



Institute of Continuing Education

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# **Undergraduate Diploma in History of Art: Changing Contexts from 17th to 19th Centuries**

**2018-2019**

Course code: 1819DCR702

## **COURSE GUIDE**

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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 Diploma in History of Art: Changing Contexts from 17<sup>th</sup> to 19<sup>th</sup> Centuries**, a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Diploma is taught and awarded at FHEQ level 5 (i.e. second-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 are included in this course specification.

The course aims to:

1. provide students with a more complete knowledge and understanding of the history of the visual arts in Western Europe from the Early Renaissance to the 20c
2. provide a broad foundation introducing students to the main ideas, current theories and debates relating to each phase
3. develop analytical skills when reading key texts of art theory and criticism
4. enable students to acquire analytical skills and good study practice and be able to relate the works of art they see to their appropriate cultural and historical background.

## Teaching staff

### Course Director:

**Dr Lydia Hamlett** is Academic Director in History of Art at the Institute of Continuing Education; a Leverhulme-funded research fellow at the History of Art Department, University of Cambridge, and a Fellow and Director of Studies at Murray Edwards College. She is writing a book on mural painting in Britain in the long seventeenth century (Routledge 2019). Lydia previously worked in the museums and heritage sectors, including at Tate, the Fitzwilliam Museum, Kettle's Yard and the National Trust. She co-founded, and is on the steering group for, the British Murals Network. Lydia's PhD (2006) was on ecclesiastical art and architecture in Venice in the Renaissance and she has supervised undergraduates at the University of Cambridge since 2003 on a broad range of subjects.

### Tutors:

**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.

**Dr Andrew Lacey** completed a first degree in history followed by a postgraduate degree in Library and Information Studies. From 1988 he worked as a professional librarian in a variety of Colleges and Universities. From 1994 to 2005 he was College Librarian at Trinity Hall, Cambridge and, from 2001 to 2004, simultaneously Special Collections Librarian at the University of Leicester. Andrew was a member of the University of Cambridge, Faculty of Architecture and History of Art from 2005 to 2008. In tandem with his professional career, Andrew has pursued his academic interests and teaching in continuing education. He is a Tutor for both the University of Cambridge, Institute of Continuing Education and the University of Oxford, Department for Continuing Education. His teaching and research has included work on the English Civil War, sixteenth and seventeenth century English and European history, the relationship between art and power, and 19<sup>th</sup>- and 20<sup>th</sup>-century British and European history.

## Administrative staff

**Academic Programme Manager:** Ms Sarah Blakeney  
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## Venue

Madingley Hall is the University of Cambridge's campus dedicated to continuing education for adults. The magnificent Hall was built in the sixteenth century and acquired by the University in 1948. The Hall has been used by the Institute of Continuing Education as a venue since 1975.

You will be taught in one of 14 classrooms at Madingley Hall where classrooms are arranged and equipped to encourage effective small group learning and peer interaction. Technology-enhanced learning, including lecture capture where appropriate, is used in many classes and wi-fi is available throughout the site. We also provide a range of social learning spaces which you can make use of before, or after, your class. Seven acres of superb gardens and grounds designed by Capability Brown provide space to think, reflect and relax. We offer a range of catering including formal dining, sandwiches and snacks, and a full-service bar. If you are travelling a long distance you may wish to book accommodation in one of the Hall's 62 ensuite bedrooms.

The Hall is situated three miles west of Cambridge with easy access from the M11 and the A14. There is ample free on-site car parking. Central London and Stansted Airport can be reached in under an hour by train from Cambridge railway station. Taxis from the railway station to Madingley Hall typically take around 20-25 minutes. Full directions are given on our website at: [www.ice.cam.ac.uk/about-us/how-find-us](http://www.ice.cam.ac.uk/about-us/how-find-us)

Lunch will be provided where day schools take place at Madingley Hall. Students are responsible for their own travelling costs to the venue for fieldtrips and for any venue entry fees.

## Contact details of ICE

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*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 2018/19 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 November 2018*

Syllabus for first unit  
Michaelmas term 2018

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## About face: portraiture 1500-1750

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<b>Start date</b>	13 October 2018	<b>End date</b>	8 December 2018
<b>Day</b>	Saturdays	<b>Time</b>	10.00am – 5:30pm
<b>Venue</b>	Madingley Hall, Madingley, Cambridge CB23 8AQ		
<b>Tutor</b>	Dr Sarah Pearson	<b>No of meetings</b>	3 Saturday day-schools (13 and 27 October, 8 December 2018) and a gallery visit (17 November 2018)

### Aims

This unit aims to:

- identify different categories of the portrait (pair, group, royal, civic, formal, informal)
- examine how pose, glance, gesture, dress affect our interpretation
- discuss genderisation within the portrait
- discuss the relevance of the portrait as a social document
- analyse the artist's perception of 'self' in the self-portrait

### Content

Artistic development of this genre is particularly significant: how the artist meets the difficult challenge of portraying the status and individuality of the sitter and the iconography associated with the portrait. The historical, cultural and political contexts will also be examined in relation to society's perception of itself over the centuries.

