



UNIVERSITY  
OF ABERDEEN

SCHOOL OF DIVINITY, HISTORY AND PHILOSOPHY

ACADEMIC SESSION 2018-2019

**HA3012 HA4012 Art and Society in Eighteenth-Century England**

**30 credits, 11 weeks + revision class**

**PLEASE NOTE CAREFULLY:**

The full set of School regulations and procedures is contained in the **Undergraduate Student Handbook** which is available online at your [MyAberdeen](#) page. Students are expected to familiarise themselves not only with the contents of this Course Guide but also with the contents of the Handbook. Therefore, ignorance of the contents of the Handbook will not excuse the breach of any School regulation or procedure.

**You must familiarise yourself with this important information at the earliest opportunity.**

**COURSE CO-ORDINATOR**

Dr Helen Pierce  
50-52 College Bounds  
Room CB401  
01224 272621  
[h.pierce@abdn.ac.uk](mailto:h.pierce@abdn.ac.uk)

**Discipline Administration:**

Mrs Kathleen Brebner  
50-52 College Bounds  
Room CB001  
01224 273733  
[history-art@abdn.ac.uk](mailto:history-art@abdn.ac.uk)

Students are asked to make themselves familiar with the information on key institutional policies which has been made available within MyAberdeen (<https://abdn.blackboard.com/bbcswebdav/institution/Policies>). These policies are relevant to all students and will be useful to you throughout your studies. They contain important information and address issues such as what to do if you are absent, how to raise an appeal or a complaint and how seriously the University takes your feedback.

These institutional policies should be read in conjunction with this course guide, in which School specific policies are detailed. Further information can be found on the [University's Infohub webpage](#) or by visiting the Infohub.

## TIMETABLE

Classes take place in College Bounds CB203, on Tuesdays from 9.00- 11.00am and on Thursdays from 11.00am-1.00pm.

Students can view their university timetable at

<http://www.abdn.ac.uk/infohub/study/timetables-550.php>

## COURSE DESCRIPTION

This course focuses on English art across the eighteenth century. It addresses developments across a range of genres, from portraiture and historical narratives to sporting art and satires, in the work of artists including Hogarth, Gainsborough, Reynolds and Wright of Derby. It also considers the broader impact on the visual arts of a burgeoning exhibition culture, the collecting ethos of the Grand Tour, and the intellectual reforms of the Enlightenment age.

## INTENDED AIMS AND LEARNING OUTCOMES

### Learning aims

#### Level 3

- 1) To provide students with an overview of major developments in English art across the eighteenth century.
- 2) To develop an understanding of how art responded to broader social and cultural changes during the period under study.
- 3) To explore and consider a range of genres in relation to audiences, patronage, and display.
- 4) To develop team working and presentation skills.

#### Level 4

- 1) To provide students with an overview of major developments in English art across the eighteenth century, and to consider these developments in relation to the broader social and cultural contexts of the period.
- 2) To enhance skills of comparative analysis in considering the work of major artists such as Hogarth, Gainsborough, and Reynolds against that of both native and foreign contemporaries.
- 3) To explore and consider a range of genres in relation to audiences, patronage, and display, and within the framework of theoretical and historiographical models.
- 4) To enhance team working and presentation skills.

## Main learning outcomes

### Level 3

On completion of this course students will be able to:

- 1) Demonstrate a broad and integrated knowledge of the visual arts of eighteenth-century England.
- 2) Place individual artists within a clear chronology of English art of the period c.1700-1820.
- 3) Demonstrate a thorough understanding of the primary visual media through which the artistic traditions of the period developed.
- 4) Show familiarity with the recent historiography relating to the course.
- 5) Demonstrate confidence in organising and delivering a group presentation on a defined topic, using IT applications to support and enhance work.

### Level 4

On completion of this course students will be able to:

- 1) Demonstrate a broad and integrated knowledge of the visual arts of eighteenth-century England, with detailed knowledge and understanding in one or more specialisms concerning medium, genre and/or technique.
- 2) Place individual artists within a clear chronology of English art, to account for their influences, and to judge their impact on successive developments in both genre and medium.
- 3) Show a critical understanding of the primary visual media through which the artistic traditions of the period developed.
- 4) Comment critically upon the recent historiography relating to the course.
- 5) Demonstrate confidence in researching, organising and delivering group presentations on a defined topic, using IT applications to support and enhance work.

