, the varied fenestration and dramatic contrasts of scale, and took overall responsibility until 1716.
- Gibbs Senate House, (1722 – 30) and the Fellows Building, (1724 – 30), King's College, both Cambridge, and the circular, domed Radcliffe Camera, (1739 – 49), in Oxford. An emphatic and imposing circular structure on a rusticated base with a Corinthian order of coupled columns that alternate between wide and narrow bays. It also shows a tendency towards Italian Mannerism, curved buttresses stand against the drum and a deliberately complicated rhythm is established.
- Hawksmoor, Queen's College, South Quadrangle and façade screen, (1733) shows a French (Marot) rather than Italian influence. It has an elegant open circular temple above the gateway sheltering a statue of Queen Caroline. The Queen's College, as built, shows his influence but the final design was probably by the Oxford amateur George Clarke (1661–1736) in collaboration with the mason William Townesend.
- Examples such as Wren's Sheldonian Theatre, Oxford or Trinity College Library Cambridge, though not good examples of the English Baroque style since they depend on classical and high renaissance prototypes, may profitably be used in contradistinction to more Baroque examples, though a comparison of one with the other would not leave the candidate much opportunity to write on the English Baroque.

Other valid points to be taken into consideration.

Topic 6

The architecture, design and philosophy of galleries and museums

1 Discuss the novelty of Frank Gehry's museum and gallery architecture.

For Bands 4 and above candidates should consider Gehry's innovations in museum architecture via his attitude to design, space, and material. Band 4 can be achieved both by a detailed consideration of the Guggenheim, Bilbao and by discussion of a range of relevant buildings.

- Frank Gehry (born Frank Goldberg in Toronto 1929) has created museum designs that are curvaceous, theatrical, and flamboyant and can be equated with shopping malls and consumerism and culture as part of entertainment. Gehry challenged many architectural assumptions and created a new formal language in which forms need not be pure, they could be broken or even chaotic. Surprisingly placed windows and skylights, offer intriguing views into the building from the outside and bring natural light into the galleries. Materials need not be noble, they could be common, and collage constituted a legitimate compositional approach. A case could be made for his works to share some characteristics of the Baroque, and like the Baroque, despite the flamboyance, Gehry's architecture is rationalist at heart with advanced computer technology essential to the design process.
- Gehry denies being Post-modern. Gehry does not refer to historic styles of buildings. Perhaps Gehry could be called a deconstructionist architect who explores ideas of chaos, breaking boundaries and multiple viewpoints. However, Gehry prefers to not categorise his work with any style or movement.
- Gehry demoted structure from a primary and dominant consideration to a secondary supporting role. Sense of greater three-dimensionality. Chance also played a part in design. In describing Gehry's "buildings" there's a tendency to employ art terms, such as, sculpture, collage, installation, assemblage, because "building" seems inadequate.
- Guggenheim Museum, Bilbao, 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. 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.
- The Vitra Design Museum, in Weil-am-Rhein, Germany, 1989. Compound curves form a constantly evolving shape that invited visitors to walk around the building. The forms seem to be in an ever changing relationship with each other, curves playing off against curves. Small 8,000.sq ft building on two floors for the exhibition and documentation of the history and current trends in industrial furniture design. The building is a continuous changing swirl of white forms on the exterior, each seemingly without apparent relationship to the other, with its interiors a dynamically powerful interplay, in turn directly expressive of the exterior convolutions.
- The Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis, 1993, brushed stainless steel and terra-cotta coloured brick. The president of the university told Gehry that whatever he did, "don't build another brick lump" referring to most of the other buildings on the campus. Gehry was interested in creating galleries that would be beautiful, but that would not overpower the art that is displayed there. He said, "The trick is to make galleries where the art looks good...which is to say, not on a pedestal."
- Project for the Center for Human Dignity, Museum of Tolerance, Jerusalem to be opened 2006/7.

Blue titanium, wood, glass and stone. No symbols, no figurative concessions.

Other valid points to be taken into consideration

Topic 6

- 2 What problems do architects face when adding extensions to existing museums or galleries? You should use specific examples in your answer.

For Bands 4 and above candidates should discuss issues associated with the addition of extensions, the relationship to the existing fabric, function and museum ethos. More than one specific example is required otherwise the maximum is Band 3.

