

University of Dublin, Trinity College

Department of the History of Art and Architecture

Diploma in the History of

European Painting

Information and Regulations

for Students

2011-2012

This handbook is for the guidance of **Diploma course students only**. It gives general information and advice about the course, explains the methods of assessment and directs students to other sources of information. All College regulations are set out in the annual Calendar.

The History of Art and Architecture Department

Location: The Department of History of Art and Architecture is located on the fifth floor of the Arts Building.

The Departmental Library and Slide collection are located at Room 5083.

The Seminar Room is located at Room 5084 and is entered through Room 5083.

Contributors to the Lecture and Seminar course: Dr Peter Cherry, Dr Laura Cleaver, Dr Angela Griffith, Dr Philip Mc Evansoneya and Dr Yvonne Scott.

The Diploma course coordinator is Dr Angela Griffith. Contact at griffiam@tcd.ie , Room 5075.

The Departmental Executive Officer is Ms. Clare Canavan. The Department office is in Room 5082. The office is closed on Wednesdays and Friday afternoons.

The Slide librarian is Ms Ruth Sheehy and is located in Room 5083.

Lectures and seminars in certain subject areas may also be given by specialists from outside the College. Members of staff are ready at all times to make appointments for the discussion of academic matters relating to the course, but in the first instance all queries should be directed to Angela Griffith.

Teaching is conducted through lectures, seminars and gallery visits.

Each student will attend two lectures and one seminar each week.

Lectures are on Mondays and Thursdays, 5.00-6.00 pm in the Robert Emmet Lecture theatre, Room 2037. Seminars are on Mondays at 3.00-3.50 pm in the Stables, TRIARC and Thursdays at 6.10-7.00 pm in Room 5084. Seminars may also be held off campus, usually in the National Gallery of Ireland. Please refer to seminar timetable on the Diploma departmental notice board.

In conjunction with classes held in national institutions, during the course of the year students are expected to regularly visit the National Gallery of Ireland, the Dublin City Gallery, the Hugh Lane and the Irish Museum of Modern Art. Students are also expected to be familiar with the changing programme in the Douglas Hyde Gallery, TCD.

The Diploma Notice board is located outside 5083. **It is the responsibility of students to keep themselves informed of all arrangements posted on the board.** Copies of notices, timetables, lecture lists etc., will not always be distributed individually. Students will also find further information on the Departmental website under Diploma.

Departmental Library and Slide Library Room 5083, is the hub of the Department. It serves as a reading room and preparation space for staff and students. Because of pressure of numbers, Diploma students are requested to restrict their use of this facility to Mondays and Thursdays. **Usual opening times: 9.15 am - 5.30 pm.** The room may be closed at lunch-time. Food, including chewing gum, drink, smoking, and the use of mobile telephones or personal stereos is not permitted in any part of the Departmental Library and Slide Library. Books, slides, photographs, periodicals and photocopies **must not** be removed from the slide room. Books **may not** be photocopied. Abuse of any rules is to the detriment of everyone and may result in sanctions.

Course of study. In addition to an historical survey, the course provides an introduction to the critical analysis of paintings and considers such matters as iconography, techniques and materials and the major themes and subjects of art.

Coursework

Students are required to submit **one essay in Michaelmas Term** and **one essay in Hilary Term** on subjects which will be detailed separately (see below).

In Hilary term students will be required to give a **class presentation** on a work of art in the collection of the National Gallery of Ireland. Further details will be given later in the year.

Examinations:

Assessment is carried out in three parts:

Diploma candidates will sit two written exam papers at the end of the academic year. Each paper will be of three hours duration.

Paper I: Paper I is an essay and photographic paper, based on your lectures and seminars throughout the year, worth 50% of the students final grade for the year.

Paper II: Paper II is an essay paper entitled Special Subject Paper. In addition to the taught general course students are required to prepare a special subject chosen from a list of options (see below), worth 40% of the student's final grade for the year.

Essay: the highest mark of the two essays submitted throughout the year as coursework provides 10% of the student's final grade for the year.

Students who gain an overall mark of 40% or above will be awarded the Diploma. Those obtaining an overall mark of 70% or above will receive a Diploma with distinction. Those obtaining an overall mark of 39% or less will be deemed to have failed the course. There are no repeat examinations. The decision of the examiners in these matters is final.

