

Tudor England through Art

Dates	Wednesdays 8, 15 and 22 March 2023
Times	18.00-20.00 GMT
Location	Online (Zoom Webinar)
Tutor	Dr Christina Faraday
Level	All Levels



Hans Eworth, *Portrait of a Gentleman of the Selwyn Family*, 1572 (detail)

Course Description

Art was everywhere in Tudor England. From portraits to furniture and armour to coins, Tudor craftspeople painted, carved, engraved and struck narratives and symbols into a vast array of media. Art could serve a wide range of social, political and educational functions, its meaning dictated greatly by where it was made, and where it was seen.

Taking works in the Wallace Collection as our starting point, we'll explore three key locations where art and crafted objects could be found in Tudor England: the Long Gallery, the Miniaturist's Studio, and the Tilting Yard. In each place, we'll explore the personalities responsible for the artworks' creation, and the reasons for their commission.

Session One: The Long Gallery

The Long Gallery was one of the most prominent areas of display in any Tudor great house. A place for families to cement (or invent) their heritage, and show off their taste and connections. Everything from portraits of friends and foreign rulers, to maps, curiosities and tapestries could be found there. In our first week, we'll look at the role that art played in the Long Gallery, revealing the first glimmers of the 'art collector' as a figure in Tudor England.

Session Two: The Miniaturist's Studio

The portrait miniature was the most iconic artform in Tudor England. From its early origins in a diplomatic exchange with France, the genre grew to become the foremost art of the Elizabethan court. In our second session, we'll consider famous miniaturists such as Hans Holbein the Younger, Nicholas Hilliard and Isaac Oliver, observing their different approaches to this 'minificent' artform. We'll also discover the artist's role in shaping the genre, the innovative methods they employed, and the broad clientele they served.

Session Three: The Tilting Yard

Every year on 17 November, courtiers gathered to honour the accession of Elizabeth I with a festival of jousting, flattery and elaborate allegory. In our final session, we'll consider the ways in which art featured in Elizabethan entertainments, including the production of elaborate armour, and the records of participants in the form of 'cabinet miniatures'. We'll also consider the role of art in other forms of Elizabethan entertainment, especially the masques and plays created for the great royal 'progresses'.

Course Tutor

Dr Christina Faraday is a Research Fellow in History of Art at Gonville and Caius College, University of Cambridge, and a BBC Radio 3 New Generation Thinker. She specialises in the fine and decorative arts of Tudor and Stuart Britain, with wider interests in music, rhetoric and the history of ideas. From 2017-2019 she was a Curatorial Intern at the National Portrait Gallery, on the exhibition *Elizabethan Treasures: Miniatures by Hilliard and Oliver* (2019), and is currently writing a book about 'liveliness' (or vividness) in Tudor art. She regularly writes for wider audiences in outlets such as *Apollo* magazine, BBC Radio 3 and *The Telegraph*, and was shortlisted for the 2021 British Journalism Awards in the Arts and Entertainment Category.

Previous Skills, Knowledge or Experience

None required. This course is designed as an introduction to the subject.

Joining Information and Format

This course will be taught through [Zoom Webinar](#). Each course session duration is 120 minutes, including a five-minute break and time for Q&A with the tutor.

Tickets are for all three dates. Ticket holders will be emailed the Zoom link, Webinar ID and Passcode 24 hours in advance of the first course session, which should be retained for accessing both sessions of the course.

Course Recording

This course will be recorded. Within 48 hours of each course session, ticket holders will be emailed a link to view the recording, which will be available for two weeks.
