



UNIVERSITY OF  
CAMBRIDGE

Institute of Continuing Education

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# **Undergraduate Certificate in History of Art II**

## **2016-2017**

Course code: 1617CCR202

### **COURSE SPECIFICATION**

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University of Cambridge Institute of Continuing Education, Madingley Hall, Cambridge, CB23 8AQ  
Tel 01223 746222 [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk)

Welcome to the **Undergraduate Certificate in History of Art II**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Certificate is taught and awarded at FHEQ level 4 (i.e. first-year undergraduate level) and attracts 60 credits. The award is completed in one academic year. For further information about academic credit please see our website: <http://www.ice.cam.ac.uk/studying-with-us/information-for-students/qualifications-that-we-offer>.

The course offers three termly units and a syllabus and reading and resource list for each of these units is included in this course specification.

The programme aims to:

- provide knowledge of the principal works of each phase studied and their historical, social and artistic contexts;
- provide experience of a range of critical, theoretical and practical approaches to the analysis and evaluation of art history;
- provide knowledge of linguistic, literary, cultural and socio-historical contexts in which art and theory and criticism is written and received at different times;
- provide knowledge of the relationship between art history, social and political events and other forms of cultural production;
- provide knowledge of useful and precise critical terminology and, where appropriate, linguistic and stylistic terminology.

## Academic staff

### Course Director:

**Dr Francis Woodman** is a University Lecturer and Academic Director for Art History and Architecture for the Institute of Continuing Education, University of Cambridge. His specialist field is Architecture, from ancient Greece to the Reformation. He has published a number of books, including the Architectural History of Canterbury Cathedral and King's College Chapel. Dr Woodman is also a specialist tour leader at home and abroad for the National Trust and the National Art Collections Fund, amongst others.

### Tutors:

**Mary Conochie** has an MA by Research in Art History (Distinction) from London University, where she specialised in Renaissance portrayals of the feminine in both saintly and secular images. Her subjects include 15th-century Italian painting, 19th-century movements and 20th-century "isms". She has taught art history at Homerton College and Anglia Ruskin University and art theory at Norwich University College of the Arts and at the University of Hertfordshire. She is a panel tutor for the Institute of Continuing Education, University of Cambridge currently teaching Advanced, Diploma and Certificate courses. Her approach to art history is thematic, for example, taking Paris and themes relating to the city as a focus for analysing the historical and socio-cultural issues surrounding 19th-century French painting.

**Dr Sarah Pearson** read Art History at Reading University, gaining a first class BA and followed this with an MA in World Art Studies at UEA and a PhD in Architectural History at Reading. The subject of her doctoral thesis was the architect Francesco di Giorgio Martini and Sarah retains active research interests in Italian art and architecture. Sarah has been teaching and lecturing on a variety of art and architectural subjects since 2001 at Universities and adult education organizations. She is passionate about her subject and believes that learning about it should be both engaging and enjoyable for students.

## Administrative staff

**Academic Programme Manager:** Dr Liz Morfoot, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge CB23 8AQ, 01223 746226, [Liz.Morfoot@ice.cam.ac.uk](mailto:Liz.Morfoot@ice.cam.ac.uk)

**Programme Administrator:** Miss Ola Dlugokencka, Institute of Continuing Education, University of Cambridge, Madingley Hall, Madingley, Cambridge, CB23 8AQ, 01223 746418, [Aleksandra.Dlugokencka@ice.cam.ac.uk](mailto:Aleksandra.Dlugokencka@ice.cam.ac.uk)

## Venue

Madingley Hall is an historic Tudor mansion on the outskirts of Cambridge with one of the finest gardens in the region and will be the venue for your classes unless otherwise specified.

The Hall is situated in the village of Madingley, three miles west of Cambridge with easy access from the M11 and the A14. Full directions are given on our website at [www.ice.cam.ac.uk/directions](http://www.ice.cam.ac.uk/directions).

Evening sessions are held at Madingley Hall, which has a variety of teaching rooms ranging from the newly refurbished Courtyard Suite to rooms in the historic Hall. The sessions may be scheduled in different teaching rooms each term.

## Contact details of ICE

Institute of Continuing Education  
University of Cambridge  
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T: 01223 746222  
[www.ice.cam.ac.uk](http://www.ice.cam.ac.uk)  
[ug-awards@ice.cam.ac.uk](mailto:ug-awards@ice.cam.ac.uk)

Please also refer to the 'information for students' section on ICE's website <http://www.ice.cam.ac.uk/studying-with-us/information-for-students> and the forthcoming 2016/17 Student Handbook for award-bearing courses for further information and guidance relating to all aspects of the course including study skills, assignments, assessment and moderation. The Course Information and Help and Guidance section of the ICE VLE will also contain valuable information specific to your course.

