UCD School of Art History & Cultural Policy
ART HISTORY LEVEL 3

ART & Death in Europe
1400-1700

SPRING 2008

MODULE No: AH30130 SEMESTER TWO
TIME: Wed @ 3pm in E114 & Fri @ 11am in Th. M
(Classes begin Fri 25th Jan)

LECTURER: Dr. Philip Cottrell
Email: philipcottrell@hotmail.com
Office Hours: Friday 12-2pm
Module Description:
This module examines death as a theme in European painting and sculpture during the early modern period. There will be three broad areas of study: the first deals with images that reflect both ideological and eschatological responses to death in an age of religious reform. Topics include the iconography of the Last Judgment and Danse Macabre themes, and the development of Vanitas imagery. We shall then move on to address more individualistic responses to the nature of mortality with recourse to the development of tomb monuments, effigies and memorial portraiture. Topics include John Donne's monument at St. Paul's Cathedral, Michelangelo's tomb designs, and the royal funeral effigies of Westminster Abbey. The final section of the module addresses an increasingly rational and scientific reaction to corporeal decay in the aftermath of the Reformation. Here we shall look at the imagery of decapitation in the work of Caravaggio and his followers, the anatomical studies of Leonardo da Vinci and Rembrandt’s Anatomy Lesson of Dr. Tulp.

Learning Outcomes:
Students should be able to:
- demonstrate an appreciation and knowledge of the key artists / images discussed on the module.
- discuss and analyse the form and function of death as a theme in early modern Europe.
- relate portrayals of death to the social and historical context of the period.

Assessment:
1 essay (40%) 1 exam (60%)

Schedule:
Lectures are on Wed @3pm in E114 and Friday @11am in Theatre M. (Classes begin Fri 25th Jan)
Try to keep up with weekly reading (extract copies will be left in the trays under the 3rd Year noticeboard for you to make your own photocopy).

Part One - Death and Belief: Visions of this Life and the Next

Week 1
Wed 23 Jan
NO CLASS - Due to unforeseen circumstances, we will have to start the module on Friday 25th Jan - Apologies for the inconvenience. We will make up lost time with a revision class in week 13.

Fri 25 Jan
Introduction to the course
1. Images of Heaven and Hell - The Last Judgement Theme in European Painting - part 1

This week’s reading: Richardson, C., ‘Art and Death’ - ch. 6 from Woods, K. et al (eds.), Viewing Renaissance Art

Week 2
Wed 30 Jan
2. The Last Judgement Theme - part 2
Fri 1 Feb
3. Ars Moriendi - The Art of Dying

This week’s reading: Male, E., ‘Art and Human Destiny: Death’ ch. 8 from Religious Art in France.

Week 3
Wed 6 Feb
4. ‘Save the Last Dance for Me’ - The Danse Macabre in Paintings and Prints
Fri 8 Feb
5. ‘Guess Who’s Not Coming to Dinner?’ - The Dives and Lazarus theme in Venice & Beyond.

This week’s reading: Binski ‘Death and the Afterlife’ ch. 4 from Medieval Death.

Week 4
Wed 13 Feb
6. Guest Lecture: Vanitas Imagery - Dr. John Loughman
Fri 15 Feb
7. The Scandal of Caravaggio’s Death of the Virgin

This week’s reading: Hinks ‘Caravaggio’s “Death of the Virgin”’
Week 5
Wed 20 Feb)
8. Eve of Destruction - Femininity, Temptation and Death in 16\textsuperscript{th} & 17\textsuperscript{th} c Painting

Part Two - ‘Et in Mors Ego’ - Personalities and Effigies

Fri 22 Feb)
9. ‘Earth World & Heaven’ - Activating the Effigy in Renaissance France

\textbf{This week’s reading:} Cohen, ‘The Power and the Glory’ ch. 6 from \textit{Metamorphosis of a Death Symbol}.

Week 6
Wed 27 Feb)
10. ‘History in Mourning’ - Michelangelo’s Medici Tombs
Fri 29 Feb)
11. The Death of Kings - The Royal Funeral Effigies of Westminster Abbey

\textbf{This week’s reading:} Llewellyn, N., ‘The Royal Body: Monuments to the Dead, For the Living’ in \textit{Renaissance Bodies}.

