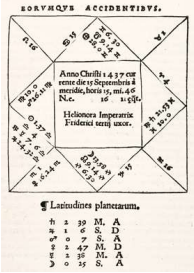


Using Visual Material in your MA Essays: Location and Interpretation



Prifysgol Cymru
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Dr Darrelyn Gunzburg

MA Cultural Astronomy and Astrology
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1

Using Visual Material as Primary Source Evidence



There is often an assumption that primary sources are written documents, and that written texts alone give us primary information about the way people think about their world.

Yet visual material, such as frescoes, stained glass, mosaics, sculpture, paintings, sky maps, zodiacs and astrological imagery are also vital in helping us understand a culture's relationship with the sky and therefore constitutes primary source evidence.



2

Art history is an academic discipline that uses the historical method to study the art, architecture, and material cultures of the world's civilizations, within their various stylistic, social, and religious contexts.

Definition from St Bonaventure University.

You are not expected to be an art historian. You are, however, expected to bring academic rigour to your assessment of any artefacts that you use in your essay, which means using academic sources to support your evidence, appropriate captioning of images in your essay, and referring to them in your essay as your primary source evidence.



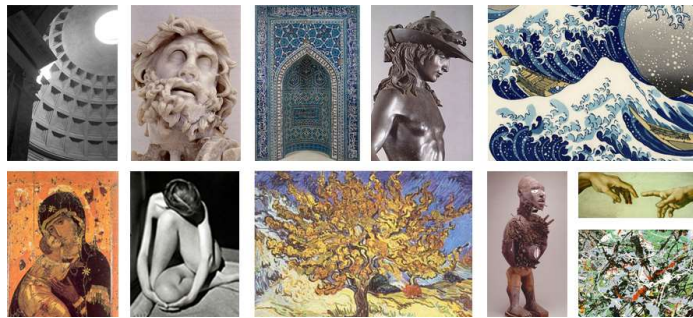
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Lion of Knidos, c. 350-200 BC, marble, 2.89 m long by 1.82 m high, British Museum, London.

3



Art appreciation
vs
Art historical
evidence



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4



Photographs and images are your visual evidence of particular points of textual argument. Although you may have taken a number of photographs or used a number of images in your essay, unless they are linked to your text, they serve only as decoration – art appreciation - rather than supportive evidence.

Therefore they must be captioned correctly and connected to your text by the use of correct numbering – (Fig.1), (Fig.2), and so on.



5

HEAVENLY DISCOURSES

ASSIGNMENT 1 - 2000 word essay (40% of total marks).

Compare and contrast the expression or representation of the sky in two works of film, music, art, architecture, celestial cartography or literature in their expression or representation of the sky.

ASSIGNMENT 2 - 3000 word Sky Journal (60% of total marks).

A Sky Journal is a piece of research using the sky as the primary document. You are in effect interviewing the sky.

You will need to be aware of the sky for at least a month and focuses on one or several particular features recorded either by **drawing** or **photographing** the changes in these sky features or sky and landscape features. These sky features may be, for example, watching and recording:

- i. The moon and its phases, and or its rising and setting positions
- ii. The visibility of planets and their movement against the stars or their rising and settings.
- iii. Sun rises or sun sets – nature, colour and visibility and/or horizon location.
- iv. The observation of one or more constellations and their shift from one night to the next.
- v. The sky's relationship to a landscape.

6

HEAVENLY DISCOURSES



EXAMPLE: ASSIGNMENT 1 - Compare and contrast the expression or representation of the sky in two works of film, music, art, architecture, celestial cartography or literature in their expression or representation of the sky.



Moving Memories, The Arizona 9/11 Memorial, 2005-2006, concrete, stainless steel panels, Phoenix Arizona. Photo: LaKeidra Denay Bronner.



Julian Voss-Andreae, *Angel of the West*, 2008, stainless steel sculpture, Scripps Research Institute Florida. Photo: Christopher Fay.

7

APPROACHING A VISUAL SOURCE



1. **OBSERVE.** What do you see? Write down what you see as unambiguously as possible. What questions can you ask of the art/artefact by close observation?
2. **CONTEXT.** In what year was the art/artefact created? What were the circumstances round which it was created?
3. **RELEVANCE TO ESSAY QUESTION:** how will this visual source help me to answer the essay question?
4. **LITERATURE REVIEW.** What have previous writers said about the object?
5. **QUESTION.** Does the previous literature support or not support what you can see/read in the art/artefact?
6. **FINDINGS.** Can you add an insight about what you have understood from both **your examination** of the art/artefact and what the **secondary source material** is saying?



8



9



Duccio di Buoninsegna (c. 1255-1260 – c. 1318-1319)
Maestà (Madonna and Child in Majesty)
 1308-1311
 tempera and gold on panel
 2.13 m x 4.12 m
 Opera della Metropolitana di Siena, Italy.

10

Part of a much larger architectonic altarpiece now broken up...



11

... which had a reverse Christological cycle.



