

FROM ILLUSTRATION TO REPORTAGE: LIMNING IN EARLY MODERN ENGLAND

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SEPTEMBER 22

Presentation of the course objectives & learning outcomes:

- Describe early modern watercolours with the appropriate lexicon
- Identify the major historical & material changes behind the evolution from illumination to watercolour via limning.
- Understand what is at stake in interpretive text & museum exhibition writing at large (including scripts for self-guided audio tours).

'Limning': A General Introduction

- Instrumental analysis, non-destructive techniques & practical reconstruction: new insights into the techniques & materials of early modern limners
- Words & concepts: a glossary of useful terms
- The uses & purposes of limning

Each class will start with a **group discussion of all reading assignments** followed by an **introductory lecture on the class topic & associated artworks**. We will conclude with another **group discussion about interpretive writing applied to the case studies** under scrutiny.

SEPTEMBER 29

PORTRAIT MINIATURE PAINTING

- **Pre-class reading assignment:** excerpts from Nicholas Hilliard's *Art of Limning*, Edward Norgate's *Miniatura* & Hoskins MS (see moodle for all bibliographical references & excerpts)

Case study: figs 1 & 2

OCTOBER 6

LIMNING IN INTERNATIONAL CONVERSATIONS (Week 1)

Pre-class reading assignment: an excerpt from Maija Jansson's *Art and Diplomacy: Seventeenth-Century English Decorated Royal Letters to Russia and the Far East* (Brill, 2015)

Case study: figs 3 & 4

OCTOBER 13

LIMNING IN INTERNATIONAL CONVERSATIONS (Week 2)

Pre-class reading assignment: an excerpt from Sir William Foster's edition of *The Embassy of Sir Thomas Roe to India 1615-1619. As Narrated in his Journal and Correspondence* (London, the Hakluyt Society, 1899, 2 volumes) & Nandini Nas's *Courting India: England, Mughal India and the Origins of Empire* (Bloomsbury, 2023)

Case study: figs 5, 6, 7, 8 & 9

OCTOBER 20

ALL THINGS & PEOPLE FOREIGN, DISTANT & STRANGE

Pre-class reading assignment: excerpt from Michael Gaudio's *Engraving the Savage* (University of Minnesota Press, 2008).

Case study: figs 10, 11, 12 & 13

NOVEMBER 3

MID-TERM EXAM

NOVEMBER 10

Papers handed back / the 2nd half of this session will be dedicated to a general presentation of museum writing, using the exam documents.

NOVEMBER 17

COSTUMES & CUSTOMS

Pre-class reading assignment: excerpts from *Early modern things: objects and their histories, 1500-1800* (dir. Paula Findlen, Routledge, 2021), Giulia Calvi's *The world in dress : costume books across Italy, Europe, and the East* (Cambridge University Press, 2022) & Michael Gaudio's "The Truth in Clothing: The Costume Studies of John White and Lucas de Heere" in Kim Sloan (ed.), *European Visions. American Voices* (British Museum Research Publications, 2009).

Case study: figs 14, 15, 16 & 17.

NOVEMBER 24

FUR, SCALES & WINGS: ANIMAL PORTRAITS

Pre-class reading assignment: excerpts from Sarah Cohen's *Picturing Animals in Early Modern Europe* (Brepols, 2022), Anne-Valérie Dulac's "Fish in Watercolour: John White's Lively Specimens", *Rursuspicae* 4/2022.

Case study: figs. 18, 19, 20, 21, 22 & 23.

DECEMBER 1

BOTANICAL PORTRAITS

Pre-class reading assignment: excerpts from Leah Knight's *Of Books and Botany and Early Modern England. Sixteenth-Century Plants and Print Culture* and Margaret The Making of the English Gardener: *Plants, Books and Inspiration*, 1550-1660 (Yale University Press, 2011).

Case study: figs 25, 25, 26 & 27.