Week 7
Wed 5 March)
12. Tomb Design in Reformation England
Fri 7 March)
13. Donne to Death - John Donne’s Funeral Monument in St. Paul’s Cathedral

\textbf{This week’s reading assignment:} Morgan, P., ‘Of Worms and War’ & Gittings, C., & ‘Sacred and Secular’ - these essays are chapters 5 & 6 of Gittings, C. & Jupp, P.C., \textit{Death in England}.

Mon 10\textsuperscript{th} - Sunday 23\textsuperscript{rd} March Spring Holiday

Week 8 Mon 24\textsuperscript{th} -30\textsuperscript{th} March - School of Art History Reading Week - No Art History Classes

Week 9 -
Wed 2 April)
14. Forget Me Not - English Images of Mourning
Fri 4 April)
15. The Death of the Author - Memorials to the Artist in Renaissance Italy

\textbf{This week’s reading assignment:} Pope-Hennessy, ‘The Cult of Personality’ ch. 1 from \textit{The Portrait in the Renaissance}.

Week 10
Essay due Mon 7 April - to be handed in to the 3\textsuperscript{rd} year box by 12pm.

Wed 9 April)
16. Guest Lecture: \textbf{The Ghost Houses of Ireland} - Dr. Andrew Tierney
Week 10 continued.

Part Three - The Body: Decay & Dissection

Fri 11 April)
17. Getting a Head of Oneself - The Severed Head in the Work of Caravaggio.

This week’s reading: Stone, ‘Self and Myth in Caravaggio’s David and Goliath’

Week 11
Wed 16 April)
18. Vile Bodies - Imaging Disease in Renaissance Venice.
Fri 18 April)
19. Art & Anatomy

This week’s reading: Cottrell, P., ‘Poor Substitutes’ chapter from Others and Outcasts

Week 12
Wed 23 April)
20. Guest Lecture: Rembrandt’s Anatomy Lesson of Dr. Tulp - Dr. John Loughman
Fri 25 April)
21. Conclusion to the Course

This week’s reading: To be confirmed

28th April to 2nd May - Revision week (we will schedule a revision class for this week)

The module exam will take place between 5th - 16th May. Final details to be confirmed.

Essay Questions
(worth 40% of the final grade)

In order for you to get the most out of library resources, and not have you all chasing the same texts, I have given you a wide selection of essay questions. However, you are advised to seek out relevant texts early on. If you leave it too late and can’t find much left in the library that is relevant to your preferred choice, you are advised to select another question that is well supported by available texts.

Essay due: Mon 7th April @ 12pm. To be handed into the 3rd Year essay box by J008. Late work will be penalised.

NB - students MUST submit work in accordance with the School’s style guidelines. Available from the School Office or on the School’s website at: http://www.ucd.ie/arthistory/essays/essay.htm

You must choose ONE of the following questions.

1. Discuss the role played by art in the preparations for death on the part of John Donne and Bernini.

2. ‘Painters have presented to us with some horroour the skeleton... but the state of a body, in the dissolution of the grave, no pencil can present to us. Between that excremental jelly that thy body is made of...and that jelly which thy body dissolves to...there is not so noisome, so putrid a thing in nature.’
See Donne, Selected Prose, p.166 (Sermon of Easter 1620).
Despite these reservations, can you discern a sensitivity to artistic traditions in the many references to death and the dissolution of the body in Donne’s writings?

3. Examine the relationship between the subject of the penitent Magdalene and Vanitas imagery in the art of the 16th and 17th centuries.
4. Examine the connection between death and the image of the temptress in Renaissance and Baroque art.

5. Compare the arguments put forward by Roger Hinks and Pamela Askew to explain the original rejection of Caravaggio’s *Death of the Virgin* altarpiece. Which author do you find the most convincing?

6. Examine the themes of death, punishment and the afterlife in the work of Hieronymous Bosch. To what extent does Bosch’s work depend upon the traditional imagery and beliefs of the period?

7. Examine the role of portraiture in scenes of the Last Judgement by Giotto, Memlinc and Michelangelo.

8. Examine the conflict between traditional and non-traditional imagery in Michelangelo’s *Last Judgement*.

9. Examine Michelangelo’s reliance on the imagery of Dante’s *Inferno* in his portrayal of Hell in the Sistine Last Judgement.

