Location: NYU London
Class code: ARTH-UA9011
Instructor Details: Dr. Michael Douglas-Scott

Class Details: Meet at the site designated on the syllabus at 1.00 pm sharp (unless otherwise specified).

Prerequisites: No previous knowledge of Art History required.

Class Description: What is “British” Art? As the United Kingdom redefines its relationship with the rest of Europe it also faces its own identity crisis. Its constituent parts, especially Scotland, are engaged in asserting their own national and cultural identity. In this course, we will examine the emergence of a distinctive, insular visual tradition in the wake of the Reformation and the destruction of older religious art that it entailed from the mid-sixteenth century. At first, the most prominent artists were foreigners from the continent like Hans Holbein at the court of Henry VIII (who was from Germany via Switzerland) or Anthony van Dyck a century later at the court of Charles I (who was from the Catholic Netherlands). Certainly however by the eighteenth century and with William Hogarth an internationally recognised and self-confidently English (as opposed to generically British) sense of an independent artistic tradition had emerged, which achieved its ultimate flourishing in landscape painting in the late eighteenth and the first half of the nineteenth centuries. Great Britain (only created as a political unit in 1707) began to found its own art institutions like the Royal Academy in 1768 and the first public museums and galleries such as the British Museum (1753) and the National Gallery (1824). Starting in the Tudor era in the sixteenth century and ending in that of the Industrial Revolution and the Great Exhibition of 1851, students will move from the elite art of aristocratic portraiture in the sixteenth and seventeenth centuries; to the emergence of social commentary and satire in print culture and in painting; via the establishment of absolute standards of artistic excellence as proclaimed by Joshua Reynolds at the Royal Academy; to the flourishing of a strong sense of national identity as expressed through the representation of the landscape of the British Isles, culminating in the work of John Constable and J.M.W. Turner. Throughout there will be a strong emphasis on the European dimension of “British” art and on the relationship of painting and sculpture to their architectural environments and to the “applied” or “decorative” arts, whose settings and purposes they often shared.

Almost all classes will be taught on site in museums, galleries and other important sites of cultural interest in and around London.

Desired Outcomes: This course is designed to provide students with a clear knowledge of the history of British art from about 1530 to 1850, introducing them to the main artists involved from Holbein to Turner, looking at sculpture and the graphic arts as well as to the language of classicism in architecture and in ornament. By the end of the course, students should be familiar with the principal names, styles and artistic movements of this three-hundred year period. By being brought every week into direct physical contact with the works to be studied, it is hoped that their eyes will be trained to recognize different techniques, styles and artistic currents with some ease. By organizing the course around general themes, it is to be hoped that students will engage with the intellectual issues involved in discussing cultural identity in the visual arts. In their assignments they will develop their abilities to organize arguments using visual material as their principal source and to be critical in their reading of images and of commentaries on them. These skills should then be applicable to the art of other countries and other periods and in some ways to the visual culture of the globalised world in which they live, where daily they are saturated with imagery of all kinds.
A. **Short Essay, 1000 words (15% of total mark)**
   To be submitted on 27 February (Session 4):

   ‘Compare and contrast Hans Holbein and Anthony van Dyck as court artists in England’

   Or:

   ‘What was Inigo Jones’s contribution to the establishment of classical architecture in Britain?’

   These essay titles are not to be altered in any way. Provide no more than five or six comparisons and/or discussions of single works, present a coherent argument, listing your images separately from your bibliography.

B. **Long Essay, 2,500 (25% of total mark)**
   To be submitted on 17 April, Session 11:

   A topic of your choice relevant to this course, the exact title to be agreed with me before writing. This may relate to your Major and may be on a theme or an individual artist. What is NOT wanted is biographical or descriptive text but rather analysis and argumentation.

C. **Presentation/Interrogation, approximately 15 minutes (20% of total mark)**
   To be presented on 1 May (Session 13):

   A painting in Tate Britain to be chosen on 6 February (Session 2). This will involve speaking with notes about a painting and responding to interjections and questions.

D. **Examination, two hours (35% of total mark)**
   To be held on 15 May (Session 15):

   Two-hour written examination based upon the projection of powerpoint images of sites and objects visited and discussed during the course, each image being identified in the examination paper rubric with specific questions related to them.

E. **Participation (5%)**

   Meaningful responsiveness during classes.

   Failure to submit or fulfil any required course component results in failure of the class.

