



Institute of Continuing Education

Undergraduate Diploma in History of Art: Renaissance and Baroque

2021-2022

Course code: 2122DCR615

COURSE GUIDE

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

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: www.ice.cam.ac.uk/info/academic-credits-cats-points.

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 programme will be taught remotely, through pre-recorded lectures which students can access at times convenient to them in addition to scheduled live sessions where tutor and students will gather for discussion. While attendance at the live sessions is encouraged, all sessions will be recorded and will be accessible via the Virtual Learning Environment (VLE). Discussion forums and suggestions for additional reading and resources will also be found on the VLE.

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).

Transferable skills for further study and employability

- The capacity for independent thought and judgement;
- The development of independent learning, study and time management skills;
- The deployment of skills in critical reasoning;
- The development of competence in using IT to support one's work;
- The ability to work with others, productively and equitably;
- The qualities necessary for employment requiring the exercise of some personal responsibility and the demonstration of high levels of motivation and personal commitment through part-time study.

Study hours

The award of academic credit is a means of quantifying and recognising learning and within the UK, one credit notionally represents 10 hours of learning¹. Each of the units in this course attracts 20 credits so students should expect to need to study for approximately 200 hours in total to complete each unit successfully. However, it is recognised that students study at different paces and use a variety of approaches, so this is a recommendation, rather than a hard-and-fast calculation.

¹ 'Academic credit in higher education in England – an introduction'. The Quality Assurance Agency for Higher Education, 2009

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 has published

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 (britishmurals.org). 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; orientalisng 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

Arts and Sciences Enquiries
e. artscience@ice.cam.ac.uk t. 01223 746418 / 746236

Institute of Continuing Education

The Institute of Continuing Education's administrative headquarters are at Madingley Hall, an elegant country house built in the 16th century and set in gardens of about seven acres, designed in the 18th century by Capability Brown. Please visit www.ice.cam.ac.uk and www.madingleyhall.co.uk for further information.

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 2021-22 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 28/07/2021

Syllabus for first unit

Michaelmas term 2021

Visual Culture in Renaissance Italy

Start date	9 October 2021	End date	11 December 2021
Day	See below	Time	See below
Course Director	Dr Lydia Hamlett	Teaching	Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.
Tutors	Dr Lydia Hamlett Dr Sarah Pearson		

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-focussed 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 remotely through a combination of pre-recorded lectures (formal presentations with slides) and live seminars (tutor-led talk combined with group discussion), as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will include skills sessions that relate 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), and tutor drop-ins that dedicate time for students to ask questions relating to that week's work. Pre-recorded lectures will be released one week in advance of the live seminar in order that students have the opportunity to watch at a time that suits them; alternatively they may be watched in the scheduled times below.

Provisional lecture list

Saturday 9 October 2021, 2.30-5pm

Meeting the group, Tutors' welcome, study skills [LH & SP]
Renaissance Studies Today [LH]

Wednesday 13 October 2021, 7-9pm

Courts and Palaces of Renaissance Italy: Giotto and Padua [SP] – pre-recorded lecture
Courts and Palaces of Renaissance Italy: Giotto and Padua [SP] – live seminar

Wednesday 20 October 2021, 7-9pm

Courts and Palaces of Renaissance Italy: Mantua, Rimini & Ferrara [SP] – pre-recorded lecture
Courts and Palaces of Renaissance Italy: Mantua, Rimini & Ferrara [SP] – live seminar

Wednesday 27 October 2021, 7-9pm

Courts and Palaces of Renaissance Italy: Siena, Urbino & Milan [SP] – pre-recorded lecture
Courts and Palaces of Renaissance Italy: Siena, Urbino & Milan [SP] – live seminar

Saturday 30 October 2021, 4-5pm

Tutor drop in/ social [SP]

Wednesday 3 November 2021, 7-9pm

Classical mythology in Renaissance Painting and Sculpture/ Medici in Florence [LH] – pre-recorded lecture
Classical mythology in Renaissance Painting and Sculpture/ Medici in Florence [LH] – live seminar