Prizes: the student who gives the best overall performance will receive the Scholarship in European Painting (value approx € 500), the next best student will receive the Prize (value approx € 95). Diplomas are presented at a graduation ceremony in Trinity College's Examination Hall in the November following the examinations.

Diploma examinations are timetabled with other Trinity College examinations and may be scheduled up to the end of May 2010. The college's examination period will begin May 3rd, 2011.

Students are expected to see the course through from beginning to examination without interruption.

There are no supplemental examinations for Diploma students.

All candidates must sit their exams as timetabled by the college.

Exams may not be deferred except by permission of the College Senior Lecturer.

In extreme cases, such as on medical grounds, students may apply for a deferral until the following year. Any deferral application must be submitted for consideration to the Head of the Department in writing before the examination dates.

Special Subject Options;

Students are to choose from one of the following areas (this list may change from year to year: options will be confirmed in Hilary Term):

Art in Fifteenth Century Florence

Leonardo-Raphael-Michelangelo

The Dutch Golden Age; Seventeenth Century

British and Irish artists from Hogarth to Turner

Impressionism and Post-Impressionism

Choices will be recorded in week 6 of Hilary Term. No option may be changed once it has been recorded by the Department.

Essay Guidelines and Titles

Essays which fail to comply with any of the following guidelines will be rejected:

1. Maximum length 2,000 words.
2. Essays should be printed by word processor or be typed. All essays must be at least of 1.5 spacing. Printed essays must be in a type-face of at least 12 pt. Use one side of the paper only.
3. Write your name and the precise title in full at the head of the essay. This is to emphasise the single most important point about the essay: **it must deal with the precise topic posed.**
4. If you choose to add illustrations they must be both captioned and relevant.
5. Each essay must finish with a list of books, articles, catalogues, websites etc., you have consulted. This must be set out in the conventional bibliographical form - see examples below. Quotations must be identified by either indentation or inverted commas. The source of a quotation must always be specified in the text or in a footnote. Internet sources must be fully accredited with full web address.
6. Essays must be the student's own work. Copying or extensive paraphrasing is not permitted.

7. Use the reading list or other preparatory advice given. **If in doubt, always ask.**
8. Essays must be submitted in person and signed in by the set deadline in the essay box in 5083. Essays will not be accepted by fax, e-mail or on disc. A Diploma coversheet must be attached at the time of submission. No extensions whatsoever will be given unless (a) accompanied by a medical certificate, and (b) requested in advance of the deadline. It is recommended that you keep a copy of your essay in the form in which it was submitted.
9. Essays will be marked and returned individually at an appointed time which will be posted on the notice board. If you cannot keep an appointment please inform the Department.

Approaches to studying: essay writing.

What is an essay?

An essay is a short piece of writing on a specific subject (i.e. the title) which takes the form of an argument. That is, it consists of carefully chosen and ordered evidence designed to present a case or point of view, or to answer a question if the title is expressed as a question.

Why write essays?

To enable your comprehension and progress to be assessed;

To deepen your knowledge as you research the topic;

To practice the selection of evidence that is relevant and succinct;

To strengthen your general powers of self-expression - your exams will take the form of essay questions.

Key points:

Think your essay through. You want to be able to move logically through the material to arrive at the conclusions you want to draw.

When you have researched and selected your evidence, write a first draft. This will allow you to incorporate or delete material in an improved final draft.

An essay must have a beginning, middle and end. A brief *introduction* should identify and define the key concepts in the question. These should then be discussed methodically in the light of your evidence in the body of the essay. Useful methods of

developing an argument are through the use of examples, contrasts and comparisons and identification of cause and effect.

The *conclusion* will summarise the discussion and perhaps suggest wider implications. No new evidence or interpretations should be introduced at this stage.

Essay writing is a *technique* which can be learned. Treat it as a practical task not as a search for inspiration from above. Ideally it should not be a one session job, but spread over a period to allow your thoughts and understanding to mature. Breaking the work into stages can help: research, planning, first draft, final draft.

