
Weekend Courses 2023-24

Tudor art and its setting

Start date: 8 March 2024 **End date:** 10 March 2024

Venue Madingley Hall
 Madingley
 Cambridge
 CB23 8AQ

Tutor: Dr Christina Faraday **Course Code:** 2324NRX028

Tutor biography

Dr Christina Faraday is a Research Fellow History of Art at Gonville & Caius College, University of Cambridge and a Course Tutor at the Institute of Continuing Education. She teaches courses on Tudor and Jacobean art, and art theory from Plato to now, at the University of Cambridge and for institutions such as The Wallace Collection, and is an Associate Fellow of the Higher Education Academy. In 2019 she was selected as one of the AHRC/BBC New Generation Thinkers, a scheme which gives early career researchers the opportunity to share their work with wider audiences on BBC Radio 3. Her first book, *Tudor Liveliness: Vivid Art in Post-Reformation England*, was published by Yale University Press and the Paul Mellon Centre in Spring 2023. Her current project is a new history of Tudor art for general audiences.

From 2017-2019 she 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).

Dr Faraday aims to make the classes entertaining and engaging, with opportunities for discussion and collaboration, as well as field trips whenever possible.

Course programme

Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the Terrace 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: Tudor art and its settings
22:00	Terrace Bar open for informal discussion

Saturday

07:30	Breakfast (for residents only)
09:00 – 10:30	Dynastic display in the long gallery (and garden)
10:30	Coffee
11:00 – 12:30	Words and whitewash in the church
13:00	Lunch
14:00 – 16:00	Free time
16:00	Tea
16:30 – 18:00	Pigments and punches in the artist's workshop
18:00 – 18:30	Free time
18:30	Dinner
20:00 – 21:30	Civic virtues in the Great Hall
21:30	Terrace Bar open for informal discussion

Sunday

07:30	Breakfast (for residents only)
09:00 – 10:30	Fire and steel in the tilting yard
10:30	Coffee
11:00 – 12:30	Prayers and privacy in the parlour
12:45	Lunch

The course will disperse after lunch

Course syllabus

Aims:

The course will allow you to:

- gain a greater knowledge of the art and architecture of Tudor England
- understand how the setting for the display of art can alter its meaning
- evaluate the cultural, social and political influences that drove these changes

Summary of content:

In Tudor England, where an artwork was viewed was almost as important as what it showed. In this course we will explore six venues for the display of art from 1485 to 1603, tracing the blurred lines between the public and the personal, the political and the religious. We will look inside the artist's workshop, seeing how artists framed themselves and their work, from the jobbing regional painter to the court artisan. We will uncover the increasing use of visual art and display by members of the Middling Sort, as they sought to navigate their new-found identities in a changing social landscape. And we will consider the great arts of the Tudor court: in the tilting yard and the long gallery, exploring how the arts of painting, sculpture, armour, engraving, tapestry and embroidery came together to express powerful messages on behalf of their patrons.

Presentation of the course:

Each session consists of an illustrated lecture discussing major artworks, themes and interpretations, with time for wider class discussion towards the end. The now-infamous final session incorporates 'Ye Olde Pubbe Quizze'.

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

- recognise a range of Tudor artworks, well-known and lesser known
- understand the social, political, cultural and artistic influences that created them
- explain the impact that setting could have on the meaning of an artwork
- describe a range of possible functions and motivations of artworks in the period

Reading and resources list

There are no compulsory readings for this course. However, you may find the below recommended reading list of interest to supplement your course.

Anglo, Sidney, *Images of Tudor Kingship*, London: Batsford (1992)

Aston, Margaret, *England's Iconoclasts: Volume 1, Laws Against Images*, Oxford: Clarendon Press (1988)

Brotton, Jerry, *This Orient Isle: Elizabethan England and the Islamic World*, London: Allen Lane (2017)

Cleland, Elizabeth, and Eaker, Adam, *The Tudors: Art and Majesty in Renaissance England*, New York: Yale University Press (2022)

Cooper, Tarnya, *Citizen Portrait: Portrait Painting and the Urban Elite of Tudor England and Wales*, London and New Haven: Yale University Press (2012)

Cooper, Tarnya, et al, eds. *Painting in Britain 1500-1630: Production, Influences, Patronage*, Oxford University Press (2015)

Dimmock, Matthew, *Elizabethan Globalism; England, China and the Rainbow Portrait*, New Haven and London: Yale University Press (2019)

Faraday, Christina, *Tudor Liveliness: Vivid Art in Post-Reformation England*, New Haven and London: Yale University Press (2023)

Goldring, Elizabeth, *Nicholas Hilliard: Life of an Artist*, New Haven and London: Yale University Press (2019)

Gent, Lucy, *Picture and Poetry 1560-1620*, Leamington Spa (1981)

Girouard, Mark, *Life in the English Country House*, London and New Haven: Yale University Press (1978)

Hamling, Tara, *Decorating the Godly Household*, London and New Haven: Yale University Press (2010)

Hilliard, Nicholas, ed. Thornton and Kain, *A Treatise Concerning the Arte of Limning* (c.1600), Manchester: Carcanet Press (1981)

Lynn, Eleri, *Tudor Textiles*, London and New Haven: Yale University Press (2021)

MacLeod, Catharine, *Tudor Portraits in the National Gallery Collection*, London: National Portrait Gallery (1996)

Strong, Roy, *The Renaissance Garden in England*, London: Thames and Hudson (1998)

Strong, Roy, *The Elizabethan Image: An Introduction to English Portraiture, 1558-1603*, New Haven and London: Yale University Press (2021)

Online Resources:

National Portrait Gallery's Tudor and Jacobean Portraits Database

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

Making Art in Tudor Britain <http://www.npg.org.uk/research/programmes/making-art-in-tudor-britain.php>

Middling Culture Project Blog: The Cultural Lives of the Middling Sort, Writing and Material Culture, 1560-1660, <https://middlingculture.com/blog/>

Victoria and Albert Museum (put in your own search limitations, eg country: Britain, years 1485-1603), <https://collections.vam.ac.uk/search/>

Note: Institute of Continuing Education (ICE) students 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 ICE course should be taken as evidence of enrolment.

(Information correct as of 15 May 2023)