



Boston University Study Abroad
London

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British Painting 1500-1900
CAS AH 388 (*Elective*)
Spring 2013

Instructor Information

A. Name Caroline Donnellan

Course Overview

This course is an introduction to British art covering the sixteenth to the nineteenth-century. As a category British art is outside of the mainstream of Western European art surveys which usually concentrate on France, Italy, Spain and Holland. The course offers a unique opportunity for students to study British works of art. The British and foreign artists to be discussed will include Hans Holbein the Younger, Nicholas Hilliard, Daniel Mytens, Peter Paul Rubens, Anthony van Dyck, William Hogarth, Joshua Reynolds, Thomas Gainsborough, Joseph William Mallord Turner, John Constable, Dante Gabriel Rossetti and Edward Burne-Jones.

Teaching Pattern

Teaching Sessions will be divided between classroom lectures and field trips. Students should be dressed for all weather walking. Please note you may bring your camera. Mobile phones and MP3 players must be switched off at all times including when travelling on the tube. Smoking is also not permitted. Attendance at all classes and visits is mandatory. Students missing any session without a doctor's letter or authorisation from the Director will automatically be docked a grade. Persistent lateness will be penalised.

Assessment Method

Course Work Essay: Why and how does the image of Henry VIII change? **Or** Why and how does the image of Elizabeth I change?

The essay counts for 50% of the overall mark and is due Monday 4 February 2013 by 8.45am and is to be handed into the Student Affairs Office. The essay should be 2,000 words in length with captioned illustrations. The written paper should indicate thorough research by critical use of bibliographic sources books, journals etc. The internet is not an acceptable source, other than published online sources such as JSTOR etc. The marked course work paper will be returned from the Student Affairs Office two weeks from the hand-in date.

Exam: The two hour seen exam paper requires that one question is answered out of an option of four questions and counts for 50% of the overall mark. The exam paper should indicate a critical use of a bibliography.

Grading

Please refer to the Academic Handbook for detailed grading criteria and policies on plagiarism:
<http://www.bu.edu/london/current-semester>

Attendance Policy

Classes

Boston University London Programme students are expected to attend each and every class session, tutorial, and field trip in order to fulfill the required course contact hours and receive course credit. Any student that has been absent from two class sessions (whether authorised or unauthorised) will need to meet with the Directors to discuss their continued participation on the programme.

Authorised Absence:

Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorized Absence Approval Form 10 working days in advance of the class date (except in the case of absence due to illness, for which students should submit the Authorised Absence Approval Form with the required doctor's note as soon as possible). **Please note: Submitting an Authorised Absence Approval Form does not guarantee an authorized absence**

Students may apply for an authorised absence only under the following circumstances:

- Illness, supported by a local London doctor's note (submitted with Authorised Absence Approval Form).
- Important placement event that clashes with a class (verified by internship supervisor)
- Special circumstances which have been approved by the Directors (see note below).

The Directors will only in the most extreme cases (for example, death in close family) allow students to leave the programme early or for a significant break.

Unauthorised Absence:

Any student to miss a class due to an unauthorised absence will receive a **4% grade penalty** to their final grade for the course whose class was missed. This grade penalty will be applied by the Academic Affairs office to the final grade at the end of the course. As stated above, any student that has missed two classes will need to meet with the Directors to discuss their participation on the programme as excessive absences may result in a 'Fail' in the class and therefore expulsion from the programme.

Terms and Conditions

Promptness and punctuality are expected, slackness in this respect is discourteous and disruptive, and will be penalised. Weekend trips and family visits are not acceptable reasons for either lateness or absence. Students must check their e-mail and the weekly Student Newsletter for field trip updates and reminders.

COURSE SCHEDULE

Lecture One: Monday 21 January 2013

Time: 9.00am-1.00pm (4 hours)

Meeting: Brompton Room, Harrington Gardens

Lecture: The development of the classical form and its effect on European art.

Field Trip: British Museum

Reading: David M. Wilson (ed.) (1989) *The Collections of the British Museum*, please read 'The Classical Collections' pp. 20-25, 'Roman Britain' pp. 204-211 & 'The Medieval & Modern Collections' pp. 122-134.

Further Reading

Peter Salway (ed.) (2001) *The Roman Era: The British Isles: 55BC-AD410*, please read Janet Huskinson, Chapter 4: Culture and Social Relations in the Roman Province

Lecture Two: Tuesday 22 January 2013

Time: 9.00am-1.00pm (4 hours)

Meeting: Brompton Room, Harrington Gardens

Lecture: British painting and its relationship to European art.

Field Trip: National Gallery

Reading: Andrew Graham Dixon (1996) *A History of British Art*, please read Chapter 1: Dreams & Hammers.

