The Purser Griffith Lectures & Diploma in the History of European Painting, which traces its origins to the 1930s, combines both an accessible and a more challenging way to examine the history of European painting from late Antiquity to the major developments of the late nineteenth century. Students may choose either to enrol as an audit student and attend the lectures alone, or to register as a diploma student, undertaking assessments and examinations throughout the two-year course in pursuit of the Diploma. With the endowment made in the 1930s by Sarah Purser and Sir John Griffith, the Purser Griffith Travelling Scholarship is awarded to the diploma student who takes first place with distinction and the Purser Griffith Prize to the diploma student who takes second place.

The full series of lectures and Diploma course involves twice-weekly attendance. The Tuesday lectures provide a historical survey of key artistic developments and styles in European painting, and this chronological examination is partnered in the Wednesday lectures with an exploration of pictorial language, iconography, the different techniques of works of art and a series of themed lectures covering such subjects as ‘The rise of the artist: status, training and practice’, ‘The portrait: likeness, the ideal, image and posterity’, ‘Women and the art world’ and ‘The nineteenth century and the modern’. Students registered for the Diploma attend an additional weekly tutorial, a small-class adjunct to the lectures, on either Tuesday or Wednesday.

Lectures take place on Tuesdays and Wednesdays, 7.00pm–8.30pm, and the tutorials, for diploma students only, take place on Tuesday or Wednesday [depending on numbers], 5.30pm–6.30pm.

The course coordinator and main lecturer is Carla Briggs and guest contributors include lecturers and tutors from the School of Art History & Cultural Policy.

The academic year 2010-11 is the first year of the two-year cycle.
Teaching commences on 14 September 2010.

The following pages contain general information and advice about the course for both audit and diploma students, and additional information for those considering registering as diploma students regarding tutorials and the methods of assessment.

Information correct at time of going to press.
LECTURES [audit and diploma students]

TUESDAYS - 7.00pm – 8.30pm

In **YEAR ONE** the course covers the period from late Roman antiquity through to Renaissance art of the fifteenth century. The first twelve lectures examine the art of late Antiquity, the early Christian period & the Byzantine Empire through to the stained glass, illuminated manuscripts and great fresco schemes of the Middles Ages, concluding with the likes of Giotto, Duccio and the Limbourg brothers and the early stirrings of the Renaissance. The second set of twelve lectures explores fifteenth and early sixteenth-century European painting and the concept of the Renaissance as a period of revival and transformation in Western culture. The work of the van Eyck, Memling, Fouquet, Masaccio, Botticelli & the Bellini among others will be discussed in the context of the Renaissance and developments in society with respect to individual and civic identity, and the allied revolution in the practice, status and patronage of art.

**YEAR TWO** continues the chronological survey from the High Renaissance through to the principal developments, characteristics and artists of the Baroque, the Rococo, the Age of Reason, Romanticism, Realism, and Impressionism and Post-Impressionism. In the first twelve lectures the timeframe of the sixteenth and the early seventeenth century serves as the basis for a study of painting across Europe, including Republican Venice, papal Rome, as well as France under François I, Spain under Philip II & Britain under the Tudors. The work of such figures as Correggio, El Greco, Dürer and Holbein will be addressed as well as the pivotal Baroque artists Caravaggio and the Carracci. The final twelve lectures of the course trace three hundred years of European painting from such seminal seventeenth-century painters as Rubens, Rembrandt and Velázquez to the dynamic developments in European art of the nineteenth century and the work of such artists as Courbet, Monet and van Gogh.

WEDNESDAYS - 7.00pm – 8.30pm

The chronological examination of key artistic developments and styles on Tuesdays is partnered in **YEAR ONE** with an exploration of pictorial language, subject matter and meaning, and the different techniques involved in the production of a painting. The first twelve lectures aim to extend the understanding of European art through an introduction to the formal and critical analysis of a painting. In addition, the issue of subject matter and meaning is introduced with a particular focus on the language of attributes, signs and symbols. The second set of twelve lectures considers the fundamental techniques and working methods involved in the production of a work of art. Focussing on painting, though also considering sculpture and architecture, it will explore a variety of media used by artists including fresco, tempera, oil, watercolour and pastel.

In **YEAR TWO** a thematic approach is taken across the twenty-four lectures, which serve to enrich and augment the underlying chronological survey. The themes vary slightly in each Diploma cycle but are typically drawn from the following - ‘The rise of the artist: status, training and practice’, ‘Collecting and Patronage’, ‘The portrait: likeness, the ideal, image and posterity’, ‘Women and the art world’ and ‘The nineteenth century and the modern’.
TUTORIALS [attended by diploma students only]

TUESDAYS or WEDNESDAYS [depending on numbers] – 5.30pm – 6.30pm

The tutorials are an additional weekly class taken by the diploma students and they serve as a small-class adjunct to the lecture modules. Depending on diploma student numbers the group may be split in two with students signing-up to attend either the Tuesday or the Wednesday class.

