



Boston University International Programs
London

Boston University British Programmes
British Painting 1500-1900
CAS AH 388 (*Elective*)
Summer 2009

Instructor Information

A. Name	Caroline Donnellan
B. Day and Time	Commencing Tuesday 26th May & then Friday 29th June 2009. Thereafter Mondays and Tuesdays 9.00am-1.00pm, except the double session Monday 1st June 9.00am-5.00pm. The exam is scheduled Tuesday 23rd June 2009.
C. Contact Hours	36 + 2 hour exam
D. Location	Brompton Room, 43 Harrington Gardens, London SW7 4JU. Followed by Field Trips to Galleries & Museums.
E. BU Telephone	020 7244 6255
F. Email	CarolineDonnellan@ukgateway.net
G. Webpage	http://www.bu-london.co.uk/academic/ah388
H. Office hours	Phone or e-mail to arrange

Course Overview

This course is an introduction to British art which is chronological, covering the sixteenth to the nineteenth century. As a category British art is outside the mainstream of Western European art surveys which usually concentrate on France, Italy, Spain and Holland. The course therefore 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.

Terms and Conditions

Promptness and punctuality are expected, slackness in this respect is discourteous and disruptive, and will be penalised. Attendance at all lectures and visits is compulsory and you will be docked a – or + for missing any session unless you have provided a letter of excuse signed by a doctor or the Director of Programmes. Weekend trips and family visits are not acceptable reasons for either lateness or absence.

Assessment Method

Grades for the course will be made up by the following criteria:

50% for the Research Paper is due Tuesday 9th June by 4.30pm and is to be handed into the Student Affairs Office. * Please do not print off your paper on the due date, as there may be printer problems and late submission of the research paper will result in the automatic docking of a grade.

Essay Question: 'Discuss the changing representations of Henry VIII as Portraits of Power' **or** 'Discuss the changing representations of Elizabeth I as Portraits of Power'. The essay should be 2,000 words in length with captioned illustrations. The written paper should indicate thorough research and critical use of bibliographic sources books, journals etc. The internet is not an acceptable source.

50% for the Exam: Tuesday 23rd June 2009. Exam times and locations will be posted on the BU London website and in the Student Newsletter two weeks before exam dates. The 2-hour exam paper takes the form of two questions which will be handed out in Lecture Eight.

Grading

Please refer to the Academic Handbook for detailed grading criteria, attendance requirements and policies on plagiarism:

<http://www.bu-london.co.uk/files/images/ACADEMICHANDBOOKSU09.pdf>.

Course Schedule

Lecture One: Tuesday 26th May 9.00am-1.00pm

Meeting: Brompton Room, Harrington Gardens

Lecture: In this introductory meeting we will discuss the development of the classical canon and its effect on European and British art.

Field Trip: British Museum

Reading: Ed., David M. Wilson, 'The Classical Collections', from pp. 20-25, 'Roman Britain', pp. 204-211 & 'The Medieval & Modern Collections', pp. 122-134 in *The Collections of the British Museum*, 1989.

Lecture Two: Friday 29th May 9.00am-1.00pm

Meeting: Brompton Room, Harrington Gardens

Lecture: In this session we will look at the category of British painting in relation to European art.

Field Trip: National Gallery

Reading: Andrew Graham Dixon, chapter 1 'Dreams & Hammers' in *A History of British Art*, 1996.

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

Lecture's Three & Four: Monday 1st June 9.00am-5.00pm

Meeting: Brompton Room, Harrington Gardens

Lecture: In this meeting we will look at the effect of the Reformation in severing British art from the Catholic tradition.

Field Trip: Hampton Court

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

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

Lecture Five: Tuesday 2nd June 9.00am-1.00pm

Meeting: Brompton Room, Harrington Gardens

Lecture: In this session we will discuss Elizabethan portraiture and the stylistic representation of the face and body in the sixteenth-century.

Field Trip: National Portrait Gallery

Reading: Susan Doran, chapter 6 'Triumphs and Decline' in *Queen Elizabeth I*, 2003.

Roy Strong, 'Introduction', pp. 9-45 in *Gloriana: The Portraits of Queen Elizabeth I*, 1987, 2003.

Lecture Six: Monday 8th June 9.00am-1.00pm

Meeting: Brompton Room, Harrington Gardens

Lecture: In this meeting we will look at 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, chapter 4 'Jacobean Melancholy' & chapter 5 'Restoration Baroque' in *The English Face*, 1981.

No Meeting: Tuesday 9th June as your Course Work Essay is due and is to be handed into the Student Affairs Office by 4.30pm.

Lecture Seven: Monday 15th June 9.00am-1.00pm

Meeting: Brompton Room, Harrington Gardens

Lecture: In this session we will look at eighteenth-century satirical, portrait and landscape painting.

Field Trip: National Gallery

Reading: David Bindman, chapter 1 'The Fear of Grub Street' in *Hogarth*, 1981, reprint 1997.

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

Exam Questions will be handed out in Lecture Eight.

Lecture Eight: Tuesday 16th June 9.00am-1.00pm

Meeting: Brompton Room, Harrington Gardens

Lecture: Representing Britain

Field Trip: Tate Britain

In this meeting we will look at the role of the Royal Academy and its effect on British nineteenth-century painting.

Reading: Richard Humphreys, Part III '1800-1900' in *Tate Britain Companion to British Art*, 2001.

**** Make-up Class Date: Friday 19 June.** Should any class dates need to be rescheduled, students are obligated to keep this date free to attend classes.

Lecture Nine: Monday 22nd June 9.00am-1.00pm

Meeting: Brompton Room, Harrington Gardens

Lecture: Review.

