Art and music in the court of Philip the good, the duke of Burgundy

Start date 8th June 2018  End date 10th June 2018

Venue Madingley Hall
Madingley
Cambridge

Tutor Shirley Smith
Heather Edward

Course code 1718NRX060

SHIRLEY SMITH

Shirley Smith graduated from the University of East Anglia with First Class Honours in the History of Art and winner of the Dissertation Prize, specialising in the Italian and Northern Renaissance. She was a part-time lecturer at the University of East Anglia and with the Board of Continuing Education of Cambridge University, for whom she has run Certificate courses, Day Schools and Residential Weekend Courses. She is a fellow of the Royal Society of Arts and lectures to The Arts Society (formerly the National Association of Decorative and Fine Arts Societies), the Art Fund and other arts organisations. Shirley is particularly keen to set the art and architecture of the period in the context of the society for which it was produced. Her essay on ‘The Fresco Decoration in the Sistine Chapel: Biblical Authority and the Church of Rome’ appears in 'The Bible and the Arts' published by Edinburgh University Press in 2014.

HEATHER EDWARDS

Heather Edwards studied music at Manchester, Newcastle and Birmingham Universities, graduating from Newcastle with First Class Honours and the Stephenson Prize for Arts degrees. From 1980 to the closure of the School of Music in 2014 Heather taught the viol and lectured on Renaissance music at the University of East Anglia, with a particular interest in the performance and history of the English repertoire. Heather is an honorary researcher in music and dementia with the Norfolk and Suffolk Foundation Mental Health Trust and was awarded at BEM in 2017 for the development of Music Mirrors.
Course programme

**Friday**
Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00       Dinner
20:30 – 22:00 *Introduction to the course: political and cultural background*  
             *SS*
22:00       Terrace bar open for informal discussion

**Saturday**
07:30       Breakfast
09:00 – 10:30 *Philip the Good and the art of luxury*  
              *SS*
10:30       Coffee
11:00 – 12:30 *The Burgundian Musical Environment*  
                  *HE*
13:00       Lunch
14:00 – 16:00 Free
16:00       Tea
16:30 – 18:00 *The Burgundian Court: Piety and Prestige*  
                  *SS*
18:00 – 18:30 Free
18:30       Dinner
20:00 – 21:30 *Music and Pageantry: The Feast of the Pheasant*  
                  *HE*
21:30       Terrace bar open for informal discussion

**Sunday**
07:30       Breakfast
09:00 – 10:30 *Exporting the Goods*  
                  *SS*
<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>11:00</td>
<td>Shaping the future HE</td>
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<td>Overview and discussion. SS &amp; HE</td>
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<tr>
<td>12:45</td>
<td>Lunch</td>
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The course will disperse after lunch

**PLEASE NOTE THAT THERE ARE SLIGHTLY MORE SESSIONS DEVOTED TO ART THAN MUSIC IN THIS COURSE**
Course syllabus

Aims:

To study the use of the patronage of art and music in the construction of the image of the powerful and wealthy ruler and his court.
To explore the opulence and diversity of the artworks and music commissioned by this court.
To examine the part played in this constructed image of the patron by the artists/composers they employed.
To reassess the traditionally held view that Italy was at the forefront of court culture and patronage in the 15th century

Content:

The course will begin by looking at the patronage of this illustrious court from its beginnings under Philip the Bold. The remainder of the weekend will concentrate on the patronage of the Philip the Good and his courtiers who harnessed the talents of such as Jan van Eyck, Rogier van der Weyden, Dufay and Binchois as well as countless illuminators and tapestry weavers to create images of the educated ruler, chivalric knights and defenders of the faith.

***Please note: time will not allow an in-depth study of the political history of the period. Students are directed to the books listed as ‘Background History’ in the booklist.

Presentation of the course:

By means of slides and recordings, we shall study the patronage of Philip the Good and his court in the 15th century. Each session will comprise a mixture of lecturing by the tutor with questions and with time set aside in the final session for discussion using the learning outcomes as a starting point to clarify the aims of the course.

As a result of the course, within the constraints of the time available, students should be able to:

1. Assess the role played by art and music in the construction of the image of
2. the powerful and wealthy
3. Recognize the diversity of materials, themes and rituals that were harnessed to consolidate this image
4. Identify the major artists and composers working in Philip the Good’s court in the 15thc.
5. Evaluate the importance of Netherlandish art and music to the rulers of courts elsewhere.
Listed below are a number of texts that might be of interest for future reference, but do not need to be bought (or consulted) for the course.

**BACKGROUND**

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Vaugan</td>
<td>Philip The Good: the Apogee of Burgundy</td>
<td>Boydell Press 2004</td>
</tr>
<tr>
<td>Andrew Brown &amp; Graeme Small</td>
<td>Court and Civic Society in the Burgundian Low Countries 1420-1530</td>
<td>Manchester University Press 2007</td>
</tr>
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**ART AND MUSIC**

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<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craig Harbison</td>
<td>The Art of the Northern Renaissance</td>
<td>Lawrence King 2012</td>
</tr>
<tr>
<td>Thomas Kren &amp; Scot McKendrick</td>
<td>The Triumph of Flemish Manuscript Painting in Europe</td>
<td>Getty Publications 2003</td>
</tr>
<tr>
<td>Roger A. D’Hulst</td>
<td>Flemish Tapestries from 15th to 18th centuries</td>
<td>Editions Arcade 1967</td>
</tr>
<tr>
<td>David Fallows</td>
<td>Master Musicians Rethinking the Renaissance: Burgundian Arts across Europe</td>
<td>Cambridge University Press 2002</td>
</tr>
<tr>
<td>Reinhard Strohm</td>
<td>The Rise of European Music 1380-1500</td>
<td>Cambridge University Press 1993</td>
</tr>
<tr>
<td>Walter H. Kemp</td>
<td>Burgundian Court Song in the time of Binchois</td>
<td>Oxford University Press 1990</td>
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**SOURCES:**

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Additional information

Venue
Details of how to find Madingley Hall can be found on our website:
http://www.ice.cam.ac.uk/who-we-are/how-to-find-the-institute

Refreshments
Tea and coffee and lunch will be provided. If you have any specific dietary requirements or allergies and have not already advised us, please inform our Admissions Team on ice.admissions@ice.cam.ac.uk or +44 (0)1223 746262.

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of:   27 April 2018