The sessions will include the following themes:

- The gaze - from profile to three-quarter view to full face.
- Men of power and men of letters
- Expressing status and individuality
- Dürer: Holbein & English Court
- Regal and Civic Portraits
- The versatility of Van Dyck
- Genderisation and the portrayal of the feminine
- The English Face – Reynolds and Gainsborough
- Velasquez and Goya - portrayals of Spanish society.

The work of major contributors to portraiture (Leonardo da Vinci, Titian, Rembrandt, Hals, Rubens) as well as lesser known artists (Gossaert, Bronzino, Moroni, Mor) will also be discussed during the unit.

### Presentation of the unit

The unit will be structured around slides / PowerPoint presentations of the images. Weekly lists of images discussed will be provided, together with information sheets (e.g. terminology, historical context) and some texts. Class discussion is encouraged. A tutor-led gallery visit to the National Gallery will form part of the unit.

### Provisional lecture list

All teaching will take place at Madingley Hall unless otherwise stated.

Session		Content
<b>DAY-SCHOOL 1</b>		
<b>Saturday 13 October 2018, 10.00am – 5.30pm</b>		
Lecture 1	10.00 – 12.00	The gaze – from profile to three-quarter view to full face
Lecture 2 (Part I)	12.00 – 1.00	Men of power and men of letters – status in 16 <sup>th</sup> century male portraits
Lunch	1.00 – 2.00	
Lecture 2 (Part II)	2.15 – 3.15	Men of power and men of letters – status in 16 <sup>th</sup> century male portraits (cont.)
Lecture 3	3.30 – 5.30	Expressing status and individuality
<b>DAY-SCHOOL 2</b>		
<b>Saturday 27 October 2018, 10.00am – 5.30pm</b>		
Lecture 4	10.00 – 12.00	Portrayals of the feminine
Lecture 5 (Part I)	12.00 – 1.00	Dürer and Holbein and the English Court
Lunch	1.00 – 2.00	
Lecture 5 (Part II)	2.15 – 3.15	Dürer and Holbein and the English Court (cont.)
Lecture 6	3.30 – 5.30	Regal and Civic Portraits
<b>VISIT TO THE NATIONAL GALLERY / NATIONAL PORTRAIT GALLERY, LONDON</b>		
<b>Saturday 17 November 2018 – Meeting at National Portrait Gallery 11.00 am.</b>		
<b>DAY-SCHOOL 3</b>		
<b>Saturday 8 December 2018, 10.00am – 5.30pm</b>		
Lecture 7	10.00 – 12.00	The Versatility of Van Dyck
Lecture 8 (Part I)	12.00 – 1.00	The English Face – 1700 – 1750
Lunch	1.00 – 2.00	
Lecture 8 (Part II)	2.15 – 3.15	The English Face – 1700 – 1750 (cont.)
Lecture 9	3.30 – 5.30	Velasquez and Goya

### Outcomes

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

- identify different categories of portraiture within a critical context using the appropriate terminology
- discuss the artistic attitude to portraiture within changing historical, cultural and social contexts

- analyse the iconography of portraiture with particular reference to the relevance of pose, gaze and gesture
- compare and describe in depth portraits by different artists in terms of style, content and strata of society portrayed
- demonstrate critical awareness of the relevance of status and individuality within portraiture.

### Student assignments

As part of a Diploma 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 expected to submit an essay of 3,000 - 4,000 words on one of the titles given below.

### Essay titles

- 1) Do societies make portraitists or do portraitists make societies?
- 2) Discuss the significance of social rank, profession and gender in the depiction of the individual.
- 3) Examine Titian's contribution and influence upon portraiture.
- 4) To what extent does the Aristotelian concept of the woman as 'internal' and the man as 'external' persist in portraiture? How are such gendered spaces evoked? (Exceptions to this premise should also be discussed.)
- 5) Analyse the development of the pair portrait during the centuries discussed.
- 6) Choosing two artists from different schools (eg. Netherlandish, Italian) analyse how differently (or not) they depict the sitter and how their approach might reflect different cultural attitudes to self.

