SCHOOL OF DIVINITY, HISTORY AND PHILOSOPHY

ACADEMIC SESSION 2015-2016

HA3082/HA4082 PAINTING IN TUDOR AND EARLY STUART ENGLAND

30 credits, 11 week course

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 Organisation page. Students are expected to familiarise themselves not only with the contents of this leaflet 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/COURSE TEAM

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TIMETABLE
Tuesdays 9.00am-11.00am; Thursdays 11.00am – 1.00pm;
50-52 College Bounds CB203
Students can view their university timetable at
http://www.abdn.ac.uk/infohub/study/timetables-550.php

COURSE DESCRIPTION
This module develops students' knowledge and understanding of early modern European painting, providing a chronological overview of elite portraiture and diplomatic commissions in England between 1530 and 1650; furthermore, it asks important questions about the persuasive and diplomatic possibilities of the visual arts, the relationship between painter and patron, and the impact and legacy of foreign artists on British painting and visual culture through the sixteenth and seventeenth centuries and beyond.

INTENDED AIMS AND LEARNING OUTCOMES

COURSE AIMS
Level 3
1) To provide students with an overview of the major developments in English art during the period c.1530-1650.
2) To place the English careers of three foreign artists, Hans Holbein, Peter Paul Rubens and Anthony Van Dyck within the contexts of the Tudor and early Stuart courts.
3) To explore how artworks produced for a range of different monarchs stress both continuities and distinctions present in each ruler’s tastes and self-fashioning.
4) To develop team working and presentation skills.
Level 4

1) To provide students with an overview of the major developments in English art during the period c.1530-1650, and to consider these developments in both national and European contexts.

2) To place the English careers of three foreign artists, Hans Holbein, Peter Paul Rubens and Anthony Van Dyck within the contexts of the Tudor and early Stuart courts.

3) To develop skills of comparative analysis in considering the work of Holbein, Rubens and Van Dyck against native and foreign competitors.

4) To explore how artworks produced for a range of different monarchs stress both continuities and distinctions present in each ruler’s tastes and self-fashioning.

5) To develop team working and presentation skills.

INTENDED LEARNING OUTCOMES

By the end of this course, students will have:

LEVEL 3

1) Through class discussions and written work, demonstrated a broad and integrated knowledge of Tudor and early Stuart art and court culture.

2) Through class discussions and written work, gained the ability to place individual artists within a clear chronology of English art, and to judge their impact on successive developments in portraiture and narrative art.

3) Through class discussions and written work, shown a thorough understanding of the primary visual media through which the artistic traditions of the period developed.

4) Through class discussions and written work, acquired familiarity with the recent historiography relating to the module.

5) Confidence in organising and delivering a group presentation on a defined topic, using it applications to support and enhance work.
LEVEL 4

1) Through class discussions and written work, demonstrated a broad and integrated knowledge of Tudor and early Stuart art and court culture with detailed knowledge and understanding in one or more specialisms concerning genre and/or technique.

2) Through class discussions and written work, gained the ability to place individual artists within a clear chronology of English art, and to judge their impact on successive developments in portraiture and narrative art.

3) Through class discussions and written work, developed a critical understanding of the primary visual media through which the artistic traditions of the period developed.

4) Through class discussions and written work, developed familiarity with the recent historiography relating to the module, and the ability to comment in a critical manner upon it.

5) Confidence in researching, organising and delivering group presentations on a defined topic, using it applications to support and enhance work.

LECTURE/SEMINAR PROGRAMME

The reading given for each session is recommended, and provides you with a starting point from which to prepare. Images of the key works to be discussed in each session are posted up beforehand on MyAberdeen, and you’re expected to be able to comment critically on these works in class.

Use your initiative; if the session is looking at particular paintings by Anthony Van Dyck, for example, make sure you look up these works individually in Susan J Barnes’ Van Dyck: a Complete Catalogue of the Paintings (2004). General surveys such as Ellis Waterhouse’s Painting in Britain 1530-1790 and Whinney and Millar’s English Art 1625-1714 will provide basic information on
artists and movements for you to develop your research from. Biographical information on artists and, in the case of portraiture, (often) sitters can be found in the Oxford Dictionary of National Biography; this resource is available both online, and in hard copy at the University Library. The Course Bibliography in this guide should provide you with enough additional pointers for your personal preparation for each week.