*Information correct as at 15/04/2016*

Syllabus for first unit  
Michaelmas term 2016

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## The Italian Renaissance: Florence, Rome and Venice 1400 - 1520

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<b>Start date</b>	4 October 2016	<b>End date</b>	13 December 2016
<b>Day</b>	Tuesdays	<b>Time</b>	7.15pm - 9.15pm
<b>Venue</b>	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
<b>Tutors</b>	Mary Conochie and Dr Sarah Pearson	<b>No of meetings</b>	10 evening classes (4, 11 and 18 October, 1, 8, 15, 22 and 29 November, 6 and 13 December 2016) and a gallery visit (Saturday 26 November 2016)

### Aims

- To define the impact of the classical revival upon Italian society, its culture and philosophical thought;
- To present students with a critical understanding of the changes in painting and sculpture that took place in Florence, Rome and Venice during the period 1400 – 1520 by taking a thematic approach to the subject;
- To analyse the altarpiece, its function, its changing shape and as a source for other artistic genres such as landscape, portraiture and still life;
- To draw attention to the different art being produced at the same time in the North;
- To help students develop an analytical approach to looking at art and provide them with a vocabulary with which to articulate ideas about art;
- To stimulate interest in the art of the period, leading to further study and to enable students to approach works of art with a deeper understanding.

### Content

This course concentrates upon key painters, sculptors and architects of the period, including Masaccio, Piero della Francesca, Botticelli, Leonardo da Vinci, Donatello and Michelangelo. Their work is examined in the context of the classical revival and its subsequent and profound influence upon society, culture and the changing role of the artist, most particularly in Florence. We will consider the influence of classical antiquity on artistic practice with regard to both form and subject matter and its use as a means of glorifying the patron. Whilst the primary focus will be on Florence as the epicentre of Renaissance thought, we will also examine the significance of Rome and Venice as subsequent centres of artistic

development. In addition, contemporary Northern European art will be also be analysed with particular reference to the influence of Flemish artists on Italian art of the period.

## Presentation of the unit

The unit will take the form of a series of 10 x 2 hour sessions comprising lectures illustrated with PowerPoint presentations with participation, comment and discussion of the paintings and sculptures by students. Weekly lists of images discussed will be provided, together with information sheets (e.g. terminology, historical context) and relevant texts. Each week will also include a specific case study for which all students are expected to prepare in advance.

There will also be a gallery visit to the National Gallery, London. Please note that students are normally responsible for their own travel costs to the venue and for any entry fees.

## Provisional lecture list

**MEC** = Mary Conochie

**SP** = Sarah Pearson

Session	Date	Content
Lecture 1	04.10.16	The Precursors – Pisano / Duccio / Giotto and Martini (MEC)
Lecture 2	11.10.16	International Gothic – Limbourg Brothers / da Fabriano / Gozzoli (MEC)
Lecture 3	18.10.16	Giotto's heirs – Fra Angelico / Veneziano / Lippi (MEC)
<i>Half-term break</i>	<i>25.10.16</i>	<i>No class</i>
Lecture 4	01.11.16	Development of perspective – Masaccio, Piero della Francesca / Mantegna / Uccello (SP)
Lecture 5	08.11.16	Sculpture – Ghiberti / Donatello / Verrochio (SP)
Lecture 6	15.11.16	Architecture – Brunelleschi / Alberti and contemporaries (SP)
Lecture 7	22.11.16	Mythology – Botticelli and Neoplatonism (MEC)
Gallery Visit (Saturday)	26.11.16	National Gallery, London
Lecture 8	29.11.16	Leonardo da Vinci – the psychological moment (MEC)
Lecture 9	06.12.16	Michaelangelo, the Florentine years (SP)
Lecture 10	13.12.16	The rise of Venetian art – Bellini / Giorgione / Titian MEC

## Outcomes

The learning outcomes for this course as a whole are implicit in the course description and, for those who wish to write papers, in the essay questions which follow for each unit. Students are expected to gain from the classroom sessions a greater understanding of the subject and of the core issues and arguments central to the course.

