Undergraduate Diploma in History of Art: Renaissance and Baroque

2019-2020

Course code: 1920DCR615

COURSE GUIDE
Welcome to the Undergraduate Diploma in History of Art: Renaissance and Baroque, 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 guide.

The course aims to allow students to:

- Explore all aspects of specific periods of visual culture in depth, with reference to the latest academic research;
- Develop the confidence to present evidence-based opinions, both written and oral;
- Discover their individual interests and skills, opening up the possibility of progressing to higher-level art-historical studies (in particular, to the History of Art strand of the Undergraduate Advanced Diploma in Research Theory and Practice).

Teaching staff

Course Director:

Dr Lydia Hamlett is Academic Director in History of Art at the Institute of Continuing Education and a Fellow and Director of Studies at Murray Edwards College, University of Cambridge. She is writing a book on mural painting in Britain in the long seventeenth century, Mural Painting in Britain 1630-1730: Experiencing Histories (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 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 Aleksandra Koutny-Jones is an art historian of early modern Central Europe. She holds a PhD from the University of Cambridge, where she was awarded the Zdanowich Prize for Polish Studies. Her book, Visual Cultures of Death in Central Europe (Brill 2015), and other publications, deal with themes including artistic transmission within Europe; orientalising portraiture, and the impact of the printed image. Aleksandra’s teaching draws on her ongoing fieldwork, conducted in historical sites and museum collections, and she is keen to engage students in issues of display and conservation. Aleksandra taught at Cambridge and lectured on a broad range of subjects at the University of Plymouth, where she became an Associate of the Higher Education Academy.

Dr Sarah Pearson is an architectural historian with specialist interest in the architecture of the European Renaissance and in the use of architecture to promote specific ideological or sociological principles. Her PhD was from the University of Reading and the subject of her doctoral thesis was the architect Francesco di Giorgio Martini on whom she has published articles and contributed to the book, Reconstructing Francesco di Giorgio Architect (Peter Lang, 2011). Sarah has enjoyed teaching and lecturing at Universities and adult education institutions on a variety of art and architectural subjects since 2001. Sarah retains active research interests in Italian art and architecture with particular reference to the rise of Fascism and its expression through Italian design.
Administrative staff

Head of Academic Centre Administration: Ms Sarah Blakeney
t. 01223 760865 e. Sarah.Blakeney@ice.cam.ac.uk

Head of Academic Centre Administration: Ms Ola Dlugokencka
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t. 01223 761322 e. Lieke.VanBree@ice.cam.ac.uk

Academic Centre Administrator: Ms Emily Wells
t. 01223 746418 e. Emily.Wells@ice.cam.ac.uk

Academic Centre Administrator: Mrs Rachel Revell
t. 01223 746282 e. Rachel.Revell@ice.cam.ac.uk

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

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

Institute of Continuing Education
University of Cambridge
Madingley Hall
Madingley
Cambridge
CB23 8AQ
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 2019/20 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 25.06.19
Syllabus for first unit
Michaelmas term 2019

Visual Culture in Renaissance Italy

Start date 12 October 2019  End date 14 December 2019
Day Saturdays  Time 10am – 5pm
Venue Madingley Hall, Madingley, Cambridge CB23 8AQ
Tutors Dr Lydia Hamlett  Teaching 3 Saturday day-schools (12 October, 2 and
Dr Sarah Pearson  23 November 2019) and a site visit (14
  December 2019)

Aims

This unit allows students to:

- Explore the historical, theoretical and cultural contexts of Renaissance Italy in more depth (including art, architecture, sculpture and material culture);

- Analyse and immerse themselves in works of art (including artistic formats, styles and artists) and architecture (including buildings and plans);

- Observe different patterns of patronage in cities across Italy.

Content

This module will focus on the visual culture of Italy in the 1500s to 1600s. Topics to be covered include the shift from the Gothic to Renaissance; court cultures across Italy (including Urbino, Milan, Mantua, Rimini and Ferrara); Medici patronage in Florence and Rome and the Papacy until 1527; the art and architecture of Venice, and thematic or media-focused lectures on topics including classical mythology and portraiture. The work of major artists and well-known sites of the Italian Renaissance will be put into the context of a wider visual culture, including an exploration of lesser-known artists, architects, cities and courts and with a consideration of the material turn in Renaissance studies.

Presentation of the unit

Teaching and learning will be delivered through a combination of lectures (formal presentations with slides); seminars (tutor-led talk combined with group discussion) and group site visits, as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will also include a session on skills that relate specifically to the topics currently being addressed by students, for
example, iconography; writing skills; art databases; issues of display and interpretation; how to approach primary sources, etc.