Wednesday 10 November 2021, 7-9pm

Rome and the Papacy up to 1527 [SP] – pre-recorded lecture
Rome and the Papacy up to 1527 [SP] – live seminar

Wednesday 17 November 2021, 7-9pm

Italian Portraits 1480-1620 [SP] – pre-recorded lecture
Italian Portraits 1480-1620 [SP] – live seminar

Saturday 20 November 2021, 4-5pm

Tutor drop in/ social [SP]

Wednesday 24 November 2021, 7-9pm

Venetian Altarpieces: Bellini, Titian, Veronese [LH] – pre-recorded lecture

Venetian Altarpieces: Bellini, Titian, Veronese [LH] – live seminar

Wednesday 1 December 2021, 7-9pm

Sanmicheli and Palladio: Palaces and Public Buildings [SP] – pre-recorded lecture

Sanmicheli and Palladio: Palaces and Public Buildings [SP] – live seminar

Wednesday 8 December 2021, 7-9pm

Piazza San Marco and Palladio's Churches [LH] – pre-recorded lecture

Piazza San Marco and Palladio's Churches [LH] – live seminar

Saturday 11 December 2021, 2.30-5pm

Italians Art in Museums: Display and Interpretation [LH/ SP] – live seminar

Discussion/ social [LH/ SP]

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: Wednesday, 5th January 2022 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

This is a short bibliography of general texts that you may wish to consult before the course opens. We list them here because you may wish to borrow or buy them; although it is crucial to note that there is absolutely no requirement to do so. There is also a list of some online resources relevant to this term's topic. Many of these texts and resources - and many more - will be available to you in libraries and online once the course opens and you have a university ('Raven') password.

A bibliography of specific texts and seminar materials for each week will be listed on the VLE ('Virtual Learning Environment') for this course once it opens, including texts and/or images. Please note: all live seminar materials will be provided to you by the Tutor on the VLE.

General

Leon Battista Alberti, *On Painting*, ed. J. R. Spencer, New Haven and London 1956 (extracts freely available online)

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

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

Cennino Cennini, *The Craftsman's Handbook*, ed. D.V. Thompson, New York 1960 (extracts freely available online)

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

M. Corry, D. Howard and M. Laven, *Madonnas & Miracles: The Holy Home in Renaissance Italy*, exh. cat., London 2017

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

P. Murray, *Architecture of the Italian Renaissance*, London 1986

P. Murray and L. Murray, *The Art of the Italian Renaissance*, London 1963 (several editions)

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, also available online to read, eg via Project Gutenberg)

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

H. Wölfflin, *Classic Art: An Introduction to the Italian Renaissance*, London 1952 (several editions)

Online Resources

Academia.edu: <https://www.academia.edu> (easy to access; many academics upload scans of their articles and book chapters here – search by key terms)

Brigham Young University Euro Docs: https://eudocs.lib.byu.edu/index.php/Italian_Renaissance (primary documents on the Italian Renaissance online)

The Catholic Encyclopedia: <https://www.newadvent.org/cathen/> (excellent resource for explanations of all things related to the Catholic Church, including theological, ecclesiastical and liturgical)

Google books (has several of the books on your general bibliography, although you will only be able to access selected pages)

iDiscover e-books available through Cambridge University Library: <https://idiscover.lib.cam.ac.uk> (you can search without a Raven password, but will only be able to borrow once you have one)

JSTOR articles repository: <https://www.jstor.org> (via Raven)

Metropolitan Museum of Art Timeline of Art History: European Art in the Renaissance: <https://www.metmuseum.org/toah/keywords/renaissance-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)

Michelangelo Project: <https://accademia.stanford.edu/mich/>

National Gallery: <https://www.nationalgallery.org.uk/paintings> (National Gallery – search the collections for artist or subject)

NYU library Medieval and Renaissance Studies: <https://guides.nyu.edu/c.php?g=276597&p=1844929>
(full text primary sources)