**LECTURE/SEMINAR PROGRAMME**

Week 1	Tuesday 11 September	Course arrangements, introductory lecture
	Thursday 13 September	Seminar: William Hogarth and portraiture
Week 2	Tuesday 18 September	Seminar: Hogarth's 'Modern Moral Subjects'
	Thursday 20 September	Seminar: Vauxhall Gardens
Week 3	Tuesday 25 September	Seminar: Canaletto in England
	Thursday 27 September	Group presentation 1: The Grand Tour
Week 4	Tuesday 2 October	Group presentation 2: The Royal Academy
	Thursday 4 October	Seminar: Joshua Reynolds and the 'Grand Manner'
Week 5	Tuesday 9 October	Group Presentation 3: Angelica Kauffman
	Thursday 11 October	Seminar: Thomas Gainsborough, portraiture and the Academy
Week 6	Tuesday 16 October	Seminar: Thomas Gainsborough and landscape
	Thursday 18 October	Seminar: George Stubbs and sporting art
Week 7	Tuesday 23 October	Seminar: Satirical prints 1
	Thursday 25 October	Seminar/library session: Satirical prints 2
Week 8	<b>NO CLASSES: LEVEL 3 TRIP TO THE BURN, LEVEL 4 TRIP TO PARIS</b>	
Week 9	Tuesday 6 November	Seminar: History painting
	Thursday 8 November	Seminar: Landscape and the picturesque
Week 10	Tuesday 13 November	Seminar: Joseph Wright of Derby
	Thursday 15 November	NO CLASS
<b>ESSAY DUE BY 3PM FRIDAY 16 NOVEMBER</b>		
Week 11	Tuesday 20 November	NO CLASS
	Thursday 22 November	Visual test
Revision Week	Tuesday 27 November	Revision class

Key images and questions for discussion will be posted on [MyAberdeen](#) in advance of each class. The readings given here for each class are listed as ‘recommended reading’ or ‘further reading’. **Those that are ‘recommended reading’ will provide an introduction to a particular subject, and you are expected to read those excerpts, whatever part you are playing in that day’s class.** Books will be placed on Heavy Demand, where applicable. The majority of journal articles can be accessed via JSTOR or the University’s Library Catalogue, and certain other readings will be posted to the HA3012/HA4012 ‘Class Resources’ section on [MyAberdeen](#). You are also advised to attempt as much of the ‘further reading’ as you can. These readings will be **very useful** in helping you to prepare for class discussions, as well as for revising for the visual test and exam. If you find that you’re unable to get hold of any recommended reading to prepare for a class, **use your initiative**; make use of the online *Oxford Dictionary of National Biography* to find out about the lives and careers of specific artists, and consult official gallery and museum websites for more on individual artworks. The recommended web resources in this guide, including the Getty Bibliography of the History of Art, should all give you some pointers. And if all else fails, please just ask me!

## READING LIST

### WEEK 1 (10 – 14 September)

**Tuesday 11 September. Course arrangements, plus lecture: Helen Pierce, 'Art and society in eighteenth- century England: an overview'**

#### Recommended reading

- Frederick Ogée, "British art and the social world" in David Bindman (ed.), *The History of British Art*, volume 2 (2008), pp.154-173. **HD**
- David Mannings, "The visual arts" in Boris Ford (ed.), *The Cambridge Cultural History of Britain: The Eighteenth Century* (1992), pp.106-47. **HD**

**Thursday 13 September. Seminar: William Hogarth as portraitist**

#### Recommended reading

- Mark Hallett and Christine Riding (eds.), *Hogarth* (2006), chapter 7. **Copy in Class Resources.**
- Ellis Waterhouse, *Painting in Britain, 1530-1790* (various editions), chapters 10 and 11. **HD**

#### Further reading

- Richard Wendorf, 'Hogarth's dilemma', *Art Journal*, 46:3 (Autumn 1987), pp.200-208. **Available via JSTOR.**
- David Bindman, *Hogarth* (1985), chapter 7.
- Web resource: *Hogarth* at Tate Britain, the online presence accompanying the 2006 exhibition and Hallett and Riding's catalogue:  
[www.tate.org.uk/whats-on/tate-britain/exhibition/hogarth](http://www.tate.org.uk/whats-on/tate-britain/exhibition/hogarth)

### WEEK 2 (19 – 23 September)

**Tuesday 20 September. Seminar: Hogarth's 'Modern Moral Subjects'**

#### Recommended reading

Peter Wagner, 'Hogarth's "modern moral subjects"' in David Bindman (ed.), *The History of British Art*, volume 2 (2008), pp.174-5. **Copy in Class Resources.**