DECEMBER 8

LANDSCAPES, SKYSCAPES: WATERCOLOUR & THE ENVIRONMENT

Pre-class reading assignment: excerpts from Edward Norgate's *Miniatura*; chapter 5 of John Durham Peter's *The Marvelous Clouds. Towards a Philosophy of Elemental Media* (University of Chicago Press, 2015); Lorraine Daston "Cloud Physiognomy" (*Representations* 2016) & Christine Slottved Kimbriel and Paola Ricciardi's "Secrets of a Silent Miniaturist: Findings from a Technical Study of Miniatures Attributed to Isaac Oliver" (*British Art Studies*, 2020).

Case study: figs 28, 29, 30 & 31.

DECEMBER 15

FEMALE LIMNERS: AN ART OF THEIR OWN

Pre-class reading assignment: excerpts from Kim Sloan's *'A Noble Art': Amateur Artists and Drawing Masters c. 1600-1800* (British Museum, 1999); "Miniatures and Manuscripts: Levina Teerlinc, Jane Segar and Esther Inglis", in Susan Frye's *Pens and Needles. Women's Textualities in Early Modern England* (University of Pennsylvania Press, 2010). Please also visit the online exhibition on Esther Inglis, curated by Anna-Nadine Pike: <https://exhibitions.ed.ac.uk/exhibitions/rewriting-the-script/esther-inglis-edinburgh> & this [guide](#) edited by the British Museum designed to help finding women in the Sloane Lab Knowledge base.

Case study: figs 32 & 33.

Conclusion : bilan général & perspectives de recherche pour celles & ceux qui souhaiteraient consacrer leur mémoire de M à un sujet de culture visuelle et/ou matérielle sur la période de la première modernité (XVI^e-XVIII^e siècle).

List of illustrations

Fig. 1: Portrait of an unknown woman in masque costume (c. 1605), Isaac Oliver. Watercolour and bodycolour on vellum stuck on card, 5.3 x 4.1 cm. Rijksmuseum, Amsterdam.

Fig. 2: A Man Consumed by Flames (c. 1600–10), Isaac Oliver. Watercolour and bodycolour with gold on vellum, 5.2 x 4.4 cm. Ham House, Surrey.

Fig. 3: Letter from James I to Tsar Michael (20 May 1623) © RGADA F. 35, op. 2, no. 33.

Fig. 4: Poem to Queen Elizabeth I (1586), Georges de la Motthe. On paper, with miniatures, illuminated borders. Bodleian Library MS. Fr. e. 1, f. 7r.

Fig. 5: Jahangir Preferring a Sufi Shaikh to Kings (1618), Bichitr. From the "St. Petersburg Album," 1615-1618, opaque watercolor, gold and ink on paper, 18 x 25.3 cm. Freer|Sackler: The Smithsonian's Museums of Asian Art.

Fig. 6: Unknown European (ca. 1610-1620), Mughal, anon. Opaque watercolour on paper, 24.2 x 26.3 cm. Victoria and Albert Museum, London.

Fig. 7: A Hunter and his Wife (1620-1630), anon. Gouache on paper, 19.5 x 11.10. © The Trustees of the British Museum.

Fig. 8: An Indian 'werowance', or chief (1585-1590), John White. Ink and watercolour on paper, 26.3 x 15 cm. © The Trustees of the British Museum.

Fig. 9: A wife of an Indian 'werowance' or chief of Pomeiooc (1585-1590), John White. Ink, watercolour and gold on paper, 26.3 x 14.9 cm. © The Trustees of the British Museum.

Fig. 10: A Pictish warrior holding a human head (1585-1590), John White. Watercolour touched with bodycolour and white over graphite, 24.3 x 17 cm. © The Trustees of the British Museum.

Fig. 11: Two Ancient Britons (1573-1575), Lucas De Heere in *Corte Beschryvinghe van Engeland, Schotland ende Irland*, London, British Library Add MS 28330, f. 8v.

Fig. 12: A Pictish Woman (ca. 1585-1590), John White. Pen & brown ink & watercolour over graphite, touched with white (discoloured) 23 x 17.9 cm. © The Trustees of the British Museum.

