

MPhil Coursebook 2017

Timetable and Readings



MPhil Seminar Timetable 2017-18 – Wednesdays from 2pm-4pm

All sessions will be held in the Seminar Room on the second floor of Scroope Terrace.

Michaelmas Term	
Weds 11 October	Introduction: All UTO staff and meetings with supervisors
Weds 18 October	General Seminar 1: Dr Cooper, <i>Mobilizing the beholder's share: art, architecture and the embodied viewer</i>
Weds 25 October	Specific Seminar 1: Dr Marr, <i>Michael Baxandall and his legacy</i>
Weds 1 November	General Seminar 2: Dr Blakesley, <i>Moribund or thriving? The case of national schools</i>
Weds 8 November	Specific Seminar 2: Prof. Bann, <i>Francis Haskell and the re-emergence of nineteenth-century History Painting</i>
Fri 17 November	Student presentations and discussion: Dr Salmon and others, 4A Seminar Room (all day)
Weds 22 November	General Seminar 3: Dr Salmon, <i>Possibility versus probability in architectural history</i>
Weds 29 November	Specific Seminar 3: Dr Kozicharow, <i>Whose Modernism?</i>
Lent Term	
Weds 24 January	General Seminar 4: Prof. Binski, <i>Wölfflin and his English readers</i>
Weds 31 January	Specific Seminar 4: Prof. Van Eck, <i>The afterlife of Antiquity</i>
Fri 9 February	Student presentations and discussion: Dr Salmon and others, 4A Seminar Room (all day)
Weds 14 February	General Seminar 5: Prof. Van Eck, <i>Semper: the origins of architecture and a global history of art</i>
Wed 21 February	Specific Seminar 5: Dr Hillson, <i>How do you solve a problem like St Stephen's? Reconstructing the lost chapel of the Palace of Westminster</i>
Weds 28 February	General Seminar 6: Dr Marr, <i>Early Modern epistemic images</i>
Weds 7 March	Specific Seminar 6: Prof. Spalding, <i>Looking beyond the boundaries of the European Tradition: Henri Matisse, Roger Fry and Henry Moore</i>
Weds 14 March	Specific Seminar 7: Dr Salmon, <i>Modernism and Postmodernism in Architecture</i>

MPhil: Important calendar dates 2017-18

MICHAELMAS TERM 2016

OCTOBER

Thursday 5 Graduate Induction (morning)
Thursday 19 Submission of 1st MPhil essay topics, **12.00 noon**.

NOVEMBER

Friday 17 MPhil Presentations, **All Day, 4A Seminar Room**
Monday 27 Submission of 1st MPhil essays, **12.00 noon**

LENT TERM 2017

JANUARY

Thursday 18 Submission of 2nd MPhil essay topics, **12.00 noon**.
Thursday 25 Submission of MPhil dissertation topics, **12.00 noon**.

FEBRUARY

Friday 9 MPhil Presentations, **All Day, 4A Seminar Room**
Monday 26 Submission of 2nd MPhil essays, **12.00 noon**.

EASTER TERM 2017

MAY

Friday 25 Submission of MPhil dissertations, **12.00 noon**

JUNE

Late June MPhil vivas, if required (candidates must be available in
Cambridge)
Tuesday 26 MPhil Exam Board

JULY

Tuesday 3 Degree Committee Meeting to confirm MPhil results

MPhil scheduled readings 2017-18

In order that students may participate fully in seminars they are expected to acquaint themselves with the readings specified for general and specific seminars.

MICHAELMAS

18th October

Dr Cooper: *Mobilizing the beholder's share: art, architecture and the embodied viewer*

M. Baxandall and S. Alpers, *Tiepolo and the Pictorial Intelligence*, New Haven and London, 1994, sections on Santa Maria dei Gesuiti, Venice and the Residenz ceiling in Würzburg

S. Hindle and B. Kümin, 'The Spatial Dynamics of Parish Politics: Topographies of Tension in English Communities, c.1350-1640', in *Political Space in Pre-industrial Europe*, ed. Beat Kümin, Ashgate, 2009, pp. 151-173