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 in this guide. 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.
WEEK ONE (14 – 18 September)

1.) LECTURE: Helen Pierce, *Images of Reformation, Images of Rule*
   Plus introduction to the course and organisation of student groups

2.) SEMINAR: Holbein’s Arrival

WEEK TWO (21 – 25 September)

1.) SEMINAR: Holbein and the Practice of Portraiture
   - David J. King, ‘Who was Holbein’s Lady with a Squirrel and a Starling?’, *Apollo*, 507 (May 2004), 42-49.
Rica Jones’ ‘The methods and materials of three Tudor artists’ in Hearn (ed.), Dynasties (1995), pp.231-40 is also a useful technical introduction to artists’ working practices during this period.

2.) SEMINAR: The Ambassadors

- Susan Foister et al, Holbein’s Ambassadors: Making and Meaning (1997). Try to read as much of this slim volume as you can, part of which is also reproduced in the NG Technical Bulletin (below).


WEEK THREE (28 September – 2 October)

1.) GROUP PRESENTATION Portraying Henry VIII

***Presentation question: In what ways do Holbein’s portraits of Henry VIII promote image over likeness?***


- David Starkey (ed.) Henry VIII: Man and Monarch (2009) provides much useful background material. Roy Strong’s Holbein and Henry VIII (1967) is a little dated, but still relevant.
2.) GROUP PRESENTATION: Holbein and the English Reformation

***Presentation question: In what ways did the English Reformation shape Holbein’s artistic output?***

- Viola Pemberton-Pigott, ‘Holbein’s Noli me tangere: “so much reverence expressed in picture”’, *Apollo*, 155 (August 2002), 34-49.

WEEK FOUR (5 – 9 October)

1.) SEMINAR: The Edwardian and Marian Interludes: Mor, Eworth

- Ellis Waterhouse, *Painting in Britain*, 1530-1790 (various editions), chapter 2.
2.) GROUP PRESENTATION: Gloriana: Picturing Elizabeth I

***Presentation question: How did Elizabeth I’s painted image develop during her reign? Pay particular attention to changes in style and iconography.***

- Tarnya Cooper, Elizabeth I and her People (2013), chapter 2.
- Ellis Waterhouse, Painting in Britain, 1530-1790 (various editions), chapter 3.

WEEK FIVE (12 – 16 October)

1.) GROUP PRESENTATION: The Elizabethan Miniature

***Presentation question: How distinctive is the portrait miniature as a genre of early modern painting? Pay particular attention to elements of style and iconography.***

2.) SEMINAR: Marcus Gheeraerts II, Robert Peake, William Larkin

- Catharine McLeod (ed.), *The Lost Prince: Henry Prince of Wales* (2012); this well-illustrated exhibition catalogue provides a good introduction to the art of the Jacobean court.

WEEK SIX (19 – 23 October)

1.) SEMINAR: Daniel Mytens and Cornelius Johnson, the ‘New Netherlanders’

- Karen Hearn, *Cornelius Johnson* (2015); try to read as much of this slim exhibition catalogue as you can, but if pressed for time, focus on Johnson’s English career.

2.) RUBENS AND ENGLAND

- Gregory Martin, ‘Rubens and Buckingham’s “fayrie ile”’, *Burlington Magazine*, 108 (December 1966), 613-18 (available from JSTOR).
• Christopher White, Peter Paul Rubens: Man and Artist (1987), chapter 4.

WEEK SEVEN (26–30 October)

1.) VAN DYCK: EARLY WORKS IN ENGLAND


• Michael Jaffé, ‘Van Dyck’s “Venus and Adonis”’, Burlington Magazine, CXXXII (1990), 696-703 (available from JSTOR).

• Christopher White, Anthony van Dyck: Thomas Howard, the Earl of Arundel (1995) – a short but informative exhibition catalogue.


  Also relevant for your Week Nine seminar on Van Dyck’s later career.