Provisional lecture list

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

Saturday 12 October 2019, 10am – 5pm: Court Patronage across Italy

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>10 – 11</td>
<td>Lecture: Renaissance Studies Today (LH)</td>
</tr>
<tr>
<td>11 – 1</td>
<td>Seminars (with coffee): Courts and Palaces of Renaissance Italy: Giotto and Padua (SP) Courts and Palaces of Renaissance Italy: Mantua, Rimini &amp; Ferrara (SP)</td>
</tr>
<tr>
<td>1 – 2</td>
<td>Lunch</td>
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<tr>
<td>2 – 3</td>
<td>Lecture: Special focus: Francesco di Giorgio (SP)</td>
</tr>
<tr>
<td>3 – 4</td>
<td>Seminar (with tea): Courts and Palaces of Renaissance Italy: Siena, Urbino &amp; Milan (SP)</td>
</tr>
<tr>
<td>4 – 5</td>
<td>Skills Sessions: Bibliographies (including style sheet); how to access libraries in Cambridge and London; discussion on latest books on the Renaissance; image databases and e-resources; how to approach and use primary sources (SP)</td>
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Saturday 2 November 2019, 10am – 5pm: Visual Cultures of Florence and Rome

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<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>10 – 11</td>
<td>Lecture: Classical mythology in Renaissance Painting and Sculpture (LH)</td>
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<tr>
<td>11 – 1</td>
<td>Seminars (with coffee): Florence: Medici patronage (LH) Rome and the Papacy up to 1527 (SP)</td>
</tr>
<tr>
<td>1 – 2</td>
<td>Lunch</td>
</tr>
<tr>
<td>2 – 3</td>
<td>Lecture: Special focus: Italian Renaissance Drawing (Dr Lucia Tantardini, University of Cambridge)</td>
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<tr>
<td>3 – 4</td>
<td>Seminar (with tea): Italian Portraits 1480-1620 (SP)</td>
</tr>
<tr>
<td>4 – 5</td>
<td>Skills Sessions: How to write an essay and read a painting; iconography; display of Italian art and material culture (SP)</td>
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Saturday 23 November 2019, 10am-5pm: Palladio’s Venice

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<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>10 – 11</td>
<td>Lecture Venetian Altarpieces: Bellini, Titian, Veronese (LH)</td>
</tr>
</tbody>
</table>
| 11 – 1 | Seminars (with coffee) Palladio’s churches (LH)  
|        | Palladio’s Palaces/ villas in the Veneto (SP)                            |
| 1 – 2  | Lunch                                                                     |
| 2 – 3  | Lecture Special focus: Piazza San Marco  
|        | (Professor Deborah Howard, University of Cambridge)                      |
| 3 – 4  | Seminar (with tea) Sanmicheli and Palladio’s Public Buildings (SP)       |
| 4 – 5  | Skills Sessions How to read architectural plans and facades;  
|        | architectural terminology (SP)                                           |

Saturday 14 December 2019

Site visit: V&A Renaissance galleries and National Gallery, London

Outcomes

Students should be able to demonstrate the following learning outcomes:

Knowledge and understanding

- Familiarity with works of art and architecture within the historical contexts of the Renaissance, including social, political, cultural and theoretical;
- Knowledge of Renaissance painters, architects and designers, as well as different types of patronage and the processes of artistic commissions;
- Awareness of the latest scholarship and debates on topics and emerging fields in Renaissance Art History and how to apply knowledge to contemporary issues, e.g. in the fields of museums and display.

Skills

- Honed visual analysis skills including close looking and the use of precise art-historical terminology with which to shape one’s own criticism in written work and presentation;
- Research skills including collecting, evaluating and presenting relevant visual, textual and historical evidence;
- Close reading of primary and secondary texts and bibliographic skills appropriate to the discipline, including accurate citation of sources and consistent use of conventions in the presentation of written work.
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 required to submit an assignment of 3,500 – 4,000 words on one of the titles given below.

Assignment titles – please choose one of the following:

1) Compare and contrast the impact of court patronage on two cities in Renaissance Italy.

2) Choose one courtly building and analyse the intermedial aspects of its architecture and artistic design.

3) How important were subjects from classical mythology to Renaissance painting, sculpture and drawing? Discuss with reference to specific works of art.

4) Explore the different ways of working that Michelangelo applied to his commissions for the Medici and the papacy.

5) Can an altarpiece ever be sufficiently understood within a gallery setting? Discuss with reference to Venetian examples.

6) Discuss the impact of Palladio on the cityscape of Venice or the countryside of the Veneto.

Closing date for the submission of assignment: Monday, 6th January 2020 by 12.00 (noon) GMT (Greenwich Mean Time).

