Formed in 2005 the School of Histories and Humanities comprises the Departments of History of Art, Classics, History and the Centre for Gender and Women's Studies. The School enjoys an international research profile in a remarkable range of disciplines and subject areas, including archaeology, philosophy, Latin and Greek language and literature, classical, medieval and modern history, history of art and architecture and gender and women's studies. The school is directly associated with eight of Trinity's leading humanistic research centres, including the Irish Art Research Centre, the Centre for Medieval History, the Centre for Contemporary Irish History, the Centre for Irish and Scottish Studies, the Centre for Women and Gender Studies, Mediterranean and near Eastern Studies, the Centre for the Study of the Platonic Tradition and the Centre for War Studies.

The School offers single honours courses in Classics, History, History and Political Science, Ancient and Medieval History and Culture and Irish Studies, and offers joint honours programmes in Ancient History and Archaeology, Classical Civilization, Greek, Latin, History and the History of Art and Architecture. We actively participate in Erasmus exchange programmes and each year welcome many one-year or one-semester students from across the world.

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The department of History of Art is known for its lively teaching and for its friendly and supportive approach to students. Trinity is the ideal place to study art history, located as it is right in the heart of the city, surrounded by the national and city museums and galleries, in a campus known for its remarkable architecture, collections of art from illuminated manuscripts to modern sculpture, and its own galleries dedicated to contemporary art, and to the junctures of art and sciences. The department has an international reputation for research in several fields of art history, both Irish and international, and has hosted a vibrant cohort of post-graduates and research fellows. The interdisciplinary approach of the department fosters connections with other areas of study within and beyond the university. For further information about the department and its staff see [http://www.tcd.ie/History_of_Art/](http://www.tcd.ie/History_of_Art/).

**Contact**

The study abroad coordinator for History of Art is:

Dr Peter Cherry  
**Office:** Arts Building room 5088  
**Telephone:** 00 353 1 8961212  
**Email:** pcherry@tcd.ie
**Admission**

In principle, all History of Art modules (except the final year dissertation) are open to visiting students, but admission to individual modules is subject to availability of space and qualifications. Acceptance onto any advanced level modules (i.e. year 2,3, and 4) is subject to some prior knowledge of the discipline and is at the discretion of the Study Abroad Coordinator.

**Registration**

Visiting students register with the Study Abroad Coordinator of the department offering the module. To facilitate this process, the School of Histories and Humanities organises registration meetings in the week before Michaelmas term (for students arriving in September) and the week before Hilary term (for students arriving in January). These meetings provide the opportunity to discuss your individual programme with coordinators from History of Art, History and Classics and to sign up for modules. Please remember to bring your registration form.

**Wednesday 17th September, 2014 as follows:**

14.00-16.30   All visiting students except Erasmus
16.30-18.00   Erasmus students only

Location: Classics seminar room (Arts Building, level 6, room B6.002)

If you are not ready to register during the meeting, please see the Study Abroad Coordinator as soon as possible thereafter to have your registration form checked and signed. Once your registration form is completed and signed by all relevant Study Abroad Coordinators it should be submitted to the International Studies Office in the Academic Registry. Students wishing to add, change or drop modules during the course of the academic year must discuss this with the Coordinator, have their form updated and also communicate changes directly to the International Office. Remember you can only gain credit if you are properly registered for courses.

**Credits**

If you are joining Trinity from another European University you will already be familiar with ECTS, the European Credit Transfer System, which aims to ensure transparency and comparability of periods of study and qualifications across European higher education. In ECTS a full academic year carries 60 credits, with one credit representing 20 to 25 hours estimated student input (class hours plus time for preparing assignments, studying for exams etc.).

Modules in Trinity are weighted in multiples of 5 ECTS credits (5, 10 etc) and class hours vary. If you come from a university where all modules carry the same weight and have the same number of class hours this may take some getting used to. In selecting modules the criterion should not be how many modules you are taking, or how many class hours you will have each week, but rather the module weighting of ECTS, which should add up to 60 for a full year or 30 for a half year of study.
Year Structure
Although technically Trinity has three terms, it effectively teaches two semesters, the third term being a study and examination period only.