- Issue of integration or distinction such as should the extension blend in or be a separate entity?
- Appropriateness of the building style adopted.
- Some buildings are deliberately different from the original institution and act as ‘signature’ or ‘landmark’ buildings, but may be criticised for sacrificing elements of function for striking effect.
- Integration may be more difficult due to changes in the style of museology and hanging policy.
- Acceptance by the public and by planning authorities.
- Money and availability of resources. Sponsors can have a major input in appearance.
- Controversy about Sainsbury Wing National Gallery, Venturi, Rauch and Scott Brown (1987 – 91). Original hi-tech plans termed a ‘monstrous carbuncle on the face of a much loved friend’ by HRH Prince Charles. As accepted, the extension was a sympathetic addition to Wilkins’ original 1838 building. Consideration was also made concerning its housing of Renaissance art, interiors with round headed arches and vistas from which to view large altarpieces.
- Other major examples include the I.M. Pei: Grand Louvre project, (Pyramid) (1983 – 89), Stirling Clore Gallery at Tate Britain (1980 – 87), Arthur M. Sackler Museum, an addition to Harvard’s Fogg Museum, (1979 – 85) and the Staatsgalerie, Stuttgart (1977 – 84).
- Daniel Libeskind Spiral Extension at the Victoria and Albert Museum. The radical design of the Spiral had the function of being a centre for the exploration of contemporary design in its widest sense, and providing a bridge between the V&A’s historical collections and contemporary design. It would have been a very striking and exciting addition to the Exhibition Road site and a complete contrast to the Victorian architecture of museums in the area. Cancelled by the Trustees in September 2004 due to lack of funding.
- Though a refurbishment, Foster and Partners designed Queen Elizabeth II Great Court at the British Museum opened December 2000 and this is allowed. A fusion of conservation and innovation, merging old with new. But problems over type of stone used arose. Great Court project gives identity and focus to the building and its collections which was previously a sequence of awkwardly connected mid-19th century galleries. It is a rediscovered urban space that is simultaneously an exhibition, social and leisure area.
- Regional and local examples also valid.

Other valid points to be taken into consideration.

 Topic 6

- 3 Discuss **one** museum **or** art gallery with which you are familiar. You should consider both the interior and exterior and comment on the way that the exhibits are organised and presented.

For Bands 4 and above candidates should give a full discussion of façade and interior, as well as a consideration of how exhibits are displayed and presented. All three elements of the question must be addressed for Band 4 and above. If only two out of the three are covered the maximum is Band 3 and if only one is covered the maximum is Band 2.

Points for discussion might include

- Exterior and Interior
There are many ways in which exterior or interior might or might not relate. Does the façade suggest a Temple of Culture, with classical columns and/or pediment and steps? Is a less authoritarian approach suggested? High tech or more orthodox and conventional?
- Private or Public institution?
Small private collections closely reflect 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. However, in recent years some public museums have experimented with ‘Salon’ style hangings and arrangements that disobey usual presentations by school and period.
- Theme of the Collection
Museums dedicated to a single artist often seek to give a narrative of the life and work of an artist. Suggestion that the visitor can gain some insights by experiencing the same environment as the ‘genius’ - an act of homage or pilgrimage. This type of museum is rather more common in France than in England, for example, Rodin, Picasso, Moreau and Delacroix compared with Henry Moore, Lord Leighton and G.F.Watts.
- Extension or Original building?
Many extensions, such as the Clore Gallery, Tate Britain use friendly colours and inviting exterior spaces.
- From its opening in May 2000 until 2006 Tate Modern was the most notable recent example of departure from convention.
Originally exhibits were grouped by:
Nude/Action/Body;
History /Memory/Society;
Still Life/Object/Real Life;
Landscape/Matter/Environment.

This display was based on the major subject categories, or genres, of art that were established by the French Academy in the seventeenth century, landscape, still life, the nude and history painting. The Tate Modern’s display traced both the win survival and transformation of these genres through the twentieth century.

Some objections were raised about a lack of chronology and an absence of major movements within this system. Visitors without specialist knowledge were sometimes puzzled by the unexpected juxtaposition of works on similar themes from different time periods.

From May 2006 Tate Modern re-introduced an historicist element in four wings on levels 3 and 5 of the gallery. Each wing has a large central display, or ‘hub’, which focuses on one of the pivotal moments of twentieth-century art history.