For the award of credit the assignment is weighted at 100% of the unit total.

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

Bibliography & Online Resources

Multiple copies of some of the core texts for this course are now available to consult in the Stuart Room Library at ICE.

* = Key Works

General


* M. Baxandall, Painting and Experience in Fifteenth-century Italy, Oxford 1988

E. Borsook, The Mural Painters of Tuscany: from Cimabue to Andrea del Sarto, Oxford 1980

A. Brundin, D. Howard and M. Laven, The Sacred Home in Renaissance Italy, Oxford 2018

S. Campbell, A New History of Italian Renaissance Art, London 2012


K. W. Christian and D. J. Drogin, Patronage and Italian Renaissance Sculpture, Routledge online 2017


M. Hall, Color and Meaning: Practice and Theory in Renaissance Painting, Cambridge 1992

D. Hemsoll, Emulating Antiquity: Renaissance Buildings from Brunelleschi to Michelangelo, Yale 2019

P. Hills, The Light of Early Italian Painting, New Haven and London 1987


S. Nethersole, Devotion by design: Italian altarpieces before 1500, New Haven and London 2011

C. Richardson, K. Woods and M. Franklin, Renaissance Art Reconsidered: An Anthology of Primary Sources, Oxford and Milton Keynes 2007


Giorgio Vasari, Lives of the Artists (several editions)

* E. Welch, Art in Renaissance Italy, 1350-1500, Oxford 2000

**Court Patronage**

M DePrano, Art Patronage, Family, and Gender in Renaissance Florence: The Tornabuoni, Cambridge 2018

L. Jacobus, Giotto and the Arena Chapel, art, architecture and experience, London 2008

S.A. Hickson, Women, Art and Architectural Patronage in Renaissance Mantua: Matrons, Mystics and Monasteries, Abingdon 2016

* M. Hollingsworth, Patronage in Renaissance Italy: From 1400 to the Early Sixteenth Century, London 2014

* M. Hollingsworth, Patronage in Sixteenth-Century Italy, London 2014

M. Hollingsworth, The Medici, London 2019

K.A. McIver, Patronage, Gender and the Arts in Early Modern Italy: Essays in Honor of Carolyn Valone, Italica 2015


C. Reus-Smit, The Moral Purpose of the State: Culture, Social Identity, and Institutional Rationality in International Relations, Princeton 1999 (Chapter 4)


P. Strathern, The Medici - Power, Money, and Ambition in the Italian Renaissance, New York 2017

K. A. Triff, The Orsini Palace at Monte Giordano: Patronage and Public Image in Renaissance Rome (Architecture and the Arts in Early Modern Italy), Turnhout 2019

T. Tuohy, Herculean Ferrara: Ercole d’Este (1471-1505), and the Invention of a Ducal Capital, New York and Cambridge 1996

** Florence and Rome**

J. Ackerman, The Architecture of Michelangelo, Harmondsworth 1970

* G. Brucker, Renaissance Florence, Berkeley and London 1983


A.J. Di Furia, Maarten van Heemskercks Rome, Leiden 2019


H. Hibbard, Michelangelo, Harmondsworth 1978

P. Long, Engineering the Eternal City: Infrastructure, Topography, and the Culture of Knowledge in Late Sixteenth-Century Rome, Chicago 2018


J. Meyer zur Capellen, Raphael in Florence, London 1996

P. Partner, Renaissance Rome 1500-1559: A Portrait of a Society (Portrait of a Society 1500-1559), Oakland 1992


W. Wallace, Michelangelo at San Lorenzo: The Genius as Entrepreneur, Cambridge 1994


**Venice**

J. Ackerman, Palladio, London 1991


T. E. Cooper, Palladio’s Venice: architecture and society in a Renaissance republic, New Haven and London 2005


P. Fortini Brown, Venetian narrative painting in the age of Carpaccio, New Haven and London 1988

P. Fortini Brown, Private lives: art, architecture, and the family in Renaissance Venice, New Haven and London 2004

C. Hope, Titian, London 2003

* D. Howard, The Architectural History of Venice, New Haven and London (various editions)


* P. Humfrey, The altarpiece in Renaissance Venice, New Haven and London 1993

P. Humfrey, Painting in Renaissance Venice, New Haven and London 1995

P. Joannides, Titian to 1518, New Haven and London 2001

Andrea Palladio, The Four Books of Architecture (various editions)

**Online Resources**

www.nationalgallery.org.uk

www.rijksmuseum.nl

http://www.oxfordartonline.com/groveart (with Raven login)

The digital Michaelangelo Project - https://accademia.stanford.edu/mich/

Digital Archives of the Polo Museale Fiorentino - This resource features eight databases created to provide access to the artworks and historical collections of Florentine galleries - http://euploos.uffizi.it/

