
Art and music in the court of Philip the good, the duke of burgundy

Start date	8 th June 2018	End date	10 th June 2018
Venue	Madingley Hall Madingley Cambridge		
Tutor	Shirley Smith Heather Edward	Course code	1718NRX060

Director of Programmes Emma Jennings
For further information on this course, please contact Public Programme Coordinator, Clare Kerr
clare.kerr@ice.cam.ac.uk or 01223 746237

To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

SHIRLEY SMITH

Shirley Smith graduated from the University of East Anglia with First Class Honours in the History of Art and winner of the Dissertation Prize, specialising in the Italian and Northern Renaissance. She was a part-time lecturer at the University of East Anglia and with the Board of Continuing Education of Cambridge University, for whom she has run Certificate courses, Day Schools and Residential Weekend Courses. She is a fellow of the Royal Society of Arts and lectures to The Arts Society (formerly the National Association of Decorative and Fine Arts Societies), the Art Fund and other arts organisations. Shirley is particularly keen to set the art and architecture of the period in the context of the society for which it was produced. Her essay on '*The Fresco Decoration in the Sistine Chapel: Biblical Authority and the Church of Rome*' appears in 'The Bible and the Arts' published by Edinburgh University Press in 2014.

HEATHER EDWARDS

Heather Edwards studied music at Manchester, Newcastle and Birmingham Universities, graduating from Newcastle with First Class Honours and the Stephenson Prize for Arts degrees. From 1980 to the closure of the School of Music in 2014 Heather taught the viol and lectured on Renaissance music at the University of East Anglia, with a particular interest in the performance and history of the English repertoire. Heather is an honorary researcher in music and dementia with the Norfolk and Suffolk Foundation Mental Health Trust and was awarded at BEM in 2017 for the development of Music Mirrors.

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	Introduction to the course: political and cultural background SS
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	Philip the Good and the art of luxury SS
10:30	Coffee
11:00 – 12:30	The Burgundian Musical Environment HE
13:00	Lunch
14:00 – 16:00	Free
16:00	Tea
16:30 – 18:00	The Burgundian Court: Piety and Prestige SS
18:00 – 18:30	Free
18:30	Dinner
20:00 – 21:30	Music and Pageantry: The Feast of the Pheasant HE
21:30	Terrace bar open for informal discussion

Sunday

07:30	Breakfast
09:00 – 10:30	Exporting the Goods SS
10:30	Coffee

11:00 – 12:30

Shaping the future HE

Overview and discussion. SS & HE

12:45

Lunch

The course will disperse after lunch

****PLEASE NOTE THAT THERE ARE SLIGHTLY MORE SESSIONS DEVOTED
TO ART THAN MUSIC IN THIS COURSE**

Course syllabus

Aims:

To study the use of the patronage of art and music in the construction of the image of the powerful and wealthy ruler and his court.

To explore the opulence and diversity of the artworks and music commissioned by this court.

To examine the part played in this constructed image of the patron by the artists/composers they employed.

To reassess the traditionally held view that Italy was at the forefront of court culture and patronage in the 15th century

Content:

The course will begin by looking at the patronage of this illustrious court from its beginnings under Philip the Bold. The remainder of the weekend will concentrate on the patronage of the Philip the Good and his courtiers who harnessed the talents of such as Jan van Eyck, Rogier van der Weyden, Dufay and Binchois as well as countless illuminators and tapestry weavers to create images of the educated ruler, chivalric knights and defenders of the faith.

*****Please note: time will not allow an in-depth study of the political history of the period. Students are directed to the books listed as 'Background History' in the booklist.**

Presentation of the course:

By means of slides and recordings, we shall study the patronage of Philip the Good and his court in the 15th century. Each session will comprise a mixture of lecturing by the tutor with questions and with time set aside in the final session for discussion using the learning outcomes as a starting point to clarify the aims of the course.

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

1. Assess the role played by art and music in the construction of the image of
2. the powerful and wealthy
3. Recognize the diversity of materials, themes and rituals that were harnessed to consolidate this image
4. Identify the major artists and composers working in Philip the Good's court in the 15thc.
5. Evaluate the importance of Netherlandish art and music to the rulers of courts elsewhere.

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.

BACKGROUND

Joseph Calmette	The Golden Age of Burgundy: the Magnificent Dukes and their Courts	Phoenix Press 2001
W. Blockmans & Walter Prevenier	The Promised Land: the Low Countries Under Burgundian Rule 1369-1530	University of Pennsylvania Press 1999
Richard Vaugan	Philip The Good: the Apogee of Burgundy	Boydell Press 2004
Andrew Brown & Graeme Small	Court and Civic Society in the Burgundian Low Countries 1420-1530	Manchester University Press 2007

ART AND MUSIC

Craig Harbison	The Art of the Northern Renaissance	Lawrence King 2012
Alain Arnould & Jean Michjel Massing	Splendours of Flanders: Late Medieval art in Cambridge Collections	Cambridge University Press 1993
Ed. Bernhard Ridderbos Ann van Buren, Henk van Veen	Early Netherlandish Paintings: Rediscovery, Reception and Research	J. Paul Getty Museum 2005
Thomas Kren & Scot McKendrick	Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe	Getty Publications 2003
Ed. Paul Binski & 2005	The Cambridge Illuminations:	Harvey Mill Pub.
& Stella Panayotova	Ten Centuries of Book Production in the Medieval West	
Roger A. D'Hulst	Flemish Tapestries from 15 th to 18 th centuries	Editions Arcade 1967
David Fallows	Master Musicians	Dent 1981
Marina Belozerskaya	Rethinking the Renaissance: Burgundian Arts across Europe	Cambridge University Press 2002
Till-Holger Borchett	The Age of Van Eyck: The Mediterranean World and Early Netherlandish Painting 1430-1530S	Thames & Hudson 2002
Reinhard Strohm	The Rise of European Music 1380-1500	Cambridge University Press 1993
Walter H. Kemp	Burgundian Court Song in the time of Binchois	Oxford University Press 1990

SOURCES:

Cennino Cennini Trans. Daniel Thompson	The Craftsman's Handbook	Dover Pub. 1960
Ed. Carole Richardson, Kim Woods & Michael Franklin	Renaissance Art Reconsidered: An Anthology of Primary Sources	Blackwell Pub. 2007

Additional information

Venue

Details of how to find Madingley Hall can be found on our website:
<http://www.ice.cam.ac.uk/who-we-are/how-to-find-the-institute>

Refreshments

Tea and coffee and lunch will be provided. If you have any specific dietary requirements or allergies and have not already advised us, please inform our Admissions Team on ice.admissions@ice.cam.ac.uk or +44 (0)1223 746262.

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: 27 April 2018