Freshers' (Orientation) Week: 15-19 September, 2014
Michaelmas Term: 22nd September – 12 December (12 weeks)
Hilary Term: 12th January – 3rd April (12 weeks)
Trinity Term: 6th April – 22nd May (revision and examination period)

- There are no classes in week 7 of Michaelmas and Hilary terms (study week)
- Most History of Art and Architecture modules follow a schedule of weekly lectures with seminars (small group teaching) on alternate weeks. See individual module descriptions for details
- Some History of Art and Architecture modules run for the whole year. In most cases it is possible to take just one half of the course.

Assessment
In contrast to full-time resident students, visiting students are assessed for most modules by coursework only, usually comprising the same coursework taken by fulltime students and an additional piece in lieu of the exam. See the individual module descriptors for further details.

General regulations
Attendance at all lectures and seminars and the submission of all assignments is compulsory. College regulations stipulate that students who have attended less than two-thirds of classes or completed less than two thirds of set coursework without due cause will be returned non-satisfactory (NS) at the end of term. This may prohibit them from receiving credit for the courses followed.

Plagiarism, whether in the form of unacknowledged quotations from books, articles and the web, or unacknowledged copying of part or whole of another student’s work, will be treated as a very serious offence. Plagiarised work will automatically receive a grade of zero and a disciplinary procedure may be initiated.

All assignments must be submitted in typed format to the departmental essay box by the set deadline. They must be accompanied by the appropriate cover sheet, and the relevant submission form (located on the essay box) signed to confirm submission. Essays must also be submitted in electronic form via Turnitin. Instructions relating to this are provided on the relevant module ‘Blackboard’ webpages (http://www.mymodule.ie). If circumstances such as illness prevent you from submitting on time permission for an extension should be sought from the Head of Department, Dr Christine Casey (hoahead@tcd.ie). Individual lecturers are not permitted to grant extensions.

Sources of Information
Further information about the department can be found on the departmental webpage at http://www.tcd.ie/History_of_Art/. Departmental rules are specified in the Undergraduate handbook http://www.tcd.ie/History_of_Art/undergraduate/tsm/programme.php. College
regulations are laid out in the college calendar https://www.tcd.ie/calendar/part1/. Information regarding timetables, seminar groups and incidental notices are posted on boards adjacent to the departmental office. Information relating to specific modules is provided via individual ‘Blackboard’ web pages, to which you will have access once the registration process is complete at http://www.mymodule.ie.
### Summary of courses available to visiting undergraduate students 2014/15

#### Michaelmas Semester only

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course name</th>
<th>ECTS</th>
<th>level</th>
<th>notes</th>
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<tbody>
<tr>
<td>HA1660</td>
<td>Introduction to the History of European Art and Architecture</td>
<td>10</td>
<td>1</td>
<td></td>
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<tr>
<td>HA2082*</td>
<td>City, Court, Campagna</td>
<td>10</td>
<td>2,3,4</td>
<td>*Limited availability</td>
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<tr>
<td>HA2081</td>
<td>Glory of God</td>
<td>10</td>
<td>2,3,4</td>
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<td>HA2068 (A)</td>
<td>Northern Painting</td>
<td>5</td>
<td>2,3,4</td>
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<tr>
<td>HA2001</td>
<td>Arts of Japan</td>
<td>5</td>
<td>2</td>
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<tr>
<td>HA3020</td>
<td>Approaches to Art History (A) Writing the History of Art</td>
<td>5</td>
<td>3</td>
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| BCHA1 **    | Making and Meaning in Irish Art                           | 5    | 1,2   | **Apply via Broad Curriculum [http://www.tcd.ie/Broad_Curriculum/] |

#### Hilary Semester only

<table>
<thead>
<tr>
<th>Course Code</th>
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<td>HA1661</td>
<td>Introduction to the History of European Art and Architecture</td>
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<td>1</td>
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<td>HA2080</td>
<td>Insular Art</td>
<td>10</td>
<td>2,3,4</td>
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<tr>
<td>HA2083</td>
<td>Seventeenth-century Painting and Sculpture</td>
<td>10</td>
<td>2,3,4</td>
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<td>HA2006</td>
<td>The Arts of Japan</td>
<td>5</td>
<td>2,3,4</td>
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<tr>
<td>HA3021</td>
<td>Approaches to Art History (B) Collecting, displaying and interpreting art</td>
<td>5</td>
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<tr>
<td>HA2069 (B)</td>
<td>Northern Painting (B)</td>
<td>5</td>
<td>2,3,4</td>
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</tbody>
</table>

| BCHA2 **    | Making and Meaning in Irish Art (B)                       | 5    | 1, 2  | **Apply via Broad Curriculum [http://www.tcd.ie/Broad_Curriculum/] |

