



UNIVERSITY OF
CAMBRIDGE

Institute of Continuing Education

**Undergraduate Certificate in History of Art:
Classical to Renaissance**

2019-2020

Course code: 1920CCR605

COURSE GUIDE

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

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

The course aims to allow students to:

- Familiarise themselves with major themes in visual culture from the Classical to the Renaissance;
- Feel empowered to conduct their own visual analyses of artworks across all media;
- Learn how to place artworks in their broader historical context, including political, cultural and theoretical.

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 2020). 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 Miriam Gill is an associate lecturer for the Vaughan Centre for Lifelong Learning at the University of Leicester, teaching Art History to Certificate and BA students and teaching non-accredited courses at the Attenborough Arts Centre. She relishes researching and delivering courses on all areas of Art History.

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.

Dr Ellie Pridgeon teaches History of Art and Architecture at the Universities of Oxford, Leicester and Cambridge, and at Leicester Vaughan College (LVC). She has published widely in the field of medieval and post-medieval wall painting, and has recently worked with Miriam Gill on 'unlocking' the high-status wall painting scheme at Raunds (Northamptonshire) (publication forthcoming). Ellie is also a consultant archivist, working primarily for London museums. She is a Fellow of the Society of Antiquaries of London (FSA).

Michael Squire is Professor of Classical Art at King's College London, where he has taught in the

Department of Classics since 2011; he has held research fellowships in Cambridge, Stanford, Berlin, Munich, Cologne and Harvard, and was awarded a Philip Leverhulme Prize in 2013. Michael's research interests stretch from Graeco-Roman antiquity (especially ancient visual-verbal relations) to the classical tradition at large, including the formation of German aesthetics in the eighteenth and nineteenth centuries. Recent projects include *The Frame in Classical Art: A Cultural History* (2017, with Verity Platt), *Rethinking Lessing's Laocoon* (2017, with Avi Lifschitz), *Morphogrammata: The Lettered Art of Optatian* (2017, with Johannes Wienand), *The Embodied Object in Classical Antiquity* (2018, with Verity Platt and Milette Gaifman), and *The Art of Hegel's Aesthetics* (2018, with Paul Kottman). In spring 2018, he curated *The Classical Now* at Bush House and Somerset House in London, part of a larger research project dedicated to 'modern classicisms' (www.modernclassicisms.com).

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
t. 01223 760066 e. Aleksandra.Dlugokencka@ice.cam.ac.uk

Academic Centre Coordinator: Ms Lieke van Bree
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
T: 01223 746222
www.ice.cam.ac.uk
ug-awards@ice.cam.ac.uk

Please also refer to the 'information for students' section on ICE's website <http://www.ice.cam.ac.uk/studying-with-us/information-for-students> and the 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 02.04.19

Syllabus for unit one
Michaelmas term 2019

Classical and Early Christian Art

Start date	19 October 2019	End date	7 December 2019
Day	Saturdays	Time	10am – 5pm
Venue	Madingley Hall, Madingley, Cambridge CB23 8AQ		
Course Director	Dr Lydia Hamlett		
Tutors	Dr Miriam Gill Dr Ellie Pridgeon Professor Michael Squire	Teaching	3 Saturday day-schools (19 October, 9 November and 7 December 2019) and a site visit (23 November 2019)

Aims

- To allow students to explore the history of the visual arts in Western Europe in the Classical and Early Christian periods;
- To develop students' analytical skills as they read key texts of art theory and criticism, including current debates;
- To enable students to acquire analytical skills, good study practice and the ability to relate the works of art they see to their appropriate cultural and historical background.

Content

This term examines the painting, sculpture, architecture (including the classical Orders) and applied arts of the Greeks and Romans. These diverse arts will be put into their social and historical contexts and will include visits to the Museum of Classical Archaeology and the Fitzwilliam Museum in Cambridge. The impact of Christianity on art and architecture will then be explored, in particular in relation to the Emperor Constantine. The period 330-1000 saw the rise of several new styles including Byzantine and Anglo-Saxon across different art forms including illuminated manuscripts and ecclesiastical and monastic architecture.

Presentation of the unit

The unit will consist of a number of sessions with PowerPoint presentations and opportunities for questions and discussion. There will also be a trip to the Museum of Classical Archaeology, University of Cambridge, and the antiquities collections of the Fitzwilliam Museum.