**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: Monday 7 January 2019 before 12 noon (Greenwich Mean Time)**

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

### Reading and resource list

Editor	Title	Publisher and date
Brilliant, R	<i>Portraiture</i>	1990 London
Campbell, L	<i>Renaissance Portraits: European Portrait-painting in the 14<sup>th</sup>, 15<sup>th</sup> and 16<sup>th</sup> centuries</i>	1990 London
Hearn, K	<i>Dynasties: Painting in Tudor and Jacobean England</i>	1995 London

Lynton, N	<i>Painting the Century – 101 Portrait Masterpieces 1900-2000</i>	2000 London
Macleod, C. et al	<i>Painted Ladies: women at the Court of Charles II</i>	2001 London
Piper, D	<i>The English Face</i>	1992 National Portrait Gallery Publications
Pope-Hennessy, J	<i>The Portrait in the Renaissance</i>	Princeton
Schneider, N	<i>The Art of the Portrait</i>	1994 Cologne
Shawe-Taylor, D	<i>The Georgians: 18<sup>th</sup>-century Portraiture and Society</i>	1990 London
Simon, R	<i>The Portrait in Britain and America</i>	1987 Oxford
Wendorf, R	<i>Sir Joshua Reynolds: The Painter in Society</i>	1996 London
West, S	<i>Portraiture</i>	2004 Oxford
Woodall, J	<i>Portraiture: Facing the Subject</i>	Manchester 1997
<b>Exhibition Catalogues</b>		
<i>Moroni</i>	2014 Royal Academy	
<i>Rembrandt by Himself</i>	1999 National Gallery Publications	
<i>Self Portrait: Renaissance to Contemporary</i>	2005 National Portrait Gallery	
<i>For portraiture by specific artists it is best to consult monographs on individuals - Titian, Raphael, Rembrandt, van Dyck etc – which will usually cover all aspects of an artist's work including portraiture</i>		
<b>Online resources</b>		
<a href="http://www.uffizi.com">www.uffizi.com</a> <a href="http://www.nationalgallery.org.uk">www.nationalgallery.org.uk</a> <a href="http://www.louvre.fr">www.louvre.fr</a> <a href="http://www.fitzmuseum.cam.ac.uk">www.fitzmuseum.cam.ac.uk</a> <a href="http://www.tate.org.uk">www.tate.org.uk</a> <a href="http://www.nationalportraitgallery.org.uk">www.nationalportraitgallery.org.uk</a> <a href="http://www.wallacecollection.org.uk">www.wallacecollection.org.uk</a> <a href="http://www.rijksmuseum.nl">www.rijksmuseum.nl</a>  <a href="http://www.britishportraits.org.uk">Understanding British Portraits</a> <a href="https://www.britishportraits.org.uk">https://www.britishportraits.org.uk</a>		



# Syllabus for second unit

## Lent term 2019

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### The Grand Tour

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<b>Start date</b>	12 January 2019	<b>End date</b>	16 March 2019
<b>Day</b>	Saturdays	<b>Time</b>	10.00am – 5:30pm
<b>Venue</b>	Madingley Hall, Madingley, Cambridge CB23 8AQ		
<b>Tutors</b>	Dr Sarah Pearson	<b>No of meetings</b>	3 Saturday day-schools (12 January, 2 February, 16 March 2019) and a fieldtrip (2 March 2019)

#### Aims

The aims of this course are to examine various aspects of the Grand Tour including:

- its origins in religious pilgrimage
- its importance as an artistic and cultural phenomenon during the 18th century
- its particular association with British aristocracy and the development of the 'grand style' in British art
- the significance of Italian architecture on the country house
- the impact of the patronage of Grand Tourists upon portraiture, landscape painting and the art of collecting.

#### Content

One aspect of the course will examine changing artistic practice coincident with the Grand Tour, for example, the iconography of status within portraiture; the development of watercolour by English landscapists; and the evolution of topographical landscapes as 'souvenirs' of trips abroad. Discussion will focus upon artists including Batoni, Reynolds, Canaletto and English watercolourists such as John Cozens and Francis Towne.

Another aspect of the course will analyse the impact of the Grand Tour upon English architecture, with particular reference to the revival of the Palladian style seen in the work of Burlington, Kent and country houses and the collections of their owners exemplifying the vogue for fill their grand houses with souvenirs acquired during their travels

The main emphasis will be upon painting and changing artistic practice coincident with the Grand Tour and how these were influenced by the classical antique and the Roman *campagna*. These influences become particularly apparent in the iconography of status within portraiture and in the evolution of the British Watercolourists and of topographical landscapes as 'souvenirs' of trips abroad. Discussion will focus upon artists including Batoni, Reynolds, Canaletto and English watercolourists such as John Cozens, Richard Wilson and Francis Towne.

