



CIEE Global Institute – London

Course name:	British Art History: The Golden Age
Course number:	AHIS 3001 LNEN
Programs offering course:	London Open Campus (Literature and Culture Track)
Language of instruction:	English
U.S. Semester Credits:	3
Contact Hours:	45
Term:	Spring 2020

Course Description

This course investigates the history of British art through the works of key artists, like Reynolds, Hogarth, Turner and Gainsborough during the late-eighteenth and early-nineteenth centuries. Special emphasis shall be placed on the main themes running through British art during this Golden Age--ideas about imperialism, patriotism, family life, rural nostalgia and urban modernity. Our focus will be on portraiture, landscape, history painting and images of everyday life. Discussions will include artistic engagement with Shakespearean drama and key historical subjects, while the more humble themes of land, family, rural life and the city will also be examined. Students will visit London's many art museums with galleries exhibiting art from the Golden Age.

Learning Objectives

By completing this course, students will:

- Learn the historical context of British Arts' Golden Age.
- Be able to evaluate the connection between politics and the Arts during the era.
- Be able to articulate how religion has historically been represented or ignored through the arts.
- Develop an understanding of key debates on early modern art in Britain
- Learn to think critically about the context and meaning in the Golden Age arts.

Course Prerequisites

Participants in this course should be familiar with the key debates in the history of art and critical theory.



Methods of Instruction

The methodology will be based on interpretative group work in the form of discussions about the texts read and films/plays/musicals watched, and art objects or performances observed. The more theoretical parts of class sessions will sometimes consist of lectures as well. The first week of the course will serve to establish a basic repertoire of analytical instruments – based on current cutting-edge research – with which all participants are to familiarize themselves. This repertoire may be widened as the course proceeds, for example in cases where students feel that they need additional tools to be able to analyze more adequately a certain text, film, etc.

Assessment and Grading

Presentation	10%
Short Essay	20%
Mid-term Exam	25%
Final Essay	25%
Class Participation	20%

Course Requirements

Presentation

Each student will introduce a key portrait, painting or engraving relating either to the artists studied or the themes developed in the course. The schedule of presentations will be set at the end of week 1 and will commence towards the end of week 2.

Short essay

In this short essay, you will be asked to write a 850-1000 word-long piece that discusses one of the galleries visited, or one of the art collections studied on this course. You may want to consider how an exhibition was curated, how an artist's work was presented, the way that a particular gallery makes explicit its ethos, or perhaps attitudes to private collections, connoisseurship and auctions during the Golden Age of painting.

Mid-Term Exam

This exam will ask you to interpret a work by one of the painters studied in weeks 1-3 and to write an essay in response to themes discussed so far in the course.

Final Essay

The final essay, a piece of between 1500-1750 words, will require you to analyse the works and cultural significance of one of the artists studied in weeks 4-6.



Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Attendance Policy

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
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Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements
10 – 20%	2 content classes, or 3-4 language classes	Participation graded as per class requirements; written warning
More than 20%	3 content classes, or 5 language classes	Automatic course failure, and possible expulsion

Weekly Schedule

Each week, we will look at the work of a particular artist or group of artists and consider a cultural theme relevant to the construction of a British School of Art in the Eighteenth and early Nineteenth century.

Week 1 Introduction: Discourses on Art History – an Overview

This week will involve an introductory lecture outlining the aims and objectives of the course, and an overview of the history of art in the United Kingdom. Special emphasis will be placed on paintings and portraits. The week’s learning activity will be supplemented by a comprehensive tour of the National Gallery.

Readings: Brush, 2010, chapters 1 and 2

Site visit: The National Gallery

Week 2 The Works of William Hogarth

Class 2.1 Exploring the works of William Hogarth, this week’s lectures and activities will present a critical overview of his works and the context of their time. We will consider his parody of the Masters – Leonardo da Vinci’s *The Last Supper*, for instance – and his work as a graphic satirist in the six *Marriage a la Mode* engravings.

Class 2.2 We will look at Hogarth as an artist committed to exposing social injustice and to using his paintings as a mode of philanthropy. We will look at *Beer Street* and *Gin Lane* and at the paintings undertaken for the Foundling Museum.

Readings: Antal, 1952; Roach, 2008.

Site visit: the Foundling Museum.

Week 3 Painting Shakespeare

Class 3.1 Starting with Hogarth's painting of the actor, David Garrick, for which he was paid £200 – the highest sum ever paid for a portrait, according to the artist – we will look at the intersection between art and the theatre. By looking at paintings by Fuseli and Smirke, and at the series of paintings displayed at John Boydell's Shakespeare Gallery at the end of the Eighteenth century, we will discover how art was used to memorialise performance and how it helped construct a stronger sense of the stage's cultural significance.

Class 3.2 We will also be considering the development of the private collection, the public exhibition and the art auction this week. We will look at the figure of the connoisseur and concerns about his mode of authenticating the value of paintings.