Saturday 19 October 2019, 10am – 5pm:

Session 1	10 – 11	Classics and Art History (MS)
Session 2	11 – 1	His and hers: The classical art of the Body and its legacy (MS)
Lunch	1 – 2	
Session 3	2 – 3	Approaching Greek vase-painting (MS)
Session 4	3 – 4	From Greece to Rome (MS)
Discussion/ Problem shooting	4 – 5	Time for informal discussion and questions on essay writing skills, reading materials and visual analysis

Saturday 9 November 2019, 10am – 5pm:

Session 1	10 – 11	Characteristics of Christian Art (MG)
Session 2	11 – 1	Beyond naturalism: late Antique and Byzantine style (MG)
Lunch	1 – 2	
Session 3	2 – 3	Light imprisoned: early Christian (MG)
Session 4	3 – 4	The rise of the Codex: late Antique to 'Dark Age' Europe (MG)
Discussion/ Problem shooting	4 – 5	Time for informal discussion and questions on essay writing skills, reading materials and visual analysis

Saturday 23 November 2019

Site visit

Saturday 7 December 2019, 10am – 5pm:

Session 1	10 – 11	Introduction to symbolism and architecture in Early Christian churches (EP)
Session 2	11 – 1	The Catacombs in Rome (EP)
Lunch	1 – 2	
Session 3	2 – 3	Early Christian churches in Rome I (EP)
Session 4	3 – 4	Early Christian churches in Rome II (EP)
Discussion/ Problem shooting	4 – 5	Time for informal discussion and questions on essay writing skills, reading materials and visual analysis

Outcomes

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

- Knowledge of the principal works of each phase studied and their historical, social and artistic contexts;
- Awareness of a range of critical, theoretical and practical approaches to the analysis and evaluation of art history;
- Use of precise critical terminology and, where appropriate, linguistic and stylistic terminology.

Student assignments

Students are required to submit an assignment of 3,000-4,000 words on one of the titles below:

Assignment titles

1. How important is religion to the art and/or architecture of the classical or early Christian world?
2. How would you characterise the influence of Graeco-Roman art on western ideas of the body?
3. What do Athenian vases reveal about contemporary life?
4. How influential was Graeco-Roman art and/or architecture on early Christian visual culture?

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.

Reading and resource list

Classical

M. Beard and J. Henderson, *Classical Art: From Greece to Rome*, Oxford 2001

C. Bérard, ed, *A City of Images*, trans. D. Lyons, Princeton NJ, 1989

B. Borg, *A Companion to Roman Art*, Chichester 2015

J. Elsner, *The Art of the Roman Empire: AD 100-450*, Oxford 2018 (2nd edn.)

F. Kleiner, *A History of Roman Art*, Boston Mass. 2010

F. Haskell and N. Penny, *Taste and the Antique: The Lure of Classical Sculpture, 1500–1900*, New Haven and London 1981

F. Lissarrague, *Greek Vases: The Athenians and their Images*, New York 2001

J. R. Mertens, *How to Read Greek Vases*, New Haven and London 2010
R. Neer, *Art & Archaeology of the Greek World: A New History, c. 2500 - c. 150 BCE*, London 2012
R. Osborne, *Archaic and Classical Greek Art*, Oxford 1998
R. Osborne, *The History Written on the Ancient Greek Body*, Cambridge 2011
T. J. Smith and D. Plantzos, *A Companion to Greek Art*, 2 vols., Oxford 2012
N. Spivey and M. Squire, *Panorama of the Classical World*, London 2008 (2nd edn.)
N. Spivey, *Greek Sculpture*, Cambridge 2013
M. Squire, *The Art of the Body: Antiquity and its Legacy*, Oxford 2011

<https://www.classics.cam.ac.uk/museum/collections/cast-collection>
<https://www.beazley.ox.ac.uk/index.htm>
<https://arthistoryjournal.org.uk/virtual-issues/classical-art-history/>
<https://www.fitzmuseum.cam.ac.uk>
www.modernclassicisms.com

Early Christian

J. Beckwith, *Early Christian Art and Byzantine Art*, Harmondsworth 1970
J. Elsner, *Art and the Roman Viewer: The Transformation of Art from the Pagan World to Christianity*, Cambridge 1995
J. Elsner, *Imperial Rome and Christian Triumph: The Art of the Roman Empire AD 100-450*, Oxford 1998
R. Jensen, *Understanding Early Christian Art*, London 2000
D. Kinney, 'Mosaics at Ravenna' in *Making Medieval Art*, P.G. Lindley, ed, Donnington 2003, pp.81-90.
R. Krautheimer, *Early Christian and Byzantine Architecture*, Harmondsworth 1965
J. Lowden, *Early Christian and Byzantine Art*, London 1997
T. F. Matthews, *The Clash of Gods: A Reinterpretation of Early Christian Art*, Princeton NJ 1999, chapters 4 and 6.
S. Meyer, *Late Antique, Early Christian and Medieval Art*, London 1980
R. Milburn, *Early Christian Art and Architecture*, Aldershot 1988