10. Compare Shakespeare’s use of death imagery in *Hamlet* to artistic portrayals of death from the 15th to 17th centuries. Can you discern a common iconographic language? You may also refer to other Shakespeare plays if you wish.

11. ‘[in] the dead man who takes the emperor by the hand…we see what the emperor is now, and what he soon will be. Thus, the dead man is presented as a sort of precursor; he is our future walking before us. [Originally] the danse macabre was called “The Dance of the Dead” and not “The Dance of Death”’. See Male, *Religious Art in France*, pp. 333-4.
   At what point (if at all) does this skeletal precursor of death become an actual *personification* of death in the art of the Dance of Death (*Danse Macabre*) genre?

12. Examine the development of secular allegory and classical motifs in the tombs / funerary monuments of the French Kings during the 16th century.

13. Examine Michelangelo’s use of allegory and symbolism in his tomb designs for Julius II and the Medici. How personal is his use iconography?

14. Trace the development of Michelangelo’s thinking in his approach to the design of the Medici chapel as reflected in surviving sketches and plans.

15. Examine the new emphasis placed on personal mourning and the responses of the family in the development of 17th c funerary imagery in England.

16. ‘… During the period needed to arrange a grand funeral, the Natural Body would inevitably start to decay and the Political Body to become threatened by disorientation and usurpation…At the obsequies of a monarch, the funeral effigy gave as strong a sense of immortal dignity as was possible in order to deny the decaying but unseen presence of the Natural Body’
   Nigel Llewellyn in *Renaissance Bodies*, p. 228-229.
   Discuss the relationship between the ‘Natural’ and ‘Political’ body as reflected in the development of the Royal Funeral effigies of Westminster Abbey.
Bibliography

Tips

I’ve given you a very extensive (though not exhaustive) bibliography in order to encourage you to read as widely as possible, but I don’t seriously expect you to get to grips with more than a fraction of what’s presented here. You should use this bibliography as required in order to research your essay and to catch up if you missed any classes. The golden rule is to read a little from a lot (not a lot from a little). Don’t try to absorb whole books, or over rely on one text for ideas - get to know the library, be selective, focus on passages and extracts from a wide range of sources. In particular make the fullest use of JSTOR (see below under electronic resources) and those texts present in the Reading Room files.

Reading Room Resources.

Most art history students should be able to obtain their own card to gain entry into the school’s Reading Room at their own convenience. However, some students taking this module as an elective will only be able to gain entry at specific times each week, under the supervision of the School’s Reading Room Assistant. For all issues governing entry to the Reading Room you should consult the Reading Room Assistant. Her hours will be listed on the door early on in the term.

Reading Room files: I will be leaving copies of useful texts in two box files in the Reading Room. As with all Reading Room material, these are for consultation only. No book, article, or photocopied handout is to leave the Reading Room without permission at any point. We take Reading Room rules extremely seriously, as the collection is such a valuable resource. Contravention of these rules will result in students being permanently excluded from use of the Reading Room.

Electronic Resources

WARNING! THE USE OF WEBSITES IS GENERALLY UNACCEPTABLE

Websites are not acceptable as a bibliographic source and should not appear on essay bibliographies. The Internet is useful resource for tracking down images of relevant works of art. The best website to use for paintings is the Web Gallery of Art at http://www.wga.hu/index.html. However, web-based textual sources in the history of art are notoriously unreliable. The only exception to this rule is the electronic form of the Grove Dictionary of Art (the actual volumes are permanently available in the reference section of the library at R703 DIC) which is a subscription site that can only be accessed through university terminals. Go to the library website and click on ‘electronic resources’ scroll down to ‘art’ then click on the Grove Dictionary of Art. Follow the site’s instructions as to how cite entries in bibliographies.

JSTOR: JSTOR is an electronic database of important journal articles which can be downloaded and printed out through your library account. Frequently the articles it contains will also be available in journals in the library or on the Reading Room shelves (in the latter case, remember that the Reading Room has almost complete runs of the Burlington and Apollo magazines). However, when this is not the case, JSTOR will prove invaluable to you. If you have not used it before, log into your University account and go to the Library Homepage. Click on Catalogue, then click on Electronic Resources. Click on List of Library Databases and then search for JSTOR under ‘J’

Key Texts

Library shelfmarks in bold.