Web Gallery of Art – Searchable fine arts image database - https://www.wga.hu/

Timeline of Art History: European Art in the Renaissance - Developed by The Metropolitan Museum of Art. This timeline uses the museum’s collections to illustrate Renaissance art history with entries for European Renaissance figures, concepts, and places as well as timelines, maps, thematic essays, and further readings. - https://www.metmuseum.org/toah/keywords/renaissance-art/

Universal Leonardo - Explore the Leonardo Da Vinci’s life and times through his drawings, paintings, manuscripts and inventions available for browsing in a resource created by the University of the Arts, London - http://www.universalleonardo.org/

Links to primary source material for Renaissance Italy –

https://eudocs.lib.byu.edu/index.php/Italian_Renaissance

The Palladio Museum - https://www.palladiomuseum.org/

Syllabus for second unit
Lent term 2020

International Baroque

Start date 18 January 2020  End date 21 March 2020
Day Saturdays  Time 10am – 5pm
Venue Madingley Hall, Madingley, Cambridge CB23 8AQ
Tutors Dr Lydia Hamlett  Dr Sarah Pearson

Aims
This unit allows students to:

- Explore the historical, theoretical and cultural contexts of the Baroque in more depth across a variety of geographical locations;
- Analyse and immerse themselves in works of art, architecture, sculpture and other media;
- Observe different patterns of patronage and identify functions and effects of artistic commissions.

Content
The shift from Renaissance to Baroque will be examined in this module, asking questions concerning what the “Baroque” is, in terms of style, periodisation and theory; how the Baroque manifested itself in visual culture, and where, how and why it spread internationally, as well as how it manifests itself in contemporary art. It will start with the Italian Baroque, linking in with the previous module, then other European countries and finally examine its global reach. The intermedial essence of the Baroque will be examined and identified in each of these cases, in particular how it was used rhetorically to shape ideas and persuade viewers of religious and political points of view.

Presentation of the unit
Teaching and learning will be delivered through a combination of lectures (formal presentations with slides); seminars (tutor-led talk combined with group discussion) and group site visits, as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will also include a session on skills that relate specifically to the topics currently being addressed by students, for
example, iconography; writing skills; art databases; issues of display and interpretation; how to approach primary sources, etc.

Provisional lecture list

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

**Saturday 18 January 2020, 10am – 5pm: Birth of the Baroque**

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<tbody>
<tr>
<td>10 – 11</td>
<td>Lecture</td>
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</tbody>
</table>
| 11 – 1 | Seminars (with coffee) | Bernini: sculpture, art, architecture (LH)  
|        |          | Borromini: the manipulation of Classical form (SP) |
| 1 – 2  | Lunch    |
| 2 – 3  | Lecture  | Special focus: Baroque Murals (LH) |
| 3 – 4  | Seminar (with tea) | Churches architecture and the patronage of Religious Orders in Rome (SP) |
| 4 – 5  | Skills Sessions | Discussion on latest books on the Baroque; image databases and e-resources; how to approach theoretical texts (SP) |

**Saturday 8 February 2020, 10am – 5pm: Baroque in the West**

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<td>Lecture</td>
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<tr>
<td>11 – 1</td>
<td>Seminars (with coffee)</td>
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<tr>
<td>1 – 2</td>
<td>Lunch</td>
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<tr>
<td>2 – 3</td>
<td>Lecture</td>
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<tr>
<td>3 – 4</td>
<td>Seminar (with tea)</td>
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<tr>
<td>4 – 5</td>
<td>Skills Sessions</td>
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</tbody>
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**Saturday 29 February 2020, 10am – 5pm: Global Reach of the Baroque**

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<thead>
<tr>
<th>Time</th>
<th>Event</th>
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</table>
| 10 – 12 | Seminars (with coffee) | Baroque: an International Phenomenon (LH)  
|        |                      | Baroque in South America (SP) |
| 12 – 1 | Lecture  | Special focus: Jesuits in China (tbc) |
Lunch  1 – 2

Presentations  2 – 3.15  Student presentations: Baroque Objects

Tea  3.15-3.30

Presentations  3.30-5  Student presentations: Baroque Objects

Saturday 21 March 2020

Site visit: Fitzwilliam Museum, Cambridge

Outcomes

Students should be able to demonstrate the following learning outcomes:

Knowledge and understanding

- Familiarity with works of Baroque art and architecture within the historical contexts in which they were made, including social, political, cultural and theoretical;
- Knowledge of Baroque painters, architects and designers, as well as different types of patronage and the processes of artistic commissions;
- Awareness of the latest scholarship and debates on topics and emerging fields in Baroque Art History and how to apply knowledge to contemporary issues, e.g. in the fields of museums, heritage and display.