## Presentation of the unit

The unit will be structured around slides images/PowerPoint presentations. Weekly lists of the images shown will be provided, together with information sheets and relevant texts. Class discussion is encouraged at all times. A tutor-led visit to the Fitzwilliam Museum will form part of the unit.

## Provisional lecture list

LH = Lydia Hamlett

SP = Sarah Pearson

Session		Content
<b>DAY-SCHOOL 1</b>		
<b>Saturday 12 January 2019, 10.00am – 5.30pm</b>		
Lecture 1 What is the grand tour?	10.00 – 12.00	The origins of cultural pilgrimage; its zenith in England as the Grand Tour during the 18th century; and how it is the precursor to modern tourism. <b>SP</b>
Lecture 2 (Part I) The external self	12.00 – 1.00	How the experience of the Grand Tour is signified in the 'grand style' portraits of the English aristocracy. <b>SP</b>
Lunch	1.00 – 2.00	
Lecture 2 (Part II) The external self	2.15 – 3.15	How the experience of the Grand Tour is signified in the 'grand style' portraits of the English aristocracy (cont.) <b>SP</b>
Lecture 3 The artist abroad	3.30 – 5.30	The growing trend for English artists to undertake the Grand Tour as part of their artistic practice, with particular reference to British watercolourists. <b>SP</b>
<b>DAY-SCHOOL 2</b>		
<b>Saturday 2 February 2019, 10.00am – 5.30pm</b>		
Lecture 4 Landscapes of fact	10.00 – 12.00	The development of topographical landscapes as souvenirs of places visited exemplified in the <i>vedute</i> paintings of Canaletto and Guardi. <b>SP</b>
Lecture 5 (Part I) The classical revival	12.00 – 1.00	The influence of Italian culture and the impact of discoveries at sites including Naples upon English taste and the art of collecting. <b>SP</b>
Lunch	1.00 – 2.00	
Lecture 5 (Part II) The classical revival	2.15 – 3.15	The influence of Italian culture and the impact of discoveries at sites including Naples upon English taste and the art of collecting (cont.) <b>SP</b>
Lecture 6 Neo-Palladianism	3.30 – 5.30	Inigo Jones, Kent and Burlington's collecting of Palladio drawings - their impact on English Architecture. Chiswick Villa and gardens and their wider influence, Mereworth Villa. Burlington and his impact on the architectural environment. <b>SP</b>
<b>FIELDTRIP TO THE FITZWILLIAM MUSEUM – LH and SP</b>		
<b>Saturday 2 March 2019</b>		
Details to be confirmed		
<b>DAY-SCHOOL 3</b>		
<b>Saturday 16 March 2019, 10.00am – 5.30pm</b>		

Lecture 7 The new English villa	10.00 – 12.00	Colen Campbell, Burlington, and the publication of Vitruvius Britannicus. Country House building and the Neo Palladian style as a political (Whig) style. Holkham, Houghton and the architecture of Gibbs, Campbell and Kent. Clearing the parkland and the new model estate village. <b>SP</b>
Lecture 8 (Part I) Chambers, Adams and beyond	12.00 – 1.00	From Villas to Palaces and Pagodas – in London, Somerset House, Wansted House, Carlton House. Robert Adam, Kenwood House and the rejection of pure neo Palladianism in favour of Grand Tour antiquity. Wyatt and the next generation of Grand Tour architects. <b>SP</b>
Lunch	1.00 – 2.00	
Lecture 8 (Part II) Chambers, Adams and beyond	2.15 – 3.15	From Villas to Palaces and Pagodas – In London, Somerset House, Wansted House, Carlton House. Robert Adam, Kenwood House and the rejection of pure neo Palladianism in favour of Grand Tour antiquity. Wyatt and the next generation of Grand Tour architects (cont.) <b>SP</b>
Lecture 9 Collections and interior design	3.30 – 5.30	Collecting as the purpose of the tour – the Earl of Arundel and the 5 <sup>th</sup> Earl of Exeter. The Walpole Collection and Houghton. Housing Grand Tour art collections. Regency interiors John Nash and the Adam brothers as interior designers – influence of the antique. <b>SP</b>

## Outcomes

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

- discuss why the Grand Tour became such a popular pursuit
- analyse and contextualise the influences of the Grand Tour and of the antique upon British art
- identify some of the iconography associated with the Grand Tour within contemporary portraiture
- describe and compare works by different landscape artists in terms of style and content.

## Student assignments

As part of a Diploma 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 course through independent research.

Students are expected to submit an essay of 3,000 – 4,000 words on one of the essay titles listed below. The choice of title can be discussed beforehand with the tutor.