- Mark Hallett and Christine Riding (eds.), *Hogarth* (2006), chapters 3 and 6. **HD**
- Kate Heard, "'Prints should be priz'd as authors should read: Hogarth and graphic art"' in Desmond Shawe-Taylor (ed.), *The First Georgians: Art and Monarchy, 1714-1760* (2014), pp.137-165. **Copy in Class Resources.**

### Further reading

- Judy Egerton, *Hogarth's Marriage à la Mode* (1997).
- Mark Hallett, *Hogarth* (2000), chapters 2, 3 and 6. **HD**
- David Bindman, *Hogarth and his Times: Serious Comedy* (2007).
- Web resource: *Hogarth* at Tate Britain, the online presence accompanying the 2006 exhibition and Hallett and Riding's catalogue:  
[www.tate.org.uk/whats-on/tate-britain/exhibition/hogarth](http://www.tate.org.uk/whats-on/tate-britain/exhibition/hogarth)

### Thursday 22 September. Seminar: Vauxhall Gardens

#### Recommended reading

- T J Edelstein, 'Vauxhall Gardens' in Boris Ford (ed.), *The Cambridge Guide to the Arts in Britain, Volume 5: the Augustan Age* (1991), pp.202-215. **HD**
- David Coke, 'Vauxhall Gardens' in *Rococo: Art and Design in Hogarth's England* (1984), pp.74-98. **Copy in Class Resources.**
- David Bindman, 'Vauxhall Gardens' in David Bindman (ed.), *The History of British Art*, volume 2 (2008), pp.176-77. **Copy in Class Resources.**

#### Further reading

- David Coke and Alan Borg, *Vauxhall Gardens: A History* (2011). The latest publication, with excellent illustrations. **HD**
- Web resource: [www.vauxhallgardens.com](http://www.vauxhallgardens.com) hosted by David Coke, promoting and complementing the above publication.
- Brian Allen, *Francis Hayman* (1987), esp. pp.62-70 and pp.107-9, on Hayman's supper boxes at the Gardens.
- David Solkin, *Painting for Money* (1993), chapter 4.
- Lawrence Gowing, 'Hogarth, Hayman, and the Vauxhall decorations', *The Burlington Magazine*, January 1953, pp.4-18. An old but important article, laying foundations for later research by Allen, Coke et al. **Available via JSTOR.**

### WEEK 3 (24 – 28 September)

#### Tuesday 25 September. Tutorial: Canaletto in England

##### Recommended reading

- Charles Beddington, *Canaletto in England: A Venetian Artist Abroad, 1746-1755* (2006). Please read Charles Beddington's introductory essay (**copy in Class Resources**), plus relevant catalogue entries, as a minimum. **HD**
- Web resource: *Canaletto in England – Dulwich Picture Gallery*, a short video

introducing the 2006 *Canaletto in England* exhibition:

[www.youtube.com/watch?v=sWLHuNzs6Ac](http://www.youtube.com/watch?v=sWLHuNzs6Ac)

### Further reading

- J G Links, *Canaletto* (1982).
- Michael Levey, *Canaletto Paintings in the Collection of Her Majesty the Queen* (1964).
- Desmond Shawe-Taylor (ed.), *The First Georgians: Art and Monarchy, 1714-1760* (2014), pp.355-57. **HD**

### Thursday 27 September. Group presentation 1: The Grand Tour

Provide the class with an ideal itinerary for a typical Englishman on the Grand Tour; where would he visit, what activities would he undertake, what were his motivations and expectations?

### Recommended reading

- Andrew Wilton and Ilaria Bignamini, *Grand Tour: the Lure of Italy in the Eighteenth Century* (1996). Read as much as you can of this well-illustrated catalogue – the short essays by John Ingamells (**copy in Class Resources**) and by Cesare de Seta, plus relevant catalogue entries, are advised as a minimum. **HD**
- Brinsley Ford, 'The Englishman in Italy' in Gervase Jackson-Stops, *The Treasure Houses of Britain* (1985), pp.40-49 (**copy in Class Resources**), plus relevant catalogue entries.
- Hugh Belsey, 'Cameos from the Grand Tour: the paintings of Pompeo Batoni', *History Today*, 32:8 (August 1982), pp.46-9. **Available via the Library Catalogue.**

### Further reading

- Ian Jenkins, *Vases and Volcanoes: Sir William Hamilton and his Collection* (1996).
- 'British patrons and the Grand Tour', in Edgar Peters Bowron and Peter Bjorn Kerber (eds.), *Pompeo Batoni: Prince of Painters in Eighteenth-Century Rome* (2007).
- Jonathan Scott, *The Pleasures of Antiquity* (2003).
- Jeremy Black, *The British Abroad: The Grand Tour in the Eighteenth Century* (2003), pp.287-310.