12

OTHER CONTEMPORARY VISUAL EVIDENCE

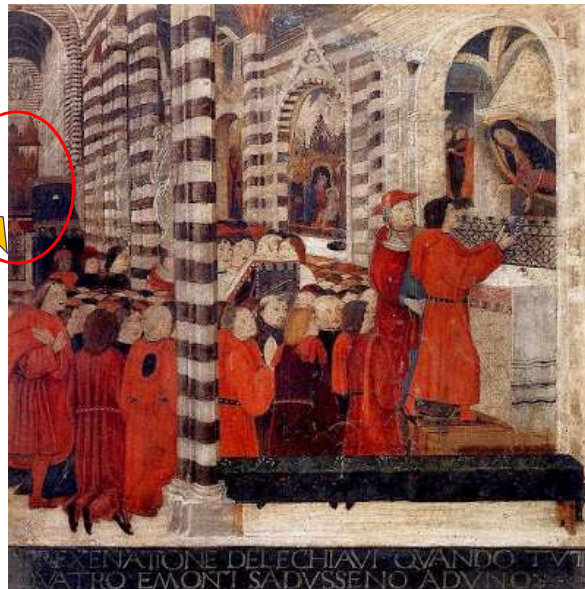


Anonymous Sienese panel painting showing the presentation of an annual offering to the Virgin Mary. The *Maesta* in its original location is in the background on the left.

13



Siena Cathedral today.



Anonymous Sienese panel painting showing the presentation of an annual offering to the Virgin Mary. The *Maesta* in its original location is in the background on the left.

14



Duccio di Buoninsegna (c. 1255-1260 – c. 1318-1319), *Maestà* (Madonna and Child in Majesty) 1308-1311, tempera and gold on panel, 2.13 x 4.12 m, Opera della Metropolitana di Siena, Italy. *Image:* Web Gallery of Art.

15



Any images you use in a paper require **captions**, otherwise it is akin to citing a work without its bibliographic reference.

**More shortly ... and remember:
the way to caption images is in
your Writing Guidelines.**

Duccio di Buoninsegna (c. 1255-1260 – c. 1318-1319), *Maestà* (Madonna and Child in Majesty) 1308-1311, tempera and gold on panel, 2.13 x 4.12 m, Opera della Metropolitana di Siena, Italy. *Image:* Web Gallery of Art.

16

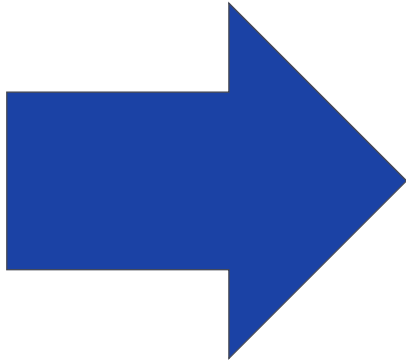


Figure X: Name of artist, name of work, year, medium, size, building, where located. Image attribution.

Refer to the image in your work as (Fig.1), (Fig.2) and so on.

Duccio di Buoninsegna (c. 1255-1260 – c. 1318-1319), *Maestà* (Madonna and Child in Majesty) 1308-1311, tempera and gold on panel, 2.13 x 4.12 m, Opera della Metropolitana di Siena, Italy. *Image:* Web Gallery of Art.

17



Formal and contextual analysis

Read the captions first

Name

Title

Date

Medium

Size

Time period or culture

Collection and location

What is the artist's **original intention**?

What is the artist trying to convey **visually**?

18



What is the artist's **original intention**?
What is the artist trying to convey **visually**?

Refer to works written about it at the time the work was created. See JSTOR articles, Museum catalogues, and so on.

What did the people who created it believe and understand about their world?

RELEVANCE TO ESSAY QUESTION:
how will this primary source help me to answer the question?

Duccio di Buoninsegna (c. 1255-1260 – c. 1318-1319), *Maestà* (Madonna and Child in Majesty) 1308-1311, tempera and gold on panel, 2.13 x 4.12 m, Opera della Metropolitana di Siena, Italy. *Image:* Web Gallery of Art.