• Web resource: ‘Van Dyck and Britain’ at Tate Britain
  Also relevant for your Week Nine seminar on Van Dyck’s later career.

2.) NO CLASS – use this time to work on your second essay.

WEEK EIGHT (2 – 6 November)

NO CLASSES: LEVEL 3 TRIP TO THE BURN, LEVEL 4 TRIP TO PARIS
WEEK NINE (9 – 13 November)

1.) THE CARAVAGGISTI: GENTILESCHI AND HONTHORST


2.) VAN DYCK’S RETURN TO THE ENGLISH COURT


• See also the relevant readings from your Week Seven class on Van Dyck.
WEEK TEN (16 – 20 November)

1.) NO CLASS: use this time to work on your second essay, submission due by 3.00pm on Thursday 19 November!

2.) THE SCOTTISH VAN DYCK? THE WORK OF GEORGE JAMESONE

- Erik Larsen, ‘New suggestions concerning George Jamesone’, Gazette des Beaux Arts, XCIV, July-Aug 1979, 9-18 (copy in Class Resources); please note that this article should be read from a critical perspective.


WEEK ELEVEN (23 – 27 November)

1.) THE ‘VAN DYCK HABIT’: INFLUENCE AND IMPACT

- Excerpt from Jonathan Richardson, An Essay on the Art of Criticism (1717) (copy in Class Resources).
- ‘Van Dyck’s continuing influence’ in Karen Hearn (ed.), Van Dyck and Britain (2009), pp.204-35.

2.) VISUAL TEST

REVISION WEEK (30 November – 4 December)

A revision session will be held for this course on Tuesday, 1 December from 9.00-11.00am in CB203. Attendance is not compulsory, but is recommended.
READING LIST
This bibliography is given for reference and is merely a starting point; it is by no means exhaustive. Students are expected to undertake their own research and find their own sources for their presentations, essays, in preparation for class tutorials, and for revision.
Books marked HD have been placed in the Heavy Demand section of the library.

Erna Auerbach, Nicholas Hilliard (1961).
Tim Ayers (ed.), The History of British Art, Volume One, 600-1600 (2008).
Charlotte Bolland and Tarnya Cooper (eds.), The Real Tudors: Kings and Queens Rediscovered (2014).
Thomas Campbell, Henry VIII and the Art of Majesty: Tapestries at the Tudor Court (2007).
HD Keith Christiansen and Judith Mann (eds.), Orazio and Artemesia Gentileschi (2001).

Tarnya Cooper, Elizabeth I and her People (2013).


Lucy Gent and Nigel Llewelyn (eds.), Renaissance Bodies: The Human Figure in English Culture c.1540-1660 (1990).


HD Karen Hearn, Van Dyck and Britain (2009).

HD Karen Hearn, Marcus Gheeraerts II: Elizabethan Artist in Focus (2002).


David Howarth, Lord Arundel and his Circle (1985).


David J. King, ‘Who was Holbein’s Lady with a Squirrel and a Starling?’, Apollo, 507 (May 2004), 42-49.

Helen Langdon, Holbein (1976).


HD Michael Levey, Painting at Court (1971).


Viola Pemberton-Pigott, ‘Holbein’s Noli me tangere: "so much reverence expressed in picture"’, *Apollo*, 155 (August 2002), 34-49.


Roy Strong, Splendour at Court: Renaissance Spectacle and Illusion (1973).


HD Roy Strong, Holbein and Henry VIII (1967).


HD Ellis K. Waterhouse, Painting in Britain, 1530-1790 (various editions).


HD Margaret Whinney and Oliver Millar, English Art, 1625-1714 (1957).

HD Christopher White, Anthony van Dyck: Thomas Howard, the Earl of Arundel (1995).

Christopher White, Peter Paul Rubens: Man and Artist (1987).


**INTERNET RESOURCES**

Although the internet can be a valuable research resource, it should be approached with a healthy degree of caution. You should find the following websites useful with regard to this course:

- [http://www.getty.edu/research/conducting_research/bha/](http://www.getty.edu/research/conducting_research/bha/) The Bibliography of History of Art (BHA) hosted by the Getty Institute, providing bibliographical information on material published between 1975 and 2007. A useful resource for essay research.