Surrealism
Minimalism
Post-war abstraction in Europe and the US
Cubism, Futurism and Vorticism.

Around the focal points, other displays move backwards and forwards in time, showing the predecessors and sometimes the opponents of each movement, as well as how they shaped and informed subsequent developments and contemporary art. Although the overall display is not chronological, within each of the four sections, the galleries follow a broadly chronological path and galleries are given over to individual artists.

List of Display Themes

Material Gestures painting and sculpture from the 1940s and 1950s, showing how new forms of abstraction and expressive figuration emerged in post-war Europe and America.

Poetry and Dream how contemporary art connects with past art and gallery devoted to Surrealism.

Idea and Object Minimalist art and ideas of objectivity and impersonality.

States of Flux early twentieth-century movements Cubism, Futurism and Vorticism.

The View from Here: Acquisitions since 2000

Contemporary Intervention: The wrong Gallery, a tiny Chelsea, New York non-profit gallery transplanted into the institution and with a new exhibition every two months.

- Design and décor of galleries
Comments might be made about the decor of rooms (colour, fabrics), lighting (natural from top or side/ artificial), information provided and labelling etc.
‘White Cube’ philosophy pioneered by MOMA- Kantian notion of a disinterested aesthetic. Works are shown as pure aesthetic creations without reference to the wider social and cultural context. Such galleries take away all information that interferes with the status of the art object.
- Attitudes to display may be determined by the complexity of issues with which the institution is dealing. An art gallery and an industrial museum might adopt significantly different methods of display and explanation.
- Many examples are possible, ranging from local facilities to great national or international institutions.

Other valid points to be taken into consideration.

 Topic 6

- 4 Why have some writers and critics been hostile to museums and what they represent? You should refer to specific examples in your answer.

For Bands 4 and above candidates should consider what kind of arguments have been raised against museums. A full answer on Marinetti's call for the destruction of museums is valid for Band 4 as is a response that covers a number of varied points of view.

- Consideration of museums as embodying an unhealthy desire for the past and nostalgia and a hindrance to progress (the Futurists).
- F.T. Marinetti (1876 – 1944) in his Futurist Manifesto of 1909 wrote -

We want to demolish museums, libraries, fight against moralism, feminism, and all opportunistic and utilitarian cowardices.

It is in Italy that we launch this manifesto of tumbling and incendiary violence, this manifesto, through which today we set up *Futurism*, because we want to deliver Italy from its gangrene of professors, of archaeologists, of guides and of antiquarians.

Italy has been too long a great secondhand brokers' market. We want to rid it of the innumerable museums that cover it with innumerable cemeteries.

Museums, cemeteries! Truly identical in the sinister jostling of bodies that do not know each other. Great public dormitories where one sleeps forever, side by side, with beings hated or unknown. Reciprocal ferocity of painters and of sculptors killing each other with line and colour in the same gallery.

They can be visited once a year as the dead are visited once a year.... We can accept that much! We can even conceive that flowers may once a year be left for *la Gioconda*! But we cannot admit that our sorrows, our fragile courage, our anxiety may be taken through there every day! Do you want to be poisoned? Do you want to rot?

To admire an old painting is to pour our sensitiveness into a funeral urn, instead of throwing it forward by violent casts of creation and action. Do you mean thus to waste the best of you in a useless admiration of the past that must necessarily leave you exhausted, lessened, trampled.

As a matter of fact the daily frequentation of museums, of libraries and of academies (those cemeteries of wasted efforts, those calvaries of crucified dreams, those catalogues of broken impulses!) is for the artist what the prolonged tutelage of parents is for intelligent young men, drunk with their talent and their ambitious will.

- Museums can be considered as artificial settings for art works that make their original function impossible to recover.
- Some political persuasions assert that museums and museum exhibits frequently support the dominant social order, and reflect bourgeois social relations.
- In the past, powerful and influential curators have imposed a singular view of art that does not do justice to the complexities of the problem and too readily discounts marginal or non-canonical works.
- Some revolutionary periods have seen vandalism to museums as they were seen as repositories of

objects of a ruling elite.