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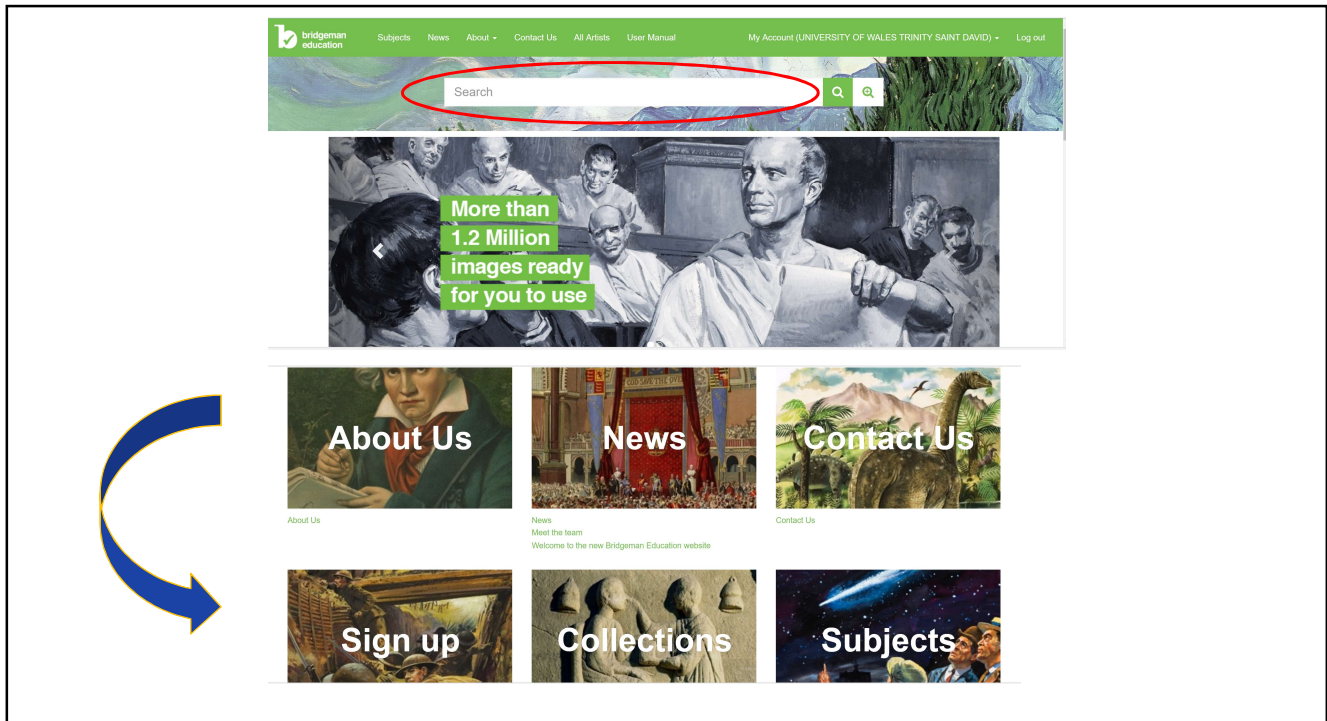
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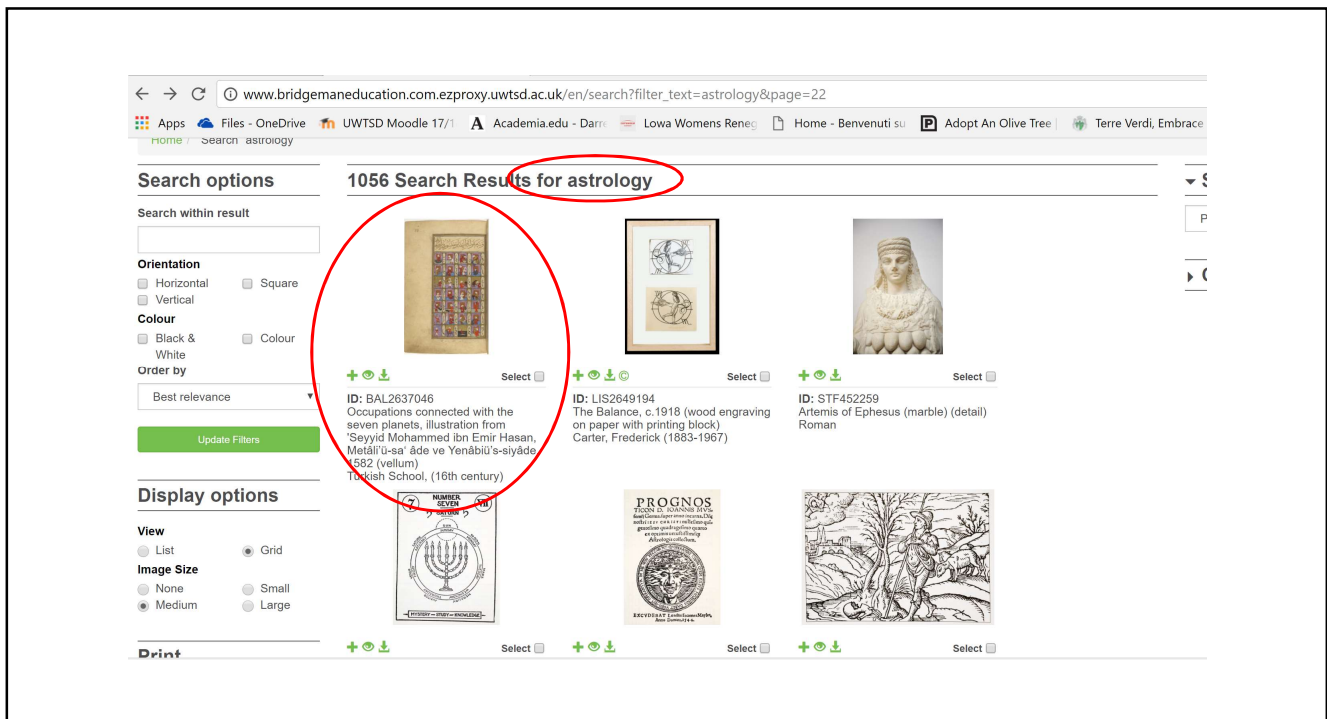
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- Art and Architecture Source
- ATLA Religion / ATLA Serials
- BFI InView
- Bridgeman Education - Images**
- British Education Index
- Brill E-books
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- Brill Reference works
- British Newspapers 1600 - 1900
- British Periodicals