## WEEK 4 (1 – 5 October)

### Tuesday 2 October. Group presentation 2: The Royal Academy

Justify the establishment of the Royal Academy to the class. Think about its role in terms of the broader art world, and also its relation to earlier and contemporary training schools for artists in England.

#### Recommended reading

- Martin Myrone, 'The British artist, c.1570-c.1870' in David Bindman (ed.), *The History of British Art*, volume 2 (2008), pp.199-204. **HD**
- William Vaughan, *British Painting: The Golden Age* (1999), chapter 5. **HD**
- Martin Postle, 'The Royal Academy at Somerset House: the early years', *The British Art Journal*, 2:2 (Winter 2000-2001), 29-35. **Available via Library Catalogue**
- Web resource: *The Royal Academy Summer Exhibition: A Chronicle, 1769-2018*, a digital publication exploring the history of the RA's annual summer exhibition: [www.chronicle250.com](http://www.chronicle250.com)

#### Further reading:

- Mark Hallett, 'Reading the walls: pictorial dialogue at the British Royal Academy', *Eighteenth-Century Studies*, 37:4 (Summer 2004), pp.581- 604. **Available via JSTOR.**
- David Solkin, *Art on the Line: the Royal Academy exhibitions at Somerset House, 1780-1836* (2001). **HD**

### Thursday 4 October. Seminar: Joshua Reynolds and the Grand Manner

#### Recommended reading

- Shearer West, 'Grand Manner portraiture' in David Bindman (ed.), *The History of British Art*, volume 2 (2008), pp.144-45. **Copy in Class Resources.**
- Martin Postle (ed.), *Joshua Reynolds: The Creation of Celebrity* (2005); you should read the short essays by Martin Postle (**copy in Class Resources**) and Mark Hallett, plus relevant catalogue entries as a minimum. **HD**
- Lucy Davis and Mark Hallett (eds.), *Joshua Reynolds: Experiments in Paint* (2015); catalogue to a recent exhibition at the Wallace Collection. **HD**

#### Further reading

- David Mannings, *Sir Joshua Reynolds: A Complete Catalogue of his Paintings* (2000) – useful for looking up details of individual paintings.

- Mark Hallett, *Reynolds: Portraiture in Action* (2014).
- Richard Wendorf, *Joshua Reynolds: The Painter in Society* (1996).
- Ellis Waterhouse, *Painting in Britain, 1530-1790* (various editions), chapter 16. **HD**
- Nicholas Penny, *Reynolds* (1986) – catalogue of a major Royal Academy exhibition.

## WEEK 5 (8 – 12 October)

### Tuesday 9 October. Group presentation 3: Angelica Kauffman

Analyse Kauffman's career as a history painter during her time in England; what factors were beneficial to her in this work, and what was problematic?

#### Recommended reading

- Angela Rosenthal, 'Angelica Kauffman' in David Bindman (ed.), *The History of British Art*, volume 2 (2008), pp.82-83. **Copy in Class Resources.**
- Wendy Wassyng Roworth, 'Ancient matrons and modern patrons: Angelica Kauffman as a classical history painter' in Melissa Hyde and Jennifer Milam (eds.), *Women, Art and the Politics of Identity in Eighteenth-Century Europe* (2003), pp.188-210. **Available as an eBook via the Library Catalogue.**

#### Further Reading

- Angela Rosenthal, *Angelica Kauffman: Art and Sensibility* (2006).
- Wendy Wassyng Roworth, *Angelica Kauffman: A Continental Artist in Georgian England* (1992).
- Griselda Pollock, 'Rewriting the Story of Art', *Women's Art Magazine*, 50 (January/February 1993), pp.4-8. **Available via the Library Catalogue.**

### Thursday 11 October. Seminar: Thomas Gainsborough, Portraiture and the Academy

#### Recommended reading

- Martin Postle, *Thomas Gainsborough* (2002), chapters 2 and 4. **HD**
- Michael Rosenthal and Martin Myrone (eds.), *Gainsborough* (2002), pp.10-25, plus relevant catalogue entries. **Copy in Class Resources.**
- Ellis Waterhouse, *Painting in Britain, 1530-1790* (various editions), chapter 18, for a useful general introduction to Gainsborough. **HD**

#### Further reading:

- Susan Sloman, *Gainsborough in Bath* (2002), especially chapter 5.

