AH3904
From Hogarth to Sickert: British Painting and the Theatre, 1740-1930
Semester 2

Co-ordinator/Tutor: Dr William Rough (e-mail wwr)
AH3904: From Hogarth to Sickert: British Painting and the Theatre, 1740-1930

Course Description:

This module will examine the relationship between British Painting and the Theatre between 1740 and 1930 paying particular attention to painted depictions of productions, the role of theatrical portraiture and the interrelationship of paintings and productions as source and inspiration.

It will also broadly explore the various artistic movements and new developments (i.e. Romanticism, Classicism and Impressionism) during this period in relation to their impact on the British theatre as a whole.

The module will also explore relevant themes and subjects and will explore a broad range of critical and theoretical texts.

Assessment = 100% Continuous Assessment as follows:

- Research Essay, c. 3,000 words. (50%)
- Visual Analysis Test (1,000 words) (25%)
- Visual Review Paper, c.2,000 words (25%)
AH3904 Lecture and Seminar Programme

Lectures are at 6.30 pm on Monday. These are followed by a coffee/tea break and seminar.

The structure of this Combined Studies MA module is such that a seminar immediately follows a lecture. As a result, each seminar will discuss issues concerning the previous week's lecture.

All seminar texts can be found online via the University of St Andrews Library.

Week 1  Introduction and Overview. Introduction to key texts

Week 2  The Drama of Portraiture: Hogarth, Zoffany and Garrick (1740s)
SEMINAR TEXTS:

Week 3  Painters and their Muse: Reynolds, Lawrence and Siddons (1780s/1800s)
SEMINAR TEXTS:

Week 4  The Romantic Inspiration: Fuseli and Shakespeare (1770s-1800s)
SEMINAR TEXTS:
Week 5

A passion for history: Charles Kean and artistic authenticity (1840s/50s)

SEMINAR TEXTS:


Week 6

The Pre-Raphaelite Shakespeare: Interpreting the Drama (1850s)

SEMINAR TEXTS:


Week 7

Victorian Spectacle: Classicism and the Theatre (1850s-1870s)

SEMINAR TEXTS:


Week 8

SPRING VACATION

Week 9

SPRING VACATION

Week 10

The Battle for Painting: Whistler’s *Arrangement in Black, No. 3: Sir Henry Irving as Philip II of Spain* (1876; reworked 1885) vs. Sargent’s *Ellen Terry as Lady Macbeth* (1889)

SEMINAR TEXTS:


Please note that this handbook is for illustrative purposes only and may not reflect the course content in 2020 or future years
Week 11  The Modernist Stage: E.G. Craig and the influence of James Pryde c.1900
SEMINAR TEXTS:

Week 12  New Drama/New Art: Sickert and Contemporary Theatre c.1910
SEMINAR TEXTS:

Week 13  The Futurist Theatre: Harley Granville-Barker and Shakespeare c.1910
SEMINAR TEXTS:

Week 14  Modernism and Tradition: Images of Shakespeare in the 1930s
SEMINAR TEXTS:

Week 15  VISUAL ANALYSIS TEST
Select Bibliography

Useful reading for all History of Art students

- A. D’Alleva, *Methods and Theories of Art History*
- A. D’Alleva, *How to Write Art History*
- S. Barnet, *A Short Guide to Writing About Art*

Useful websites include;

- Folger Shakespeare Library: [http://www.folger.edu/](http://www.folger.edu/)
- The Garrick Club: Art Collection [https://www.garrickclub.co.uk/art_collection/](https://www.garrickclub.co.uk/art_collection/)
- Shakespeare Illustrated: Emory University: [http://www.english.emory.edu/classes/Shakespeare_Illustrated/Shakespeare.html](http://www.english.emory.edu/classes/Shakespeare_Illustrated/Shakespeare.html)
- V&A Theatre & Performance Collection: [https://www.vam.ac.uk/collections/theatre-performance](https://www.vam.ac.uk/collections/theatre-performance)

Below is a selection of useful texts for each corresponding Research Essay.

**The Drama of Portraiture: Hogarth, Zoffany and Garrick (1740s)**


**Painters and their Muse: Reynolds, Lawrence and Siddons (1780s/1800s)**


**The Romantic Inspiration: Fuseli and Shakespeare (1770s-1800s)**

A passion for history: Charles Kean and artistic authenticity (1840s/50s)


The Pre-Raphaelite Shakespeare: Interpreting the Drama (1850s)


Victorian Spectacle: Classicism and the Theatre (1850s-1870s)


The Battle for Painting: Whistler’s *Arrangement in Black, No. 3: Sir Henry Irving as Philip II of Spain* (1876; reworked 1885) vs. Sargent’s *Ellen Terry as Lady Macbeth* (1889)


The Modernist Stage: E.G. Craig and the influence of James Pryde c.1900


New Drama/New Art: Sickert and Contemporary Theatre c.1910s


The Futurist Theatre: Harley Granville-Barker and Shakespeare c.1910

Modernism and Tradition: Images of Shakespeare in the 1930s

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