#### Full year

<table>
<thead>
<tr>
<th>Course Code</th>
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<td>HA1660/1661</td>
<td>Introduction to the History of European Art and Architecture 1+ 2</td>
<td>20</td>
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<td>HA2068 / HA2069 (A+B)</td>
<td>Northern Painting</td>
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<tr>
<td>BCHA1+2**</td>
<td>Making and Meaning in Irish Art</td>
<td>10</td>
<td>1, 2</td>
<td>**Apply via Broad Curriculum [<a href="http://www.tcd.ie/Broad_Curriculum/">http://www.tcd.ie/Broad_Curriculum/</a>]</td>
</tr>
<tr>
<td>HA4014</td>
<td>Art and Architecture in Late Medieval Ireland</td>
<td>20</td>
<td>4</td>
<td></td>
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<tr>
<td>HA4002</td>
<td>Studies in Irish Architecture and Ornament 1700-1780</td>
<td>20</td>
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<td></td>
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Module Descriptions

HA1660 Introduction to the History of European Art and Architecture I

Module Organisers: Dr Christine Casey, Dr Angela Griffith, Dr Rachel Moss
Duration of the Module: Michaelmas Term
Contact Hours: 3 lectures and 1 seminar per week
Weighting: 10 ECTS
Assessment: 3 x written assignments, 2 x slide tests
Overview: This module offers a survey of Western art and architecture up to c.1520. It provides an introduction to the critical analysis of artworks, including painting, sculpture and building types. The module considers such matters as the iconography of major religious and mythological subjects, issues of style, the functions of works of art and architecture, as well as the range of technical methods employed by artists. Art works are considered in the context of influential factors such as historical period, geographic location, and the prevailing social, political and religious environments.

HA1661 Introduction to the History of European Art and Architecture 2

Module Organisers: Dr Philip McEvansoneya, Dr Peter Cherry, Dr Christine Casey, Dr Yvonne Scott
Duration of the Module: Hilary Term
Contact Hours: 3 lectures and 1 seminar per week
Weighting: 10 ECTS
Assessment: 3 x written assignments, 2 x slide tests
Overview: This module offers a survey of Western art and architecture from c.1520 to the present. It provides an introduction to the critical analysis of artworks, including painting, sculpture and building types. The module considers such matters as the iconography of major religious and mythological subjects, issues of style, the functions of works of art and architecture, as well as the range of technical methods employed by artists. Art works are considered in the context of influential factors such as historical period, geographic location, and the prevailing social, political and religious environments.

HA2082 City, Court, Campagna: the foundation of early modern architecture in Europe

Module Organiser: Dr Christine Casey
Duration of the Module: Michaelmas term
Contact Hours: 1 lecture pw, and 1 seminar per fortnight
Weighting: 10 ECTS
Assessment: 3 x written assignments, 2 x slide tests
Overview: The dominant patterns and typologies of western European architecture in the early modern period originate in Italy in the fifteenth century. In the cities and courts of central and northern Italy a virtual laboratory of architectural form generated new typologies of domestic, civic and ecclesiastical architecture. In particular the development of domestic or residential design as a subject of focused architectural endeavour reflects the increasing secularisation of European society. This module aims to introduce students to the formal characteristics of architecture in the period 1400-1700, to examine the relationship of function, form and patronage in architectural design and to consider in particular the development of the villa and palace form.
HA2081 To the Glory of God: the art and architecture of the medieval church c.1100-1220

**Module Organiser:** Dr Laura Cleaver  
**Duration of the Module:** Michaelmas term  
**Contact Hours:** 1 lecture pw, and 1 seminar per fortnight  
**Weighting:** 10 ECTS  
**Assessment:** 3 x written assignments, 2 x slide tests  
**Overview:** Medieval cathedrals and churches are numbered amongst the great monuments of European culture. However modern visitors have a very different experience to that of their medieval predecessors, as they encounter these buildings stripped of their treasures and often in a fragmentary state. This module will consider medieval churches as *gesamtkunstwerks* (or total works of art). It will address the surviving architecture, sculpture, wall-painting, stained-glass, metalwork and manuscripts associated with medieval churches to try to reconstruct the original appearance of these buildings. In doing so the module will explore questions of making, function and meaning. It will also consider the roles of patrons, artists and critics in determining what was appropriate for the house of God. Taking the period c.1100-1220 and the region of modern France as its focus the module will address the major stylistic change that occurred with the development of the Gothic style, and question what this meant for religious art and architecture.