Erica Langmuir (1994) *The National Gallery Companion Guide*, please read pp. 11-19, 100-101, 170-171 & 259-261.

Further Reading

Peter Salway (ed) (2001) *The Roman Era The British Isles: 55BC-AD410*, please read David J. Breeze, Chapter 6: The end of the world: the imperial frontier and beyond.

Lecture's Three & Four: Monday 28 January 2013

Time: 9.00am-5.00pm (8 hours)

Meeting: Brompton Room, Harrington Gardens

Lecture: The impact of the Reformation in severing British art from the Catholic tradition.

Field Trip: Hampton Court

Reading: Stephanie Buck & Jochen Sander (2003) *Hans Holbein the Younger: Painter at the Court of Henry VIII*, please read 'Hans Holbein the Younger, Portraitist of the Renaissance' pp. 11-33.

Xanthe Brooke & David Crombie (2003) *Henry VIII Revealed: Holbein's Portrait and Its Legacy*, please read 'Henry VIII Revealed: Holbein's Portrait and its Legacy' pp. 9-37.

Further Reading

Patrick Collinson (2001) *The Sixteenth-Century, 1485-1603*, please read Diamaid MacCulloch, Chapter 3: The Change of Religion.

Lecture Five: Tuesday 29 January 2013

Time: 9.00am-1.00pm (4 hours)

Meeting: Brompton Room, Harrington Gardens

Lecture: Elizabethan portraiture and the stylistic representation of the face and body in the sixteenth-century.

Field Trip: National Portrait Gallery

Reading: Susan Doran (2003) please read *Queen Elizabeth I*, please read Chapter 6: Triumphs and Decline.

Roy Strong (2003 [1987]) *Gloriana: The Portraits of Queen Elizabeth I*, please read 'Introduction' pp. 9-45.

Further Reading

Patrick Collinson (ed.) (2001) *The Sixteenth-Century, 1485-1603*, please read Greg Walker, Chapter 5: The Renaissance in Britain.

Course Work Assignment is due Monday 4 February 2013 at 8.45am & is to be handed into the Student Affairs Office

Lecture Six: Monday 4 February 2013

Time: 9.00am-1.00pm (4 hours)

Meeting: Brompton Room, Harrington Gardens

Lecture: The decisive break from formal Jacobean portraiture to the development of the Baroque at the Stuart court.

Field Trip: National Portrait Gallery & National Gallery

Reading: David Piper (1981) *The English Face*, please read Chapter 4: Jacobean Melancholy & Chapter 5: Restoration Baroque.

Further Reading

Jenny Wormald (ed) (2008) *The Seventeenth-Century: 1603-1688*, please read J. A. Sharpe, Chapter 5: The Economic and Social Structure.

Lecture Seven: Tuesday 5 February 2013

Time: 9.00am-1.00pm (4 hours)

Meeting: Brompton Room, Harrington Gardens

Lecture: Eighteenth-century satirical, portrait and landscape painting.

Field Trip: National Gallery

Reading: David Bindman (1997 [1981]) *Hogarth*, please read Chapter 1: The Fear of Grub Street.

Judy Egerton (1998) *National Gallery Catalogue: The British School*, please read 'Thomas Gainsborough' pp. 64-133 & 'Joshua Reynolds' pp. 200-233.

Further Reading

Paul Langford (ed) (2002) *The Eighteenth-Century: 1688-1815*, please read Martin Daunton, Chapter 4: The Wealth of the Nation.

*** Contingency Class Date: Friday 8th February.** Students are obligated to keep this date free to attend class should any class dates need to be rescheduled.

Lecture Eight: Monday 11 February 2013

Time: 9.00am-1.00pm (4 hours)

Meeting: Brompton Room, Harrington Gardens

Lecture: The role of the Royal Academy and its effect on British nineteenth-century painting.

Field Trip: Tate Britain

Reading: Richard Humphreys (2001) *Tate Britain Companion to British Art*, please read Part III: 1800-1900.

Further Reading

Colin Matthew (2000) *The Nineteenth-Century: The British Isles 1815-1911*, please read Colin Matthew, Chapter 1: Introduction; the United Kingdom and the Victorian Century.

Exam Questions will be handed out in Lecture Nine.

Lecture Nine: Tuesday 12 February 2013

Time: 9.00am-1.00pm (4 hours)

Meeting: Brompton Room, Harrington Gardens

Lecture: Review.

Field Trip: Victoria & Albert Museum

Reading: Suzanne Fagence Cooper (2003) *Pre-Raphaelite Art in the Victoria & Albert Museum* please read 'Introduction' & Chapter 1: The Pre-Raphaelite Brotherhood.

