SECOND PUBLIC EXAMINATION
Honour School of History
Honour School of History and Economics
Honour School of History of Art

FURTHER SUBJECT 11:
Court Culture and Art in Early Modern Europe

TRINITY TERM 2019

Tuesday 28 May 2019, 2.30 pm – 5.30 pm

Candidates must answer THREE questions, and COMPLETE all their answers. They should illustrate their answers, as far as possible, by reference to the prescribed authorities, and must complete AT LEAST ONE answer from BOTH Section A and Section B.

Do not turn over until told that you may do so
Further Subject (11)

COURT CULTURE AND ART IN EARLY MODERN EUROPE

Candidates must answer THREE questions, and COMPLETE all their answers. They should illustrate their answers, as far as possible, by reference to the prescribed authorities, and must complete AT LEAST ONE answer from BOTH Section A and Section B.

SECTION A

1. Were the biographies about court artists deliberately economical with the truth in describing their subjects?

2. How far do the accounts of Chapelain, Chantelou, Perrault and Saint-Simon emphasize the distinctiveness of French court structures and etiquette?

3. Does your study of the prescribed sources suggest that historians have exaggerated the didactic intentions of court festivities and performances?

4. Do the prescribed texts provide any consistent picture of the roles held by women in early modern courts?

5. Do the prescribed texts suggest that the English court reacted to, rather than shaped, European court culture?

6. What do the sources tell us about the differing courtly and artistic ambitions of Van Dyck, Rubens and Bernini?

7. Was their gender central to the construction of the images of Elizabeth I and Marie de Médicis?

SECTION B

8. Was papal court culture shaped by religious or by family priorities?

9. How important was the character and the artistic taste of particular rulers in shaping their courtly cultures?

10. Is there evidence that classical mythology was starting to lose its dominance in shaping the iconography of court art, architecture and performance?
11. What role did ‘faction’ play in the shaping of court culture?

12. What differentiated princely collections intended for private and for public display?

13. Were courtiers ever sincere in their critiques of court life and culture?

14. In what ways was courtly collecting and culture shaped by European engagement with the wider world?