Unfortunately there is no single text devoted to the relationship between art and death during the period covered by this module. However the following will prove indispensable at various points, and may make useful purchases. I have tried to place them in order of usefulness. If you do want to obtain your own copies, shop around and try the internet for the best value buys.

Binski, P., *Medieval Death - Ritual and Representation*, London, 1996. 393 BIN - Although focusing on an earlier period than the one covered by this module, this is a cerebral, well-illustrated and invaluable introduction to many of the ideas and themes of relevance to us. Extracts available in the Reading Room Files.

Boase, T.S.R., *Death in the Middle Ages: Mortality, Judgement and Rememberance*, 1972. 940.1 BOA. Old fashioned, but still very useful. Covers much of the same material as Binski, and thus has the same limitations in terms of its relevance. Unfortunately this may now be out of print - try the web if you want your own copy.

Aries, P., *The Hour of Our Death*, trans. Weaver, H., New York, 1981. 155.937 ARI. This is a dense study, lacking illustrations and difficult for the beginner. But Aries’s ideas concerning death and culture are stimulating and this is...
a seminal work of scholarship which you will find useful once lectures have made you more familiar with course material. See also Aries' *Western Attitudes Towards Death* and *Images of Man and Death* under [Other Key Resources](#) below.

**Gittings, C., & Jupp, P.C., *Death in England - An Illustrated History*, Manchester, 1999. 393 JUP - an excellent selection of essays by leading authors which form an historical overview of the subject - extremely useful for its illustrations. Extracts of chapters 5 (P. Morgan 'Of Worms and War') and 7 (R. Houlbrooke, 'The Age of Decency: 1660-1760') in Reading Room Files.**


### Other Key Resources

**Aries, P., *Western Attitudes Towards Death: From the Middle Ages to the Present*, trans. Ranum, P.M., Baltimore and London, 1974. 128.5 ARI. The brief overture to Aries’ later *Hour of Our Death* (see above under [Key Texts](#) above)**

**Aries, P., *Images of Man and Death*, Harvard, 1985. LARGE BOOKS, 704.949. This boils down Aries’ survey on art and death from *The Hour of Our Death* into a more accessible form. Well illustrated, this is an excellent primer for the module. For balance, there is a scathing, if somewhat eccentric review by in Reiff, P., *'The Life and Death of Death* - review of Philippe Aries ‘Images of Man and Death’ in Contemporary Sociology, vol. 15, no. 4 (July 1986), pp. 510-511. Available in JSTOR.**

**Chipp斯 Smith, J., *The Northern Renaissance*, Phaidon, 2004. GEN 709.4/SMI. Contains a chapter on Art & Death.**


**Frayling, C., *Strange Landscape - A Journey Through the Middle Ages*, London, 1995. A populist introduction to the mentality of the Middle Ages which was designed to accompany the 1990s BBC TV series. Great illustrations and handy for its beginner’s guide to Dante’s vision of Hell. Not available in the Library, but see [Reading Room Files](#) for extracts.**


**Male, E., *Religious Art in France - The Late Middle Ages, A Study of Medieval Iconography and Its Sources*, Princeton, 1986. GEN 704.9482/MAL. Extract on the Danse Macabre and Ars Moreindi in Reading Room Files.**


**Richardson, C., *‘Art & Death’ in Lymberopoulou, A., Richardson, C.M., Woods, K.W. & Franklin, M.W. (eds.), Viewing Renaissance Art*, Open University, 2007. This is on order for the library, but in the meantime a copy of this chapter is available in the Reading Room Files.**


### Literature & Primary Resources

(sources on John Donne are listed separately below)

**The Bible.** A copy of your own will often prove essential.

**Dante, The Divine Comedy 1: Hell (The Inferno),** various editions. I’ve used D.L.Sayers classic English translation in the Penguin edition. You should find various editions at GEN 851/DAN.


**Shakespeare, W., The Complete Works, Oxford, 1986. Large Books 822.** Look at this shelfmark in both general and large books also for individual plays such as *Hamlet.*


**Vasari, G., Lives of the Painters, Sculptors & Architects,** ed. W. Gaunt, NY, 1963, 4 vols [Originally published in 2 editions in 1550 and 1568]. 709.2 / VAS. A set is permanently available in the reference section - 709.2 VAS There are several other editions available in the library in the general section under the same shelfmark.