The tutorials concentrate on material related to that covered in the lectures. It is intended that they reinforce and expand upon lecture topics in order to facilitate a deeper and more critical understanding of the history of European painting.

Student participation and directed class discussion is very much a feature of the tutorials. At least two tutorials per year are conducted in the National Gallery of Ireland.

Those interested in registering for the Diploma should, in the interest of learning structure, progression and assessment, register in Year One. *The academic year 2010-11 is the first year of the cycle.* Those who wish to participate as an audit student may register in either Year One or Year Two.

ASSESSMENT [undertaken by diploma students only]

The diploma student is examined on the basis on continual assessment throughout the two-year cycle. The forms of assessment are varied and incorporate the following:

- Essays – typically 1,500 words, the topics will relate to material covered in lectures.
- Slide tests – these visual tests are intended to test and develop the visual memory and analytical skills.
- Gallery presentations – short presentations made by the students, following directed study, in front of artworks in the National Gallery of Ireland.
- Take-home tests – these typically comprise twenty short factual questions based on the lecture material and are designed to reinforce art historical factual accuracy.
- Written examinations - these are of two hours duration and comprise both a photographic and an essay question. They take place at the end of Year One and Year Two, usually in May.

Students will be advised at the start of each year of the specific requirements and deadlines for the assessments. Guidance regarding the assessments, for example how to approach an essay, a slide test or an exam, will be given in the course of the tutorial classes. In addition, the student will receive feedback on their graded assessments regularly during the course of the two-year cycle.

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In case of queries please do not hesitate to contact the course coordinator Carla Briggs
carla.briggs@ucd.ie - 01 7168403
Course Bibliography [audit and diploma students]

The following is intended as an introductory bibliography. More detailed bibliographies will be distributed at the beginning of each year, and further recommendations will be made during the course of the lectures. In many cases the books listed exist in several editions and one should aim to consult the most recent editions. Most of the books listed here are general texts, which should be read before moving on to specialist studies. In very few cases is it necessary to read a book from cover to cover, and in many instances a scan of the content pages will pin-point chapters/sections that relate to the material covered in lectures.

GENERAL READING:
- Kemp, Martin, The Oxford History of Western Art, Oxford University Press, 2002 [new edition]
- Janson, H.W., History of Art: The Western Tradition, Prentice Hall, 2004
- Levey, M., From Giotto to Cézanne, Thames & Hudson, 1964, numerous reprints

LOOKING AT ART:
- de Rynck, P., How to Read a Painting: Decoding, Understanding & Enjoying Old Masters, Thames & Hudson, 2004
- Schneider Adams, Laurie, Exploring Art, Laurence King Publishing, 2002
- Woodford, Susan, Looking at Pictures (Cambridge Introduction to the History of Art), Cambridge University Press, 1983 [reprinted]

DICTIONARIES:

PERIODS & STYLES – 1st - 15th-centuries: the following offers more reading on specific topics
- J. Lowden, Early Christian & Byzantine Art, [Art & Ideas Series], Phaidon, 1997
- D. Talbot Rice, Art of the Byzantine Era, Thames & Hudson, reprinted 1989
- L. Lees, Early Medieval Art, [Oxford History of Art], Oxford Paperbacks, 2002
- E. Welch, Art in Renaissance Italy 1350-1500, [Oxford History of Art], Oxford Paperbacks, 2000
- Jeffery Chipps Smith, The Northern Renaissance, Phaidon 2004
- P. Humfrey, Painting in Renaissance Venice, Yale, 1995
- J. Steer, Venetian Painting, Thames & Hudson, 1970

In case of queries please do not hesitate to contact the course coordinator Carla Briggs

carla.briggs@ucd.ie - 01 7168403
UCD SCHOOL OF ART HISTORY AND CULTURAL POLICY

*Purser Griffith Lectures & Diploma in the History of European Painting*

Autumn & spring 2010-11

**SEMESTER 1**
Week beginning Sept 13th until Dec 3rd.

**SEMESTER 2**
Week beginning Jan 17th until Mar 4th – recommencing week beginning Mar 21th until Apr 21th.

**Course Fees [2010-11]**

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<td>2 lectures weekly, 48 lectures in the year, &amp; 1 tutorial weekly, 24 in the year</td>
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**PLEASE ENCLOSUE A CHEQUE/POSTAL ORDER/BANKER’S DRAFT MADE OUT TO: University College Dublin**

**PLEASE RETURN APPLICATION FORM & CHEQUE TO: Elizabeth Varley, School Administrator, UCD School of Art History & Cultural Policy, Newman Building, UCD, Belfield, Dublin 4.**

Tel: 01 716 8625 Email: elizabeth.varley@ucd.ie

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