- [http://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 University Library. This is a very helpful resource for biographical details of both artists and sitters.

- [http://www.npg.org.uk](http://www.npg.org.uk) The National Portrait Gallery’s on-line presence, which includes access to an extensive collection of sixteenth- and seventeenth-century images; also home to the major research project ‘Making Art in Tudor

[http://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, including preparatory sketches by Holbein, Rubens, and Van Dyck. You can download high-quality images from this site for your own private study.

[http://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, including *Holbein in England*, and *Van Dyck and Britain*, together with relevant research articles on early modern British art in *Tate Papers* and *Tate etc* magazine.

[http://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 – high quality reproductions of individual artworks can be downloaded free of charge for presentations and private study.

[http://britishart.yale.edu/collections/search](http://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.

[http://collections.vam.ac.uk](http://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.

[http://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 ‘Renaissance’ and ‘Seventeenth and Eighteenth Centuries’.
TEACHING ARRANGEMENTS

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

- One lecture
- Twelve seminars
- Four 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 four 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. Sign up for a group on the course MyAberdeen site.

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.
YOUR PRESENTATION TOPIC WILL ALSO BE THE SUBJECT FOR YOUR FIRST COURSE ESSAY, WHICH SHOULD BE SUBMITTED ONE WEEK AFTER YOUR PRESENTATION TAKES PLACE.

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 2015, which will count for 30% 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.
**Two course essays**, which will count for 40% 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.

*Click to view the University Level Descriptors (ANNEX A).*
*Click to view the University Assessment Scale Band Descriptors (ANNEX B).*

ESSAYS
Your **first essay** will be your answer to the question relating to your group presentation, and which is given above. The completed essay must be submitted **one week after the presentation takes place**. These instructions apply to **both Level 3 and Level 4 students**.
LEVEL 3

Your second essay should be chosen from the following questions, and must be submitted by 3.00pm on Thursday 19 November 2015. You are welcome to devise your own essay question, but must consult HP first if you choose to do this.

1. Making reference to specific artworks, discuss the representation of family and lineage at the Tudor and early Stuart courts.
2. How significant was the concept of originality to artists practicing in early modern England?
3. Assess the influence of either Thomas Howard, Earl of Arundel (1585-1646) or George Villiers, Duke of Buckingham (1592-1628) on art commissions at the English court.

At Level 3, both your essays for this course should be approximately 2000 words long including quotations and footnotes, and should be word-processed and accompanied by a thorough bibliography; students should note that they will be penalised for work which is either too long or too short (a 10% margin will be allowed). In each essay the use of at least one periodical article accessed via JSTOR http://www.jstor.org or Art and Architecture Complete http://vnweb.hwwilsonweb.com/hww/shared/shared_main.jhtml?_requestid=7623 is compulsory.

LEVEL 4

Your second essay should respond to the following question, and must be submitted by 3.00pm on Thursday 19 November 2015.

Did the visual arts of early modern England experience a ‘renaissance’?
At Level 4, both your essays for this course should be approximately 2500 words long, including quotations and footnotes, and should be word-processed and accompanied by a thorough bibliography; students should note that they will be penalised for work which is either too long or too short (a 10% margin will be allowed).

In each essay the use of at least one periodical article accessed via JSTOR http://www.jstor.org or Art and Architecture Complete http://vnweb.hwwilsonweb.com/hww/shared/shared_main.jhtml?_requestid=7623 is compulsory.

ASSESSMENT DEADLINES

Essay 1: One week after your presentation
Essay 2: 3.00pm on Thursday, 19 November 2015

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 electronic copy to Turnitin via MyAberdeen. Both copies to be submitted by 3.00pm on the due date.

Please note: Failure to submit both an electronic copy to TurnitinUK, and an identical paper copy, with the digital receipt attached, will result in a deduction of marks.

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

EXAMINATION

A 2 hour written examination will be held in December 2015, 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:

Level 3: Candidates are only eligible to resit an examination provided that each element of coursework assessment has been submitted.

Level 4: Normally no resit available.

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