## Essay titles

- 1) Discuss how the Grand Tour impacted upon the development of watercolour in landscape painting.
- 2) Analyse how the experience of the Grand Tour is signified in portraiture of the period. (You will need to consider changing iconography, pose, gaze, gesture, dress).
- 3) How does the design of Chiswick Villa and its gardens reinterpret Palladian prototypes for an English audience?
- 4) How did the travels of William Chambers influence his architectural style – discuss with examples.
- 5) How did the impact of the Grand Tour shape English country house design in the 18th century?
- 6) Consider the impact of the Adam style on the English interior in the 18th century.
- 7) Discuss the development of *vedute* painting in Venetian art and its significance in the Grand Tour.
- 8) Compare and contrast the role and function of British watercolour and Venetian souvenir painters.

**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: Monday 8 April 2019 before 12 noon (British Summer Time)**

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

## Reading and resource list

Author	Title	Publisher and date
Redford, B	<i>Venice and the Grand Tour</i>	Yale University Press, 1996
Bohls, E D I	<i>Travel Writing 1700-1830: An Anthology</i>	Oxford University Press, 2005
Chaney, E	<i>The Evolution of the Grand Tour: Anglo-Italian Cultural Relations since the Renaissance</i>	Routledge 2000 (revised edition)
Chaney, E	<i>The Evolution of English Collecting</i>	Yale University Press, 2003
Trease, G	<i>The Grand Tour</i>	Yale University Press, 1991
Buzard, J	<i>"The Grand Tour and After (1660-1840)" Essay in The Cambridge Companion to Travel Writing</i>	Cambridge University Press, 2002
Wilton, A	<i>Grand Tour: The Lure of Italy in the 18<sup>th</sup> Century</i>	1996

Wilton, A	<i>The Great Age of British Watercolours</i>	Prestel, 1993
Barnard, Toby & Clark, Jane eds	<i>Lord Burlington: architecture and life</i>	Hambledon 1995
Harris, John	<i>The Palladian revival : Lord Burlington, his villa and garden at Chiswick</i>	Yale University Press 1994
Lewis, D	<i>The drawings of Andrea Palladio</i>	Martin & St. Martin 2000
Summerson, J	<i>Architecture in Britain 1530-1830</i>	Penguin 1991
Wittkower, R	<i>Palladio and English Palladianism</i>	Thames and Hudson 1985
Campbell, C	<i>Vitruvius Britannicus : or, The British architect / containing the plans, elevations, and sections of the regular buildings, both public and private in Great Britain</i>	Dover 2007
Christie, C	<i>The British Country House in the Eighteenth Century</i>	Manchester 2000
Harris, J	<i>The Palladians</i>	London 1981
Lees-Milne, J	<i>Earls of creation : five great patrons of eighteenth-century art</i>	London 1986
Tavernor, R	<i>Palladio and Palladianism</i>	Thames and Hudson 1991
Cruikshank, D & Wyld, P	<i>London: the art of Georgian building</i>	London 1977
Harris, J & Snodin, M	<i>Sir William Chambers : architect to George III</i>	London 1996
Kondo, A	<i>Robert and James Adam, architects of the Age of Enlightenment</i>	London 2012
Robinson J M	<i>James Wyatt (1746-1813) : architect to George III</i>	Yale 2012
Summerson, J	<i>Georgian London</i>	Barrie & Jenkins 1986
Brigstocke, H	<i>The 5th Earl of Exeter as Grand Tourist and Collector</i>	Papers of the British School at Rome Vol. 72, (2004), pp. 331-356
Chaney, E (ed.)	<i>The Evolution of English Collecting</i>	London 2003
Dutton, R	<i>The English interior, 1500 to 1900</i>	London 1948
Harris, E	<i>The genius of Robert Adam: his interiors</i>	Yale 2001
Mansbridge, M	<i>John Nash: a complete catalogue</i>	Phaidon Press 1991
<b>Online Resources</b>		
Grand Tour online at Getty Museum <a href="http://www.getty.edu/art/exhibitions/grand_tour">www.getty.edu/art/exhibitions/grand_tour</a> The Grand Tour: Landscape and Veduta Paintings <a href="http://www.museum.oglethorpe.edu">www.museum.oglethorpe.edu</a> 18 <sup>th</sup> Rome and the Grand Tour <a href="http://www.vasi.uoregon.edu/grandtour">www.vasi.uoregon.edu/grandtour</a>		

Syllabus for third unit  
Easter term 2019

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## Art in the Industrial Age 1770-1880

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<b>Start date</b>	11 May 2019	<b>End date</b>	15 June 2019
<b>Day</b>	Saturdays	<b>Time</b>	10.00am – 5:30pm
<b>Venue</b>	Madingley Hall, Madingley Cambridge CB23 8AQ		
<b>Tutors</b>	Dr Sarah Pearson Dr Andrew Lacey	<b>No of meetings</b>	3 Saturday day-schools (11 May, 18 May, 15 June 2019) and a gallery visit (25 May 2019)

### Aims

The unit aims to:

- examine the changing social and political background in Britain
- consider the architecture and particular genres (portrait, landscape and history) in painting, in the context of the English society during the industrial revolution
- analyse the significance of new theories and philosophies to artistic practice during the period.

