



What is a Landscape?

- John Ruskin said that landscape painting was the '*chief artistic creation of the nineteenth century*'
- Kenneth Clark of Civilization fame, regarded it as the '*dominant art*' of the nineteenth century.
- About a **third** of all paintings at the Royal Academy annual exhibition were landscapes.
- We need to **start** by asking what we mean by landscape. It seems obvious, a painting of a scene, but how is a scene selected? It is often assumed that landscape simply involves going into the countryside and painting what you see but it is an artificial construction.
- Basically, there is land and we choose to represent one part rather than another based on complex criteria.
- There are two major factors – **aesthetic** and our **relationship** with the land such as ownership, farming, working the land and tourism. These result in many different approaches and types of landscape style and many innovations were made during the nineteenth century which is why I talk about the landscape reimagined.
- A landscape is a particular artistic, social and political construction based on the land.
- As Kenneth Clark points out, people who work on the land are often not aware they are in a landscape. A landscape must be discovered and then looked at or, if you are an artist, represented in a particular way. I look at the social and political issues surrounding land in order to be able to interpret nineteenth-century landscapes in a new light.
- There were topographical landscapes, pastoral landscapes, Romantic, picturesque, sublime and many others that will be examined.



- I start by considering the major influence on nineteenth-century landscape painting – the landscapes of the Old Masters
- Particularly the Flemish Baroque painter Peter Paul Rubens (1577-1640) and the French Baroque artists Claude Lorrain (1600-1682) and Nicolas Poussin (1594-1665).
- **Rubens** was a proponent of an extravagant Baroque style that emphasised movement, colour, and sensuality. He is well known for his Counter-Reformation altarpieces, portraits, landscapes, and history paintings of mythological and allegorical subjects.
- John Constable described **Claude** as "the most perfect landscape painter the world ever saw", and declared that in Claude's landscape "all is lovely – all amiable – all is amenity and repose; the calm sunshine of the heart".
- **Poussin's** work is characterized by clarity, logic, and order, and favours line (Florentine *disegno*) over color (Venetian *colorito*). Until the 20th century he remained a major inspiration for such classically oriented artists as Jacques-Louis David, Jean-Auguste-Dominique Ingres and Paul Cézanne.



Claude Lorrain (born Gellée, c. 1600-1682), *Marriage of Isaac and Rebekah*, 1648, National Gallery, London

Key point: Peter Paul Rubens (1577-1640), Claude Lorrain (1600-1682) and Nicolas Poussin (1594-1665) **defined how a landscape should look**. It was based on Biblical, mythological and classical themes suggesting a history painting.

Claude Lorrain

Beginning around 1640 Claude began to make his compositions more classical and monumental. During this decade something like a formula establishes itself: tall trees on one side of the picture (a framing device called '**repoussoir**', from the French 'to push back') balanced by a classical ruin and smaller trees further back on the other; a foreground stage with figures; a low horizon; a **winding river** conducting the eye by stages through an open landscape to the horizon; and distant hills, often with a glimpse of the sea. The figures are not, as often before, in contemporary dress but are always represented in **classical** or biblical costume. Contrary to popular belief, virtually all of Claude's figures were painted by himself. Sometimes they are merely shepherds, but frequently they embody a subject from classical mythology or sacred history. The light is clearer than in paintings of the early or late periods. Spacious, tranquil compositions are drenched in an even light, as can be seen in this painting, *The Marriage of Isaac and Rebekah* (also called *The Mill*), dated 1648.

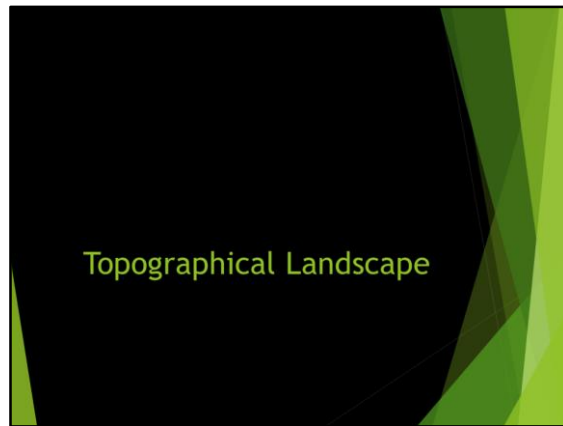
In the 1650s he painted still larger and more heroic paintings, including *The Sermon on the Mount*. In the middle of the following decade, Claude's style moved into its last phase, when some of his greatest masterpieces were produced. The colour range is restricted, and the tones become cool and silvery. The figures are strangely elongated and by conventional standards ill drawn. The paintings of this period are solemn and mysterious and radiate a sublime poetic feeling. It was in this spirit that Claude painted his famous work *The Enchanted Castle*.