C. Lakey, 'From Place to Space: *Raumkästen* and the Moving Spectator in Medieval Italian Art', in *The Public in the Picture / Das Publikum im Bild*, ed. Beate Fricke and Urte Krass, Zürich, 2015, pp. 113-136

Mobile Eyes. Peripatetisches Sehen in den Bildkulturen der Vormoderne, ed. D. Ganz and S. Neuner (Munich, 2013), especially the essays by Sophie Schweinfurth, 'Creating Sacred space as cosmic liturgy in Late Antiquity: Two case studies from Ravenna', pp. 61-90, and Jacqueline Jung, 'The Kinetics of Gothic Sculpture. Movement and Apprehension in the South Transept of Strasbourg Cathedral and the Chautreuse de Champmol in Dijon', pp. 133-173

David Rosand, 'Titian in the Frari', *The Art Bulletin* 53, 1971, pp. 196-213

Kimberley Skelton, *The Paradox of Body, Building and Motion in Seventeenth-Century England*, Manchester and New York, 2015, chapter 1 ('The unease of motion')

Niall Atkinson, 'The Republic of Sound: Listening to Florence at the Threshold of the Renaissance', *I Tatti Studies in the Italian Renaissance* 16, 2010, pp. 57-84

25th October

Dr Marr: *Michael Baxandall and his legacy*

M. Baxandall, *Painting and Experience in Fifteenth-Century Italy* (1972), pp. 29-108.

M. Baxandall, *The Limewood Sculptors of Renaissance Germany* (1980, repr. 2008), chapters 5 and 6.

A. Langdale, 'Aspects of the Critical Reception and Intellectual History of Baxandall's Concept of the Period Eye', *Art History*, vol. 21, no. 4 (2003), pp. 479-497.

M. Baker, 'Limewood, Chiromancy and Narratives of Making. Writing about the Processes and Materials of Sculpture', *Art History*, vol. 21, no. 4 (1998), pp. 498-530.

1st November

Dr Blakesley: *Moribund or thriving? The case of national schools*

T. Barringer, 'Unmistakably American? National myths and the historiography of landscape painting in the USA,' in Christiana Payne and William Vaughan (eds), *English Accents: Interactions with British Art c. 1776-1855*, London, 2004, 225-249.

G. Brockington, 'Introduction: Internationalism and the Arts,' in Grace Brockington (ed.), *Internationalism and the Arts*, Oxford, 2009, 1-24.

T. DaCosta Kaufmann, 'Introduction,' in Thomas DaCosta Kaufmann and Elizabeth Pilliod (eds), *Time and Place: The Geohistory of Art*, London, 2005, 1-19.

P. Mitter, 'Interventions: Decentering Modernism: Art History and Avant-Garde Art from the Periphery,' *The Art Bulletin*, vol. 90, no. 4 (December 2008), pp. 531-548.

[Further Reading]

J. Hargrove and N. McWilliam, *Nationalism and French Visual Culture, 1870-1914*, New Haven and London, 2005.

D. Peters Corbett, Ysanne Holt and Fiona Russell (eds), *The Geographies of Englishness: Landscape and the National Past*, New Haven and London, 2001.

D. Solkin, 'The British and the Modern,' in Brian Allen (ed.), *Towards a Modern Art World: Art in Britain c. 1715-1880*, New Haven and London, 1995, 1-6.

W. Vaughan, 'The Englishness of British Art,' *Oxford Art Journal*, 13/2 (1990): 11-23.

8th November

Prof. Stephen Bann: *Francis Haskell and the re-emergence of nineteenth-century History Painting*

Francis Haskell, 'Christina Queen of Sweden and some related publications', *Burlington Magazine*, 108, October 1966, 494-9

Francis Haskell, 'The Manufacture of the Past in Nineteenth-Century Painting', *Past and Present*, 53, November 1971, 109-20

Francis Haskell, 'A century reassessed', *Times Literary Supplement*, 21 March 1975, 297.