As a result of the unit, within the constraints of the time available, students should be able to:

- recognise, compare and contrast the diversity of styles and the artists that practiced them;

- demonstrate an understanding of the different developments in art taking place in Italy and the North;
- describe some of the major themes, issues and debates current in Italian art during the period;
- assess the extent to which antiquity was a central feature of Italian Renaissance art and architecture;
- evaluate the effects of humanism on art, artists and patrons of the period;
- analyse a work of art of the Renaissance in order to develop independent critical judgement.

## **Student assignments**

As part of a Certificate course, this unit requires a commitment to reading and pre-class preparation. Students will be encouraged to read set texts, participate in class discussion, and familiarise themselves with the history and artists discussed during the unit through independent research.

**Students are required to write an essay of 3,000-4,000 words.**

### ***Essay titles***

1. Illustrate the importance of mathematics, geometry and proportion in 15<sup>th</sup>-century Italian painting. Analyse at least two examples.
2. Choose a specific subject (e.g. the Nativity, the Annunciation etc) and compare its representation in 15th-century Italian and Flemish art.
3. In what ways was 15th- and 16th-century Italian art OR sculpture influenced by classical antiquity? Give specific examples.
4. Which artist OR sculptor studied this term best encapsulated the true meaning of the Renaissance and how was this reflected in his art?
5. Compare the approach and techniques of Florentine and Venetian painters. Analyse just a few examples in some depth in order to illustrate your answers.
6. Compare the development of portraiture in Italian and Flemish art of the 15th-century and how the one influenced the other. Give specific examples.
7. How does Ghiberti's entry to the competition for the Baptistery doors signal the advent of a new naturalism in Florentine sculpture?
8. How did Brunelleschi address the challenges presented by the construction of the dome of S. Maria del Fiore?
9. How did Florentine palace design develop between 1400 and 1500 – provide examples to support your discussion.
10. What impact did Alberti have on the architectural development of Florence?

**If students wish to create their own essay titles, they must be discussed and agreed in writing with the tutor first.**

Closing date for the submission of assignments: **Wednesday 4 January 2017 by 12.00 (noon) UTC/GMT\***

\*Co-ordinated Universal Time / Greenwich Mean Time

Students are expected to submit their assignments online, and feedback on assignments is delivered online.

## Reading and resource list

AUTHOR	TITLE	PUBLISHER & DATE
<b><u>Primary Sources &amp; Reference Books:</u></b>		
Alberti, L. B.	<i>On Painting and Sculpture</i>	London 1972
Blunt, A.	<i>Artistic Theory in Italy 1450-1600</i>	Read Books 2007
Cennini, C.	<i>The Craftsman's Handbook</i>	Oxford 1932
Farmer, D. H.	<i>The Oxford Dictionary of Saints</i>	Oxford 2004
Gilbert, C.	<i>Italian Art 1400 - 1500 Sources and Documents in the History of Art</i>	London 1980
Hale, J.R.	<i>Dictionary of the Italian Renaissance</i>	Thames & Hudson 1983
Hall, J.	<i>Dictionary of Subjects and Symbols in Art</i>	John Murray 1991
Holt, E. (ed.)	<i>A Documentary History of Art, Vols. 1 &amp; 2</i>	Princeton 1981
Kemp, M (eds.)	<i>Leonardo on Painting</i>	New Haven & London. 1989
Richardson, C., Woods, K. & Franklin, M (eds.)	<i>Renaissance Art Reconsidered: an Anthology of Primary Sources</i>	Blackwell 2007
Vasari, G.	<i>The Lives of the Artists</i>	Various editions
da Bisticci, V.	<i>The Vespasiano Memoirs: Lives of Illustrious Men of the XVth Century</i>	University of Toronto Press 1997
de Voragine, J.	<i>The Golden Legend (Volumes I and II)</i>	Princeton 2012
<b><u>Social, Historical and Cultural Background:</u></b>		
Baxandall, M.	<i>Painting and Experience in 15th Century Italy</i>	Oxford Revised Ed. 1988