Oxford Art Online/ Grove Art Online: <https://www.oxfordartonline.com> (via Raven)

Polo Museale Fiorentino digital archives: <http://euploos.uffizi.it/> (features eight databases created to provide access to the artworks and historical collections of Florentine galleries)

The Palladio Museum: <https://www.palladiomuseum.org/>

Rijksmuseum: www.rijksmuseum.nl (high resolution images available to download freely)

Universal Leonardo: <http://www.universalleonardo.org/> (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)

V&A: <http://www.vam.ac.uk/page/m/medieval-and-renaissance-galleries/>

Web Gallery of Art: <https://www.wga.hu/> (searchable fine arts image database)

Syllabus for second unit

Lent term 2022

International Baroque

Start date	8 January 2022	End date	5 March 2022
Day	See below	Time	See below
Course Director	Dr Lydia Hamlett	Teaching	Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.
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 remotely through a combination of pre-recorded lectures (formal presentations with slides) and live seminars (tutor-led talk combined with group discussion), as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will

include skills sessions that relate 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), and tutor drop-ins that dedicate time for students to ask questions relating to that week's work. Pre-recorded lectures will be released one week in advance of the live seminar in order that students have the opportunity to watch at a time that suits them; alternatively they may be watched in the scheduled times below.

Provisional lecture list

Saturday 8 January 2022, 3.30-5pm

Introductory session, Tutors' welcome, study skills [LH/ SP]
What is the Baroque? [LH]

Wednesday 12 January 2022, 7-9pm

Churches, architecture and the patronage of Religious Orders in Rome [SP] – pre-recorded lecture
Churches, architecture and the patronage of Religious Orders in Rome [SP] – live seminar

Wednesday 19 January 2022, 7-9pm

Intermediality in the works of Bernini and Borromini [SP] – pre-recorded lecture
Intermediality in the works of Bernini and Borromini [SP] – live seminar

Wednesday 26 January 2022, 7-9pm

French Baroque chateaux and Parisian development [SP] – pre-recorded lecture
French Baroque chateaux and Parisian development [SP] – live seminar

Saturday 29 January 2022, 4-5pm

Tutor drop in/ social [SP]

Wednesday 2 February 2022, 7-9pm

Dutch and Netherlandish Golden Age up to 1700 [SP] – pre-recorded lecture
Dutch and Netherlandish Golden Age up to 1700 [SP] – live seminar

Wednesday 9 February 2022, 7-9pm

Spanish Baroque [guest lecturer: Dr Josephine Neil] – pre-recorded lecture
Spanish Baroque [guest lecturer: Dr Josephine Neil] – live seminar

Wednesday 16 February 2022, 7-9pm

Baroque: an International Phenomenon [LH] – pre-recorded lecture
Baroque: an International Phenomenon [LH] – live seminar

Saturday 19 February 2022, 4-5pm

Tutor drop in/ social [SP]

Wednesday 23 February 2022, 7-9pm

Baroque in South America [SP] – pre-recorded lecture

Baroque in South America [SP] – live seminar

Wednesday 2 March 2022, 7-9pm

Jesuits in China [guest lecturer: Dr Huiyi Wu] – pre-recorded lecture

Jesuits in China [guest lecturer: Dr Huiyi Wu] – live seminar

Saturday 5 March 2022, 2-5pm

Student-led Presentations

Tutor-led drop in/ social [LH/ SP]

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 (3,500 – 4,000 words in total)

Students are to submit an illustrated presentation (1,500-2,000 words) and complete a short written task (also 1,500-2,000 words). The latter could be either: a) a visual analysis of an artwork or b) a visual analysis of a building or c) some interpretation material for an imagined display. If choosing the latter option, please include an explanation of why you are grouping the objects together (akin to a wall panel in an exhibition, circa 500 words) and a short explanation of each object (akin to a wall label, circa 200 words each). This configuration can be worked out by you, but the total amount of words submitted should be 1,500-2,000.