### Content

As a result of the industrial revolution, Britain's prosperity and political advantage grew through the British Empire based on trade and colonisation, ultimately increasing Britain's position as arbiter of European affairs. The wealth of the English economy and shifts in social hierarchy also generated increased spending on the arts and created new patronage from a growing commercial middle class with money to spend. Access to the arts was more readily available with the founding of the National Gallery and the Museum at South Kensington, principally as a means of educating public taste.

The unit will focus on painting, architecture and design and the significance of key artistic movements in reacting to the effects of industrialisation and urbanisation. In Romanticism we see artists seeking the sublime in nature as a reaction against the encroachment of industry upon the landscape as evidenced in factories and railways. The Realists take everyday life as their subject including the underbelly of society and the plight of the poor in the cities and the Pre-Raphaelites reinterpret art of the past in escapist images of myth and legend.

Crucial to our understanding of this period are the critical opinions of writers: Ruskin, William Morris and the nature philosophy of Rousseau.

## Presentation of the unit

The unit will be structured around PowerPoint presentations. Weekly lists of the images shown will be provided, together with information sheets and relevant texts. Class discussion is encouraged at all times. A tutor-led gallery visit to Tate Britain will form part of the unit.

## Provisional lecture list

**LH = Lydia Hamlett**

**AL = Andrew Lacey**

**SP = Sarah Pearson**

Session		Content
<b>DAY-SCHOOL 1</b>		
<b>Saturday 11 May 2019, 10.00am – 5.30pm</b>		
Lecture 1 The Enlightenment	10.00 – 12.00	Joseph Wright of Derby and imaging science. Light, darkness and the dramatization of scientific discovery. The context of scientific experimentation – recording progress or embellishing history. <b>SP</b>
Lecture 2 (Part I) Dark Satanic Mills	12.00 – 1.00	The new subject of industrial landscape in artworks - George Childs, Atkinson Grimshaw, Edwin Butler Bayliss. Industrial architecture meets engineering including Brunel and Joseph Paxton. Industrial advances and their impact on architecture Crystal Palace and railway station building. <b>SP</b>
Lunch	1.00 – 2.00	
Lecture 2 (Part II) Dark Satanic Mills	2.15 – 3.15	The new subject of industrial landscape in artworks - George Childs, Atkinson Grimshaw, Edwin Butler Bayliss. Industrial architecture meets engineering including Brunel and Joseph Paxton. Industrial advances and their impact on architecture Crystal Palace and railway station building (cont) <b>SP</b>
Lecture 3 The Pre-Raphaelite Rebellion	3.30 – 5.30	Pre-Raphaelites interpretation of the plight of social misfits in the Modern Moral Subject. Relevance of Ruskin's concept of 'truth to nature' in their acceptance of and reaction against industrial progress <b>SP</b>
<b>DAY-SCHOOL 2</b>		
<b>Saturday 18 May 2019, 10.00am – 5.30pm</b>		
Lecture 4 The Sublime	10.00 – 11.00	The Sublime in Landscape and Art <b>LH</b>
Lecture 5 (Part I) Constable	11.00 – 1.00	John Constable - Romantic or Realist? Defining the Romantic movement in the context of Constable's reaction to the encroachment of industry in representations of the rural idyll. <b>ANNE LYLES</b>
Lunch	1.00 – 2.00	
Lecture 5 (Part II) Constable	2.15 – 3.15	John Constable - Romantic or Realist? Defining the Romantic movement in the context of Constable's