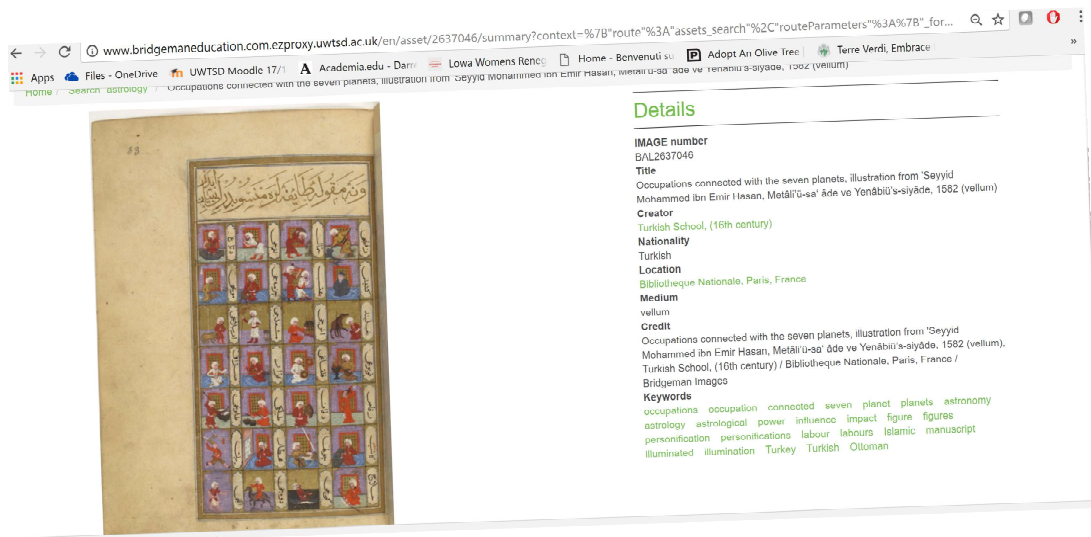
22



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24



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ONLINE LIBRARY WARBURG INSTITUTE




26



The Warburg Institute's **Photographic Collection** contains physical photographs of sculptures, paintings, drawings, prints, tapestries and other forms of imagery. The Collection was begun by Aby Warburg in the late 1880s, and includes tens of thousands of late nineteenth and early twentieth-century photographs and slides, together with hundreds of thousands of images added since the Institute came to London in 1933. Most of the works depicted are European, and range in date from classical antiquity to circa 1800, and expanding sections on various forms of non-European art.

<http://warburg.sas.ac.uk/collections/photographic-collection>

The Warburg Institute **Iconographic Database** contains digitised images from the Institute's Photographic Collection and Library.

<http://warburg.sas.ac.uk/special-collections/photographic-collection/iconographic-database>



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Image Libraries



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The photograph catalogues provide a detailed searchable database for locating photographs, photographically-illustrated books and texts relating to photography held in all departments of the British Library.

<http://www.bl.uk/catalogues/photographs/>

The screenshot displays three overlapping browser windows from the British Library's photography resources. The leftmost window shows the 'ONLINE GALLERY HISTORIC PHOTOGRAPHS' page with an introduction to the collection. The middle window shows the 'CATALOGUE OF PHOTOGRAPHICALLY ILLUSTRATED BOOKS' page, which includes a quote about the importance of photography and a list of search options. The rightmost window shows the 'Advanced search' interface for the catalogue, featuring fields for bibliographic and photograph searches, including author, title, country, and publication date.

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Image Libraries



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The British Museum



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http://www.britishmuseum.org/research/collection_online/search.aspx

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Collection online

Search the collection

Search

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Advanced search options

Welcome to the updated collection search. The entire database can be searched here and new records and images are added every week.

There are currently 2,293,973 records available, which represent more than 3,500,000 objects. 967,701 records have one or more images.

Last updated: 24 September 2016.

[How to use this search](#)

Kanga: textiles from Africa

Paintings from the tomb chapel of Nebamun

Objects from the 1st Pompeii and Herculaneum

A guide to using the collection online

Welcome to the British Museum collection online. There are two levels of search available: a general field into which you can type anything and find objects based on that, and advanced options that provide access to the fixed terminology used to categorise objects in the Museum collection. These can be used in combination.

Using the general search

To search across the whole database, just type a term into the main search box and click 'Search'.

This general search is useful if using specific words regardless of where they might be recorded in the database. For searches where the context in which a word might be recorded in relation to an object, or where a term might be stored in a hierarchy such as Materials or Places, using the advanced search functions will produce more focussed results.

As with other search facilities, you can use an asterisk following a term to retrieve results including words beginning with, ending with, or containing the word entered. For example, searching for 'port*' will find 'port', 'ports', 'porthole', etc.