Skills

- Honed visual analysis skills including close looking and the use of precise art-historical terminology with which to shape one’s own criticism in written work and presentation;
- Research skills including collecting, evaluating and presenting relevant visual, textual and historical evidence;
- Close reading of primary and secondary texts and bibliographic skills appropriate to the discipline, including accurate citation of sources and consistent use of conventions in the presentation of written work.

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.

For award of credit for this unit students may either undertake option 1 or 2 below.

1) Presentation and short piece of writing (1,500-2,000 words)
Students are asked to prepare and deliver an illustrated presentation to the group and complete a short written task of 1,500-2,000 words. The subject topic of the presentation must be agreed in advance with the tutor, and once delivered the presentation along with accompanying handouts and notes must be uploaded to the course VLE space. The written task must also be agreed with the tutor in advance as the set task must meet the learning outcomes of the unit.

2) Assignment of 3,500 – 4,000 words

Assignment titles – please choose one of the following:

1. Is “Baroque” a useful concept to art history? Why, or why not?
2. Assess the contributions of Bernini and Borromini to the development of church design in Baroque Rome.
3. Discuss the depiction of transformation and ecstasy in the visual arts of Baroque Italy.
4. To what extent did the Baroque style evolve in similar ways in geographical locations in Western Europe? Discuss with reference to the art OR architecture of three countries, citing reasons for stylistics similarities and differences.
5. Should the South American Baroque style be considered as distinct from that of Western Europe? Discuss with reference to the art and architecture of the two continents.
6. Discuss the importance that original setting had on the experience of Baroque art. Can this ever be replicated in exhibition spaces and permanent displays?

For the award of credit for this unit the presentation and 1,500 -2,000 word piece of writing are equally weighted (option 1), for those students undertaking the 3,500 – 4,000 word assignment (option 2) the assignment is weighted at 100% of the unit total.

Closing date for submission of assignment: Thursday, 16 April 2020 by 12.00 (noon) BST (British Summer Time).

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

Bibliography & Online Resources

Multiple copies of some of the core texts for this course are now available to consult in the Stuart Room Library at ICE.

* = Key Works
General

* G. A. Bailey, Baroque and Rococo, London 2012

G. Bazin, Baroque and Rococo, London 1985

B. Bohn and J. M. Saslow, eds. A Companion to Renaissance and Baroque Art, Chichester 2013

R. Harbison, Reflections on Baroque, Chicago and London 2000

F. Haskell, Patrons and Painters, London 1981


E. Hubala, Baroque and Rococo, London 1974

V. Hyde Minor, Baroque and Rococo: Art and Culture, New York 1999


J. R. Martin, Baroque, London 1977


Birth of the Baroque

C. Avery, Bernini: Genius of the Baroque, London 1997 (reprint 2006)

G. A. Bailey, Between Renaissance and Baroque: Jesuit Art in Rome, 1565-1610, Toronto 2003


* A. Blunt, Borromini, London 1979

B. Boucher, Italian Baroque Sculpture, London 1998

E. Cropper, ed. The diplomacy of art: artistic creation and politics in Seicento Italy, Milan 2000

C. Dempsey, Annibale Carracci and the Beginnings of the Baroque Style, Glückstadt 1977


* H. Hibbard, Bernini, Harmondsworth 1976

* H. Hills, Rethinking the Baroque, Aldershot 2011

St Ignatius, The Spiritual Exercises (many edns, including online)


E. Levy, Propaganda and the Jesuit Baroque, Berkeley 2004


A. Riegl, The origins of Baroque Art in Rome, Los Angeles 2010

St. Teresa of Avila, The life of Saint Teresa of Ávila by herself (many edns, including online)


G. Warwick, Bernini: art as theatre, New Haven and London 2012


R. Wittkower and I. B. Jaffé (eds), Baroque art: the Jesuit Contribution, New York 1972
Baroque in the West

A. Blunt, Art and Architecture in France, 1500-1700, New Haven and London 1999

C. Dalton, Sir John Vanbrugh and the Vitruvian Landscape, New York and Abingdon 2012


K. Downes, Hawksmoor, London 1987


W. Kuyper, Dutch classicist architecture: A survey of Dutch architecture, gardens and Anglo-Dutch architectural relations from 1625 to 1700, Delft 1980