Stephen Bann, 'The Road to Roscommon' [Review of Francis Haskell, *History and its Images*, 1993], *The Oxford Art Journal*, 17:1, 1994, 98-102

22nd November

Dr Salmon: *Probability versus possibility in architectural history*

L. Schmidt (ed), *Holkham* (Prestel: Munich, Berlin, London and New York, 2005), pp. 93, 100-103.

F. Salmon, "Our Great Master Kent" and the design of Holkham Hall: a reassessment', *Architectural History*, Vol. 56, 2013, pp. 63 and 83-86 (and endnotes pp. 94-96) [note: the 'Fig. 9' referred to in this extract is William Kent's drawing for the Marble Hall at Holkham, which appears as Fig. 55 on p. 93 in the extract from Leo Schmidt above, with a detail on p. 102]

Read the following three pieces in the the order in which they appear here:

J. Summerson, 'William Butterfield; or, the Glory of Ugliness' (1945) in idem. *Heavenly Mansions* 1998 edition (New York and London), pp. 159-76

P. Thompson, *William Butterfield* (London: Routledge and Kegan Paul, 1971), pp. 3-8, 15-16 (and endnote 5 on p. 24), 61-66

A.T. Bolton, response to lecture by H.S. Goodhart-Rendel in *Journal of the Royal Institute of British Architects*, vol. 31 (1824), p. 344

H. Redfern, 'Some recollections of William Butterfield and Henry Woodyer', *The Architect and Building News*, vol. 177 (21 April 1944), pp. 44-45

29th November

Dr Kozicharow: *Whose Modernism?*

Charles Harrison, 'Modernism', in Robert S. Nelson and Richard Shiff, ed., *Critical Terms for Art History* (Chicago, 2004), pp. 188-201

Albert Boime, 'Preface to the 1986 Edition', *The Academy & French Painting in the Nineteenth Century* (London: Yale University Press, 1986), pp. vii-xi

David Peters Corbett and Lara Perry, 'Introduction', *English Art 1860-1914: Modern Artists and Identity* (New Brunswick: Rutgers University Press, 2000), pp. 1-12

Nicola Kozicharow 'Stelletsky's Murals at Saint-Serge: Orthodoxy and the Neo-Russian Style in Emigration', *Modernism and the Spiritual in Russian Art: New Perspectives*, Louise Hardiman and Nicola Kozicharow, eds. (Cambridge: Open Book Publishers, 2017)

LENT

24th January

Prof. Binski: *Wölfflin and his English readers*

Principles of Art History. The Problem of the Development of Style in Early Modern Art, trans. Jonathan Blower, with essays by Evonne Levy and Tristan Weddigen (Getty Research Institute, Los Angeles, 2015)

Roger Fry, 'The Seicento', *Transformations* (London, 1926), pp. 95-124

Ernst H. Gombrich, *Norm and Form. Studies in the Art of the Renaissance* (Oxford, 1979) pp. 81-99

[Further reading]

Nikolaus Pevsner, *The Englishness of English Art* (Harmondsworth, 1956)

Michael Podro, *The Critical Historians of Art* (New Haven, 1982)

Matthew C. Potter, 'Breaking the shell of the humanist egg: Kenneth Clark's University of London lectures on German art historians', *Journal of Art Historiography*, 11 (2014), pp. 1-34

Herbert Read, introduction to Heinrich Wölfflin, *Classic Art. An Introduction to the Italian Renaissance* (Oxford, 1980) [1952]

Mathew Aitchison, 'Wölfflin, Pinder and Pevsner: Kunstgeographie from the Baroque to Modernism', in Antony Moulis and Deborah van der Plaats, eds, *Audience: the 28th Society of Architectural Historians, Australia and New Zealand (SAHANZ) Annual Conference* (Brisbane 2011), pp. 1-13

31st January

Prof. Van Eck: 'You are looking at me but that does not hurt' – the afterlife of Antiquity, the fear of images and the anthropology of art

K.W. Forster, 'Introduction' from idem (ed.), *Aby Warburg: The Renewal of Pagan Antiquity*, Santa Monica, 1999, pp. 1-76.

A. Warburg, 'The Art of Portraiture and the Florentine Bourgeoisie', in Forster (ed.), *Aby Warburg. The Renewal of Pagan Antiquity*, pp. 185-223 and 'Francesco Sassetti's Last Injunctions', in ibidem, pp. 223-63.