Image: Michelangelo, a nude young man, to front, looking to right, reclining

31

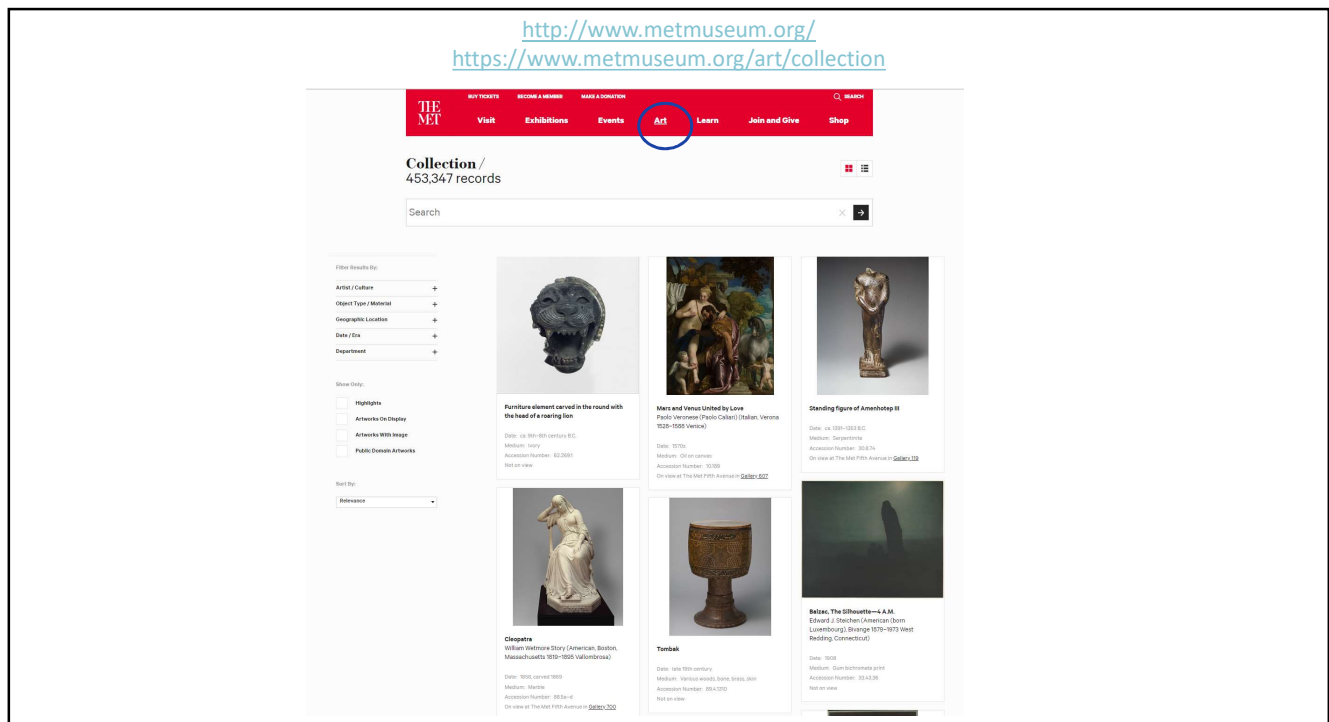
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THE MET

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33



34



Emmanuel Gottlieb Leutze, *Washington Crossing the Delaware*, 1851, oil on canvas.

VIA THE METROPOLITAN MUSEUM OF ART/LICENSED UNDER CC0 1.0

As part of a new initiative it's calling Open Access, the Metropolitan Museum of Art in New York has placed 375,000 images of public-domain works in the Creative Commons. This major, though not unprecedented, move by one of the world's most important museums means that users can now access pictures of many of the Met's holdings on Wikimedia, and that these images are now subject to free use, with no copyright restrictions.

Users can now head to [the Creative Commons website](#), where they can search the image database by creator, title, or tags. In a blog post on Wikimedia, Richard Knipel, the Met's "Wikimedian-in-Residence," stated the goal of the initiative was to "Wiki-fy the Met, and Met-ify the Wiki." The museum is currently planning edit-a-thons and further efforts to update the data entries for each work. Among the institutions helping with the Open Access program are Pinterest, the popular picture-sharing social media platform, and Artstor, the online database for images of artworks used mainly by academics and researchers.

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<http://www.therosewindow.com/pilot/scope.htm>

← → ↻ ⓘ www.therosewindow.com/pilot/index.htm

The Medieval Stained Glass Photographic Archive

Now managed by the Online Stained Glass Photographic Archive, registered charity no. 1164362



Over 37,500 photographs of ancient stained glass panels at over 500 locations

Recently added (September 2016):- **France:** Paris, Ste Chapelle restored windows, Chartres cleaned and restored windows; Walbourg, Wissembourg, Westhoffen, St Guillaume Strasbourg, St Martin Metz, St Segolène Metz. **England:** York Minster (additions and improvements), Wragby, Selby, Stamford Brown's Hospital, Twycross and others

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5000 non-stained glass photographs: [click here](#)
sculpture, mosaics, cosmati pavements, tiles, churches, wall paintings, chateaux, gardens, paintings, Rome

With many thanks to:- Ann Cooke-Yarborough, Annick Gaillard, Mike Hall, Stan Parry, Dr Alastair Sawday, Chris Tavener, John Cleland, Duncan Campbell

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<http://art.thewalters.org>

The Walters Art Museum | 600 N. Charles
Street, Baltimore, MD | 410-547-9000 |



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**AND THE RUSSIAN
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AN EMPIRE'S LEGACY**