HA2068 (Mich)/HA2069 (Hil) Themes in Northern Painting

**Module Organisers:** Dr Yvonne Scott, Dr Peter Cherry  
**Duration of the Module:** Michaelmas and Hilary term  
**Contact Hours:** 1 lecture pw, and 1 seminar per fortnight  
**Weighting:** 5 ECTS per term  
**Assessment:** 2 x written assignments, 1 x slide tests per term  

This module will focus on artistic achievements in northern Europe from the fifteenth to the seventeenth century, from the innovations of Jan van Eyck to the so-called ‘golden age’ of Dutch and Flemish painting, and will consider these in the social, economic, political and cultural context of the age. It will examine the importance of the painted image in the creation of personal, civic, national and religious identity, in a dynamic period of dynastic alliances and religious conflict, of geographic discovery and scientific exploration. It will explore the complex reasons behind the specialization of artists in the thematic areas of landscape, religion, portraiture, genre, and still life, as well as the important changes in patronage and the market which affected the production of art. The thematic interests of a number of artists, and their contexts will be examined in order to gain insight into the ways in which art mirrored the society in which it was created.

BCHA1 (Mich)/ BCHA2 (Hil) Making and Meaning in Irish Art

**Module Organiser:** Dr Angela Griffith  
**Duration of the Module:** Michaelmas and Hilary term  
**Contact Hours:** 1 lecture pw, and 2 seminars per term  
**Weighting:** 5 ECTS per term  
**Assessment:** 1 x written assessment and 1 x slide test per term  
**Overview:** The course is designed as a chronologically organised introduction to Irish visual culture dating from pre-history to the end of the twentieth century. Lectures will include the identification of key works form Irish art and architecture, addressing fine, applied and popular artforms. Throughout the course, Irish visual culture will be discussed within its artistic, social and cultural contexts and will be cognisant of its place within a broader European perspective.
HA2080 Insular Art

Module Organiser: Dr Rachel Moss  
Duration of the Module: Hilary semester  
Contact Hours: 2 lecture pw, and 1 seminar per fortnight  
Weighting: 10 ECTS  
Assessment: 3 x written assignments, 2 x slide tests  
Overview: Perched in the northwest corner of Europe, the islands of Ireland and Britain in the early medieval period were considered to be on the edge of the western world. Far from being remote outposts however, they were the location of a rich cultural interface created by missionary activities, trade and the presence of significant centres of learning. This module aims to introduce students to the rich variety of art-forms produced in Ireland and parts of Britain and during the period spanning c. 600 to 1000 AD. The distinctive characteristics of manuscript illumination, fine metalworking and stone carving reflected in masterpieces such as the Book of Kells, Ardagh chalice and high crosses will be considered in the context of their wider, complex, artistic ancestry. Issues such as the technical difficulties overcome by artists and the iconographical conventions adopted by them will be explored. The unique legacy of the style, which has been the subject of several revivals, will also be examined as an example of how nationalist politics and historiography can impact on modern perceptions of particular periods of art history.

HA2083 Painting and Sculpture in 17th Century Europe

Module Organiser: Dr Peter Cherry  
Duration of the Module: Hilary term  
Contact Hours: 1 lecture pw, and 1 seminar per fortnight  
Weighting: 10 ECTS  
Assessment: 3 x written assignments, 2 x slide tests  
Overview: This module examines painting and sculpture at European courts in the seventeenth century, paying particular attention to works produced in papal Rome and the courts of Brussels, London, Madrid and Paris. The relationship of artists and their patrons is examined. The development and function of religious art in a Counter-Reformation context is studied in depth in the work of such artists as Caravaggio, Bernini and Rubens. Also included is a detailed account of evolving stylistic debates around the values of classicism during the period. The use of portraiture and mythology in the projection of courtly and royal ideals will be analyzed through the works of Velasquez, among others. Close attention will be paid to the rise of secular art in the seventeenth century in the form of genre, still life, and landscape painting.