- Some anthropologists suggest that visiting museums is harmful to the visitor as they use the information given and objects experienced to form ideas about themselves. Isaiah Berlin "Few things have done more harm than the belief on the part of individuals or groups that he or she or they are in *sole* possession of the truth."
- The blurring of distinctions between 'high' art and popular culture has led to some critics pronouncing that museums are irrelevant and that we all now live in a 'museum without walls'.
- With the fragmentation of nation states some groups dispute the right of established institutions to control the presentation of *their* cultures.
- Some types of museums provoke more objections than others, such as those that glorify an imperial or colonial past and display religious or sacred objects from other civilisations.
- Some calls for Anti-Museums and more usage of neutral Virtual Museums.

Other valid points to be taken into consideration.

Topic 6

5 In what ways can museums and galleries be considered as political institutions?

For Bands 4 and above candidates should fully engage with the question and offer some explanation of what ‘political’ might mean, national identity, the privileging of one set of values above another, economic regeneration and tourism.

- The presentation of the past and the shaping of national identity is a potentially politically charged matter. Great national institutions often seek to make sense of the present by giving a narrative sequence to objects and artefacts.
- Museums have been termed as ‘contested sites of remembrance’(Vera Zolberg).
- This can be controversial, especially in archaeology where debates over ownership of land can be seen to prove who the aboriginal indigenous population were.
- National institutions often have a patriotic concern, National Portrait Gallery, Imperial War Museum.
- Many museums now seek to celebrate cultural diversity rather than identify difference, but it is notable how the Tate has now become Tate Modern and Tate Britain.
- All museums require selection and categorisation and such choices can never be neutral.
- The educational and didactic value of museums is often emphasised by governments, that was one of the founding principles of the establishment of the Louvre in August 1793. Public Museums make the nation a visible reality, and suggest that all citizens have a share in the nation. ‘Masterpieces’ or ‘key works’ reveal a spiritual dimension that shows humanity at its best.
- Historically museums often had practical aims to improve the quality of design and manufacture. The foundation of the Victoria and Albert Museum dates to 1852, when the British government established under Sir Henry Cole the Museum of Manufacturers in Marlborough House. This museum largely housed a decorative arts collection of objects displayed at the great exhibition in 1851. It was renamed the Museum of Ornamental Art in 1851, and it became the Victoria and Albert in 1899. The present museum in South Kensington was opened by Edward VII in 1909.
- The practice of museology is political and numerous texts have discussed the political aspect of museums and galleries. Tensions between the timeless and universal function of a ‘Temple of Culture’ and the museum as a place for ‘confrontation, experimentation and debate.’ (Duncan Cameron).

Other valid points to be taken into consideration.

Topic 7

The Gothic Revival

1 Discuss the early phase of the Gothic Revival in England between c.1750 and c.1810.

For Bands 4 and above candidates should discuss the early phase of the Gothic Revival and also make some reference to the impact of non-architectural (literary) influences.

- Element of continuous Gothic survival in England. Gothic considered a native style. First gothic garden building in Britain was the Gothic Temple at Shotover Park, Oxon, (1716 – 17). Neo-Gothic elements in Hawksmoor. Vanbrugh's own house at Greenwich (Vanbrugh Castle, c.1717) had associations of an ancient fortress. Gothic emotionalism rather than true Gothic detail. Steep proportions, narrow and heavy windows, round towers and pointed roofs evoke the Gothic. Gothic in William Kent was rare and little survives, but nevertheless influential. Reconstructed Tudor buildings at Esher Lodge with quatrefoil openings and pointed arches.
- In 1736 the "modern Gothick" was praised for its delicacy and whimsicality. Kent's Gothic was a free variation of classical forms, not an imitation but an equivalent of the true Gothic. Lacock Abbey, (1753 – 55) by gentleman architect Sanderson Millar, pierced parapet, rose window and multi-niched interior.
- Most important single building of the time is Horace Walpole's Strawberry Hill, Twickenham (1748 – c.1770). Amateur architects involved include Walpole (also author of Gothic novel The Castle of Otranto, 1765), Bentley, Chute and Pitt. 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 rococo prettiness, but to Walpole and contemporaries this was genuine Gothic. Strawberry Hill extended westwards and became less regularly designed, great circular tower at S.W. corner and battlemented parapet. The deliberate irregularity of the W. part of Strawberry Hill was an important innovation. House became famous.
- Gothic house continued in work of James Wyatt (1747 – 1813). The miniature Lee Priory, Kent, 1782, destroyed, but one room survives in V. & A. Gothic style chosen by patron, Thomas Barrett as site gave vague suggestion of 'monastic' seclusion. While Strawberry Hill was the work of amateurs, Lee Priory was thoroughly professional and betrays a deep knowledge and understanding of the Gothic by Wyatt. The Octagon library was a miniature Ely crossing with clustered shafts that became ribs.
- Wyatt's most spectacular Gothic house was Fonthill Abbey, Wilts, (1795 – 1807), now mostly demolished. Built for eccentric William Beckford (who wrote the Gothic novel Vathek in French in a single sitting in 1786). Fonthill was built on a huge scale, hall 120 ft. high, north and south wings each 400 ft. long with 267 ft. central octagon tower, again based on Ely. Totally impractical to live in, although Beckford tried from 1807. Tower collapsed in 1825, contractors had skimmed on materials. Fonthill more Gothic scenery than anything else.
- Gothic seen as native style - John Carter in Ancient Architecture of England 1791 – 1814, wrote of "gothic, our national architecture".