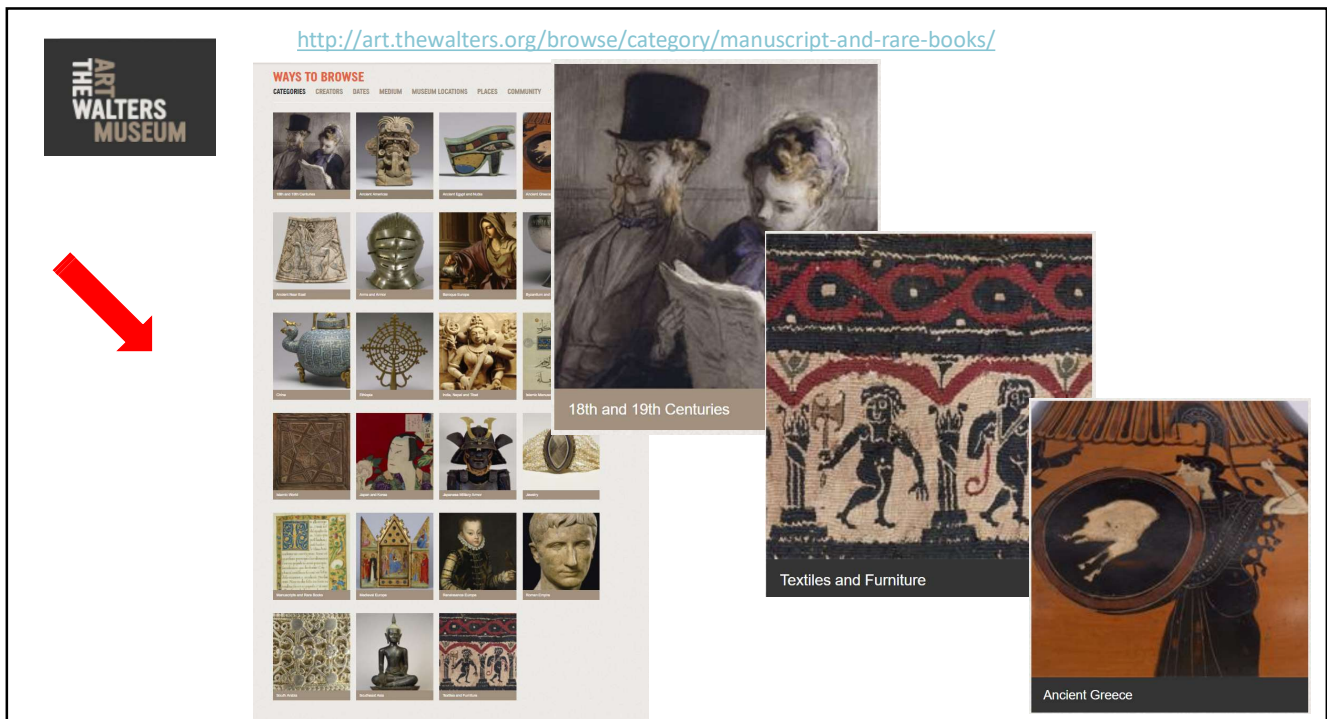
On view now



40



41



42

Inserting images into text.



The image of the Moon at 39BC (Fig 70), the other luminary in the sky, is depicted as a crowned woman seated on a four-wheeled chariot dressed in a green gown with a white cloak with a red lining wrapped loosely around her waist. In her right hand she holds an orb with a coiled face depicted on it, which also resembles a crescent moon. In her left hand she holds a tree. She has rays to indicate she is a luminary and is seated on a four-wheeled chariot to emphasise the only way the moon was seen to travel in the sky, which was by direct motion. In medieval cosmology the Moon was the planet that combined and mixed the energies of the other planets as they filtered down through the spheres, hence Ibn Ezra wrote that the Moon 'corrupts all bodies and putrefies them. When she is opposite the Sun, she will ripen all fruits, and in her share is the power of productivity.'¹⁵ One can suggest that the productivity and ripening are symbolised by the green gown and the tree, and that the white cloak may symbolise the light the moon reflects from the sun. Whilst it is speculative, since the moon rules mothers,¹⁶ one can also suggest the possibility that the red lining to the white cloak may even be symbolic of menstrual blood. This however, requires much further research to which I will return.

¹⁵ Ibn Ezra, *The Beginning of Wisdom*, p.103.

¹⁶ Burnett, Yamamoto, and Yano, eds., *al-Qabīlī (Alcabitūn). The Introduction*, p.83.

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Now that I've got my image, how do I insert it into my text, so that ...



The image of the Moon at 39BC (Fig.70), the other luminary in the sky, is depicted as a crowned woman seated on a four-wheeled chariot dressed in a green gown with a white cloak with a red lining wrapped loosely around her waist. In her right hand she holds an orb with a coiled face depicted on it, which also resembles a crescent moon. In her left hand she holds a tree. She has rays to indicate she is a luminary and is seated on a four-wheeled chariot to emphasise the only way the moon was seen to travel in the sky, which was by direct motion. In medieval cosmology the Moon was the planet that combined and mixed the energies of the other planets as they filtered down through the spheres, hence Ibn Ezra wrote that the Moon 'corrupts all bodies and putrefies them. When she is opposite the Sun, she will ripen all fruits, and in her share is the power of productivity.'¹⁵ One can suggest that the productivity and ripening are symbolised by the green gown and the tree, and that the white cloak may symbolise the light the moon reflects from the sun. Whilst it is speculative, since the moon rules mothers,¹⁶ one can also suggest the possibility that the red lining to the white cloak may even be symbolic of menstrual blood. This however, requires much further research to which I will return.

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... the image doesn't slide on the page...



... has correct captioning attached to the image so it can be clearly identified ...

Figure 69. The image at 39BC of the Moon in its rulership of the zodiac sign of Cancer, south wall, Salone, Palazzo della Ragione, Padua. Photo: D. Gonsky.