**Voragine, J. de, The Golden Legend,** London, 1941 (Reading Room Edition). This 13thc collection of Saints lives was an extremely influential text for artists and writers throughout the Renaissance and beyond. It exists in numerous
translations and you should get to know this text when researching iconography. In addition to the copy in the Reading Room, you should find numerous editions at the following shelfmark: GEN 282/JAC.

Iconography

Hall, J., Dictionary of Subjects and Symbols in Art, London, 1974. REF 703/HAL Also available in the Reading Room. Invaluable guide to the iconography of death. It's constantly in print and this would make a useful buy. See also Voragine under Primary Resources above.

Art & Death Themes

(see also above the key text and resources above)

The Ars Moriendi (Craft of Dying)

Lavin, I., 'Bernini's Death', Art Bulletin, vol. 54, no. 2 (Jun., 1972), pp. 158-186. See Journals 700 also available in JSTOR. Copy in Reading Room Files

Male, E., Religious Art in France - The Late Middle Ages, A Study of Medieval Iconography and Its Sources, Princeton, 1986. GEN 704.9482/MAL. Extract on the Danse Macabre and Ars Moriendi in Reading Room Files.

Anatomy & Art

For more sources see the handout accompanying this lecture.

Rifkin, B., Ackerman, M.J., & Folkenberg, J., Human Anatomy - Depicting the Body from the Renaissance to Today, Thames & Hudson, 2006. A wonderful introduction, amazing illustrations, though the lack of proper references is annoying. See in particular the introductory essay by B. A. Rifkin 'The Art of Anatomy', pp. 7-69. Not available in the library at the time of writing, see extracts in the Reading Room Files.

The Dance of Death (Danse Macabre)

The literature on this is vast.


Clark, J.M., The Dance of Death in the Middle Ages and Renaissance, Glasgow, Jackson Son & Co., 1950. 809 CLA. An accessible, if now somewhat dated whistlestop survey. Extracts in Reading Room Files


Gundersheimer, W.L. (ed), The Dance of Death by Hans Holbein the Younger, New York, 1971, p 121. 759.3 / HOL Extracts in Reading Room Files.

Male, E., Religious Art in France - The Late Middle Ages, A Study of Medieval Iconography and Its Sources, Princeton, 1986. GEN 704.9482/MAL. Extract on the Danse Macabre and Ars Moriendi in Reading Room Files.

Panofsky, E., The Life and Art of Albrecht Durer, Princeton, 1955. GEN 759.3


Dives and Lazarus in Art

Boase, T.S.R., Death in the Middle Ages: Mortality, Judgement and Rememberance, 1972. 940.1 BOA

Male, E., Religious Art in France - The Late Middle Ages, A Study of Medieval Iconography and Its Sources, Princeton, 1986. GEN 704.9482/MAL. Extract on the Danse Macabre and Ars Moriendi in Reading Room Files.

Femininity, Sexuality and Death

Askew, P., Caravaggio’s Death of the Virgin, Princeton 1990, 759.5 CAR / A. Extracts in Reading Room Files.

Chippis Smith, J., The Northern Renaissance, Phaidon, 2004. GEN 709.4/SMI.


Hall, J., Dictionary of Subjects and Symbols in Art, London, 1974. REF 703/HAL Also available in the Reading Room.


Luice-Smith, E., Sexuality in Western Art, Thames and Hudson, 1972. GEN 709.4/LUC


Pardo, M., ‘The Subject of Savoldo’s Magdalen’ in Sixteenth-Century Italian Art, Blackwell. Not available in the Library see Reading Room Files.


Titian - Prince of Painters, exh cat., Munich, 1990, Large Books 759.5/TIT.

The Last Judgement Theme


Davies, M., Rogier van der Weyden, London, 1972, Large Books 759.9493/WEY/D

Dixon, L., Bosch, NY (Phaidon), 2003. 759,9492 / BOS / D.