Burke, P.	<i>The Italian Renaissance: Culture and Society in Italy</i>	Polity Press 1999
Dunkerton, J. et al	<i>Giotto to Dürer: Early Renaissance Painting in The National Gallery</i>	National Gallery London 1991
Hollingsworth, M.	<i>Patronage in Renaissance Italy 1400- Early 16thc</i>	John Hopkins 1996
Hollingsworth, M.	<i>Patronage in Sixteenth-Century Italy</i>	London 1996
Kempers, B.	<i>Painting, Power and Patronage: The Rise of the Professional Artists in the Italian Renaissance</i>	Allen Lane 1992
Kraye, J. (ed.)	<i>Cambridge Companion to Renaissance Humanism</i>	Cambridge 1996
Welch, E.	<i>Art and Society in Italy 1350 – 1500</i>	Oxford 1997
<b><u>Italian Renaissance Art – General:</u></b>		
Ames-Lewis, F.	<i>Drawing in Renaissance Italy</i>	New Haven and London 1981
Cole, B.	<i>The Renaissance Artist at Work</i>	Westview Press Inc. New Edition 1990
Fortini Brown, P.	<i>The Renaissance in Venice</i>	Wiedenfeld & Nicholson 1997
Gombrich, E. H.	<i>Gombrich on the Renaissance</i>	Phaidon 1994
Hartt, F.	<i>History of Italian Renaissance Art</i>	Prentice Hall 2006
Partridge, L.	<i>The Renaissance in Rome</i>	Wiedenfeld & Nicholson 1996
Tolman, R.	<i>Art of the Italian Renaissance: Architecture, Sculpture, Painting, Drawing</i>	Koneman 2006
Turner, R.	<i>The Renaissance in Florence</i>	Wiedenfeld & Nicholson 1997
Woods, K. W.,(ed.)	<i>Making Renaissance Art</i>	Yale 2007
<b><u>Painting:</u></b>		
Brown, D. A.	<i>Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting</i>	Yale 2006



Hibbard, H.	<i>Michelangelo</i>	Harper & Row 1985
Jones, R. & Penny, N.	<i>Raphael</i>	Yale 1987
da Vinci, L.	<i>Leonardo da Vinci: the Complete Works</i>	David & Charles 2006
Also books on specific artists eg : Botticelli; Domenico Ghirlandaio; Masaccio; Mantegna; Piero della Francesca; Tintoretto; Uccello; Jan van Eyck; Rogier van der Weyden; the Master of Flemalle.		
<b><u>Sculpture:</u></b>		
Avery, C.	<i>Florentine Renaissance Sculpture</i>	John Murray 1993
Olson, R.	<i>Italian Renaissance Sculpture</i>	Thames & Hudson 1992
Pope-Hennessy, J.	<i>Italian Renaissance and Baroque Sculpture</i>	Phaidon 2000
Plus books on individual artists of the Italian Renaissance. Also books on Donatello, Lorenzo Ghiberti; Verrocchio Also bibliographies in above books.		
<b><u>Architecture</u></b>		
Ackerman, J.	<i>The Architecture of Michelangelo.</i>	University of Chicago Press 1986
Grafton, A.	<i>Leon Battista Alberti. Master Builder of the Italian Renaissance.</i>	New York 2000
Hollingsworth, M.	<i>Patronage in Renaissance Italy: From 1400 to the Early Sixteenth Century</i>	John's Hopkins 1995
Saalman, H.	<i>Filippo Brunelleschi: The Buildings</i>	Zwemmer 1993
Plus books on individual architects of the Florentine Renaissance		

### Website Addresses

[www.wga.hu](http://www.wga.hu) Web Gallery of Art for good images of works and notes on artists  
<http://witcombe.sbc.edu/ARTHLinks.html> for images  
<http://www.artcyclopedia.com/> useful for finding out location of artworks in museums  
<http://www.nationalgallery.org.uk>  
[www.uffizi.com](http://www.uffizi.com)  
[www.louvre.fr](http://www.louvre.fr)  
[www.fitzmuseum.cam.ac.uk](http://www.fitzmuseum.cam.ac.uk)

Useful Web sites for buying books:

[www.bookshop.blackwell.co.uk](http://www.bookshop.blackwell.co.uk) (New)  
[www.bookfinder.com](http://www.bookfinder.com) (Second-hand)  
[www.amazon.co.uk](http://www.amazon.co.uk) (New and Second-hand)

# Syllabus for second unit

Lent term 2017

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## The Northern Renaissance 1400 – 1550: from Pucelle to Brueghel

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<b>Start date</b>	10 January 2017	<b>End date</b>	21 March 2017
<b>Day</b>	Tuesday	<b>Time</b>	7.15pm – 9.15pm
<b>Venue</b>	Madingley Hall, Madingley, Cambridge CB23 8AQ		
<b>Tutors</b>	Mary Conochie and Dr Sarah Pearson	<b>No of meetings / classes</b>	10 evening classes (10, 17, 24 and 31 January, 7, 21 and 28 February, 7, 14 and 21 March) and a gallery visit (Saturday 4 March 2017)