HA2001 The Arts of Japan

Module Organiser: Ms Ruth Starr  
Duration of the Module: Michaelmas Term  
Contact Hours: 1 lecture pw, and 1 seminar per fortnight  
Weighting: 5 ECTS  
Assessment: 1 x essay, 1 x slide test  
Overview: This module will examine cultural highpoints in the arts of Japan from the fourteenth to the nineteenth centuries. Artefacts in all media - painting, ceramics, lacquer and textiles - will be examined in the context of the influence of China on Japan, the creation of the Shogun Court, the rise of the merchant classes and the establishment of the pleasure districts in burgeoning Tokyo. Particular attention will be paid to lacquer ware created for the domestic and European market, the arts associated with the tea ceremony and traditional Japanese theatre. Themes of Japonisme will...
be explored, particularly in nineteenth century Ireland as Japan emerged after 250 years of self-imposed isolation from the outside world.

HA2006 The Arts of Japan 1700-1960

**Module Organiser:** Ms Ruth Starr  
**Duration of the Module:** Hilary Term  
**Contact Hours:** 1 lecture pw, and 1 seminar per fortnight  
**Weighting:** 5 ECTS  
**Assessment:** 1 x essay, 1 x slide test  
**Overview:** This course is organised into chronological and thematic sections that correspond to particular periods of high cultural achievements from the Edo, (c.1600/1610-1868) and Meiji Periods, (c. 1868 - 1912). It will examine in detail the evolution of Ukiyo-e (woodblock prints) as a result of the rise of the merchant classes and the establishment of the pleasure districts in burgeoning Tokyo. In the latter half of the course, it will explore the themes of Japonisme and Western influence on Japanese art in the Meiji Period (1868-1912) as Japan emerged from 250 years of self-imposed isolation from the outside world.

HA3020 Approaches to Art History (A) Writing the History of Art

**Module Coordinator:** Dr Laura Cleaver  
**Lecturers:** Staff of the Dept of History of Art and Architecture  
**Duration of the Module:** Michaelmas term  
**Contact Hours:** 1 lecture per week and 1 seminar per fortnight  
**Weighting:** 5 ECTS  
**Assessment:** 2 x essays  

This module will provide an introduction to some of the major methods and theories used by writers on art and architecture. We will analyse art historical writing from the ancient world to the present day to explore some of the ways in which authors have approached the study of art and architecture and think about the value of those methods for art historical study in the twenty-first century.

HA3021 Approaches to Art History (B) Collecting, displaying and interpreting art

**Module Coordinator:** Dr Philip McEvansoneya  
**Lecturers:** Staff of the Dept of History of Art and Architecture  
**Duration of the Module:** Hilary term  
**Contact Hours:** 1 lecture per week and 1 seminar per fortnight  
**Weighting:** 5 ECTS  
**Assessment:** Coursework (two essays)  

This module will examine the history and growth of public collections, the architectural housing of those collections and the evolution of display practices, especially in Ireland. It will also raise issues of cultural property.

HA4002 Studies in Irish Architecture and Ornament 1700-1830

**Module Organiser:** Dr Christine Casey  
**Duration of the Module:** Michaelmas and Hilary term  
**Contact Hours:** 1 x 2-hour seminar weekly
Weighting: 20 ECTS  
Assessment: Coursework and two summer examinations  

This special subject aims to encourage research on eighteenth-century Irish architecture with particular emphasis on the decorative interior in Dublin. Teaching will consist of seminars, student presentations, site visits, archival visits and discussion classes. Students will be required to identify problems and omissions in the literature on the topic and to find ways of adding to our current knowledge. First-hand acquaintance with eighteenth-century buildings and documents, accumulation and analysis of research data and critical analysis of secondary literature are the desired learning outcomes.

HA4014 Art and Architecture in Late Medieval Ireland  

Module Organiser: Dr Rachel Moss  
Duration of the Module: Michaelmas and Hilary term  
Contact Hours: 1 two hour seminar per week  
Weighting: 20 ECTS  
Assessment: Coursework and two summer examinations  

This special subject will deal with Irish artistic production during the period c. 1370-1540. Together with the formal study of buildings and artworks, themes such as cultural, corporate and familial identity, travel and trade and late medieval piety will be explored. Material will be interrogated from a social point of view, examining functions, whether practical or symbolic, and the motivations of patrons and craftsmen. The module will also explore the impact of the extended ‘afterlives’ of objects and buildings on their interpretation. Teaching will consist of seminars, student presentations, site visits, and discussion classes.