Syllabus for Unit 2

Lent term 2020

Medieval Art

Start date	25 January 2020	End date	14 March 2020
Day	Saturdays	Time	10am – 5pm
Venue	Madingley Hall, Madingley, Cambridge CB23 8AQ		
Course Director	Dr Lydia Hamlett		
Tutors	Dr Miriam Gill Dr Ellie Pridgeon	Teaching	3 Saturday day-schools (25 January, 15 February and 14 March 2020) and a site visit Saturday 29 th February 2020

Aims

- To allow students to explore the history of the visual arts in Western Europe in the Medieval period;
- To develop students' analytical skills as they read key texts of art theory and criticism, including current debates;
- To enable students to acquire analytical skills, good study practice and the ability to relate the works of art they see to their appropriate cultural and historical background.

Content

This unit will examine medieval artistic styles and terminology, and explore the religious and secular spaces in which the visual arts were displayed. With a focus on wall painting, stained glass, church monuments, tapestries, illuminated manuscripts and sculpture, the module will investigate key areas of debate, including function and role, artistic technique, narrative and visual language, and patronage and audience.

Presentation of the unit

The unit will consist of a number of sessions with PowerPoint presentations and opportunities for questions and discussion. The first day school will include a trip to the medieval churches of Willingham and Hardwick to examine imagery in context, and the day trip will be to visit Medieval collections in Cambridge.

Provisional weekly lecture list

Saturday 25 January 2020, 10am – 5pm:

Session 1	10 – 11	Medieval artistic styles and terminology (MG)
Session 2	11 – 1	Medieval media and their spaces (EP)
Lunch	1 – 2	
Session 3	2 – 3	Excursion to Willingham and Hardwick churches (EP, MG)
Session 4	3 – 4	Excursion to Willingham and Hardwick churches (EP, MG)
Discussion/ Problem shooting	4 – 5	Time for informal discussion and questions on essay writing skills, reading materials and visual analysis

Saturday 15 February 2020, 10am – 5pm:

Session 1	10 – 11	The role and function of medieval wall paintings (EP)
Session 2	11 – 1	The role and function of medieval wall paintings (EP)
Lunch	1 – 2	
Session 3	2 – 3	Techniques and media: stained glass windows (EP)
Session 4	3 – 4	Techniques and media: medieval church monuments (EP)
Discussion/ Problem shooting	4 – 5	Time for informal discussion and questions on essay writing skills, reading materials and visual analysis

Saturday 29 February 2020 - Site visit

Medieval collections in Cambridge

Saturday 14 March 2020, 10am – 5pm:

Session 1	10 – 11	Narrative and visual language: the Bayeux tapestry (MG)
Session 2	11 – 1	Narrative and visual language: panel paintings (MG)
Lunch	1 – 2	
Session 3	2 – 3	Patronage and audience: medieval manuscripts (MG)
Session 4	3 – 4	Patronage and audience: medieval sculpture (MG)
Discussion/ Problem shooting	4 – 5	Time for informal discussion and questions on essay writing skills, reading materials and visual analysis

Outcomes

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

- Knowledge of the principal works of each phase studied and their historical, social and artistic contexts;
- Awareness of a range of critical, theoretical and practical approaches to the analysis and evaluation of art history;
- Use of precise critical terminology and, where appropriate, linguistic and stylistic terminology.

Student assignments

Students are required to submit an assignment of 3,000-4,000 words on one of the titles below:

Assignment titles

1. Explore the extent to which appearance is governed by function in the medieval period. Discuss with reference to an artwork or building of your choice.
2. Examine the significance of material and technique in the construction of an artwork or building of your choice.
3. How important is narrative in Medieval art and/or architecture?
4. Assess the extent of the impact of the roles of patron and audience on the appearance of an artwork or building of your choice.

Closing date for submission of assignment: Monday, 6 April 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.