Incorporation of research material: Essay writing will often require the discussion of other people's ideas. These must always be identified, e.g.:

'as Gombrich says (p.21)...'; '...but according to Baxandall (p.99)...'; 'this contradicts what Brown wrote in 1986...'. At the end of the essay you must include a *bibliography* which lists what you have read in preparation, even if you do not use direct quotations. Then the reader can see exactly where your information is drawn from, e.g.:

Bibliography

E. Gombrich, *The Story of Art*, 15th edition, London, 1995.

M. Baxandall, *Painting and experience in fifteenth century Italy*, Oxford, 1972.

J. Brown, *Velázquez: Painter-Courtier*, New Haven and London, 1986.

Failure to cite your sources may invalidate your essay. Copying or paraphrasing the work of others without acknowledgement is plagiarism. Using the evidence and interpretation of others, properly acknowledged, to come to your own conclusions is a vital part of essay writing. Make sure you understand the difference.

Approaches to studying: taking notes: many students find note taking problematic: you will find your own method after a while. Lectures should not be seen as exercises in dictation. In History of Art lectures it is as important to look and think as it is to listen: lecture notes should identify the main points and examples, not be an attempt to record everything said. Notes should be clear: spontaneous abbreviations will mean nothing in six months time.

When taking notes from a book be sure to head the page with the author's name, the book's title and date of publication and Library shelf mark so you can easily find it again.

You should never write anything in any book you do not own, such as a Library book, not even in pencil, not even if you rub it out afterwards. Failure to comply will result in the loss of access to the Library.

Essay titles:

Michaelmas Essay

Please choose **one** of the following;

1. Select two scenes from a 14th C or 15th C Italian Renaissance fresco cycle and discuss in terms of subject matter, technique, composition, treatment of the figure and function.
2. Compare and contrast two Renaissance altarpieces (Italian and / or Northern). Focusing on the central panel, discuss the works in terms of subject matter, technique, composition, treatment of the figure and patronage.

Michaelmas Essay submission date; Friday 25th November 2011 at 10.00am

Hilary Term Essay

Please choose **one** of the following;

1. Choose one scene from the Passion of the Christ. Compare and contrast the treatment of your chosen subject by two different artists.
You may choose works of any medium and from any period. Discuss the works in terms of interpretation of the subject, treatment of the figure, colour, stylistic approach and function.
2. Compare and contrast the treatment of the landscape by a nineteenth century artist with that of a twentieth century artist. Include in your discussion references to the composition, technique and use of colour.
3. Discuss the treatment of the individual portrait by two artists. You may choose works of any medium and from any period. (You may discuss self portraiture.) Consider the treatment of the figure, colour, stylistic approach and function.

Hilary Essay submission date; Friday 9th March 2012 at 10.00am

Diploma Course Bibliography

The course covers the long period from the middle ages to the renaissance to the painting and sculpture of the 1960s. This **guide to key works** will help you to find your way around the subject. Most of the books contain their own bibliographies which will direct you to further reading. Books marked * are also available in the departmental library. Most of the books listed exist in several editions but only the date of the most recent is given and this is the edition you should use.

Extra-mural students may not use the departmental or the College libraries.

General works:

* E. Gombrich, *The Story of Art*, 1995.

H. Janson, *History of Art*, 1991.

H. Honour and J. Fleming, *A World History of Art*, 2005.

M. Kemp, *The Oxford History of Western Art*, 2000.

Reference works:

* D. Carr and M. Leonard, *Looking at Paintings, a guide to technical terms*, 1992.

P. Goldman, *Looking at Drawings, a guide to technical terms*, 1979.

* J. Hall, *Dictionary of Subjects and Symbols in Art*, 1989.

* P. and L. Murray, *Penguin Dictionary of Art and Artists*, 1997.

* H. Osborne (ed.), *Oxford companion to art*, 1970.

N. Penny, *The materials of sculpture*, 1993.

* J. Turner (ed.), *Macmillan Dictionary of Art*, 34 vols., 1996.

* Catalogues of the permanent collections of the National Gallery of Ireland and the National Gallery, London.

Original documents and early writings:

*G. Vasari, *The lives of the artists*, ed. G. Bull, 2 vols., 1965, 1987.

