

Portraiture in Tudor England

Start date 01 November 2019 **End date** 03 November 2019

Venue Madingley Hall
Madingley
Cambridge
CB23 8AQ

Tutor Christina Faraday **Course code** 1920NRX013

Director of ISP and LL Sarah Ormrod

For further information on this course, please contact the Lifelong Learning team Zara Kuckelhaus, Fleur Kerrecoe
shortcourses@ice.cam.ac.uk or 01223 764637

To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

Christina Faraday is a historian of art and ideas, specialising in the visual and intellectual culture of sixteenth century England. She is an AHRC/BBC New Generation Thinker for 2019, a scheme which offers promising early career researchers the opportunity to make radio and television programmes for the BBC. She teaches undergraduates in the History of Art Department at the University of Cambridge, and from 2017-2019 worked part time as a curatorial intern at the National Portrait Gallery in London, on the exhibition 'Elizabethan Treasures: Miniatures by Hilliard and Oliver' (February 2019 - May 2019). She is currently writing a book on the concept of 'liveliness' or vividness in Tudor art.

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: Life in Tudor England and the Uses of Portraits

22:00 Terrace bar open for informal discussion

Saturday

07:30 Breakfast

09:00 – 10:30 Royal Portraiture: Before and After Holbein

10:30 Coffee

11:00 – 12:30 Elizabeth I and Image Management

13:00 Lunch

14:00 – 16:00 Free

16:00 Tea

16:30 – 18:00 Portrait Miniatures: Materiality and Intimacy

18:00 – 18:30 Free

18:30 Dinner

20:00 – 21:30 Portraiture and the 'Middling Sort'

21:30 Terrace bar open for informal discussion

Sunday

07:30 Breakfast

09:00 – 10:30 Applied Portraits: Monuments, Prints and Interior Decoration

10:30 Coffee

11:00 – 12:30 Whither Portraiture?: Tudor Legacies and Discussion

12:45 Lunch

The course will disperse after lunch

Course syllabus

Aims:

The course will explore the ways that portraits were made and used across different sectors of Tudor society. We will look at the importance of image control and visual propaganda for Tudor monarchs, and the increasing use of portraiture among the professional and 'middling' sort. Along the way, we will discuss the techniques and materials employed by different kinds of portraits, including panel paintings, miniatures, prints and sculpture.

Content:

Portraiture is the most iconic artistic genre in Tudor England. We will explore the portrait's place in the artistic, religious, political and social context of the sixteenth century. We will look at the ways in which monarchs presented themselves to their people, and the solutions that artists and courtiers suggested for problems of representation, such how to frame Elizabeth I: an unprecedented, unmarried, Protestant, young female monarch. We will analyse portraits at different scales, from the very large to the very small, exploring the special role that portrait miniatures played in negotiating social and diplomatic relationships. The sixteenth century was also a period which saw the rise of a 'middling sort', and portraits too were adopted by this increasingly important political and economic class. We will look at the middle class adoption of portraiture, and the ways they differentiated themselves from aristocratic imagery. Finally, we will explore the appearance of portraits in other media, from funeral monuments to printed images, and examine the legacy of Tudor portraits both in the seventeenth century and up to our own time.

Presentation of the course:

Each session will consist of an illustrated lecture discussing major themes and interpretations, and will then open up to a wider class discussion. There will be handouts of any relevant texts discussed in the session.

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

- Better understand the role that portraits played in Tudor society.
- Be able to identify and interpret key symbols and iconography in a range of well-known portraits.
- Better appreciate the methods and materials used in the creation of portraits.
- Acquire a greater understanding of Tudor society, history and culture.

Reading and resources list

Listed below are texts that might be of interest should you wish to supplement your learning on the course. Any essential reading is marked with an asterisk *

Author	Title	Publisher and date
Sidney Anglo	<i>Images of Tudor Kingship</i>	London, 1992
Margaret Aston	'Gods, Saints and Reformers: Portraiture and Protestant England', in Lucy Gent, <i>Albion's Classicism: The Visual Arts in Britain, 1550-1660</i>	New Haven and London, 1995
Taryna Cooper	<i>Citizen Portrait: Portrait Painting and the Urban Elite of Jacobean England and Wales</i>	London, 2012
Katherine Coombs	<i>The Portrait Miniature in England</i>	London, 1998
Taryna Cooper et al eds.	<i>Painting in Britain 1500-1630: Production, Influences, Patronage</i>	Oxford, 2015
Annaliese Connolly and Lisa Hopkins eds.	<i>Goddesses and Queens: The Iconography of Elizabeth I</i>	Manchester 2007
Susan Frye	<i>Elizabeth I: The Competition for Representation</i>	Oxford, 1993
Susan Foister	<i>Holbein and England</i>	London, 2004
Elizabeth Goldring	<i>Nicholas Hilliard: Life of an Artist</i>	London, 2019
Nicholas Hilliard, ed. Thornton and Kain	<i>A Treatise Concerning the Arte of Limning (c.1600)</i>	Manchester, 1981
Catharine Macleod	<i>Tudor Portraits in the National Gallery Collection</i>	London, 1996
Roy Strong	<i>Portraits of Queen Elizabeth I</i>	Oxford, 1963
Roy Strong	<i>Tudor & Jacobean Portraits, 2 vols</i>	London, 1969
Roy Strong	<i>Artists of the Tudor Court: The Portrait Miniature Rediscovered</i>	London, 1993
Robert Tittler	<i>Portraits, Painters and Publics in Provincial England, 1540-1640</i>	Oxford, 2012

Website address

National Portrait
Gallery's Tudor
and Jacobean
Portraits Database

<http://www.npg.org.uk/research/programmes/making-art-in-tudor-britain/matbsearch.php>

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Tudor Britain

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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.

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, lunch and dinner will be provided as outlined in the timetable. 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.

Information correct as of: 03 September 2019