- Michael Rosenthal, *The Art of Thomas Gainsborough* (1999), chapters 3 and 4. **HD**
- JohnT Hayes, *Thomas Gainsborough* (1980).

### WEEK 6 (15 – 19 October)

#### Tuesday 16 October. Seminar: Thomas Gainsborough, Landscape and the Rustic Idyll

##### Required reading

- Ann Bermingham 'Introduction' in Ann Bermingham (ed.), *Sensation and Sensibility: Viewing Gainsborough's Cottage Door* (2005), pp.1-34. **Copy in Class Resources.**
- Martin Postle, *Thomas Gainsborough* (2002), chapter 3. **Copy in Class Resources.**

##### Further reading

- Hugh Belsey, *Thomas Gainsborough: A Country Life* (2002).
- Paul Spencer-Longhurst, *Thomas Gainsborough: The Harvest Wagon* (1995).
- John Hayes, *The Landscape Paintings of Thomas Gainsborough* (1982).
- Michael Rosenthal, *The Art of Thomas Gainsborough* (1999), chapters 8 and 9.

#### Thursday 18 October. Seminar: George Stubbs and Sporting Art

##### Required reading:

- Stephen Deuchar, 'Stubbs and horse painting' in David Bindman (ed.), *The History of British Art*, volume 2 (2008), pp.146-7. **Copy in Class Resources.**
- Martin Myrone, *George Stubbs* (2002). Read as much of this slim volume as you can, but especially chapters 1 and 2. **HD**
- Ellis Waterhouse, *Painting in Britain, 1530-1790* (various editions), chapter 22. **HD**

##### Further reading:

- Judy Egerton, *George Stubbs: Anatomist and Animal Painter* (1976).
- Judy Egerton, "'So good with the humbler persons": Stubbs as portraitist', *The Burlington Magazine*, October 2007, pp.672-77. **Available via JSTOR.**
- *George Stubbs, 1724-1806* (Tate Gallery exhibition catalogue, 1984).
- Stephen Deuchar, *Sporting Art in Eighteenth-Century England: A Social and Political History* (1988).

- William Vaughan, *British Painting: The Golden Age* (1999), chapter 10. **HD**

## WEEK 7 (22 – 26 October)

### Tuesday 23 October. Seminar: Satirical Prints 1

#### Recommended reading

- Richard Godfrey, *James Gillray: the Art of Caricature* (2001). Read as much as you can of this engaging catalogue, but certainly Mark Hallett's essay (**copy in Class Resources**) on pp.23-37 and relevant catalogue entries. **HD**
- Kate Heard, *High Spirits: The Comic Art of Thomas Rowlandson* (2013), pp.33-50. **Copy in Class Resources.**
- William Vaughan, *British Painting: The Golden Age* (1999), chapter 8. **HD**

#### Further reading

- Patricia Phagan, *Thomas Rowlandson: Pleasures and Pursuits in Georgian England* (2010).
- Vic Gatrell, *City of Laughter: Sex and Satire in Eighteenth-Century London* (2007).
- Cindy McCreery, *The Satirical Gaze: Prints of Women in Late Eighteenth-Century England* (2004).
- Diana Donald, *The Age of Caricature: Satirical Prints in the Reign of George III* (1996).
- M Dorothy George, *Hogarth to Cruikshank: Social Change in Graphic Satire* (1967).

### Thursday 25 October Seminar: Satirical Prints 2

In this class, held at the Sir Duncan Rice Library, we will have the opportunity to examine some eighteenth-century satirical prints at first hand. Please meet in Seminar Room 224 on the second floor of the Library at 11.15am.

A list of artworks which we'll be viewing, together with suggested preparatory reading, will be circulated before the class.