Frayling, C., Strange Landscape - A Journey Through the Middle Ages, London, 1995. A populist introduction to the mentality of the Middle Ages which was designed to accompany the 1990s BBC TV series. Great illustrations and a handy for its beginner’s guide to Dante’s vision of Hell. See Reading Room Files.


Leibert, R.S., Michelangelo - A Psychoanalytic Study of His Life and Images, Yale, 1983. GEN 759.5 - contains an excellent section on Michelangelo’s Last Judgement.


Portraiture


Shearman, J., *Only Connect - Art and the Spectator in the Italian Renaissance*, Princeton, 1992. 709.45/SHE. Ch. 3 is useful on the commemorative uses of portraiture - see Reading Room Files.


Religion and Belief


Tombs, Effigies & Funerary Portraiture (General)

(see also general texts above and under individual countries / areas and artists below).


Kantorowicz, E. H., *The King’s Two Bodies: a study in medieval political theology*, Princeton, 1957. GEN 321.7/KAN


Vanitas Imagery

Relevant sources will be supplied in class.

Art & Death by Area

England

The literature on death in England is particularly rich.

General


**English Painting**


**English Royal Funeral Effigies**


Llewellyn, N., ‘The Royal Body: Monuments to the Dead, For the Living’ in Gent, L and Llewellyn, N., *Renaissance Bodies - The Human Figure in English Culture c. 1540-1660*, London 1990, pp.218-241. - Useful for its discussion of the double effigy ‘transi’ tomb and the idea of the sustenance of the ‘body politic’ as opposed to the ‘body natural’.


**English Tombs**

(see also under John Donne below)


Llewellyn, N., ‘The Royal Body: Monuments to the Dead, For the Living’ in Gent, L and Llewellyn, N., *Renaissance Bodies - The Human Figure in English Culture c. 1540-1660*, London 1990, pp.218-241. - Useful for its discussion of the double effigy ‘transi’ tomb and the idea of the sustenance of the ‘body politic’ as opposed to the ‘body natural’. See Reading Room Files

Whinney, M., *Sculpture in Britain 1530-1830*, London, GEN 709/PEL, also available in the Reading Room and the reference section of the Architecture Library under the shelfmark: Reference 709/WHL. The text is rather dense, but this is an authoritative and well-illustrated source of reference for tomb design in England.

**John Donne**

(see also English Tombs above)

Bald, R. C., *John Donne - A Life*, London, 1970. 827 DON B - recently superseded by Stubb’s biography, but this is still authoritative and contains a transcription of Donne’s will and a detailed account of the tomb - relevant extracts in the Reading Room Files.


Carey, J., *John Donne: Life, Mind and Art*, London, 1981. GEN 821- Forthright and flamboyant analysis of Donne’s writings, with an essential chapter on his attitude to death - this is available in the Reading Room Files.


Gosse, E., *The Life and Letters of John Donne*, 2 vols., London 1899. GEN 821/DON Out of date, yet comprehensive and vol II includes a thorough and authoratative history of Donne’s funeral monument. An extract from the end of this study is available in the Reading Room Files.


Peterson, R. S., ‘New Evidence on Donne’s Monument: I John Donne Journal 20 (2001) 1-51 See Reading Room Files. This part one of what will hopefully be a two part study of Donne’s tomb, but the second part has yet to be published.


**France**

**French Art**


Furness, S.M.M., *Georges de La Tour of Lorraine*, 1593-1652, See Reading Room.


**French Tombs**


Kantorowicz, E. H., *The King’s Two Bodies a study in Medieval Political Theology*, Princeton, 1957. GEN 321.7/KAN


**German / Swiss Painting**

**Miscellaneous**


**Holbein**


**Ireland - Ghost Houses**

Relevant sources will be supplied in class

**Italy**

**Miscellaneous**


Brown, B.L., *The Genius of Rome 1592-1623*, exh cat, Royal Academy of London, 2001. This contains a wealth of material on subjects such as the penitent Magdalene, and the Judith and Holofernes theme. Unfortunately it was stolen from the Reading Room last year. Perhaps the miscreant might return it. In the meantime apply to Philip if you want to borrow his copy.


**Death, Disease and Vagrancy in Venice**


**Decapitation, Crime and Punishment**


Feinberg, L., ‘Imagination All Compact - Tavollette and Confraternity Rituals for the Condemned in Renaissance Italy’, *Apollo*, May 2005, pp.48-57. see Journals 700, the Reading Room, or the Reading Room Files.