		reaction to the encroachment of industry in representations of the rural idyll (cont) <b>ANNE LYLES</b>
Lecture 6 History painting and narrative	3.30 – 5.30	History painting - the visual representation of historical characters and events - was exceptionally popular and influential in nineteenth-century Britain and Europe. In this session, after a general introduction to the topic, we will examine two periods in British/English history in more detail, the Tudors and the English Civil War, in terms of their depiction by nineteenth-century painters. <b>AL</b>
<b>GALLERY VISIT TO TATE BRITAIN – LH and SP</b> <b>Saturday 25 May 2019, – Meeting at Tate Britain 11.00 am</b>		
<b>DAY-SCHOOL 3</b> <b>Saturday 15 June 2019, 10.00am – 5.30pm</b>		
Lecture 7 Blake and Palmer	10.00 – 12.00	Romanticism and Imagination in the face of the Industrial Landscape. William Blake and Samuel Palmer – reaction to increasing industrialisation through visionary mysticism and the search for the primitive. <b>SP</b>
Lecture 8 (Part I) Search for an English style	12.00 – 1.00	The challenge of finding an English architecture, rise of Victorian Gothic and other associated styles eg Tudorbethan. The new possibilities offered to the Gothic style through industrial/ technological innovation. Arts & Craft Movement as an anti-industrial movement promoting craftsmanship over mass production. Pugin, Scott, Waterhouse, Voysey & Morris <b>SP</b>
Lunch	1.00 – 2.00	
Lecture 8 (Part II) Search for an English style	2.15 – 3.15	The challenge of finding an English architecture, rise of Victorian Gothic and other associated styles eg Tudorbethan. The new possibilities offered to the Gothic style through industrial/ technological innovation. Arts & Craft Movement as an anti-industrial movement promoting craftsmanship over mass production. Pugin, Scott, Waterhouse, Voysey & Morris (cont) <b>SP</b>
Lecture 9 The celebrity portrait	3.30 – 5.30	Celebrity in portraiture – the middle class and the industrialists representing a new clientele seeking immortality in paint. <b>SP</b>

## Outcomes

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

- recognise the characteristic style and philosophy of a number of significant painters from the period
- discuss the impact of the industrial revolution on artistic practice
- show some in-depth understanding of the development of new and different subject matter
- identify the ideology associated with the main movements of the period: Romanticism, Realism, Pre-Raphaelites, Neo-Gothic.

## Student assignments

As part of a Diploma course, this unit requires a commitment to reading and pre-class preparation.



Students will be encouraged to read as widely as possible, especially with a view to writing essays. Experience shows that students who set themselves one topic to explore in depth and at length produce the best work.

Students are expected to submit an essay of 3,000 – 4,000 words on one of the essay titles listed below. The choice of title can be discussed beforehand with the tutor.

### Essay Titles

- 1) Examine the use of light in the work of Joseph Wright, with particular reference to 'An Experiment on a Bird in the Air Pump' of 1768.
- 2) Should we consider Brunel's constructions as architecture or engineering?
- 3) How can the work of Blake or Palmer be interpreted as a rejection of the industrial – consider with reference to specific works.
- 4) Analyse Turner's response to industrialisation through a selection of his paintings. How is his response different from Constable? You will need to discuss the concepts of sublime and picturesque here.
- 5) How might the work of Constable be described as both Realist and Romantic?
- 6) Discuss the relevance of Ruskin's 'truth to nature' in the context of the Pre-Raphaelites' engagement with the Modern Moral Subject.
- 7) Should the Victorian Gothic be considered as a new English architectural style?
- 8) Discuss some of the reasons why history painting was so popular in 19th-century Britain.

***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: Monday 8 July 2016 before 12 noon (British Summer Time)***

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

### Reading and resource list

Editor	Title	Publisher and date
Bailey, A	<i>Standing in the Sun: a Life of J.M.W. Turner</i>	Sinclair- Stevenson Vintage 2007
Bailey, A	<i>John Constable – A Kingdom of His Own</i>	
Barrell, J	<i>The dark side of the landscape</i>	Cambridge 1983

Bicknell, P	<i>Beauty, Horror and Immensity: Picturesque Landscape in Britain 1750-1850</i>	Fitzwilliam Museum 1981
Blayney Brown, D	<i>The Art of J.M.W Turner</i>	Knickerbocker Press
Boase, T	<i>English Art 1800 – 1870</i>	Oxford 1959
Boime, A	<i>Art in an age of counter-revolution</i>	Chicago 2004
Burke, J	<i>English Art 1714 – 1800</i>	Oxford 1976
Clark, K	<i>Landscape into art</i>	John Murray 1979
Colley, L	<i>Britons: forging the nation 1707-1837</i>	Vintage 1996
Garlick, K	<i>Sir Thomas Lawrence: portraits of an age</i>	Yale 1993
Hamilton, J	<i>Turner: a life</i>	Hodder & Stoughton 1997
Hamlyn, R & Phillips, M	<i>William Blake</i>	Tate Gallery 2000
Harrison, C	<i>Samuel Palmer</i>	Ashmolean Museum, Oxford 1998
Harrison, C, Wood, P & Gaiger, J	<i>Art in Theory 1648-1815</i>	Blackwell 2000
Klingender, F D	<i>Art and the Industrial Revolution</i>	Paladin 1975
Leslie, C	<i>Memoirs of the late John Constable R.A.</i>	Phaidon 1995
Levy, M	<i>Sir Thomas Lawrence</i>	Yale 2003
Meyer, L	<i>Masters of English Landscape</i>	Terrail 1995
Myrone, M et al	<i>Gothic nightmares</i>	Tate 2006
Porter, R	<i>English Society in the eighteenth century</i>	Penguin 2001
Raine, K	<i>William Blake</i>	Thames & Hudson 2000
Rodner, W S	<i>J.M.W. Turner: Romantic Painter of the Industrial Revolution</i>	University of California Press 1997
Rosenthal, M	<i>Constable: The Painter and His Landscape</i>	Yale 1983

