NYU London

ARTH-UA9350001

Dr. Michael Douglas-Scott

Wednesdays 1.00-4.00 pm. (unless otherwise specified).

Meet at the site indicated on the syllabus.

No previous knowledge of Art History required.

London has some of the richest collections of renaissance art in the world. Students in this course will be brought into direct contact with a large variety of artifacts to be found in museums and galleries such as the National Gallery, the National Portrait Gallery, the Victoria and Albert Museum and the British Library. Works by Van Eyck, Leonardo da Vinci, Michelangelo, Raphael, Durer and Holbein will be examined alongside those of less well-known artists. Rather than providing a standard chronological narrative of European Art History c.1400-c.1600, emphasis will be placed on subject areas such as the altarpiece and the private devotional image, the renaissance portrait, graphic practices, print culture, the materials and functions of sculpture, myth and allegory, the cabinet of curiosities, the concept of the ‘Renaissance’ itself. These topics will not be organized around traditional national or regional ‘schools’ considered in isolation from one another but instead interconnections will be explored between the development of different types, technical processes and cultural practices across the Netherlands, France, Germany and Italy. A special case will be made of the English Renaissance, in order to place it within the wider European context through additional visits to Westminster Abbey and Hampton Court.

Classes predominantly will be held in galleries, museums and other sites of cultural interest in and around London.

This course is designed to equip students with a comprehensive grasp of the different genres of European art of the early modern period, the material processes involved in the production of specific objects and the original functions which they served, with the aim of providing a critical understanding of renaissance visual culture.

A. Short Essay (1,000 words) on either ‘The Development of the Medieval & Renaissance Altarpiece’ or ‘The Functions of Renaissance Portraiture’ to be delivered by Session 6 (15%).

B. Long Essay (2,500 words) to be handed in by Session 11 the subject of which must relate to the course but may not repeat a subject specifically covered in class. The exact title of the essay MUST be agreed in advance with me (25%).

C. Oral Presentation/Interrogation to be delivered on an agreed painting or sculpture in groups of three in Session 12, written notes to be handed in at the end of class (20%).

D. Examination at Session 15 (35%).

E. Class Participation (5%)

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

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 but with significant mistakes and limited research

Grade D: Poor work

Grade F: Unacceptable work

Required Text(s)
None.

Supplemental Text(s) (not required to purchase as copies are in NYU-L Library)
Susie Nash: Northern Renaissance Art, Oxford 2008
John Paoletti & Gary Radke: Art in Renaissance Italy, London 1997

Internet Research Guidelines
Make sure to consult accredited sites such as those of museums and galleries and JSTOR for academic journals, books and primary sources.

Additional Required Equipment
Students should find a way of taking notes while moving around galleries, museums and other sites on foot.

Session 1 Images for Devotion
Visit to the National Gallery
Background Reading: Peter Humfrey and Martin Kemp (eds): The Altarpiece in the Renaissance, Cambridge 1990

Session 2 The Renaissance Portrait
Visit to the National Gallery and the National Portrait Gallery
Background Reading: Lorne Campbell: Renaissance Portraits, New Haven & London 1990

*Meet in the lobby of the Sainsbury wing, National Gallery

Session 3 The Renaissance in England I
Visit to Westminster Abbey

*Meet at the west front of Westminster Abbey

Session 4-5 The Renaissance in England II
Visit to Hampton Court

*Meet under the big clock inside Waterloo Station at 10.00 am

Session 6 Renaissance Sculpture

Visit to the Victoria & Albert Museum
Background Reading: Nicholas Penny: The Materials of Sculpture, New Haven and London 1993

*Meet in the main lobby of the Victoria and Albert Museum. Nearest underground station South Kensington

SHORT ESSAY TO BE HANDED IN

Session 7 Myth and Allegory

Visit to the National Gallery

*Meet in the lobby of the Sainsbury Wing, National Gallery

Session 8 The Graphic Arts

Visit to the Prints & Drawings Room, British Museum
Background Reading: David Landau & Peter Parshall: The Renaissance Print 1470-1550, New Haven & London 1994

*Meet outside NYU in London, Bedford Square

Session 9 Raphael’s Cartoons

Visit to Victoria & Albert Museum (Raphael Cartoons)
Background Reading: Mark Evans & Clare Browne (eds): Raphael, Cartoons and Tapestries for the Sistine Chapel, London 2010

*Meet in the main lobby of the Victoria and Albert Museum. Nearest underground station South Kensington

Session 10 The Early Printed Book
Visit to the British Library


*Meet in the lobby of the British Library*

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**Session 11**

**Northern versus Southern Renaissances?**
Jeffrey Chipps Smith: *The Northern Renaissance*, Phaidon, 2004

*Meet in the lobby of the Sainsbury Wing, National Gallery*

**LONG ESSAY TO BE HANDED IN**

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**Session 12**

**ORAL PRESENTATIONS BY STUDENTS**

Meet in front of the National Gallery

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**Session 13**

**Review of Course**

*Meet in Room 106*

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**Session 14**

**The Legacy of the Renaissance**


*Meet in the lobby of the Sainsbury Wing, National Gallery*

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**Session 15**

**Examination**

*Meet in Room 106*

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**Classroom Etiquette**

Be on time for visits and listen to other students during their presentations.

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**Required Co-curricular Activities**

None.

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**Estimated Travel Costs**

Travel within London to be paid by students.

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**Suggested Co-curricular Activities**

Make independent visits to the National Gallery, Victoria & Albert Museum and other smaller collections such as the Wallace; these institutions often provide free lunchtime and evening lectures on Renaissance-related topics.

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**Your Instructor**

Dr. Michael Douglas-Scott has taught at Birkbeck College, University of London, for the last twenty-five years and at NYU in London for fifteen. He specializes in Venetian renaissance art patronage and print culture and has published learned 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