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 stylistic 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 the submission of assignment: Wednesday, 23rd March 2022 by 12.00 (noon) GMT (Greenwich Mean Time).

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

Bibliography & Online Resources

This is a short bibliography of general texts that you may wish to consult before the course opens. We list them here because you may wish to borrow or buy them; although it is crucial to note that there is absolutely no requirement to do so. There is also a list of some online resources relevant to this term's

topic. Many of these texts and resources - and many more - will be available to you in libraries and online once the course opens and you have a university ('Raven') password.

A bibliography of specific texts and seminar materials for each week will be listed on the VLE ('Virtual Learning Environment') for this course once it opens, including texts and/or images. Please note: all live seminar materials will be provided to you by the Tutor on the VLE.

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

F. Lemerle and Y. Pauwels, *Baroque Architecture 1600-1750*, Paris 2008

N. Llewellyn and M. Snodin, eds. *Baroque, 1620-1800: style in the age of magnificence*, London 2009

J. R. Martin, *Baroque*, London 1977

H. A. Millon, ed. *The Triumph of the Baroque: Architecture in Europe, 1600–1750*, New York 1999

J. Pope-Hennessy, *Italian High Renaissance and Baroque Sculpture*, London 1970 (3rd edn., 1985)

R. Wittkower, *Art and Architecture in Italy, 1600-1750*, New Haven and London 1999 (6th ed.)

Online Resources

Academia.edu: <https://www.academia.edu> (easy to access; many academics upload scans of their articles and book chapters here – search by key terms)

Colonial Architecture project: <http://www.colonialarchitectureproject.org>

Cork University Baroque architecture guide: <http://www.visual-arts-cork.com/history-of-art/baroque-architecture.htm>

Envisioning Baroque Rome: <https://www.barquerome.org/resources/>

French Baroque image gallery: <http://www.cupola.com/html/bldgstru/baroque/baroq01.htm>

Google books (has several of the books on your general bibliography, although you will only be able to access selected pages)

iDiscover e-books available through Cambridge University Library: <https://idiscover.lib.cam.ac.uk> (you can search without a Raven password, but will only be able to borrow once you have one)

JSTOR articles repository: <https://www.jstor.org> (via Raven)

Met Museum Roman Baroque: https://www.metmuseum.org/toah/hd/baro/hd_baro.htm

Oxford Art Online/ Grove Art Online: <https://www.oxfordartonline.com> (via Raven)

Oxford Bibliographies:

<http://www.oxfordbibliographies.com/view/document/obo-9780195399301/obo-9780195399301-0177.xml>

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

Web Gallery of Art: <https://www.wga.hu/> (searchable fine arts image database)

Syllabus for third unit

Easter term 2022

Visual Cultures of Central Europe: Germany, Hungary and Poland 1400-1800

Start date	26 March 2022	End date	28 May 2022
Day	See below	Time	See below
Course Director	Dr Lydia Hamlett	Teaching	Sessions are taught through a combination of synchronous and asynchronous delivery. Please see below for details.
Tutor	Dr Aleksandra Koutny-Jones		

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 bear 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

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations with slides) and live seminars (tutor-led talk combined with group discussion), as well as

reading and assignments undertaken individually by students outside the course sessions. Teaching will include skills sessions that relate 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), and tutor drop-ins that dedicate time for students to ask questions relating to that week's work. Pre-recorded lectures will be released one week in advance of the live seminar in order that students have the opportunity to watch at a time that suits them; alternatively they may be watched in the scheduled times below.