The image of the Moon at 39BC (Fig.70), the other luminary in the sky, is depicted as a crowned woman seated on a four-wheeled chariot dressed in a green gown with a white cloak with a red lining wrapped loosely around her waist. In her right hand she holds an orb with a coiled face depicted on it, which also resembles a crescent moon. In her left hand she holds a tree. She has rays to indicate she is a luminary and is seated on a four-wheeled chariot to emphasise the only way the moon was seen to travel in the sky, which was by direct motion. In medieval cosmology the Moon was the planet that combined and mixed the energies of the other planets as they filtered down through the spheres, hence Ibn Ezra wrote that the Moon 'corrupts all bodies and putrefies them. When she is opposite the Sun, she will ripen all fruits, and in her share is the power of productivity.'¹⁵ One can suggest that the productivity and ripening are symbolised by the green gown and the tree, and that the white cloak may symbolise the light the moon reflects from the sun. Whilst it is speculative, since the moon rules mothers,¹⁶ one can also suggest the possibility that the red lining to the white cloak may even be symbolic of menstrual blood. This however, requires much further research to which I will return.

¹⁵ Ibn Ezra, *The Beginning of Wisdom*, p.103.

¹⁶ Burnett, Yamamoto, and Yano, eds., *al-Qabīlī (Alcabitūn). The Introduction*, p.83.

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TO REPEAT THE POINT:

If photographs or images are not linked to your text, then all they do is serve as decoration, rather than supportive evidence.

Images and photographs identify and clarify points of textual argument and thus they must be **linked with the text by the use of correct annotation** – (Fig.1), (Fig.2), and so.

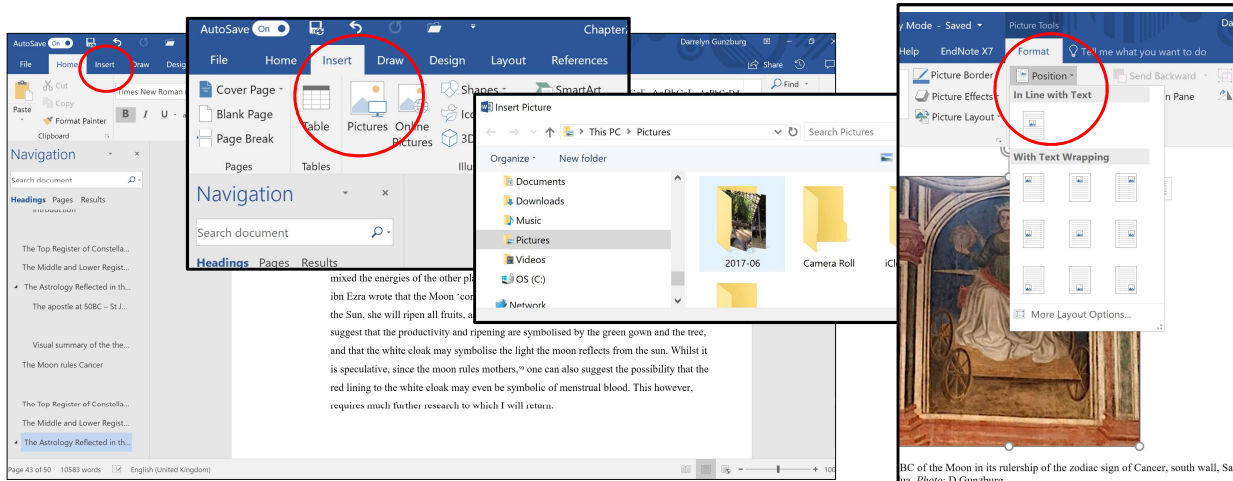
They must also be **clearly captioned**. In the same way as footnotes identify the source of your idea or quotation, so captions identify the source of your image.



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How do I insert images into Word?

Click on 'Insert' along the top menu – Select 'Picture' from drop down menu. Select 'Picture from file' from flyout menu, if on a MAC or 'Pictures' if on a PC. This will take you to your files and documents where you can select the image you want. Keep image 'inline'. Avoid wrapping.

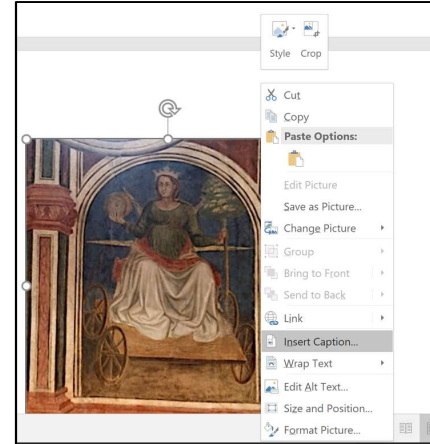
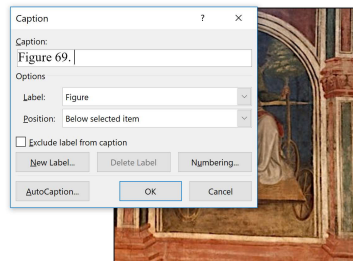


46

How do I insert captions using Word?

If on a PC: Right-click on image. Click on 'Insert' from the flyout menu. Fill in caption once it is under the image. This will link the caption to the image and lock the image to the document instead of having it slide all over the page.