## WEEK 8 (29 October – 2 November)

### NO CLASSES: VISITS TO THE BURN/PARIS

## WEEK 9 (5 – 9 November)

### Tuesday 6 November. Seminar: History Painting

#### Recommended reading:

- Ellis Waterhouse, *Painting in Britain, 1530-1790* (various editions), chapter 20. **HD**
- William Vaughan, *British Painting: The Golden Age* (1999), chapter 6. **HD**
- Brian Allen, 'Rule Britannia? History painting in eighteenth-century Britain', *History Today*, 45:6 (June 1995), pp.12-18. **Available via the Library Catalogue.**
- Benjamin West, 'On the death of Major Wolfe' in Charles Harrison and Paul Wood (eds.), *Art in Theory, 1648-1830: An Anthology of Changing Ideas* (2001), pp.649-51. **Copy in Class Resources.**

#### Further reading:

- Ann Uhry Abrams, *The Valiant Hero: Benjamin West and Grand-Style History Painting* (1985).
- Richard Saunders, 'Genius and glory: J S Copley's *The Death of Major Peirson*', *The American Art Journal*, 22:3 (Autumn 1990), pp.4-39. **Available via JSTOR.**

### Thursday 8 November. Seminar: Landscape and the Picturesque

#### Recommended reading

- William Gilpin, from 'On picturesque beauty' and 'On picturesque travel' in Charles Harrison and Paul Wood (eds.), *Art in Theory, 1648- 1830: An Anthology of Changing Ideas* (2001), pp.857-62. **Copy in Class Resources.**
- Nicholas Grindle, 'New ways of seeing: landscape painting and visual culture, c.1620-c.1870' in David Bindman (ed.), *The History of British Art*, volume 2 (2008), pp.122-43. **HD**

#### Further reading

- Hugh Belsey, *From Gainborough to Constable: the Emergence of Naturalism in British Landscape Painting, 1750-1810* (1991).
- Ellis Waterhouse, *Painting in Britain, 1530-1790* (various editions), chapter 17. **HD**
- David Solkin, *Richard Wilson: The Landscape of Reaction* (1982).
- Web resource: the online Richard Wilson catalogue raisonné, compiled by Paul Spencer-Longhurst, and supported by the Paul Mellon Centre for

Studies in British Art: [www.richardwilsononline.ac.uk](http://www.richardwilsononline.ac.uk)

- Web resource: *Richard Wilson and the Transformation of European Landscape Painting*, recent exhibition at the Yale Center for British Art, New Haven: [www.britishart.yale.edu/exhibitions/richard-wilson-and-transformation-european-landscape-painting](http://www.britishart.yale.edu/exhibitions/richard-wilson-and-transformation-european-landscape-painting)

## WEEK 10 (12 – 16 November)

### Tuesday 13 November. Seminar: Joseph Wright of Derby

#### Recommended reading

- Elizabeth E. Barker, 'Joseph Wright of Derby and Industry' in David Bindman (ed.), *The History of British Art*, volume 2 (2008), pp.182-3. **Copy in Class Resources.**
- Elizabeth Barker and Alex Kidson, *Wright of Derby in Liverpool* (2007), especially pp.41-84. **HD**

#### Further reading

- David Solkin, 'Joseph Wright and the sublime art of labor', *Representations*, 83 (Summer 2003), pp.167-94. **Available from JSTOR.**
- Ellis Waterhouse, *Painting in Britain, 1530-1790* (various editions), chapter 21. **HD**
- Jane Wallis, *Joseph Wright of Derby* (1997).
- Judy Egerton, *Wright of Derby* (1990).

**Thursday 15 November. NO CLASS: essay due by 3pm Friday 16 November**

## WEEK 11 (19 – 23 November)

**Tuesday 20 November. NO CLASS: use this time for Visual Test revision**

**Thursday 22 November. Visual Test**

## BIBLIOGRAPHY

The short list below of general studies and catalogues is **in addition to** the reading listed above for individual classes. It is given for reference and is merely a starting point; it is by no means exhaustive. Students are also expected to undertake their own research and find their own sources for their presentations and essays, in preparation for class tutorials, and for revision.

Robyn Asleson and Shelley Bennett, *British Paintings at the Huntington* (2001). John Brewer, *The Pleasures of the Imagination: English Culture in the Eighteenth Century* (1997).

Joseph Burke, *English Art, 1714-1800* (1976).

Judy Egerton, *The British School* (1998) – the National Gallery's catalogue of its British collection.

Elizabeth Einberg and Judy Egerton, *The Age of Hogarth: British Painters Born 1675-1709* (1988).

Elizabeth Einberg, *Manners and Morals: Hogarth and British Painting, 1700- 1760* (1987).

John Hayes, *British Paintings of the Sixteenth Through Nineteenth Centuries* (1992) – National Gallery of Art, Washington catalogue.

Oliver Millar, *The Later Georgian Paintings in the Collection of Her Majesty the Queen* (1969).