### Aims

- To enable a critical understanding of the historical, cultural and social contexts within which art was produced in Northern Europe between 1400 and 1550;
- To analyse the symbiotic relationship between Netherlandish and Italian artists and in particular the influence of Netherlandish practice upon oil painting, landscape and portraiture in Italy;
- To examine in particular Flanders as a centre of artistic development during the period;
- To identify key painters and sculptors whose virtuosity and experimentation had a profound effect upon art production;
- To analyse the iconography used within religious and secular works in order to understand the content therein;
- To discuss the altarpiece, its function, its changing shape and as a source for other artistic genres such as landscape, portraiture and still life.

### Content

Through various artists, this unit will examine the profound effect of constant political, religious and social change upon patronage, production and subject matter of art. Primarily religious in origin and function, we will analyse the art within these contexts, with particular reference to how they are reflected within the content of altarpieces and private devotionals. In addition, we will discuss the extraordinary observational skills used by Northern artists to describe with increasing accuracy the natural world and how their innovative approaches constitute a 'Renaissance' in art equivalent to that in Italy.

Themes covered by the lectures will include:

- The forerunners – Broederlam, Sluter, Campin
- Illuminated manuscripts/Books of Hours – the world in miniature
- Naturalism and symbolism in Jan van Eyck
- Patronage and the changing art market.
- Use of expressionism in van der Weyden and Grunewald
- German limewood sculptors and persistence of the Gothic
- Visualising the proverbial in Bosch and Breughel
- Secularisation of art in early portraiture and landscape.
- Dürer and his contemporaries.

## Presentation of the unit

The unit will take the form of a series of 10 x 2 hour sessions comprising lectures illustrated with PowerPoint presentations with participation, comment and discussion of the paintings and sculptures by students. Weekly lists of images discussed will be provided, together with information sheets (e.g. terminology, historical context) and relevant texts. Each week will also include a specific case study for which all students are expected to prepare in advance.

There will also be a gallery visit to the National Gallery, London. Please note that students are normally responsible for their own travel costs to the venue and for any entry fees.

## Provisional lecture list

**MEC** = Mary Conochie

**SP** = Sarah Pearson

Session	Date	Content
Lecture 1	10.01.17	The Precursors – Broederlam, Sluter, Limbourg Brothers (SP)
Lecture 2	17.01.17	Naturalism and Symbolism in work of Jan van Eyck (MEC)
Lecture 3	24.01.17	Heirs to van Eyck (MEC)
Lecture 4	31.01.17	Memling, Bouts and their French contemporaries (SP)
Lecture 5	07.02.17	Van der Goes and last decades of 15 <sup>th</sup> century (SP)
<i>Half-term break</i>	<i>14.02.17</i>	<i>No class</i>
Lecture 6	21.02.17	German Limewood Sculptors (SP)
Lecture 7	28.02.17	Bosch: the fantastic and the macabre (SP)
Gallery Visit (Saturday)	04.03.17	National Gallery, London
Lecture 8	07.03.17	Rise of German Art – Dürer, Holbein, Cranach (MEC)
Lecture 9	14.03.17	Assimilation of old and new in work of Bruegel (MEC)
Lecture 10	21.03.17	Portraiture and realisation of self (MEC)

## Outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

- analyse a painting or sculpture within a critical context using the appropriate terminology;
- discuss the artistic changes taking place during the period within an historical, religious and social context;
- identify the work of a particular artist and roughly the period in which the work was produced;
- describe and compare works by different artists in terms of style, content, imagery and iconography.

### **Student assignments**

As part of a Certificate course, this unit requires a commitment to reading and pre-class preparation. Students will be encouraged to read set texts, participate in class discussion, and familiarise themselves with the history and artists discussed during the unit through independent research.