L. Alberti, *On Painting*, ed. J. Spencer, 1966.

K. Van Mander, *The lives of the illustrious Netherlandish and German painters*, ed. H. Miedema, 6 vols, 1994-9.

Sources and documents in the History of Art series.

Manuscript Painting:

C. de Hamel, *Scribes and Artists*, 1992.

B. Meehan, *The Book of Kells*, 1995.

C. Nordenfalk, *Celtic and Anglo-Saxon Painting*, 1977, the best introduction to early Irish painting. His *Early medieval book illumination*, 1988, provides a general review of early medieval styles

R. Calkins, *Illuminated books of the Middle ages*, 1983, contains a useful account of the Books of Kells and Durrow.

European renaissance painting:

A. Smart, *The Renaissance and Mannerism outside Italy*, 1972.

J. Snyder, *Northern Renaissance art*, 1985.

Italian renaissance art:

C. Avery, *Florentine renaissance sculpture*, 1970.

M. Baxandall, *Painting and experience in fifteenth-century Italy*, 1988.

* J. Dunkerton, *Giotto to Durer, early renaissance painting in the National Gallery*, 1991.

J. White, *Art and Architecture in Italy 1250-1400*, 1993.

Sixteenth and seventeenth centuries:

C. Brown, *Scenes of everyday life*, 1984.

J. Dunkerton, *Dürer to Veronese, sixteenth-century painting in the National Gallery*, 1999.

H. Hibbard, *Caravaggio*, 1983.

R. Jones and N. Penny, *Raphael*, 1983.

* P. Humphrey, *Painting in renaissance Venice*, 1995.

C. Pietrangeli, *The Sistine Chapel, Michelangelo rediscovered*, 1986.

G. Schwartz, *Rembrandt, his life his paintings*, 1985.

R. Wittkower, *Art and Architecture in Italy 1600-1750*, 3 vols., 1999.

Eighteenth century:

M. Levey, *Painting and Sculpture in France 1700-1799*, 1992.

E. Waterhouse, *Painting in Britain 1530-1790*, 1994.

A. Crookshank and the Knight of Glin, *Ireland's painters 1600-1940*, 2002.

Nineteenth century:

* F. Cachin, *Cézanne*, 1996.

* S. Eisenman, *Nineteenth century art, a critical history*, 1994.

A. Hanson, *Manet and the modern tradition*, 1977.

J. Rewald, *The History of Impressionism*, 1973.

R. Rosenblum and H. Janson, *Art of the nineteenth century, painting and sculpture*, 1984.

Twentieth century:

* H. Chipp (ed.), *Theories of modern art*, 1968.

J. Golding, *Cubism, a history and an analysis*, 1988.

N. Lynton, *The story of modern art*, 1989.

R. Penrose, *Picasso, his life and work*, 1987.

N. Stangos (ed.), *Concepts of modern art*, 1994.

Periodicals:

Much important debate takes place in periodicals. It is vital that you get used to consulting them regularly to understand how knowledge and ideas are constantly developing. The Department receives two of the most important, the *Burlington Magazine* (monthly) and *Art History* (quarterly). These and other periodicals are found in the periodicals reading room in the Berkeley Library. Not all titles or issues are on the open shelves - you must check the computer for location details. These have to be applied for on an application slip bearing all the necessary details.

Lecture List; All lectures take place in the Robert Emmet Lecture Theatre, Room 2037 on Mondays and Thursdays at 5.00pm.

Course Lecturers for the year;

Dr Peter Cherry Dr Laura Cleaver Dr Angela Griffith

Dr Philip McEvansoneya Dr Yvonne Scott

Diploma in the History of European Painting and Architecture

2011-12 Lectures and Seminars

Lectures are held in Room 2037 (Emmet Lecture Theatre) on

Mondays at 5pm and Thursdays at 5pm

Michaelmas Term Lectures 2011

- Week 1: Introduction (PC)
 Greek Sculpture (PM)
- Week 2: Roman Painting (LC)
 Roman Sculpture (PM)
- Week 3: The Rise of Christian Art (LC)
 Art for Court and Church c.800-c.1000 (LC)
- Week 4: The Book of Kells (LC)
 Art on the Edge? Beyond the Roman Empire (LC)
- Week 5: Romanesque Painting (LC)
 Patrons and Critics in the Twelfth Century (LC)
- Week 6: Bank Holiday – no lecture
 The World through Gothic Eyes (LC)
- Week 7: Reading Week
- Week 8: Giotto and *the* Renaissance (PC)