J. Pérouse de Montclos, Versailles, New York 1991

J. Pérouse de Montclos, Châteaux of the Loire Valley, Cologne 2007


D. Shawe-Taylor, Dutch Landscapes, London 2010

S. Slive, Dutch Painting, 1600-1800, New Haven and London 1998

D. Solkin, Art in Britain 1660-1815, New Haven and London 2015


J. Summerson, Architecture in Britain, 1530-1830, New Haven and London 1993

Global Baroque


G. Criveller, ‘Jesuits’ Visual Culture accommodated in China during the last decades of Ming Dynasty’, in P. Santangelo, ed, Ming Qing Studies, Naples 2010, pp.219-30 (pdf available online)


C. Guillen Munez, Macao’s Saint Paul’s Church: A Glimmer of the Baroque in China, Hong Kong 2009


R. J. Mullen, Architecture and Its Sculpture in Viceregal Mexico, University of Austin 1997

Online Resources

http://www.colonialarchitectureproject.org

http://www.newadvent.org/cathen/


V&A Baroque - http://www.vam.ac.uk/page/b/baroque/

Web Gallery of Art – Searchable fine arts image database - https://www.wga.hu/


Envisioning Baroque Rome - https://www.baroquerome.org/resources/
Visual Cultures of Central Europe: Germany, Hungary and Poland 1400-1800

Start date 25 April 2020  End date 27 June 2020
Day Saturdays  Time 10am – 5pm
Venue Madingley Hall, Madingley Cambridge CB23 8AQ
Tutors Dr Aleksandra Koutny-Jones  Teaching 3 Saturday day-schools (25 April, 16 May, 6 June 2020) and a site visit (27 June 2020)

Aims
This unit allows students to:

• Explore the art of Central Europe within its wider European and global contexts, focusing upon a range of visual material (paintings, prints, architecture and decorative objects) and their transmission;

• Examine different types of patronage across Central Europe;

• Analyse the varied approaches to Central European art in primary and secondary sources, including how it can be incorporated into wider art historical debates.

Content
‘Central Europe’ includes, among others, the territories of present-day Germany, Hungary and Poland. In the past, this cultural region has often been overlooked in international art historical studies. This unit seeks to initiate fresh discussion of this neglected area, bringing to bare a range of current art historical thinking. It will equip students with the skills and methodology needed to write their own analyses of Central European art and architecture, framing these within a wider European context whilst also understanding the distinctive features of artistic activity in Germany, Hungary and Poland. A wide range of artworks from c.1400-1800 will be explored, spanning artistic styles such as Late Gothic, Renaissance, Baroque and Neoclassicism.

Presentation of the unit
The unit will consist of lectures and tutor-led seminars, both of which will include PowerPoint presentations. Information sheets and lists of images shown will be provided after each session. Relevant short texts will be disseminated prior to discussion in seminars and student participation is very much
encouraged. A tutor-led gallery visit to the Victoria and Albert Museum and the Dulwich Picture Gallery will form part of the unit. The tutor will encourage students to think critically about the artworks they are studying and to make links between them. She will also ask them to formulate their own responses to ongoing debates concerning Central European art, such as issues of conservation and display.

**Provisional lecture list**

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

**Saturday 25 April 2020, 10am – 5pm: The Painters, Sculptors and Architects of Central Europe**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 – 11</td>
<td>Studying art in Central Europe (AKJ)</td>
</tr>
<tr>
<td>11 – 1</td>
<td>Late Gothic/early Renaissance religious sculpture in Central Europe (AKJ)</td>
</tr>
<tr>
<td></td>
<td>Central European Renaissance artists (AKJ)</td>
</tr>
<tr>
<td>1 – 2</td>
<td>Lunch</td>
</tr>
<tr>
<td>2 – 3</td>
<td>Renaissance and Baroque architecture in Central Europe (AKJ)</td>
</tr>
<tr>
<td>3 – 4</td>
<td>Art and architecture of the Renaissance courts of Hungary and Poland (AKJ)</td>
</tr>
<tr>
<td>4 – 5</td>
<td>How to access English-language sources; how to use the latest e-resources; and how to apply existing art historical methodologies to new geographical areas (AKJ)</td>
</tr>
</tbody>
</table>

**Saturday 16 May 2020, 10am – 5pm: Artistic transmission across Central Europe**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 – 11</td>
<td>Transmission of Ideas: the Printed Image c.1450-1800 (AKJ)</td>
</tr>
<tr>
<td>11 – 1</td>
<td>The Dance of Death: case study of the impact of Hans Holbein’s ‘Dance of Death’ woodcuts on Polish art (AKJ)</td>
</tr>
<tr>
<td>1 – 2</td>
<td>Lunch</td>
</tr>
<tr>
<td>2 – 3</td>
<td>Collectors and collecting in Germany, Hungary and Poland in the seventeenth and eighteenth centuries (AKJ)</td>
</tr>
<tr>
<td>3 – 4.30</td>
<td>Between East and West: Central European portrait traditions c.1550-1800. Orientalising portraits, catafalque portraits and coffin portraits from Hungary and Poland (AKJ)</td>
</tr>
</tbody>
</table>
Skills Sessions 4.30 – 5 Introductory information regarding the forthcoming visit to the Victoria and Albert Museum and the Dulwich Picture Gallery (AKJ)