Reading and resource list

J. R. Benton, *The Art of the Middle Ages*, London 2002

P. Binski, *Gothic Sculpture: Eloquence, Craft, and Materials*, New Haven 2019

M. Brown, *The Lindisfarne Gospels: Society, Spirituality, and the Scribe*, Toronto 2003

S. Brown & L. MacDonald (eds.), *Life, Death and Art: The Medieval Stained Glass of Fairford Parish Church: A Multimedia Exploration*, Stroud 1997

M. Camille, *Gothic Art*, London 1996

D. Gordon, *Making and Meaning: The Wilton Diptych*, London 1993

- P. Lindley (ed.), *Making Medieval Art*, Donnington 2003
- B. Meehan, *The Book of Kells*, London 1995
- S. Macready & F.H.Thompson (eds.), *Art and Patronage in Romanesque England*, London 1986
- R. Marks, *Studies in the Art and Imagery of the Middle Ages*, London 2013
- R. Marks, *Image and Devotion in Late Medieval England*, Stroud 2004
- R. Marks, *Stained Glass in England during the Middle Ages*, Abingdon 1993
- A. Massing, *The Thornham Parva Retable: Technique, Conservation and Content of an English Medieval Painting*, Cambridge 2003
- L. Musset, *The Bayeux Tapestry*, Woodbridge 2005
- C. Nordenfalk, *Celtic and Anglo Saxon Painting*, London 1977
- C. Norton, D. Park. & .P. Binski, *Dominican Painting in East Anglia: The Thornham Parva Retable and the Musée de Cluny Frontal: The Thornham Parva Retable and the Musée de Cluny Frontal*, Woodbridge 1987
- E. Panofsky, *Abbot Suger on the Abbey Church of St. Denis and its Art Treasures*, Princeton NJ 1979
- N. Pevsner, *Buildings of England* (all counties covered)
- R. Rosewell, *Medieval Wall Paintings* (Oxford 2014)
- R. Rosewell, *Medieval Wall Paintings in England and Wales* (Woodbridge 2008).
- C. Rudolph, *Artistic Change at St Denis*, Princeton NJ 1990
- N. Saul, *English Church Monuments in the Middle Ages: History and Representation*, Oxford 2011
- V. Sekules, *Medieval Art*, Oxford 2001
- E.W. Tristram, *English Medieval Wall-Painting. 3 vols*, Oxford 1944-50
- P. Williamson, *Medieval and Renaissance Stained Glass in the Victoria and Albert Museum*, New York 2004.
- P. Williamson, *The Wyvern Collection: Medieval and Renaissance Sculpture and Metalwork*, London 2018
- G. Zarnecki, J. Holt & T. Holland (eds.), *English Romanesque Art, 1066-1200*, London 1984

Syllabus for Unit 3

Easter term 2020

Renaissance Art

Start date	18 April 2020	End date	30 May 2020
Day	Saturdays	Time	10am – 5pm
Venue	Maddingley Hall, Maddingley, Cambridge CB23 8AQ		
Course Director	Dr Lydia Hamlett		
Tutors	Dr Sarah Pearson	Teaching	3 Saturday day-schools (18 April, 9 May and 30 May 2020) and a site visit (23 May 2020)

Aims

- To allow students to explore the history of the visual arts in Western Europe in the Renaissance period;
- To develop students' analytical skills as they read key contemporary texts and current art theory and criticism;
- To enable students to acquire analytical skills, good study practice and the ability to relate the works of art they see to their appropriate cultural and historical background.

Content

This term examines the painting, sculpture and architecture of the Renaissance in Italy and its impact on Western Europe as a whole, taking a broad-spectrum approach to the themes of this period. It will examine the transition from Medieval to Renaissance in materials, production and form. The artistic output of the Renaissance will be considered in its social and historical context, with reference to contemporary texts and there will be a visit to the Victoria and Albert Museum in London. The importance of patronage in the Renaissance will also be explored, in particular, the role of women in the commissioning of art and architecture.

Presentation of the unit

The unit will consist of a number of sessions with PowerPoint presentations and opportunities for questions and discussion. There will also be a trip to the Victoria and Albert Museum to examine examples of Renaissance art and sculpture.

Saturday 18 April 2020, 10am – 5pm:

Session 1	10 - 11	What was the Renaissance? (SP)
Session 2	11 – 1	The Renaissance in Painting: materials, perspective and realism (SP)
Lunch	1 – 2	
Session 3	2 – 3	The Renaissance in Sculpture: creating new forms (SP)
Session 4	3 – 4	The Renaissance in Architecture: a new language (SP)
Discussion/ Problem shooting	4 – 5	Time for informal discussion and questions on essay writing skills, reading materials and visual analysis

Saturday 9 May 2020, 10am – 5pm:

Session 1	10 - 11	The Geography of the Renaissance: historical context (SP)
Session 2	11 – 1	Centers of culture in Italy: Courts, Palaces and City States (SP)
Lunch	1 – 2	
Session 3	2 – 3	Renaissance Writing – the importance of the written word in the dissemination of Renaissance thought (SP)
Session 4	3 – 4	The impact of the Renaissance beyond its Italian origins (SP)
Discussion/ Problem solving	4 – 5	Time for informal discussion and questions on essay writing skills, reading materials and visual analysis