Fig. 13: A Young Daughter of the Picts (ca. 1585), Jacques Le Moyne de Morgues. Watercolour and gouache, touched with gold on parchment, 26 x 18.7 cm. Yale Center for British Art, Paul Mellon Collection.

Fig. 14: Théâtre de tous les peuples et nations de la terre avec leurs habits et ornemens divers, tant anciens que modernes, diligemment depeints au naturel par Luc Dheere peintre et sculpteur Gantois (ca. 1564-1584), Lucas d'Heere. Pen overpencil and wash on paper, ca. 325 x 215 mm, Ghent Universiteitsbibliotheek, BHSL.HS.2466.

Fig. 15: Armour design from *The Almain Armourer's Album* (1557-1587), Jacob Halder. Pen, ink & watercolour on paper, 42.7 x 28.8 cm (left page); 42.8 x 28.8 cm (right page). Victoria and Albert Museum.

Fig. 16: *Arnaq and Nutaaq*, John White (1585-1593). Pen and brown ink and watercolour over graphite, touched with white (discoloured) on paper, 22.3 x 16.6mm. © The Trustees of the British Museum.

Fig. 17: *Niger's Daughter*, unknown masque (1605), Inigo Jones. Watercolor with silver & gold on paper, 29 x 15.9 cm. Duke of Devonshire Collection (Chatsworth, Derbyshire).

Fig. 18: *Wing of a Roller* (1512), Albrecht Dürer. Watercolour & gouache on vellum, 20 x 20 cm. Graphische Sammlung Albertina, Vienna.

Fig. 19: *A Kingfisher on a Branch* (16th c.), Jacques Le Moyne de Morgues. Watercolour & gouache over traces of black chalk, 11.5 x 18 cm. The Metropolitan Museum of Art.

Fig. 20: *Study of a crowned pigeon* (16th c.), Jacques Le Moyne de Morgues (attributable to). Watercolour & gouache over black chalk on vellum, 14.5 x 19 cm. Private collection.

Fig. 21: *Flying fish; head to left* (1585-1593), John White. Watercolour over graphite heightened with bodycolour, silver and gold, 27.7 x 23.4 cm. © The Trustees of the British Museum.

Fig. 22: *Grouper; head to left* (1585-1593), John White. Watercolour over graphite heightened with silver (discoloured) and gold, 27.7 x 23.4 cm. © The Trustees of the British Museum.

Fig. 23: *Studies of Insects & Shells* (ca. 1585) Jacques Le Moyne de Morgues. Watercolour & bodycolour on paper, 21.2 x 14 cm. © The Trustees of the British Museum.

Fig. 24: *Sonnet in manuscript*, from an album of drawing of plants (1585), Jacques Le Moyne de Morgues. Pen & red & gold ink on paper, 21.3 x 14.2 cm. © The Trustees of the British Museum.

Figs 25, 26, 27: *Pages from Paintings of Flowers, Butterflies, and Insects* (ca. 1550-1570), Jacques Le Moyne de Morgues. Watercolour, gouache & gold on vellum, Dumbarton Oaks Collection.

Fig. 28 & 29: *Landscape study of water, sky & pine trees; verso: sky study in watercolour & black* (c. 1497), Albrecht Dürer. Watercolour & body colour; 26.2 x 36.5 cm.

Fig. 30: *The Comet of 1532*, anon. (from a commonplace book). Watercolour on paper, 15 x 22 cm. © The Board of Trustees of the Science Museum.

Fig. 31: *A Party in the Open Air. Allegory on Conjugal Love* (1590-1595), Isaac Oliver. Watercolour & gouache on vellum stuck on card, 17.4 x 11.3 cm. Statens Museum for Kunst, Copenhagen.

Fig. 32: *Esther Inglis, self-portrait*, 1606 from *Tetrasticha selecta historiae Geneseos*, Ms. lat. oct. 14, Staatsbibliothek Berlin, fol. 2v.

Fig. 33: Portrait of Zaga Christ (1635), Giovanna Garzoni. Watercolour & bodycolour on vellum mounted on card, 5.7 x 4.8 cm. Allen Memorial Art Museum.