Rosenthal, M et al	<i>Prospects for the Nation: Recent Essays in British Landscape 1750-1880</i>	Yale 1997
Rosenthal, M	<i>Constable</i>	Thames & Hudson 1987
Vaughan, W	<i>British Painting: The Golden Age</i>	Thames & Hudson 1999
Venning, B	<i>Turner: Art &amp; Ideas</i>	Phaidon 2003
Barker, E & Kidson, A	Joseph Wright of Derby in Liverpool	Yale 2007
Daniels, S	Joseph Wright	London 1999
Nicholson, B	Joseph Wright of Derby : painter of light	Pantheon Books 1968
Vertesi, J	Light and enlightenment in Joseph Wright of Derby's The Alchymist	2002
Wright, A	Joseph Wright of Derby : Bath and beyond	London 2014
Brindle, S	Paddington Station : its history and architecture	Swindon 2004
Christopher, J	Brunel's Kingdom : in the footsteps of Britain's greatest engineer	Tempus 2006
McKean, J	Crystal Palace : Joseph Paxton and Charles Fox	Phiadon 1994
Robertson, A	Atkinson Grimshaw	Phiadon 1988
Trinder, B	The making of the industrial landscape	London 1982
Grigson, G	Samuel Palmer : the visionary years	Kegan Paul 1947
Lister, R	Samuel Palmer : his life and art	Cambridge 1987
Marshall, P	William Blake : visionary anarchist I	London 1994
Shaw-Miller, S & Smiles, S (eds)	Samuel Palmer Revisited	Ashgate 2010
Vaughan, W	William Blake	Tate Gallery
Atterbury, P & Wainwright, C	Pugin : a Gothic passion	V&A 1994
Brooks, M W	John Ruskin and Victorian architecture	Thames & Hudson 1989
Davey, P	Arts and crafts architecture	Phiadon 1995
Kornwolf, J	M.H. Baillie Scott and the arts and crafts movement : pioneers of modern design	Baltimore 1972
Thompson, E P	William Morris : romantic to revolutionary	London 1977
Hewison, R, Warrell, I & Wildman, S	Ruskin, Turner and the Pre-Raphaelites	Tate 2000
Ruskin, J	Pre-Raphaelitism	London 1862
Ruskin, J	Modern Painters	1846
Staley, A & Newall, C	Pre-Raphaelite vision : truth to nature	Tate 2004

Waggoner, D	The Pre-Raphaelite lens : British photography and painting, 1848-1875	Washington 2010
Bann, S	<i>Romanticism and the rise of history.</i>	Oxford : Macmillan, 1995
Bann, S	<i>Painting history : Delaroche and Lady Jane Grey.</i>	London : National Gallery, 2010
Strong, R	<i>And when did you last see your father? : the Victorian painter and British history</i>	London : Thames & Hudson, 1978

#### Online Resources

The Art of the Sublime

<https://www.tate.org.uk/art/research-publications/the-sublime>

The Turner Project

<https://www.tate.org.uk/art/research-publications/jmw-turner/project-overview-r1109225>

# TIMETABLE

Michaelmas term 2018

## About face: portraiture 1500-1750

Saturday day-school 1	13/10/18
Saturday day-school 2	27/10/18
Gallery visit	17/11/18
Saturday day-school 3	08/12/18

Lent term 2019

## The Grand Tour

Saturday day-school 1	12/01/19
Saturday day-school 2	02/02/19
Fieldtrip	02/03/19
Saturday day-school 3	16/03/19

Easter term 2019

## Art in the Industrial Age

Saturday day-school 1	11/05/19
Saturday day-school 2	18/05/19
Gallery visit	25/05/19
Saturday day-school 3	15/06/19

**Assignments submission dates are normally 3 weeks after the last teaching session of each 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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