A. Warburg, 'The Theatrical Costumes for the Florentine Intermedii of 1589', ibidem, 349-403.

E.H. Gombrich, *Aby Warburg. An Intellectual Biography*, London, 1970, Chapter V.

14th February

Prof. Van Eck: *Semper: the origins of architecture and a global history of art*

G. Semper, *The Four Elements of Architecture and other Writings*, translated by Harry Mallgrave and Wolfgang Herrmann, introduction by Harry Mallgrave (Cambridge/New York, 1989), Introduction, 'Preliminary Remarks on Polychrome Architecture and Sculpture in Antiquity', pp. 45-74, and 'Style in the Tectonic and Textile Arts or Practical Aesthetics', pp. 240-64.

H. F. Mallgrave, *Gottfried Semper. Architect of the Nineteenth Century*, New Haven and London, 1996, pp. 165-219 and 267-302.

21st February

Dr Hillson: *How do you solve a problem like St Stephen's? Reconstructing the lost chapel of the Palace of Westminster*

Howard Colvin, *History of the Kings Works*, 6 vols (1963-), vols I, pp. 510-27, V, pp. 400-05, and VI, pp. 525-32

James Hillson, *St Stephen's Chapel, Westminster: Architecture, Decoration and Politics under the Plantagenets 1227-1363* (forthcoming 2018) [PDF to be provided]

Rosemary Hill, 'Proceeding like Guy Faux': the Antiquarian Investigation of St Stephen's Chapel Westminster, 1790–1837, *Architectural History* 59 (2016), pp. 253-79 [Available online]

www.virtualststephen's.org [the digital model online]

[Further reading]

John Maurice Hastings, *St Stephen's Chapel and the Origins of the Perpendicular Style* (1955), esp. 28-43

Joseph Mordaunt Crook, *John Carter and the Mind of the Gothic Revival* (1995)

M.E. Roberts, 'John Carter at St Stephen's Chapel: a romantic turns Archaeologist', in *England in the Fourteenth Century: Proceedings of the 1985 Harlaxton Symposium* (1986), pp. 202-12.

28th February

Dr Marr: *Early Modern epistemic images*

J. Elkins, 'Art History and Images That Are Not Art,' *The Art Bulletin*, vol. 77, no. 4 (1995), pp. 553-571.

'Iconoclasts and Iconophiles: Horst Bredekamp in Conversation with Christopher S. Wood', *The Art Bulletin*, vol. 94, no. 4 (2012), pp. 515-527.

S. Dackerman, 'Introduction: Prints as Instruments', in S. Dackerman (ed.), *Prints and the Pursuit of Knowledge in Early Modern Europe* (New Haven and London: Yale University Press, 2011), pp. 19-35.

H. Bredekamp, 'A Neglected Tradition? Art History as Bildwissenschaft', *Critical Enquiry*, vol. 29, no. 3 (2003), pp. 418-42

A. Marr, 'Knowing Images', *Renaissance Quarterly*, vol. 69, 2016, pp. 1000-13.

7th March

Prof. Spalding: *Looking beyond the boundaries of the European tradition: Henri Matisse, Roger Fry and Henry Moore*

Henri Matisse, 'Notes of a painter' (1908), first published in J. Flam (ed.), *Matisse on art* [now available online]

Roger Fry, 'Negro Sculpture' and 'Ancient American Art', in R. Fry, *Vision and Design*, 1920 [worth seeking out for Fry's choice of frontispiece image] and many later editions

Henry Moore, 'On sculpture and primitive art', in *Henry Moore: Writings and Conversations*, ed. A. Wilkinson (2002) [comprising three short articles, first published together 1964]

14th March

Dr Salmon: *Modernism and Postmodernism in architecture*

Le Corbusier, *Towards a New Architecture* (first English edition 1927, and subsequent editions), stop before 'Mass-Production Houses' section 2).

R. Venturi, *Complexity and Contradiction in Architecture* (1966 and subsequent editions, some introduced by Vincent Scully), sections 1 to 10.