Field Trip: Victoria & Albert Museum.

Reading: Suzanne Fagence Cooper, 'Introduction' & chapter 1 'The Pre-Raphaelite Brotherhood', in *Pre-Raphaelite Art in the Victoria & Albert Museum*, 2003.

NB. Those students in CAS AH 320 will stay on for their first Internship Tutorial from 2-3.30pm, following a lunch break.

Exam: Tuesday 23rd June

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

Bibliography

Additional readings may be posted on the course webpage:

<http://www.bu-london.co.uk/academic/ah388> (you must be logged in to view materials).

John Barrell, *The Dark Side of the Landscape*, Cambridge University Press, 1983.

David Blayney Brown et al., *Romantic Landscape*, Tate Gallery, 2000.

Richard Brilliant, *Portraiture*, Reaktion Books, 1991.

Xanthe Brooke & David Crombie, *Henry VIII Revealed: Holbein's Portrait and its Legacy*, National Museums and Galleries on Merseyside, 2003.

Stephanie Buck & Jochen Sander, *Hans Holbein the Younger*, Thames and Hudson, 2003.

Robert Cumming, *A.R.T.*, Everyman Publishers Plc, 2001.

Susan Doran, *Queen Elizabeth I*, The British Library, 2003.

Judy Egerton, *Hogarth's Marriage a la Mode*, National Gallery Publications, 1997.

Judy Egerton, *National Gallery Catalogues: The British School*, National Gallery Publications, 1998.

Andrew Graham Dixon, *A History of British Art*, BBC Publications, 1996.

Suzanne Fagence Cooper, *Pre-Raphaelite Art in the Victoria and Albert Museum*, V & A Publications, 2003.

Maurice Howard, *The Tudor Image*, Tate Gallery, 1995.

Richard Humphreys, *Tate Britain Companion to British Art*, Tate Publishing, 2001.

Erika Langmuir, *The National Gallery Companion Guide*, National Gallery Publications, 1994.

Iain Pears, *The Discovery of Painting: The Growth of Interest in the Arts in England, 1680-1768*, Yale University Press, 1988.

David Piper, *The English Face*, (1978), National Gallery Publications, 1992.

Charles Saumarez Smith, *The National Portrait Gallery*, National Portrait Publications, revised edition 2000.

Michael Snodin & John Styles, *Design and the Decorative Arts: Britain 1500-1900*, V&A Publications, 2001.

Roy Strong, *Gloriana: The Portraits of Elizabeth I*, 1987, Pimlico, 2003.

Sam Smiles, *J. M. W. Turner*, Tate Publishing, 2002.

William Vaughan, *British Painting: The Golden Age*, Thames and Hudson, 1999.

Ed., Robert R. Wark, Joshua Reynolds, *Discourses on Art*, Yale University Press, 1997.

Ellis Waterhouse, *Painting in Britain 1530-1790*, Yale University Press, 1994.

Ed. David M. Wilson, *The Collections of the British Museum*, British Museum Press, 1989.

Ed. Joanna Woodall, *Portraiture: Facing the Subject*, Manchester University Press, 1997.

Nineteenth Century, "The Great Century of British Painting", produced a variety of outstanding works. J.M.W. Turner and John Constable influenced not only subsequent generations of British painters, but American and European as well. Portraits and landscape painting have been the great English specialism. A festival of sorts and long a central feature of London summers are the Henry Wood* Promenade Concerts ("Proms") (1895), mostly given at the Royal Albert Hall. 4. Education. The Whigs in the British Parliament supported the interventionist foreign policy of William III of Orange and his favourite general "John Churchill who was already the Duke of Marlborough. After the death of Mary and William they were succeeded by Anne (1702-1714). Boston University British Programmes International Business Environment SMG IM 345 Core Class Spring 2010 Instructor Information A. Name Professor Roy McLarty B. Day and Time Wednesdays & Thursdays, Time. More information. 2015 2016 master s courses fashion promotion, communication & media. Programme Title: MSc in International Business History Awarding Institution: The University of Reading Teaching Institution: The University of Reading Faculty of Economics and Social Sciences Programme. More information. 2015 2016 master s courses fashion & law. A. general works b. holdings of british repositories C. contemporary imprints. II. General studies. New England's Creatures, 1400-1900. Boston: Boston University, 1995, 216 pp. (DSC 3630.932 vol. 18 1993). BENES, PETER, ed. Foodways in the Northeast: Conference on Diet, Food Preparation and Cooking in the Pre-industrial American Northeast. Boston: Boston University, 1984, 144 pp. (DSC 3630.932 1982). BILLINGTON, RAY A., ed. Chapel Hill: University of North Carolina Press; London: British Museum Publications, 1984, 213 pp. (dsc 85/01720). Hutchens, carolyn. The eighteenth century was the great age of British painting. It was in this period that British art attained a distinct national character. In the seventeenth century, art in Britain had been dominated largely by the Flemish artist, Anthony van Dyck. In the early eighteenth century, although influenced by Continental movements, particularly by French rococo, British art began to develop independently. William Hogarth, born just before the turn of the century, was the first major artist to reject foreign influence and establish a kind of art whose themes and subjects were thoroughly British. British Painting 1500-1900: From Holbein to the Pre-Raphaelites CAS AH 388 (Elective A) [Semester] [Year]. Instructor Information A. Name B. Date and Time C. BU Telephone D. Email E. Office hours. Dr Caroline Donnellan TBC 020 7244 6255 cdon@bu.edu By appointment. The following Boston University table explains the grading system that is used by most faculty members on Boston University's Study Abroad London Programmes. Grade A A-B+ B B-C+ C C-D F. Honour Points. 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.