Sheila O'Connell, *London 1753* (2003).

Marcia Pointon, *Hanging the Head: Portraiture and Social Formation in Eighteenth-Century England* (1993).

Aileen Ribeiro, *The Art of Dress: Fashion in England and France, 1750 to 1820* (1995).

*Rococo: Art and Design in Hogarth's England* (1984).

Desmond Shawe-Taylor, *The Georgians: Eighteenth-Century Portraiture and Society* (1990).

Kim Sloan (ed.) *Enlightenment: Discovering the World in the Eighteenth Century* (2003).

David Solkin, *Art in Britain, 1660-1815* (2015). **HD**

Individual artists will generally be found under the shelfmark 759.42 plus the first three letters of the artist's surname, eg. books on Hogarth will be at 759.42 Hog, those on Gainsborough at 759.42 Gai; if in doubt, check the Library Catalogue.

## INTERNET RESOURCES

**Internet resources should be used intelligently.** JSTOR provides online access to a number of academic journals, and a list of useful websites in relation to the course is given below. The locations of individual artworks are always clearly stated on MyAberdeen, and official gallery websites generally provide another reliable starting point for your preparation for seminars and presentations.

[www.oxforddnb.com](http://www.oxforddnb.com) The *Oxford Dictionary of National Biography*: the on-line version of the updated and recently published revision of the *ODNB*, which can also be found as hard copy in the Sir Duncan Rice Library. This is a very helpful resource for biographical details of both artists and sitters.

[www.royalcollection.org.uk/collection](http://www.royalcollection.org.uk/collection) Use this site to locate artworks, exhibition content and further reading relating to the vast and highly important Royal Collection; its 2014 exhibition [\*The First Georgians: Art and Monarchy 1714- 1760\*](#), is of particular relevance to this course.

[www.britishart.yale.edu/collections/search](http://www.britishart.yale.edu/collections/search) The collections search facility of the Yale Center for British Art in New Haven; this site lets you download high- quality images for academic study.

[www.collections.vam.ac.uk/](http://www.collections.vam.ac.uk/) The V&A, Britain's major museum of the decorative arts; search here for images of museum artefacts, together with detailed object descriptions and suggestions for further reading.

[www.npg.org.uk](http://www.npg.org.uk) The National Portrait Gallery's online presence, which includes access to an extensive collection of eighteenth-century images.

[www.tate.org.uk](http://www.tate.org.uk) The Tate's web presence gives you access to online summaries of recent exhibitions and displays at Tate Britain, together with relevant research articles on British art in [Tate Papers](#) and [Tate etc](#) magazine.

[www.britishmuseum.org/research/search\\_the\\_collection\\_database.aspx](http://www.britishmuseum.org/research/search_the_collection_database.aspx) The British Museum's on-line database includes its complete collection of prints and drawings, containing many eighteenth-century British portraits, satires and broadsides, and preparatory drawings. You can download high- quality images from this site for your own private study.

[www.metmuseum.org/toah/](http://www.metmuseum.org/toah/) The Heilbrunn Timeline of Art History hosted by the Metropolitan Museum of Art. The thematic essays found here are generally brief but informative – for this course search under ‘European Art’ and then ‘Seventeenth and Eighteenth Centuries’.

## TEACHING ARRANGEMENTS

The course will run over 11 weeks (one half-session). There will be 18 classes altogether comprising:

- One introductory class and lecture
- Thirteen seminars
- Three group presentations
- One visual test

This combination of different types of classes is designed to facilitate a variety of approaches to the period under study.

### Seminars

These are 2-hour discussion classes led by the course tutor with contributions from students based on preliminary reading and image study. Images to be used in the seminars will be posted up in the **Class Images** section of the course [MyAberdeen](#) site in advance, and you will be expected to be able to comment critically on these images during the seminar.

### Group presentations

Will replace seminars on three occasions.

Groups of up to five students will prepare and present a paper (approx. 30 minutes) on a given topic. Each group will present one paper during the course.

The presentations, in which all members of the group will speak, will be based on artworks selected from the **Class Images** section on the course [MyAberdeen](#) site and/or own selected images and presented in **PowerPoint**. Please prepare a one-side (maximum) class handout on your topic, which will be posted on the course [MyAberdeen](#) site in the **Class Notes** section.

The presentation will lead to a discussion amongst the whole class.

## ASSESSMENT

Student performance in this course is assessed by written examination, visual test, class contribution/seminar presentation and course essays as follows:

A 2 hour **written examination** will be held in December 2018, which will count for 40% of the course mark.