Provisional lecture list

Saturday 26 March 2022, 11-12.30pm

Tutor's welcome, study skills and resources [AKJ]
Studying art in Central Europe [AKJ]

Wednesday 30 March 2022, 7-9pm

Late Gothic and early Renaissance artists in Central Europe [AKJ] – pre-recorded lecture
Late Gothic and early Renaissance artists in Central Europe [AKJ] – live seminar

Wednesday 6 April 2022, 7-9pm

Renaissance architecture in Central Europe [AKJ] – pre-recorded lecture
Renaissance architecture in Central Europe [AKJ] – live seminar

Saturday 23 April 2022, 4-5pm

Tutor drop in/ social [AKJ]

Wednesday 27 April 2022, 7-9pm

Transmission of Ideas: the Printed Image in Central Europe c.1450-1800 [AKJ] – pre-recorded lecture
Transmission of Ideas: the Printed Image in Central Europe c.1450-1800 [AKJ] – live seminar

Wednesday 4 May 2022, 7-9pm

Baroque art and collecting practices in Central Europe [AKJ] – pre-recorded lecture
Baroque art and collecting practices in Central Europe [AKJ] – live seminar

Wednesday 11 May 2022, 7-9pm

Between East and West: Hungarian and Polish portrait traditions c.1550-1800 [AKJ] – pre-recorded lecture
Between East and West: Hungarian and Polish portrait traditions c.1550-1800 [AKJ] – live seminar

Saturday 14 May 2022, 4-5pm

Tutor drop in/ social [AKJ]

Wednesday 18 May 2022, 7-9pm

Patronage and the Counter-Reformation in Central Europe [AKJ] – pre-recorded lecture
Patronage and the Counter-Reformation in Central Europe [AKJ] – live seminar

Wednesday 25 May 2022, 7-9pm

Neoclassicism in eighteenth-century Central Europe [AKJ] – pre-recorded lecture

Neoclassicism in eighteenth-century Central Europe [AKJ] – live seminar

Saturday 28 May 2022, 10-12.30pm

Redisplaying Central Europe: ongoing issues of conservation, restoration and display practice [AKJ]

Group discussion, social [AKJ]

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 the submission of assignment: Friday 10th June 2022 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

This is a short bibliography of general texts that you may wish to consult before the course opens. We list them here because you may wish to borrow or buy them; although it is crucial to note that there is absolutely no requirement to do so. There is also a list of some online resources relevant to this term's topic. Many of these texts and resources - and many more - will be available to you in libraries and online once the course opens and you have a university ('Raven') password.

A bibliography of specific texts and seminar materials for each week will be listed on the VLE ('Virtual Learning Environment') for this course once it opens, including texts and/or images. Please note: all live seminar materials will be provided to you by the Tutor on the VLE.

General

G. Alexander Bailey, T. Frank Kennedy et al., *The Jesuits: Cultures, Sciences and the Arts, 1540-1773*, Toronto 1999 [read online via Cambridge University Library, with Raven access]

K. R. Bartlett and M. McGlynn, eds., *The Renaissance and Reformation in northern Europe*, Toronto 2014 [read online via Cambridge University Library, with Raven access]

P. De Montebello, et al., Gothic and Renaissance Art in Nuremberg 1300-1550, New York 1986 [https://www.metmuseum.org/art/metpublications/Gothic_and_Renaissance_Art_in_Nuremberg_1300_1550#additional_resources]

E. L. Eisenstein, Divine Art, Infernal Machine: The Reception of Printing in the West from First Impressions to the Sense of an Ending, Philadelphia 2011 [read online via Cambridge University Library, with Raven access]

P. Farbaky and L. A. Waldman, eds., Italy & Hungary: Humanism and art in the Early Renaissance, Florence 2011 [read online via Cambridge University Library, with Raven access]

E. Hempel, Baroque art and architecture in Central Europe: Germany, Austria, Switzerland, Hungary, Czechoslovakia, Poland, Harmondsworth 1965 [extracts to be provided during course]

B. Hock and A. Allas, Globalizing East European art histories: past and present, New York 2018 [sections available on Google books]

A. Koutny-Jones, Visual Cultures of Death in Central Europe: Contemplation and Commemoration in Early Modern Poland-Lithuania, Leiden 2015 [read online via Cambridge University Library, with Raven access]