**Saturday 6 June 2020, 10am – 5pm: Counter-Reformation Cultural Landscapes and Conservation**

Lecture 10 – 11 Baroque art and architecture in Germany, Hungary and Poland (AKJ)

Seminars (with coffee) 11 – 1 Patronage and the Counter-Reformation (AKJ)
Religious landscapes of Central Europe: architecture, pilgrimage and theatricality (AKJ)

Lunch 1 – 2

Lecture 2 – 3 Neoclassicism in eighteenth-century Central Europe (AKJ)

Seminar (with tea) 3 – 4 The architecture of eighteenth-century cultural landscapes: Sanssouci Park, Potsdam, Germany, and Arkadia Park, Nieborów, Poland (AKJ)

Skills Sessions 4 – 5 Redisplaying Central Europe: ongoing issues of conservation, restoration and display practice (AKJ)

**Saturday 27 June 2020**

**Site visit: V&A and the Dulwich Picture Gallery**

**Outcomes**

Students should be able to demonstrate the following learning outcomes:

**Knowledge and understanding**

- Understand the stylistic development of art in Central Europe in the period c.1400-1800, giving key examples of art and architecture from Germany, Hungary and Poland;
- Discuss the role of religious and lay patrons in facilitating developments in art in Central Europe;
- Identify factors that contributed to the dissemination of iconography across Europe such as the European Printing Revolution and the Counter-Reformation;
- Compare and describe in depth individual artworks or works of architecture from Central Europe;
- Demonstrate a knowledge of key primary sources relevant to the study of Central Europe;
• Show an engagement with developments in art historical literature relating to Central Europe.

Skills

• Honed visual analysis skills including close looking and the use of precise art-historical terminology with which to shape one’s own criticism in written work and presentation;

• Research skills including collecting, evaluating and presenting relevant visual, textual and historical evidence;

• Close reading of primary and secondary texts and bibliographic skills appropriate to the discipline, including accurate citation of sources and consistent use of conventions in the presentation of written work.

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 required to submit an assignment of 3,500 – 4,000 words on one of the titles given below.

Assignment titles – please choose one of the following:

1) Examine the role of printed images in the development of art and/or architecture in Central Europe. Refer to artwork from at least two of the states we have studied.

2) Analyse the western and eastern influences upon Hungarian and Polish portraiture.

3) To what extent was the development of Renaissance art and/or architecture in Central Europe influenced by the Italian Renaissance? Refer to artwork from at least two of the states we have studied.

4) How did the priorities of Central Europe’s elites shape developments in the art and/or architecture of the region? Refer to artwork from at least two of the states we have studied.

5) Discuss the development of architecture in the cultural landscapes of Central Europe. Refer to Calvary sites and/or palace and pavilion complexes from at least two of the states we have studied.

6) With reference to one stylistic period, compare and contrast key works of art and/or architecture from at least two Central European states and discuss how these can be related to wider art historical debates.

Closing date for submission of assignment: Monday, 20 July 2020 by 12.00 (noon) BST (British Summer Time).

For the award of credit the assignment is weighted at 100% of the unit total.

Students are expected to submit their assignments online and feedback on assignments is delivered online.
Bibliography & Online Resources

Multiple copies of some of the core texts for this course are now available to consult in the Stuart Room Library at ICE.

* = Key Works

General


* J. Chipps Smith, The Northern Renaissance, London 2004


* J. Fajt, Europa Jagellonica: Art and Culture in Central Europe under the Jagiellonian Dynasty, 1386-1572, Kutná Hora 2012

* T. Da Costa Kaufmann, Toward a Geography of Art History, Chicago and London 2004


* E. Hempel, Baroque Art and Architecture in Central Europe, Harmondsworth 1965

M. Mojzer, Baroque Art in Central-Europe: Crossroads, Budapest 1993

* J. Ostrowski, Land of the Winged Horsemen: Art in Poland 1572-1764, Virginia 1999