**Students are required to write an essay of 3,000-4,000 words.**

#### ***Essay titles:***

1. Discuss the influence of illuminated Books of Hours upon early Netherlandish painters.
2. Compare different approaches to portraiture of Campin and van Eyck.
3. Analyse the use of expressionism in the work of Grunewald's *Isenheim Altarpiece*.
4. Consider the variety of iconography and style of ONE of the following subjects in Flemish art: (1) Nativity. (2) Crucifixion, (3) Resurrection, (4) Last Judgement. Confine your answer to panel painting, manuscripts or prints.
5. Assess how Jan van Eyck combines naturalism and symbolism in his art. You can choose to do this by analysis of a single work or a selection of works.
6. Compare and contrast the work of Rogier van der Weyden with an Italian contemporary (e.g. Fra Angelico) with particular reference to differing approaches to similar subject matter.
7. Examine Riemenschneider's innovative techniques and his contribution to the monumental altarpiece.
8. Analyse the subject of human folly in the work of either Bosch or Breughel. If you wish, you can discuss works by both artists.
9. Examine the integration of Flemish and Italian influences within the work of Pacher.
10. Compare the expressive qualities of German limewood sculpture with contemporary Florentine sculpture.

**If students choose a title that is not given above it must be discussed and agreed with the tutor first.**

***Closing date for the submission of assignments: Tuesday 11 April 2017 by 12.00 (noon) BST\* [11.00 UTC\*].***

\*BST (British Summer Time), UTC (Co-ordinated Universal Time)

## Reading and resource list

<b>AUTHOR</b>	<b>TITLE</b>	<b>PUBLISHER &amp; DATE</b>
Bartlett, K.R. & McGlynn, M. (ed)	<i>Humanism and the Northern Renaissance</i>	Canadian Scholars Press 2000
Baxandall, M.	<i>The Limewood Sculptors of Renaissance Germany</i>	Yale 1980
Chippis Smith, J.	<i>The Northern Renaissance (Art and Ideas)</i>	Phaidon 2004
Cuttler, C.D.	<i>Northern Painting: From Pucelle to Brueghel</i>	Holt, Rinehart & Winston, 1991 (10th edition)
Dunkerton, J.	<i>Giotto to Dürer: Early Renaissance Painting in the National Gallery</i>	National Gallery, 1991
Frances Jones, S.	<i>An Eyck to Gossaert: Towards a Northern Renaissance</i>	National Gallery, 2011
Friedlander, M.J.	<i>From Jan Eyck to Breughel</i>	Phaidon 1981
Harbison, C.	<i>Jan van Eyck: The Play of Realism</i>	Reaktion, 1991
Harbison, C.	<i>The Art of the Northern Renaissance</i>	Weidenfeld & Nicholson, 1995
Harbison, C.	<i>The Art of the Northern Renaissance</i>	Laurence King 2012
Humfrey, P. & Kemp, M.	<i>The Altarpiece in the Renaissance (Chapters 3, 4, 5 and 6)</i>	Cambridge, 1990
Metropolitan Museum	<i>Tilman Riemenschneider</i>	Metropolitan, New York, 1999
Nash, S.	<i>The Northern Renaissance – Oxford History of Art</i>	Oxford, 2008
Nuttall, P.	<i>From Flanders to Florence: Impact of Netherlandish Painting 1400-1500</i>	Yale, 2004
Panofsky, E.	<i>Life and Art of Albrecht Dürer</i>	Princeton 1971
Panofsky, E.	<i>Early Netherlandish Painting</i>	Harper Row 1971
Stechow, W.	<i>Northern Renaissance Art 1400-1600 – Sources and Documents</i>	Northwestern University Press 1966

## Website Addresses

[www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

[www.louvre.fr](http://www.louvre.fr)

[www.fitzmuseum.cam.ac.uk](http://www.fitzmuseum.cam.ac.uk)

[www.bruges.be](http://www.bruges.be) for The Groeninge Museum in Bruges

[www.scholar.google.com](http://www.scholar.google.com)

## Syllabus for third unit

Easter term 2017

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# Going Dutch: a history of 17th-century Dutch painting

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<b>Start date</b>	25 April 2017	<b>End date</b>	4 July 2017
<b>Day</b>	Tuesdays	<b>Time</b>	7.15pm - 9.15pm
<b>Venue</b>	Madingley Hall, Madingley, Cambridge, CB23 8AQ		
<b>Tutors</b>	Mary Conochie and Dr Sarah Pearson	<b>No of meetings</b>	10 evening classes (25 April, 2, 9, 23 and 30 May, 6, 13, 20 and 27 June and 4 July) and a gallery visit (Saturday 17 June 2017)

### Aims

- To analyse Dutch art and architecture within the historical, cultural and social contexts of its production;
- To examine Dutch art and architecture as a visual documentary of Protestant Dutch society
- To place Dutch art and architecture within the wider context of comparative, and mainly Catholic, European art of the period.