D. Landau and P. Parshall, The Renaissance Print, 1470-1550, London, 1994 [a substantial portion available on Google Books]

D. Savoy, ed., The globalization of Renaissance art: a critical review, Leiden 2017 [read online via Cambridge University Library, with Raven access]

L. Silver and J. Chipps Smith, eds., The Essential Dürer, Philadelphia 2010 [read online via Cambridge University Library, with Raven access]

N. Webb, P. Elmer, R. Wood, The Renaissance in Europe: An Anthology, New Haven and London 2000 [sections available on Google Books]

Online Resources

Academia.edu: <https://www.academia.edu> (easy to access; many academics upload scans of their articles and book chapters here – search by key terms)

Arkadia, Poland, cultural landscape: <http://www.nieborow.art.pl/en/gardens/romantic-park-in-arkadia/>

Bavarian State Painting Collections online: <https://www.sammlung.pinakothek.de/en/>

Corpus of Baroque Ceiling Painting in Germany:
<https://www.deckenmalerei.badw.de/en/the-project.html> (research on the interior decoration of walls and ceilings created between 1550 and 1800)

Digital National Museum in Warsaw: <http://cyfrowe.mnw.art.pl/dmuseion/>

Dulwich Picture Gallery: <https://www.dulwichpicturegallery.org.uk/about/our-history/>

European Network for Baroque Cultural Heritage: <https://enbach.hypotheses.org>

Google books (has several of the books on your general bibliography, although you will only be able to access selected pages)

Hungarian National Museum: <https://mnm.hu/en>

iDiscover e-books available through Cambridge University Library: <https://idiscover.lib.cam.ac.uk> (you can search without a Raven password, but will only be able to borrow once you have one)

Jagiellonians: Dynasty, Memory and Identity in Central Europe, an Oxford research project funded by the European Research Council: <https://www.jagiellonians.com/home>

JSTOR articles repository: <https://www.jstor.org> (via Raven)

Museum of Fine Arts, Budapest: <https://www.mfab.hu/exhibitions/art-in-hungary-1600-1800/>

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

National Library, Poland: <https://polona.pl/page/about-polona/>

Oxford Art Online/ Grove Art Online: <https://www.oxfordartonline.com> (via Raven)

Prussian palaces and garden landmarks: <https://www.spsg.de/en/research-collections/collections/>

Staatliche Kunstsammlungen Dresden combined collections: <https://www.skd.museum/en/>

V&A: <http://www.vam.ac.uk/page/m/medieval-and-renaissance-galleries/>

Wawel Royal Castle, Krakow: <https://wawel.krakow.pl/en/>

TIMETABLE

Michaelmas term 2021

Unit 1

Session 1	09/10/2021
Session 2	13/10/2021
Session 3	20/10/2021
Session 4	27/10/2021
Session 5	30/10/2021
Session 6	03/11/2021
Session 7	10/11/2021
Session 8	17/11/2021
Session 9	20/11/2021
Session 10	24/11/2021
Session 11	01/12/2021
Session 12	08/12/2021
Session 13	11/12/2021

Lent term 2022

Unit 2

Session 1	08/01/2022
Session 2	12/01/2022
Session 3	19/01/2022
Session 4	26/01/2022
Session 5	29/01/2022
Session 6	02/02/2022
Session 7	09/02/2022
Session 8	16/02/2022
Session 9	19/02/2022
Session 10	23/02/2022
Session 11	02/03/2022
Session 12	05/03/2022

Easter term 2022

Unit 3

Session 1	26/03/2022
Session 2	30/03/2022
Session 3	06/04/2022
Session 4	23/04/2022
Session 5	27/04/2022
Session 6	04/05/2022
Session 7	11/05/2022
Session 8	14/05/2022
Session 9	18/05/2022
Session 10	25/05/2022
Session 11	28/05/2022

Whilst every effort is made to avoid changes to this course, changes to course-content and structure and timings may be made. Students will be consulted on any changes.

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