Other valid points to be taken into consideration.

 Topic 7

- 2 What role did A.W.N. Pugin play in the Gothic Revival? You should discuss both his writings and buildings in your answer.

For Bands 4 and above candidates should discuss Pugin's role in bringing the Gothic to wider public notice both in his writings and in his buildings. For the latter a consideration of the Gothic detailing at the Houses of Parliament is sufficient. Maximum Band 3 if the writings or the buildings only are discussed.

- Augustus Welby Northmore Pugin (1812 – 1852). Son of a French émigré, with whom he trained. Catholic convert, obsessively anti-Protestant and passionate medievalist.
- Pugin's greatest contribution to the Gothic Revival came in his writings.

1836 Contrasts or a parallel between the noble edifices of the middle ages and corresponding buildings of the present day shewing the present decay in taste, (2nd enlarged edition 1841).

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

Contrasting Catholic excellence with modern degeneracy.

the great test of Architectural beauty is the fitness of the design for purpose for which it is intended, and that the style of a building should so correspond with its use that the spectator may at once perceive the purpose for which it was erected in it [Pointed or Christian Architecture] alone we find the faith of Christianity embodied, and its practices illustrated.

a more meagre, miserable display of architectural skill was never made, nor more improprieties and absurdities committed, than in the mass of paltry churches erected under the auspices of the [Church] commissioners, and which are to be found scattered over every modern portion of the metropolis and its neighbourhood, a disgrace to the age, both on the score of their composition, and the miserable sums that have been allotted for their construction.

1841, *The True Principles of Pointed or Christian architecture*, campaign for 1842, historically accurate Gothic that was functionally based and symbolically eloquent.

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

- Houses of Parliament or Palace of Westminster by Sir Charles Barry and A.W.N. Pugin (competition 1835 – 36, 97 entries, all but 6 Gothic.) Competition stipulated that all entries had to be Elizabethan or Gothic showing a growing taste for 'indigenous' English architecture. Foundations begun 1837, first stone of superstructure laid 1840, opened 1852, completed 1868. A key 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 fabric and structural iron skeletons of the two towers.

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.

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.

- St Giles, Cheadle, Staffs. (1846) benefited from the generosity of the Earl of Shrewsbury, at whose expense it was built, and was in sympathy with Pugin's aim to make it a model parish church in the Decorated style. Inside every surface painted and much good stained glass.
- From 1845 Pugin built the Roman Catholic parish church of St Augustine, next to his own house in Ramsgate. It is one of his most successful and individual churches, an impressive example of his belief in the 'true principles' of the Gothic Revival. The plan is most unusual, with a nave and chancel of almost equal length, divided by a central tower; a south aisle almost as wide as the nave; south Lady chapel; a south transept (the Pugin chantry); and a south porch. The exterior is of knapped flints and narrow bands of Whitby stone, the interior of Whitby stone, full of strong mouldings and excellent carvings in the early 14th-century style.

Other valid points to be taken into consideration.

 Topic 7

- 3 Discuss the Gothic Revival architecture of George Gilbert Scott. You should discuss specific examples in your answer.

For Bands 4 and above candidates should discuss **at least two** examples of Scott's work and comment on his particular form of the Gothic Revival. Maximum Band 3 if only one example is discussed.