### Content

From panoramic views of the landscape to the minutiae of daily life, this course examines arguably the most self-imaging society in the 17th century. With the formation of the United Provinces (modern Holland), the Dutch celebrated their independence from Spanish rule and we will examine the ways in which the Dutch pictured themselves in their new world, and how a distinctive national identity emerged from the early 1600s. In addition, these paintings offer an insight into every aspect of contemporary life: where the Dutch lived; their occupations; how they dressed; what they used and ate; and their codes of behaviour.

The Dutch people were urbane, educated, tolerant, clean and devout and – as great colonisers of the world (with the formation of the Dutch East India and Dutch West India companies) – they became materially the richest nation the world had ever seen. As a result, there is an interesting dichotomy between this *Embarrassment of Riches* (Schama 1993) and the strict Calvinist doctrine by which they lived. Consideration will be given to



how artists represent such a paradox in paintings through a complex iconography of moral meaning.

Overall, the course provides a social documentary of Dutch life, during what becomes known as the Golden Age, which is examined through the works of Ruisdael, Vermeer, de Hooch, Rembrandt, Hals and their contemporaries. In addition, this egalitarian Protestant society is examined within the context of, and in comparison with, contemporary art production within the rest of, predominantly, Catholic Europe.

During the course the following themes will be discussed:

- Historical background and position of artists during the period
- Plotting the landscape: panoramic and inland views
- Seascapes: dunes, rivers, estuaries and the open sea
- Images of the city
- Church interiors and religious painting
- Portraits of Dutch society
- Genre scenes of everyday life
- Dutch households – mothers, children and servants
- Courtship
- Still life from breakfast to banquet including flower painting and vanitas images
- Courtship

### **Presentation of the unit**

The unit will take the form of a series of 10 x 2 hour sessions comprising lectures illustrated with PowerPoint presentations with participation, comment and discussion of the paintings and sculptures by students. Weekly lists of images discussed will be provided, together with information sheets (e.g. terminology, historical context) and relevant texts. Each week will also include a specific case study for which all students are expected to prepare in advance.

There will also be a gallery visit to the National Gallery, London. Please note that students are normally responsible for their own travel costs to the venue and for any entry fees.

### **Provisional lecture list**

**MEC** = Mary Conochie

**SP** = Sarah Pearson

<b>Session</b>	<b>Date</b>	<b>Content</b>
Lecture 1	25.04.17	Historical background and position of artists during the period (SP)
Lecture 2	02.05.17	Plotting the landscape: panoramic and inland views (SP)
Lecture 3	09.05.17	Seascapes: dunes, rivers, estuaries and the open sea (SP)
<i>Half-term break</i>	<i>16.05.17</i>	<i>No class</i>
Lecture 4	23.05.17	Images of the city (SP)

Lecture 5	30.05.17	Church interiors and religious paintings (MEC)
Lecture 6	06.06.17	Genre scenes of everyday life (MEC)
Lecture 7	13.06.17	Dutch households – mothers, children and servants (MEC)
Gallery Visit (Saturday)	17.06.17	National Gallery, London
Lecture 8	20.06.17	Courtship (MEC)
Lecture 9	27.06.17	Still life from breakfast to banquet including flower painting and vanitas images (MEC)
Lecture 10	04.07.17	Portraits of Dutch society (MEC)

## Outcomes

As a result of the unit, within the constraints of the time available, students should be able to:

- identify the ‘theme’ or subject of a Dutch painting;
- discuss Dutch painting within the historical, social and cultural contexts of its production;
- recognise and explain some of the iconography and symbolism used within these works;
- apply your acquired knowledge to paintings of the period which have not been discussed within the course and which you may look at in the future.

## Student assignments

As part of a Certificate course, this unit requires a commitment to reading and pre-class preparation. Students will be encouraged to read set texts, participate in class discussion, and familiarise themselves with the history and artists discussed during the unit through independent research.

**Students are required to write an essay of 3,000-4,000 words.**

### *Essay titles*

1. How might it be argued that the Dutch attempted to shape their national identity through visual imagery?
2. How is social status described in Dutch portraiture?
3. Through a selection of images discuss the types of classification found in still life painting.
4. What places do the Dutch depict in landscape painting and what activities are described therein? (You may like to consider what is NOT depicted)
5. Analyse how space is variously depicted in domestic interiors and who occupies these spaces.
6. Examine the growth in realism in Dutch landscape painting or in the depiction of the city.