A 1 hour **visual test** will be held during Week 11, which will count for 20% of the course mark.

**Class contribution**, based on tutorial participation and seminar presentations and participation, which will count for 5% + 5% = 10% of the course mark.

**One course essay**, which will count for 30% of the course mark.

Students who are retaking the entire course (not just the exam and resits) must submit new essays for their course work. It is not permitted to resubmit previous essays.

To view the CGS Descriptors please go to [MyAberdeen](#) - **Organisations-Divinity, History, & Philosophy Student Information for Undergraduates**. The link to the CGS Descriptors is on the left hand menu.

## ESSAYS

Select one essay question from the list below.

**Level 3:** your essay should be 3000 words long, including quotations and footnotes.

**Level 4:** your essay should be 3500 words long, including quotations and footnotes.

You will be penalised for work which is either too long or too short, and the acceptable margin below or above the word count for essays is 10%.

1. 'We are now arrived at the period in which the arts were sunk to the lowest ebb in Britain.' Are Horace Walpole's remarks on the reign of George I (r.1714-27) justified?
2. Are the satirical prints of Thomas Rowlandson and James Gillray better understood today as works of art, or as historical documents?
3. Compare and contrast the approaches of Joshua Reynolds and Thomas Gainsborough to grand manner portraiture.
4. How successful was George Stubbs in elevating the genre of animal painting?
5. Explain the role played by artworks in the visitor experience at Vauxhall Gardens in the mid-eighteenth century.
6. Analyse the social and cultural role of the Grand Tour portrait, both abroad and at home.

7. Evaluate the benefits of the Royal Academy to young and emerging artists in the second half of the eighteenth century.
8. What did William Hogarth mean by his description of his painted and printed series as 'modern moral subjects'?

If you would like to devise your own essay question, you must check with the Course Co-ordinator first that your topic is suitable.

### ASSESSMENT DEADLINES

Your essay should be submitted by **3.00pm on Friday 16 November 2018**. Extensions to this deadline can only be made for exceptional medical or personal reasons, and any request must be made to the Course Co-ordinator **in advance of the deadline**.

### SUBMISSION ARRANGEMENTS

Submit **one paper copy** with a completed essay cover sheet to the **drop boxes in CB008 in 50-52 College Bounds** and **one official electronic copy to Turnitin via MyAberdeen**. Both copies to be submitted by 3.00pm on the due date.

**Paper Copy:** One paper copy, typed and double spaced, together with an **Assessment cover sheet** – this should have your ID number **clearly** written on the cover sheet, with **NO** name or signature but **EVERYTHING ELSE** completed, including tutor's name – and should be delivered to the drop boxes in CB008, 50-52 College Bounds.

**Electronic Copy:** One copy submitted through TurnitinUK via [MyAberdeen](http://www.abdn.ac.uk/eLearning/turnitinuk/students/). (for instructions please see <http://www.abdn.ac.uk/eLearning/turnitinuk/students/>)

Students are asked to retain the TurnitinUK receipt so they are able to provide proof of submission at a later date if required.

In advance of uploading, please save the assignment with your student ID number listed in the filename, i.e. 59999999 HA3012/HA4012 Essay 1.

When asked to enter a title for the assignment, please enter a title identical to the name of your saved assignment, i.e. 59999999 HA3012/HA4012 Essay 1.

Both copies to be submitted by 3.00pm on the due date.

Please note: Failure to submit both an official electronic copy to TurnitinUK, and an identical paper copy, will result in a deduction of marks.

Failure to submit to TurnitinUK will result in a zero mark.

**NB** In order to pass a course on the first attempt, a student must attain a CAS mark of at least 6 (six) on each element of course assessment. Failure to do so will result in a grade of no greater than CAS 8 (eight) for the course as a whole.

### **EXAMINATION**

A 2 hour **written examination** will be held in December 2018, which will count for 30% of the course mark.

A 1 hour **visual test** will be held in Week 11, which will count for 20% of the course mark.

Resit Eligibility: Candidates are only eligible to resit an examination provided that each element of coursework assessment has been submitted.

*Past exam papers can be viewed at <http://www.abdn.ac.uk/library/learning-and-teaching/for-students/exam-papers/>.*

**Please Note:** For this course, candidates for whom English is not their first language may refer to English/native tongue dictionaries. Electronic dictionaries are not permitted in the examination venue. Invigilators are entitled to request inspection of dictionaries prior to the examination.