



Boston University Study Abroad
London

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British Painting 1500-1900
CAS AH 388 (*Elective A*)
Spring 2016

Instructor Information

A. Name	Dr Caroline Donnellan
B. Day & Time	Mondays and Tuesdays, commencing Wednesday 13 January 2016
C. Contact Hours	40 + 2 hour exam on Tuesday 16 February 2016
D. Location	Brompton Room, 43 Harrington Gardens, SW7 4JU & Field Trips
E. BU Telephone	020 7244 6255
F. Email	cdonnellan@outlook.com
G. Office hours	By appointment

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 - where it is not possible to attend as a group these will be self-guided. Students should be dressed for all weather walking. Laptops are not permitted and mobile phones must be switched off at all times. Listening to iPods or other devices is not permitted. Attendance at full class sessions, including visits is mandatory.

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 1 February 2016** by 8.45am and is to be submitted to 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: Tuesday 16 February 2016 time: tbc.

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>

** Final Grades are subject to deductions by the Academic Affairs Office due to unauthorised absences.*

Attendance

Classes

All Boston University London Programme students are expected to attend each and every class session, seminar, 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. This may result in the student having to take a medical leave of absence from the programme or withdraw from 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 more than one day. In this situation 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 authorised absence**

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

- Illness (first day of sickness): If a student is too ill to attend class, the student must phone the BU London Student Affairs Office (who will in turn contact the student's lecturer).
- Illness (multiple days): If a student is missing more than one class day due to illness, the student must call into to the BU London Student Affairs Office each day the student is ill. Students must also provide the Student Affairs office with a completed Authorised Absence Approval Form and sick note from a local doctor excusing their absence from class.
- 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 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.

Lateness

Students arriving more than 15 minutes after the posted class start time will be marked as late. Any student with irregular class attendance (more than two late arrivals to class) will be required

to meet with the Assistant Director of Academic Affairs and if the lateness continues, may have his/her final grade penalised.

COURSE SCHEDULE

Lecture One: Wednesday 13 January, 9.00am-1.00pm (4 hours)

Meeting: Brompton Room

Class: 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: Monday 18 January, 9.00am-1.00pm (4 hours)

Meeting: Brompton Room

Class: The effect of European art on British painting.

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: Tuesday 19 January, 9.00am-5.00pm (8 hours)

Meeting: Brompton Room

Class: 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: Monday 25 January, 9.00am-1.00pm (4 hours)

Meeting: Brompton Room

Class: 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.

Lecture Six: Tuesday 26 January, 9.00am-1.00pm (4 hours)

Meeting: Brompton Room

Class: 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.

The course Work Assignment is due Monday 1 February 2016 at 8.45am & is to be submitted to the Student Affairs Office on the first floor of 43 Harrington Gardens.

Lecture Seven: Monday 1 February, 9.00am-3.00pm (6 hours)

Meeting: Brompton Room

Class: 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.

Lecture Eight: Tuesday 2 February, 9.00am-1.00pm (4 hours)

Meeting: Brompton Room

Class: 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 & the Victorian Century.

Exam Questions will be handed out in Lecture Nine.

* **Contingency Class Date: 5th Feb 2016.** Students are obligated to keep this date free to attend class should any class dates need to be rescheduled.

Lecture Nine: Monday 8 February, 9.00am-3.00pm (6 hours)

Meeting: Brompton Room

Class: 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.

Tuesday 9 February 2016: No class due to earlier extended sessions.

Exam: Tuesday 16 February 2016 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 as a guide for selective research for the course work essay and exam question(s) and are not proposed 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.
- Suzanne Fagence Cooper (2003) *Pre-Raphaelite Art in the Victoria and Albert Museum*, V & A Publications.
- Nicholas Fellows (1995) *Charles II and James II*, Hodder & Stoughton.
- Andrew Graham-Dixon (1996) *A History of British Art*, BBC 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.
- Sam Smiles (2002) *J. M. W. Turner*, Tate Publishing.
- Roy Strong (2003 [1987]) *Gloriana: The Portraits of Elizabeth I*, Pimlico.
- 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.

Additional readings may be posted on Blackboard: <http://learn.bu.edu>