The Painters, Sculptors and Architects of Central Europe

M. Baxandall, The Limewood Sculptors of Renaissance Germany, London 1980

P. De Montebello, et al., Gothic and Renaissance Art in Nuremberg 1300-1550, New York 1986

J. Dunkerton et al., Giotto to Dürer: Early Renaissance Painting in the National Gallery, London 1991

R. Feuer-Tóth, Art and humanism in Hungary in the age of Matthias Corvinus, Budapest 1990

S. Nash, Northern Renaissance Art, Oxford 2008

A. Organisty, Around Veit Stoss, Kraków 2005

E. Panofsky, The Life and Art of Albrecht Dürer, Princeton 1955 (and later editions)

Carel Van Mander, The Lives of the Illustrious Netherlandish and German Painters, Doornspijk 1994

Artistic transmission across Central Europe
R. Born, The Sultan’s World: The Ottoman Orient in Renaissance Art, Ostfildern 2015


R. Maniura, Pilgrimage to Images in the Fifteenth Century: The Origins of the Cult of Our Lady of Częstochowa, Woodbridge 2004


G. Tüskés, Emblematics in Hungary: A Study of the History of Symbolic Representation in Renaissance and Baroque Literature, Tübingen 2003

J. Sollosy et al., Hungarian Art: Pictures from the History of Hungarian Art, Budapest 1999

Z. Żygulski, Jr., ‘Further Battles for the "Lisowczyk" (Polish Rider) by Rembrandt,’ Artibus et Historiae, XXXXI, no. 41, 2000, pp. 197-205 [available online on JSTOR]

**Counter-Reformation, Cultural Landscapes and Conservation**

M. B. Hall et al., The Sensuous in the Counter-Reformation Church, Cambridge 2013

B. Heal et al., Art and Religious Reform in Early Modern Europe, Chichester 2018

M. Karpowicz, Baroque in Poland, Warsaw 1991

L. Kósa, A Cultural History of Hungary: From the Beginnings to the Eighteenth Century, Budapest 1998

* E. Levy, Propaganda and the Jesuit Baroque, Berkeley 2004

H. Marx et al., Masterpieces from Dresden: Mantegna and Dürer to Rubens and Canaletto, London 2003

E. Maser, Baroque and Rococo Pictorial Imagery: The 1758-60 Hertel Edition of Ripa’s Iconologia, New York 1971
W. Piwkowski, Arkadia: the romantic garden of Helena Radziwiłł, Warsaw 1995


P. Wesch, Sanssouci: the summer residence of Frederick the Great, London 1993

**Online Resources**

https://www.nationalgallery.org.uk/paintings (National Gallery – search the collections)

http://www.vam.ac.uk/page/m/medieval-and-renaissance-galleries/

https://www.spsg.de/en/research-collections/collections/ (collections of the Prussian palaces and garden landmarks)

https://www.skdmuseum/en/ (combined collections of The Staatliche Kunstsammlungen Dresden)

https://www.sammlung.pinakothek.de/en/ (Bavarian State Painting Collections online)

https://mnm.hu/en (Hungarian National Museum)


http://cyfrowe.mnw.art.pl/dmuseion/ (Digital National Museum in Warsaw)

https://wawel.krakow.pl/en/ (Wawel Royal Castle, Krakow)

https://torch.ox.ac.uk/taxonomy/term/92#quicktabs-theme_term_quicktab=0 (website of Jagiellonians: Dynasty, Memory and Identity in Central Europe, an Oxford research project funded by the European Research Council)

https://enbach.hypotheses.org (European Network for Baroque Cultural Heritage)

https://www.academia.edu [Academia.edu – various articles available to download here, including A. Jasienski’s ‘A Savage Magnificence’]
### TIMETABLE

#### Michaelmas term 2019

**Unit 1**

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Saturday day-school 1</td>
<td>12/10/19</td>
</tr>
<tr>
<td>Saturday day-school 2</td>
<td>02/11/19</td>
</tr>
<tr>
<td>Saturday day-school 3</td>
<td>23/11/19</td>
</tr>
<tr>
<td>Gallery visit</td>
<td>14/12/19</td>
</tr>
</tbody>
</table>

#### Lent term 2020

**Unit 2**

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saturday day-school 1</td>
<td>18/01/20</td>
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<tr>
<td>Saturday day-school 2</td>
<td>08/02/20</td>
</tr>
<tr>
<td>Saturday day-school 3</td>
<td>29/02/20</td>
</tr>
<tr>
<td>Gallery visit</td>
<td>21/03/20</td>
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</tbody>
</table>

#### Easter term 2020

**Unit 3**

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saturday day-school 1</td>
<td>25/04/20</td>
</tr>
<tr>
<td>Saturday day-school 2</td>
<td>16/05/20</td>
</tr>
<tr>
<td>Saturday day-school 3</td>
<td>06/06/20</td>
</tr>
<tr>
<td>Gallery Visit</td>
<td>27/06/20</td>
</tr>
</tbody>
</table>

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.