If on a MAC: Click on image. Click on 'Insert' along the top menu – Select 'Captions' (under 'Footnote') from drop down menu. Select 'OK' and fill in caption once it is under the image. This will link the caption to the image and lock the image to the document instead of having it slide all over the page.



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How do I reference images using captions?

Name of artist (life dates), *Name of work*, year, medium, dimensions (if known), where located. Image attribution.

Example 1



Figure Sandro Botticelli (1444/5-1510), *Venus and Mars*, c.1483, tempera on wood, 27.5cm x 68 cm, National Gallery of London. Image: National Gallery of London.



NOTE:

AVOID URLs, book references or footnotes in captions.

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How do I reference images using captions?

Example 2

Name of artist (life dates), *Name of work*, year, medium, dimensions (if known), where located. Image attribution.

Gunzburg, Darrelyn. 'Philip Jackson - the Body Language of Sculpture.' *The Art Book* 17, no. 3 (2010): 15-17.



NOTE:
AVOID URLs, book references or footnotes in captions.



Philip Jackson, *Statue of HM Elizabeth, The Queen Mother* (2008), The Mall, London. Photo: Darrelyn Gunzburg.

DG: How do you balance your public commissions with the more intimate gallery sculpture?

PI: Commissions mean you contact an-

putting some sculpture into a ship being built in Venice and I became interested in the paintings of Canaletto, Guardi and Longhi. They painted everyday scenes of Venice in the eighteenth century, people who wore hats and masks and things that covered the body, so it was quite difficult to tell whether the person was male or female. However, you could still tell their emotions from their body language.

Gallery sculpture is highly satisfying and it's nice to create the product of your imagination but it's a much lonelier thing to do. I'm happy to have the two running together.

DG: Have your pieces gone into permanent collections in museums and galleries?

PI: Yes, and they go to private individuals, and sometimes one has the opportunity of seeing them. *Cloister Conspiracy* went to Tuscany and we went to see it in the Tuscan hills (Philip was accompanied by his wife, Jean). Another sculpture is in a Hertfordshire garden. We've exhibited for some time in Florida. I went there to give a talk and the woman who runs the art centre, unbeknown to me, had organised lunch for about 60 people and she said, 'These are all people that collect your sculpture'. She went on, 'You know, you're not a collector until you've got three pieces'. I don't keep any of my own work and it's strange to go into a house where they've got more work than I've got.

DG: You say your wife, Jean, is one of your greatest influences. Is she a sculptor as well?

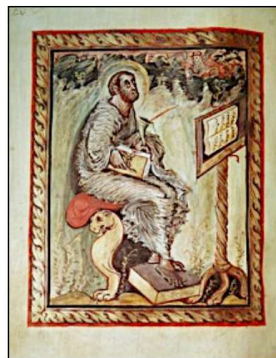
PI: No, she's not but she's incredibly

49

How do I reference images using captions?

Name of artist (life dates), *Name of work*, year, medium, dimensions (if known), where located. Image attribution.

Example 3



(Left) Figure 21. *Gospel of Ebbo* (Gospel Book of Archbishop Ebbo of Reims), Saint Luke Evangelist, MS 1, folio 90v. illuminated manuscript, c. 816-835, Bibliothèque municipale (Épemay, France). Image: ARTstor.



(Right) Figure 22. *Liber Rabani de originibus rerum*, XV, 1; de philosophis (Codex based on encyclopaedia compiled by Rabanus Maurus: *De rerum naturis*), MSCas. 132, completed 1022-23 in the Abbey at Montecassino, Biblioteca del Monumento nazionale di Montecassino. Image: ARTstor.



NOTE: **AVOID** URLs, book references or footnotes in captions.

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Example 4

How do I reference images using captions?



Name of artist (life dates), *Name of work*, year, medium, dimensions (if known), where located. Image attribution.

Grace Cassar chose to use her sky journal as a qualitative, reflexive exploration of clouds. She considered her essay under four themes: the phenomenology of land- and skylscapes; the power of colour; assigning meaning to light; and sacredscapes and animism. Grace was clear to note that her location was the Mediterranean Maltese Islands and the time of year was July, yet despite her willingness and her sharp-eyed surveillance, the harsh reality of the Maltese summer brought its own agenda. Armed with pencil, notebook and mobile phone for taking photographs, on 1 July, Grace wrote in her sky journal:

Summer and July. Summer is July! The sky seems to welcome its arrival with wide open arms. A cloudless sky. (Fig. 1). Actually, I was not prepared for this, but I am glad to notice the different layers of blue. They all dovetail into each other, gradually, smoothly. Devoid of clouds, the sky feels pure and timeless, grounding me to a peaceful now. It is special to be here. The moment is infinite.



Figure 1. The cloudless sky. Wednesday 1 July, 18.27 - on a rocky beach. Photo: Grace Cassar

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From Grace Cassar's Sky Journal for Sacred Geography 2016.



Figure 2. A road in the Mdina, the Silent City. Saturday 18 July. Photo: Grace Cassar.



Figure 3. The hues of dawn. Wednesday 8 July, 5.38 a.m. Photo: Grace Cassar.



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Make sure you include a
Table of Images
before your bibliography.

Example

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FINALLY...

If you are going to use
visual material in your essay...

RELEVANCE TO ESSAY QUESTION:
how will this visual source help me
to answer the essay question?

