

Kings, Courts and Country Houses: A History of Art Collecting in England

Start date	2 June 2017	End date	4 June 2017
Venue	Madingley Hall Madingley Cambridge		
Tutor	Dr Kerry Bristol FSA	Course code	1617NRX082

Director of Programmes Emma Jennings
For further information on this course, please contact Public Programme Coordinator, Clare Kerr
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To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

Kerry Bristol is a senior lecturer in history of architecture at the University of Leeds. Her research interests encompass the history, historiography and methodologies of British and Irish architecture and sculpture between c.1600 and c.1840. Her special interests are British and European Neo-Classicism, patronage and the rise of the architectural profession, women as patrons and consumers in the long eighteenth century, and country house culture between the Elizabethan era and the present day (including their role as museums in the twenty-first century). She is currently writing a book on everyday life in the eighteenth century at Nostell Priory, West Yorkshire, and researching a study of public sculpture in Leeds and the West Riding.

Course programme

Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00	Dinner
20:30 – 22:00	Session 1: Introduction and Collecting at the Stuart Court
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	Session 2: Why the Portrait?
10:30	Coffee
11:00 – 12:30	Session 3: Collecting and Commissioning in the Eighteenth Century
13:00	Lunch
14:00 – 16:00	Free
16:00	Tea
16:30 – 18:00	Session 4: The Grand Tour and the Influence of Italy
18:00 – 18:30	Free
18:30	Dinner
20:00 – 21:30	Session 5: Nineteenth Century Collectors and Dealers
21:30	Terrace bar open for informal discussion

Sunday

07:30	Breakfast
09:00 – 10:30	Session 6: The National Trust
10:30	Coffee
11:00 – 12:30	Session 7: Conclusion
12:45	Lunch

The course will disperse after lunch

Course syllabus

Aims:

1. To introduce students to the history of art collecting and display from the early seventeenth century to the present day.
2. Through study of specific collections, students should gain an understanding of historical methods of interpretation and display in town- and country houses.

Content:

Our course begins with the formation of private art collections at the early Stuart court, examining what was collected, and how and where objects were displayed. The special role played by portraits will be examined and emphasis will be placed on the influence of the Grand Tour and the means by which collections such as the Lansdowne Marbles and the sculptures at Holkham Hall were formed. The reasons behind the formation of country house 'museums' in the nineteenth century will be considered, as well as the high-profile sales of the Edwardian era. The course ends with an examination of the National Trust Country Houses scheme and the role that contemporary art might play in attracting a new generation of country house visitors. With the aid of slides and handouts, the history of art collecting and display in England will be examined.

Presentation of the course:

To introduce students to the formation, history, and interpretation of collections, each session will include a lecture and an opportunity for student discussion.

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

1. Identify the ways in which town- and country house collections have been formed
2. Demonstrate an understanding of historical methods of display and interpretation
3. Demonstrate an understanding of the differences between the aims of the National Trust and of private owners of country houses

Reading and resources list

Listed below are a number of texts that might be of interest for future reference, but do not need to be bought (or consulted) for the course.

Brown, Jonathan, *Kings & Connoisseurs: Collecting Art in Seventeenth-Century Europe* (Princeton University Press, 1995)

Haskell, Francis and Nicholas Penny, *Taste and the Antique* (Yale University Press, 1981)

Herrmann, Frank, *The English as Collectors* (John Murray, 1999)

Catharine MacLeod, Catherine and Julia Marciari Alexander, *Painted Ladies: Women at the Court of Charles II* (National Portrait Gallery and Yale University Press, 2001)

Stourton, James and Charles Sebag-Montefiore, *The British as art collectors. From the Tudors to the Present* (Scala, 2012)

The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting (Yale University Press, 1985)

Waterson, Merlin, *The National Trust. The First Hundred Years* (National Trust, 1994)

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 25 April 2017