- Masaccio in Perspective (PC)
- Week 9: The Altarpiece in Italy (PC)
The Altarpiece in Flanders (AG)
- Week 10: The Portrait (PC)
Sculpture in Italy (PC)
- Week 11: Mythology (PC)
Mantegna & antiquity (PC)
- Week 12: Leonardo and the “High” Renaissance (PC)
Dürer (AG)

PC – Dr Peter Cherry / LC - Dr Laura Cleaver / PM – Dr Philip McEvansoneya /
AG – Dr Angela Griffith

Hilary Term Lectures:

Hilary Term 2012

- Week 1: Raphael and the Ideal (PC)
Titian and colore (PC)
- Week 2: Michelangelo (PC)
“La bella maniera” (PC)
- Week 3: Caravaggio (PC)
Bernini (PC)
- Week 4: The Classical Tradition (PC)
Rubens (PM)
- Week 5: Rembrandt and the Self (PM)
Genre Painting (PM)
- Week 6: David and Neoclassicism (PM)

- The Rise of Romanticism (PM)
- Week 8: Courbet and Manet (PM)
Impressionism (PM)
- Week 9: Post-Impressionism (PM)
Pre-Raphaelites (PM)
- Week 10: Bank Holiday – no lecture
Modernity & Modernism (YS)
- Week 11: Picasso & Cubism (PC)
Modernist Graphic Art (AG)
- Week 12: Dalí & Surrealism (PC)
Post-Modernism (YS)

PC – Dr Peter Cherry / PM – Dr Philip McEvansoneya /

AG – Dr Angela Griffith / YS – Dr Yvonne Scott

Seminar Topics:

Seminars are held in the seminar room the Stables, TRIARC and in room 5084 unless otherwise stated, on Mondays at 3.00pm **OR** Thursdays at 6.05pm.

Michaelmas Term Seminars

- Week 1: Introductory meeting for all Diploma Students on Thursday 29th September in the History of Art Department Room 5083 directly after the lecture at 6.00pm.

Students will be allocated to seminar groups
- Week 2: Studying History of Art at Trinity College and ‘How to describe a picture’.
- Week 3: Early Irish art masterworks, their materials, form and function; the Ardagh Chalice and Clonmacnoise Crozier; The Books of Durrow and Kells; the Crosses at Moone and Monasterboice.
- Week 4: Making Sculpture.

- Week 5: Painting and drawing techniques.
- Week 6: 'Reading pictures' – Iconography.
- Week 7: Reading Week
- Week 8: Giotto and narrative
- Week 9: Comparing the Italian and Northern altarpiece: - Fra Angelico's San Marco *Deposition* and Rogier van der Weyden's Prado *Deposition*.
- Week 10: Late 15th century secular painting
- Week 11: Leonardo's treatment of the Madonna.
- Week 12: Michelangelo's *David*; the ideal figure?

Hilary Term Seminars:

- Week 1: Titan and the Nude
- Week 2: Comparing the early and late paintings of Michelangelo.
- Week 3: Caravaggio and his contemporaries.
- Week 4: Rubens and Rembrandt; portraiture and the nude.
- Week 5: 17thC paintings of 'everyday' life.
- Week 6: The ideal landscape.
- Week 7: Reading Week
- Week 8: Before Impressionism.
- Week 9: Manet and re-presenting the Masters
- Week 10: Picasso's *Les Femmes d'Alger (O. J. R. Version O)*
- Week 11: Groups to meet in the National Gallery of Ireland to discuss late 19th and early 20th Century Irish Art. (Subject to change depending on access to gallery)
- Week 12: A visit to the Dublin City Gallery, the Hugh Lane (Saturday)

Please note;

A Statement of the Grading of Examination Answers and other written work and

A Statement of the College's Policy on Plagiarism is available in the College Calendar.

A photocopy of the above is available from the Diploma Notice board.