7. What role does the human figure play in Dutch landscapes?
8. Analyse the understanding of linear perspective in Dutch art with particular reference to the depiction of church interiors.

**If students choose a title that is not given above it must be discussed and agreed with the tutor first.**

*Closing date for the submission of the assignment: Tuesday 25 July 2017 at 12.00 (noon) BST\* [22.59 UTC\*].*

\*BST (British Summer Time), UTC (Co-ordinated Universal Time)

Students are expected to submit their assignments online, and feedback on assignments is delivered online.

### Reading and resource list

<b>AUTHOR</b>	<b>TITLE</b>	<b>PUBLISHER &amp; DATE</b>
Alpers, S.	<i>The Art of Describing</i>	Chicago, 1984
Berger, H.	<i>Caterpillars: Reflections on 17<sup>th</sup> century Dutch Still Life Painting</i>	Fordham University Press, 2011
Franits, W.	<i>Looking at 17<sup>th</sup> Century Dutch Art – Realism Reconsidered</i>	Cambridge, 1997
Franits, W.	<i>Dutch 17<sup>th</sup> Century Genre Paintings: Its Stylistic and Thematic Evolution</i>	Yale, 2004
Fuchs, R.H.	<i>Dutch Painting</i>	London, 1996
Gaskell, I.	<i>Vermeer's Wager – Speculations on Art History, Theory and Art Museums</i>	London, 2000
Grootenberger, H.	<i>Rhetoric of Perspective: Realism and Illusionism in 17<sup>th</sup> century Dutch Still Life Painting</i>	University of Chicago, 2006
Haak, B.	<i>The Golden Age</i>	London, 1984
Lloyd, C.	<i>Enchanting the Eye: Dutch Paintings of the Golden Age</i>	The Royal Collection, 2004
Rosenberg, Slive & ter Kuile	<i>Dutch Art and Architecture 1500-1800</i>	London, 1981
Schama, S.	<i>The Embarrassment of Riches</i>	Yale, 1988
Sutton, P.C.	<i>Pieter de Hooch 1692-1684</i>	Yale 1998
Sutton, P. <i>et al</i>	<i>Love Letters: Dutch Genre Paintings in the Age of Vermeer</i>	London, 2003
Westermann, M.	<i>The Art of the Dutch Republic 585-1718</i>	London, 1996
Wieseman, M., Franits, W., Chapman, H.P.	<i>Vermeer's Women: Secrets and Silence</i>	Yale, 2011

There are many monographs on particular artists such as Vermeer, Rembrandt, de Hooch, etc

# TIMETABLE

Michaelmas 2016

## The Italian Renaissance: Florence, Rome and Venice 1400-1520

Lecture 1	4 October 2016
Lecture 2	11 October 2016
Lecture 3	18 October 2016
<i>Half-term break (no class)</i>	<i>25 October 2016</i>
Lecture 4	1 November 2016
Lecture 5	8 November 2016
Lecture 6	15 November 2016
Lecture 7	22 November 2016
Gallery Visit (Saturday)	26 November 2016
Lecture 8	29 November 2016
Lecture 9	6 December 2016
Lecture 10	13 December 2016

Lent 2017

## The Northern Renaissance 1400-1550: from Pucelle to Brueghel

Lecture 1	10 January 2017
Lecture 2	17 January 2017
Lecture 3	24 January 2017
Lecture 4	31 January 2017
Lecture 5	7 February 2017
<i>Half-term break (no class)</i>	<i>14 February 2017</i>
Lecture 6	21 February 2017
Lecture 7	28 February 2017
Gallery Visit (Saturday)	4 March 2017
Lecture 8	7 March 2017
Lecture 9	14 March 2017
Lecture 10	21 March 2017

Easter 2017

## Going Dutch: a history of 17th-century Dutch painting

Lecture 1	25 April 2017
Lecture 2	2 May 2017
Lecture 3	9 May 2017
<i>Half-term break (no class)</i>	<i>16 May 2017</i>
Lecture 4	23 May 2017
Lecture 5	30 May 2017
Lecture 6	6 June 2017
Lecture 7	13 June 2017
Gallery Visit (Saturday)	17 June 2017
Lecture 8	20 June 2017
Lecture 9	27 June 2017
Lecture 10	4 July 2017

**Assignment submission dates are normally 3 weeks after final teaching session of term.**

*Whilst every effort is made to avoid changes to this programme, published details may be altered without notice at any time. The Institute reserves the right to withdraw or amend any part of this programme without prior notice.*

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