- Sir George Gilbert Scott (1811 – 1878) was one of the best known architects of the Gothic Revival, and observed that ‘amongst Anglican architects, Carpenter and Butterfield were the apostles of the high church school-I, of the multitude.’ He was not so single minded as either Butterfield or G. E. Street but he was a great populariser of the Gothic. In his obituary in the *Builder* he was called ‘the foremost architect of his day’.
- After creating churches that were not mediievally correct, Scott soon fell under the influence of the Cambridge Camden Society and Pugin.
- Martyr's Memorial, Oxford (1841 – 43) was a very scholarly Gothic recreation, based on Eleanor Crosses and medieval metalwork. It commemorated the Protestant Bishops Cranmer, Latimer and Ridley, burnt 1555 and 1556 by order of Queen Mary. Details are Middle Pointed of the late 13th century, except for the ogee canopies that are early 14th century. Scott wrote ‘I fancy that the cross was better than anyone else but Pugin could have produced.’
- Scott gained in knowledge by restoring churches. His first restoration of an old church seems to have been in 1839, but by the 1840s he was restoring the important medieval parish churches of Stafford; Chesterfield, Derby; and Boston, Lincs. Some of his work was controversial and he was accused of what amounted to insensitive vandalism and wayward invention.
- In the 1850s and 1860s Scott was the busiest and most versatile architect in Britain.
- All Souls', (1855 – 59) Haley Hill, Halifax, W. Yorks was ‘on the whole, my best church’. It has a grand 236 ft spire and a superbly spacious and lofty interior. Much closer to Pugin's St Giles, Cheadle, than to either Butterfield or Street as it does not have the massing or ‘muscularity’ of the latter two.
- Foreign influences, especially French, in Scott's work. He had travelled a good deal on the Continent since his first tour in 1844. A striking example of French influence was the new chapel, (1856 – 59) for Exeter College, Oxford. It is tall, stone-vaulted and apsidal with a fine flèche.
- Scott argued that correct Decorated Gothic was perfectly adaptable to modern uses and could incorporate, where appropriate, such modern improvements as plate-glass windows and iron construction. *Remarks on Secular and Domestic Architecture* (1857). He also argued that the Gothic was the closest style to nature in its decorative detail.
- Albert Memorial in Hyde Park (1864 – 72, Albert's gilded statue by J.H.Foley completed 1875) also contributed to public acceptance of and enthusiasm for the Gothic. Prince Albert sits in a great Italian Gothic tabernacle, a ciborium on a massive scale. Although the overall design and much of the detail of the superstructure is Gothic, silhouette, cusps and pointed arches, the sculptural groups and freizes are not.
- Scott's best-known and grandest secular work is the brick Midland Grand Hotel that fronts St Pancras Station, London (1866 – 7), it combines heroic scale and practical planning with sumptuous

decorative detail. Style is N. Italian Gothic combined with early French and English Gothic. The bay design is a combination of N. Italian and English and the tower over station entrance reminiscent of the Ypres Cloth Hall. The skyline was animated by towers and pinnacles and many considered this the acceptable face of the Gothic and confirmed Scott's position in the middle ground of the Gothic and as a populariser.

- Since Scott was so prolific, many local examples throughout the country are possible.

Other valid points to be taken into consideration.

 Topic 7

- 4 Why and how was the Gothic style revived in nineteenth-century British architecture? You should give examples of **at least three** British Gothic Revival buildings in your answer.

For Bands 4 and above candidates should consider the reasons behind the adoption of the Gothic in England - a native and non-pagan style that was also flexible enough to be used in the design of new building types and give at least **three** examples. If two examples are given the maximum is Band 3, if only one example is given the maximum is Band 2.