Saturday 23 May 2020 Site visit**Saturday 30 May 2020, 10am – 5pm**

Session 1	10 - 11	The importance of patronage in the Renaissance (SP)
Session 2	11 – 1	The Papacy and the shaping of Rome (SP)
Lunch	1 – 2	
Session 3	2 – 3	Female Patrons of the Renaissance (SP)
Session 4	3 – 4	Patronage beyond Italy: the transmission of ideas (SP)
Discussion/ Problem solving	4 – 5	Time for informal discussion and questions on essay writing skills, reading materials and visual analysis

Outcomes

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

- Knowledge of the Renaissance as an international movement and an understanding of historical, social and artistic context;
- Awareness of a range of critical, theoretical and practical approaches to the analysis and evaluation of art history;
- Use of precise critical terminology in the evaluation of individual works of art and architecture.

Student assignments

Students are required to submit an assignment of 3,000-4,000 words on one of the titles below:

Assignment titles

- Was the written word the principal mechanism for the transmission of ideas in the Renaissance?
- How is the increase in the portrayal of naturalism in the Renaissance evident in the public sculpture of Florence?
- Consider the impact of a single Pope on the urban fabric of Rome.
- Were the changes in the artistic output of the Renaissance (painting or sculpture) dependent on innovations in materials and techniques?

Closing date for submission of assignment: Monday, 22 June 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.

Reading and resource list

The Renaissance

Leon Battista Alberti, *On Painting*, 1991

Leon Battista Alberti, *The Ten Books of Architecture*, Dover 1987

M. Baxandall, *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style*, Oxford 1988

S. Campbell, *A New History of Italian Renaissance Art*, London 2017

M. Kemp, *Behind the Picture: Art and Evidence in the Italian Renaissance*, New Haven 1997

P. Murray, *The Architecture of the Italian Renaissance*, London 1969

R. Olson, *Italian Renaissance Sculpture*, London 1992

J. Onians, *Bearers of Meaning*, Princeton NJ 1990

C. Richardson and K. Woods, *Renaissance Art Reconsidered: An Anthology of Primary Sources*, Oxford 2006

R. Toman, *The Art of the Italian Renaissance: Architecture, Sculpture, Painting, Drawing*, Cologne 2007

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

R. Wittkower, *Architectural Principles in the Age of Humanism*, London 1988

K. Woods, *Making Renaissance Art: Renaissance Art Reconsidered: 1*, New Haven and London 2006

Courts and Palaces

C. Burroughs, *The Italian Renaissance Palace Facade: Structures of Authority, Surfaces of Sense*, Cambridge 2009

L. Clark, *Collecting Art in the Italian Renaissance Court: Objects and Exchanges*, Cambridge 2018

A. Cole, *Italian Renaissance Courts: Art, Pleasure and Power*, London 2016

J. Marciari, *Art of Renaissance Rome: Artists and Patrons in the Eternal City*, London 2017

S. Nethersole, *Art of Renaissance Florence: A City and Its Legacy*, London 2019

L. Partridge, *Art of Renaissance Florence, 1400-1600*, Oakland 2009

C. Rosenberg, *The Court Cities of Northern Italy: Milan, Parma, Piacenza, Mantua, Ferrara, Bologna, Urbino, Pesaro, and Rimini*, Cambridge 2010

Patronage

M. Brown and K. McBride, *Women's Roles in the Renaissance*, Westport 2005

M. Hollingsworth, *The Cardinal's Hat: Money, Ambition and Everyday Life in the Court of a Borgia Prince: Money, Ambition and Housekeeping in a Renaissance Court*, London 2004

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

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

J. Marciari, *Art of Renaissance Rome: Artists and Patrons in the Eternal City*, London 2017

P. Tinagli and M. Rogers, *Women in Italian Renaissance Art: Gender, Representation, Identity*, Manchester 1997

TIMETABLE

Michaelmas term 2019

Unit 1

Saturday day-school 1	19/10/19
Saturday day-school 2	09/11/19
Gallery/site visit	23/11/19
Saturday day-school 3	07/12/19

Lent term 2020

Unit 2

Saturday day-school 1	25/01/20
Saturday day-school 2	15/02/20
Gallery/site visit	29/02/20
Saturday day-school 3	14/03/20

Easter term 2020

Unit 3

Saturday day-school 1	18/04/20
Saturday day-school 2	09/05/20
Gallery/site visit	23/05/20
Saturday day-school 3	30/05/20

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.

University of Cambridge Institute of Continuing Education, Madingley Hall, Cambridge, CB23 8AQ
Tel 01223 746222 www.ice.cam.ac.uk