Italian Artists
You will find far more on individual artists than those source listed below. I have merely highlighted some key texts.

Bernini
You should be able to find numerous texts at the shelf mark 735.21 (remember to also check Large Books at this shelf mark)

The key source for Bernini’s preparations for death is:
Lavin, I., ‘Bernini’s Death’, Art Bulletin, vol.54, no.2 (Jun, 1972), pp.158-186. See Journals 700 also available in JSTOR. Copy in Reading Room Files

Caravaggio & His Followers (including sources on decapitation and the Death of the Virgin)

Askew, P., Caravaggio’s Death of the Virgin, Princeton 1990. 759.5 CAR / A. Extracts in Reading Room Files.
Edgerton, S., Pictures and Punishment: Art and Criminal Prosecution during the Florentine Renaissance, Cornell University, 1985. 758.9365. Useful for the concept of the pittura infamante.
Feinberg, L., ‘Imagination All Compact - Tavolette and Confraternity Rituals for the Condemned in Renaissance Italy’, Apollo, May 2005, pp.48-57. see Journals 700, the Reading Room, or the Reading Room Files.
Hibbard, H., Caravaggio, Oxford 1999. Not in the library - see Reading Room for this extract.
Schneider, L., ‘Donatello and Caravaggio: The Iconography of Decapitation’ American Imago, XXXIII, 1976, pp.77-91. This should be in the Reading Room Files, but at the time of writing it had gone missing. I will try to obtain a replacement copy.

Cellini


Donatello


Artemisia Gentileschi


Giotto

Michelangelo


Barnes, B., ‘Metaphorical Painting: Michelangelo, Dante and the Last Judgement’, *The Art Bulletin*, vol. 77, no. 1 (March, 1995), pp. 64-81. See Journals 700 also available in JSTOR. Copy in Reading Room Files


C. An essential source for Michelangelo scholars as this was to all intents and purposes Michelangelo’s ghost written autobiography. It was written as a reply to Vasari’s biography of Michelangelo that appeared in his first edition of the lives (1550). This modern edition has immensely useful appendix of plans, and diagrams related to Michelangelo’s major projects.

Coughlan, R, (ed), *The World of Michelangelo*, Verona, 1971. This is not intended as a serious academic text, nevertheless it contains a handy account of the history of those Medici represented and commemorated in the Medici Chapel. See Reading Room Files.


Wilde, J., ‘Michelangelo’s Designs for the Medici Tombs’, *Journal of the Warburg and Courtauld Institutes*, vol. 18, No. 12, (Jan -June 1955), pp. 54-66. See Journals 700 also available in JSTOR.

Jacopo Palma il Vecchio & Giovane


Titian

Gronau, G., ‘Titian’s Ariosto’ *Burlington Magazine*, vol.63, no. 368 (Nov. 1933), pp. 94-195 + 197, + 199-203. also available on JSTOR.


*Titian - Prince of Painters*, exh cat., Munich, 1990, Large Books 759.5/TIT.
Francesco Traini


The Low Countries

General


Chipp Smith, J., The Northern Renaissance, Phaidon, 2004. GEN 709.4/SMI. An excellent survey of its subject, but frustrating for its lack of notation.


Netherlandish Artists

Bosch

Dixon, L., Bosch, NY (Phaidon), 2003. 759,9492 / BOS / D. One of a number of compact guides to famous artist recently published by Phaidon. Their awful design and lack of proper notation is lamentable, but the text itself is usually rather good, as are the images. This is no exception - a useful and up-to-date introduction.

Gibson, W. S., Hieronymous Bosch, Thames and Hudson, 1973. GEN 759,9492/BOS/G - Not as up to date as Dixon’s study, but this is still an excellent introduction to Bosch’s bizarre imagery.


Bruegel


Hans Memlinc & the Gdansk Last Judgement


Rembrandt and the Anatomy Lesson of Dr. Tulp

(Information on relevant sources will be supplied in class).

Rogier van Der Weyden & the Beaune Last Judgement

Davies, M., Rogier van der Weyden, London, 1972, Large Books 759.9493/WEY/D


Rubens


END