Readings:

Site visit: the theatre paintings at the Garrick Club, London.

Mid-Term Exam

Week 4 Celebrity Artists: Joshua Reynolds and Thomas Gainsborough

Class 4.1 Bitter rivals, Reynolds and Gainsborough realized that painting portraits of notorious characters in the aristocracy gained them the commissions they needed. We will unpick the relationship that developed, midwifed by the Royal Academy, between art and commercial enterprise and we will uncover why the rivalry between these two painters developed. We will look both artists' theories of art and consider their paintings of some of the most celebrated figures of the later Eighteenth century: the Duchess of Devonshire, the actress and Royal mistress, Mary 'Perdita' Robinson, and King George III and his Queen, Charlotte.

Class 4.2 In this class we will explore the relationship between the painter and patron. We will look at how the painters' intimacy with Royalty and aristocracy affected the reception of their work.

Readings: Postle, 2005; Wendorf, 1998; Rosenthal. 2000.

Site visit: The National Portrait Gallery

Week 5 The Miniature, the silhouette and the female painter

Class 5.1 The fashion for portrait miniatures on ivory and in watercolour became more and more pronounced in the later Eighteenth century. Increasingly, the portrait miniature was worn to demonstrate evidence of a relationship, a love affair, a lost loved one. We will look at these, and their odd cousin, the eye portrait, before considering why Maria Cosway, a more talented painter than her more famous husband, was overlooked in studies of portrait miniatures. From Maria we will look at other avenues open to female painters: from those making a living by producing silhouettes and waxworks – much discussed in the literature of this period – to Angelica Kaufmann and Mary Moser who courted friendship with Joshua Reynolds as a way of guaranteeing a role at the Royal Academy.

Class 5.2 We will also be looking at portable art – miniatures and mourning pieces – and the collecting habits of women.

Readings: Pointon, 1993. Perry (1995).

Week 6 The artist as literary illustrator: Blake and Cruikshank

Class 6.1 In the late Eighteenth and early Nineteenth century, first William Blake and then George Cruikshank worked to embed the illustration into the printed book. They took up a tradition of Eighteenth-century publishing and turned the book illustration into its own art form. We will look at how Blake's images critique and annotate Milton, Chaucer and Dante and will compare this with the collaborative relationship developed between Cruikshank and writers such as Hone, Dickens and Ainsworth.

Readings: Makdisi. 2015. Paulson, 1973-4.

Class 6.2 Final exam

Readings

Antal, F. 'The Moral Purpose of Hogarth's Art,' *Journal of the Warburg and Courtauld Institutes*, Vol. 15, No. 3/4 (1952), pp. 169-197 (all articles below are available via JSTOR)

Kathryn Brush. 2010. *The Shaping of Art History: Wilhelm Vóge, Adolph Goldsmith, and the Study of Medieval Art*. Cambridge University Press: Cambridge.

Saree Makdisi. 2015. *Reading William Blake*. Cambridge University Press: Cambridge.



- Thomas Smith. 2014. *Recollections of the British Institution for Promoting the Fine Arts in the United Kingdom*. Cambridge University Press: Cambridge.
- Michael Rosenthal. 2000. *The Art of Thomas Gainsborough: "A little business for the eye"*. Yale University Press: Yale.
- Michael Rosenthal and Martin Myrone. 2003. *Thomas Gainsborough*. Abrams: London
- Martin Postle. 2005. *Joshua Reynolds: The creation of celebrity*. Tate Publishing (UK): London
- Richard Wendorf. 1998. *Sir Joshua Reynolds: the painter in society*. 1st Harvard University Press: Cambridge.
- Ronald Paulson. 1973-74. 'The Tradition of Comic Illustration from Hogarth to Cruikshank.' *The Princeton University Library Chronicle*, Vol. 35, No. 1/2, pp. 35-60
- Gill Perry. 1995. 'The British Sappho': Borrowed Identities and the Representation of Women Artists in Late Eighteenth-Century British Art. *Oxford Art Journal*, Vol. 18, No. 1, pp. 44-57
- Marcia Pointon. 1993. *Hanging the Head: Portraiture and Social Formation in Eighteenth-Century England*, Yale University Press.
- Catherine Roach, 'The Foundling restored: Emma Brownlow King, William Hogarth, and the public image of the Foundling Hospital in the 19th century.' *The British Art Journal*, Vol. 9, No. 2 (Autumn 2008), pp. 40-49.
- Robin Simon. 2007. *Hogarth, France and British Art: The rise of the arts in eighteenth-century Britain*. Hogarth Arts: London.
- Lousie Govier. 2010. *Hogarth to Turner: British Painting*. Yale University Press: Yale.
- William Vaughan. 1999. *British Painting: The Golden Age (World of Art)*. Thames and Hudson: London.
- Shearer West. 1991. *The Image of the Actor: Verbal and Visual Representation in the Age of Garrick and Kemble*, Palgrave MacMillan.#