- The Gothic Revival was closely related to the topics of the day: national identity, industrialisation, demography, religious controversy and the preservation of national monuments.
- After the end of the Napoleonic Wars in 1815 there was a general tendency to idealise the Middle Ages. They were considered as the epoch when the modern languages supplanted Latin, when the civilisation of Western Europe equalled those of Classical Antiquity, when builders created the Gothic style, the antipode of the Greek, and when the history of the northern nations began.
- Gothic had continuously been visible and there were some elements of Gothic survival in Oxford colleges. Early attempts at Revival such as Strawberry Hill and Fonthill were linked with the taste for Gothic literature.
- More churches needed, due to increase in populations and growth of urban areas as the population of London rose from 1 million in 1801 to over 3.8 million in 1871.
- Gothic was suitable for churches as it was a Christian style and it was also appropriate as it was a native style.
- Rickman was an early exponent but then Pugin became a key figure in promoting the Gothic in his writings, as well as the competition for the Houses of Parliament.
- Houses of Parliament played a major role in accustoming the public to the Gothic- although it was Houses of Parliament a key 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. Not only was Gothic a national style, it also symbolised legitimate authority, a chivalric social order, and connoted law, religion and learning.
- A number of the earliest Gothic churches were Catholic, but then the Anglican High church took an interest in the Gothic form. 1839 saw the founding of the Cambridge Camden Society by undergraduates Neale and Webb and in 1841 '*The Ecclesiologist*' was published for the first time.
- Became linked with the Oxford or Tractarian Movement and a revival of Anglicanism. 1833 – 41 its publication '*The Tracts for the Times*' through revival of ritual and doctrine and belief in the historical continuity of the institutions and liturgy of the Anglican church.
- Decorated or Middle-pointed style favoured, and liturgy and symbolism given renewed importance. Interiors should be axially arranged to give focus on altar rather than the pulpit; a distinct chancel with three steps (to symbolize the Trinity) up to the rood screen and altar rail; planning should allow for processions and congregations seated on benches facing east.
- Religious symbolism was to be inherent in the design, three-light windows represented the Trinity and the corners of the crossing emblematised the four evangelists. The chancel should be richly
- decorated and the nave plain, the two areas should be plainly distinguishable from one another, both

outside and in.

- Ecclesiologist Architect members included:
Richard Cromwell Carpenter (1812 – 55); George Gilbert Scott (1811 – 78);
William Butterfield (1814 – 1900); George Edmund Street (1824 – 81);
John Loughborough Pearson (1817 – 97).
- Gothic could be used for many building types- not just churches. George Gilbert Scott in his 'Remarks on Secular and Domestic Architecture, Present and Future', (1857) wrote of 'the absurdity of the theory that one style is suited to churches and another to houses, and of the consequent divorce between ecclesiastical and secular architecture'. He went on to show that he aimed 'at developing upon the basis of the indigenous architecture of our own country, a style which will be pre-eminently that of our own age'.
- Moral values of the Gothic made it appropriate for schools, hospitals and prisons.
- Other examples might also include:
Butterfield, All Saints, Margaret St, (designed in 1849 and largely completed by 1852);
Street, St James the Less, Westminster (1859 – 61);
Scott, Albert Memorial, (1864 – 72);
Street, The Royal Courts of Justice or Law Courts, The Strand, (1874 – 82).

Other valid points to be taken into consideration.

 Topic 7

- 5 Compare **two** examples of public **or** civic architecture built in the Gothic Revival style by **two** different architects. You should include information about the decoration and the function of these buildings.

For Bands 4 and above candidates must select **two** appropriate examples by different architects and consider both the decoration and function of both buildings. Public or civic can include commercial buildings, railway stations, town halls, museums, churches, prisons, hospitals, and schools. If the same architect is discussed for both buildings, or one of two examples is inappropriate the maximum is Band 3.

- The Victorian period saw the emergence of grander civic architecture as well as demands for types of commercial building that had not existed before.

Examples might include

- The Houses of Parliament, (1840 – 67), Barry and Pugin.
- The Albert Memorial, (1864 – 1868). Scott. (To commemorate Prince Albert, died 14th December 1861) "A colossal statue of the Prince, placed beneath a vast and magnificent shrine or tabernacle and surrounded by works of sculpture illustrating those Arts and Sciences which he fostered."
- 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 and N.Italian Gothic with latest iron construction.
- Manchester Town Hall, (1868 – 77), Waterhouse. Great deal crammed in on an irregular site. Main entrance under the clock tower leads to spacious entrance hall. Windows often large, many bay windows and projections on the façade. Waterhouse's design was asymmetrical and picturesque. Also flexibility of plan. In an article on Town halls in *The Builder* in 1878 it was argued that the Gothic was more suitable than the Classical for a building with a multiplicity of functions.
- Natural History Museum, (1873 – 81) Waterhouse. 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 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 by lesser-known Gothic Revival architects.

Other valid points to be taken into consideration.