Further Reading

Colin Matthew (2000) *The Nineteenth-Century: The British Isles 1858-1901*, please read Andrew Saint, Chapter 7: Cities, Architecture and Art.

Friday 15 February 2013: No class due to double session for Lecture's 3 & 4.

Exam: Tuesday 19 February 2013

Exam times and locations will be posted on the BU London website and in the Student Newsletter two weeks before exam dates.

BIBLIOGRAPHY

These books are intended only as a guide for selective research for the course work and exam papers. They are not intended to be read as an exhaustive list over the duration of the course.

- John Barrell (1983) *The Dark Side of the Landscape*, Cambridge University Press.
- David Blayney Brown et al. (2000) *Romantic Landscape*, Tate Gallery Publishing.
- Katharine Brice (1994) *The Early Stuarts*, Hodder & Stoughton
- Richard Brilliant (1991) *Portraiture*, Reaktion Books.
- Xanthe Brooke & David Crombie (2003) *Henry VIII Revealed: Holbein's Portrait and its Legacy*, National Museums and Galleries on Merseyside Publications.
- Stephanie Buck & Jochen Sander (2003) *Hans Holbein the Younger*, Thames and Hudson.
- Patrick Collingson (ed.) (2001) *The Sixteenth-Century, 1485-1603*, Oxford University Press.
- Robert Cumming (2001) *A.R.T.*, Everyman Publishers plc.
- Susan Doran (2003) *Queen Elizabeth I*, The British Library.
- Judy Egerton (1997) *Hogarth's Marriage a la Mode*, National Gallery Publications.
- Judy Egerton (1998) *National Gallery Catalogues: The British School*, National Gallery Publications.
- Nicholas Fellows (1995) *Charles II and James II*, Hodder & Stoughton.
- Andrew Graham Dixon (1996) *A History of British Art*, BBC Publications.
- Suzanne Fagence Cooper (2003) *Pre-Raphaelite Art in the Victoria and Albert Museum*, V & A Publications.
- Maurice Howard (1995) *The Tudor Image*, Tate Gallery.
- Richard Humphreys (2001) *Tate Britain Companion to British Art*, Tate Publishing.
- Paul Langford (ed.) (2002) *The Eighteenth-Century: 1688-1815*, Oxford University Press.
- Erika Langmuir (1994) *The National Gallery Companion Guide*, National Gallery Publications.
- Michael Lynch (1994) *The Interregnum, 1649-1660*, Hodder & Stoughton.
- David M. Loades (1979 [1974]) *Politics and the Nation 1450-1660*, Fontana Paperbacks.
- Christopher Lloyd & Simon Thurley (1995 [1990]) *Images of a Tudor King*, Phaidon Press.
- Colin Matthew (ed.) (2000) *The Nineteenth-Century, The British Isles 1815-1901*, Oxford University Press.
- Frank McDonough (1994) *The British Empire: 1815-1914*, Hodder & Stoughton.
- Iain Pears (1988) *The Discovery of Painting: The Growth of Interest in the Arts in England, 1680-1768*, Yale University Press.
- David Piper, (1992 [1978]) *The English Face*, National Gallery Publications.
- Keith Randall (1994) *Elizabeth I and the Government of England*, Hodder & Stoughton.
- Keith Randall (1992 [1991]) *Henry VIII and the Government of England*, Hodder & Stoughton.
- Peter Salway (ed) (2001) *The Roman Era: The British Isles: 55BC-410AD*, Oxford University Press.
- Charles Saumarez Smith (2000) *The National Portrait Gallery*, National Portrait Publications.
- Michael Snodin & John Styles (2001) *Design and the Decorative Arts: Britain 1500-1900*, V&A Publications.
- Roy Strong (2003 [1987]) *Gloriana: The Portraits of Elizabeth I*, Pimlico.
- Sam Smiles (2002) *J. M. W. Turner*, Tate Publishing.
- William Vaughan (1999) *British Painting: The Golden Age*, Thames and Hudson.
- Robert R. Wark (ed.) (1997) *Joshua Reynolds Discourses on Art*, Yale University Press.
- Ellis Waterhouse (1994) *Painting in Britain 1530-1790*, Yale University Press.
- Duncan Watts (1994) *Tories, Conservatives and Unionists*, Hodder & Stoughton.
- David M. Wilson (ed.) (1989) *The Collections of the British Museum*, British Museum Press.
- Joanna Woodall (ed.) (1997) *Portraiture: Facing the Subject*, Manchester University Press.

Jenny Wormald (ed.) (2008) *The Seventeenth-Century: 1603-1688*, Oxford University Press.