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**Assessment Expectations**

**Grade A:** Excellent work with some original thought and research

**Grade B:** Good work, demonstrating high competence and an ability to present an argument coherently

**Grade C:** Passable work with significant mistakes and limited research

**Grade D:** Poor work

**Grade F:** Unacceptable work

**Required Text(s)** None
### Supplemental Texts (not required to purchase as copies are in NYU-L Library)

- R. Humphreys: ‘The Tate Companion to British Art’ (London 2001)

### Internet Research Guidelines

Make sure to consult the accredited sites of museums and galleries and JSTOR for academic book, journals and primary sources.

### Additional Required Equipment

Students will need to find some efficient way of taking notes while moving on foot around a site.

### Session 1

**Classicism, Inigo Jones & the Early Stuart Monarchy**

Visit to Covent Garden and the Banqueting House, Whitehall


### Session 2

**British National Identity in Art & Architecture**

Visit to Whitehall and Tate Britain


*Meet in Trafalgar Square at Nelson’s Column (south side facing Whitehall)

**Painting to be chosen for Presentations on the 2 May (Session 13)**

### Session 3

**Charles I as Patron & Collector**

Visit to the Royal Academy Exhibition: ‘Charles I: King & Collector’

Suggested Reading: Exhibition Catalogue

*Meet in the courtyard of the Royal Academy, Burlington House, Piccadilly, nearest Tube Station Piccadilly Circus

### Session 4

**Portraiture & Power from the Tudors to the Stuarts**

Visit the National Gallery and the National Portrait Gallery

Suggested Reading: C. Brown (ed.): 'Van Dyck' (London 1999)
Session 5-6
Royal Magnificence at the Courts of Henry VIII and William & Mary
Visit to Hampton Court
Meet under the big clock inside Waterloo Station at 10.00 am

Session 7
William Hogarth and Georgian Society
Visit to the National Gallery & the Foundling Hospital Museum
*Mead in Front of the National Gallery

Session 8
British Sculpture & the “Decorative” Arts
Visit the Victoria & Albert Museum and the British Galleries
D. Winch: ‘The British Galleries at the V&A 1500-1900’ (London 2001)
*Mee in the Lobby of the Victoria & Albert Museum
Nearest Tube Station South Kensington

Session 9
Lord Burlington and the Grand Tour of Italy
Visit Chiswick House
*Mee at Turnham Green Tube Station (District Line, Zone 2)

Session 10
Naval Power and National Identity
Visit Greenwich: Queen's House, Naval Hospital, Painted Hall
Special visit up scaffolding to see James Thornhill’s painted ceiling by special appointment
*Mee at Maritime Greenwich (Cutty Sark) DLR Underground Station (Zone 2) Entrance
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<tr>
<th>Session 11</th>
<th>Sir Joshua Reynolds &amp; the Birth of the Royal Academy of Arts</th>
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<td>Visit Somerset House (including the Courtauld Gallery)</td>
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<td>*Meet in front of Somerset House, the Strand</td>
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<td><strong>LONG ESSAY TO BE HANDED IN</strong></td>
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<th>Session 12</th>
<th>From Tradition to Romanticism in British Landscape Painting</th>
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<td></td>
<td>Visit the National Gallery &amp; Tate Britain</td>
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<td>*Meet in front of the National Gallery</td>
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<th>Session 13</th>
<th>ORAL PRESENTATIONS BY STUDENTS</th>
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<td>*Meet in the front lobby of Tate Britain</td>
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<th>Session 14</th>
<th>Review of Course</th>
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<th>Session 15</th>
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**Classroom Etiquette**

Please arrive on time for site visits and listen to other students during their presentations.

**Required Co-curricular Activities**

None.

**Estimated Travel Costs**

An oyster card will be necessary for some trips within London.

**Suggested Co-curricular Activities**

Visit the National Gallery, the National Portrait Gallery, Tate Britain and the Victoria & Albert Museum independently and keep an eye out for lectures offered by these institutions and the Paul Mellon Center for Studies in British Art (16 Bedford Square).
Dr. Michael Douglas-Scott has lectured at Birkbeck College, University of London, for twenty-five years at NYU in London for fifteen, and has a specialist interest in Venetian renaissance art and print culture, having published specialist articles in this field.

NYU GLOBAL ACADEMIC POLICIES

Policies and procedures for Global Academic Centres, including policies on academic integrity and the Study Away Standard, can be found here: https://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/student-services.html

Absences: Key information on NYU London’s absence policy, how to report absences, and what kinds of absences can be excused can be found here: http://www.nyu.edu/london/academics/attendance-policy.html

NYU London work submission policies can be found here: http://www.nyu.edu/london/academics/academic-policies.html