The Story of Isaac and Rebekah

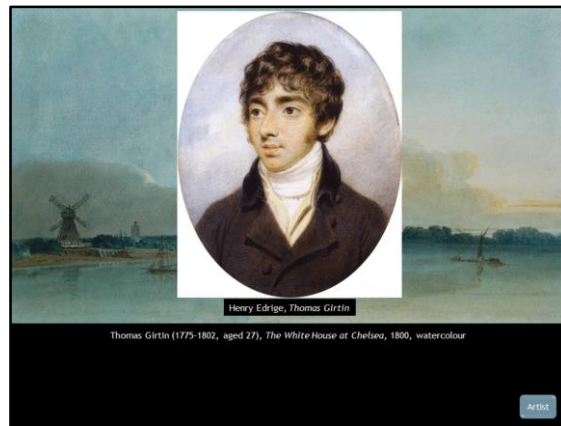
Abraham sent his servant with gold and camels to find a wife for his son Isaac. The

servant decided to choose a wife as follows. 'May it be that when I say to a young woman, 'Please let down your jar that I may have a drink,' and she says, 'Drink, and I'll water your camels too'—let her be the one you have chosen for your servant Isaac. ' Rebekah came out and offered him and the camels water.

Genesis 24: 'Then the servant told Isaac all he had done. ⁶⁷ Isaac brought her into the tent of his mother Sarah, and he married Rebekah. So she became his wife, and he loved her; and Isaac was comforted after his mother's death.'



A topographical landscape is one that shows the land and often buildings **accurately**. The interest in topographical landscapes started by patrons wanting to show their **country estate** but was fuelled by the extraordinary growth in **travel guides**. Before photographical topographical paintings were used to record a location.



Thomas Girtin (1775-1802, died aged 27), *The White House at Chelsea*, 1800, watercolour, Tate Britain
 For more information see <https://www.tate.org.uk/art/artworks/girtin-the-white-house-at-chelsea-n04728>

Key point: a leading topographical painter was Thomas Girtin who established watercolour landscapes

Thomas Girtin

Thomas Girtin's architectural and topographical sketches and drawings established his reputation and his use of watercolour for landscapes means he is credited with establishing watercolour as a reputable art form and creating the Romantic watercolour painting.

I wanted to start with this painting, because it was produced at the start the nineteenth century and it is regarded as one of the great landscapes of the century. It is Thomas Girtin's *The White House at Chelsea*. Girtin died when he was 27 and is not well-known today but he was a legend in his time and a friend of Joseph Mallord William Turner (1775-1851) who admired his work.

According to an **anecdote**, a dealer went to **Turner's house** and after looking at his drawings, had the audacity to say, 'I have a drawing out there in my hackney coach, finer than any of yours.' Turner bit his lip, looked first angry, then meditative. At length he broke silence: 'Then I tell you what it is. You have got Tom Girtin's White House at Chelsea'. Turner knew Girtin well as they were the same age and students together. Turner said after his death in 1802 'Poor Tom.....If Tom Girtin had lived, I should have starved.'

In 1800 Girtin married the daughter, Mary Ann Borrett, of a wealthy London goldsmith and moved to Hyde park next door to the painter Paul Sandby. He was welcome as a houseguest at his patrons' country houses and the following year he

spent five and a half months in Paris. In spring and summer 1802 he produced an enormous panorama of London called the 'Eidometropolis' (Greek for 'view of the mother city') which was 18 feet high and 108 feet long. That November he died while painting of either asthma or 'ossification of the heart'. His later bolder, spacious style had a lasting influence on English painting and the popular romantic and picturesque landscapes for which England became well known. Girtin's early death reportedly caused Turner to remark, 'Had Tom Girtin lived I should have starved'. Turner was an introvert and often rude but Girtin was kind and considerate. As the pair of them went around together people tolerated Turner because of Girtin.

'The Brothers'

Girtin was apprenticed to a water-colourist called Edward Dayes who did not appreciate his talent and had him imprisoned as a refractory apprentice. Girtin became friends with Turner and exhibited at the Royal Academy from 1794, when he was 19 (Turner was 15). Within five years he had acquired influential patrons such as Sir George Beaumont who helped create the National Gallery and Girtin was the leading member of the Brothers, a sketching society of professional artists. The Brothers used to meet at each of their houses in turn and in draw all evening based on a few lines of poetry that had been selected. The host would keep all the sketches in exchange for providing everyone supper. Turner was an early member but thought his sketches were worth more than the cost of supper so he stopped attending.

Watercolour

On the right is Chelsea Old Bridge and we are looking upstream across the Thames to Battersea. The windmill known as the Red House Mill belonged to Joseph Freeman and the white house is where Battersea park is today. The bridge is Battersea Bridge and on the other side of the river is Chelsea Old Church which was destroyed in the Second World War (1941). The focus is the White House which was created by leaving the paper unpainted. Watercolour is a transparent medium and there is no white watercolour. Watercolours are created by starting with the lightest colours and adding increasingly dark colours. Girtin played a key role in establishing watercolour as a reputable art form but in the early part of the nineteenth century it was regarded as a lesser art form compared with oil painting and watercolour paintings were referred to as drawings which had been 'stained' or 'tinted'. In 1804 a group of watercolour artists formed their own exhibiting society, the Society of Painters in Water-Colours. They were anxious that the 'novel' term 'painters' in watercolour 'might...be considered by the world of taste to savour of assumption'.

Topographical Landscape

This is known as a topographical landscape, one that shows the land and often buildings accurately. The interest in topographical landscapes started by patrons wanting to show their country estate but was fuelled by the extraordinary growth in travel guides. The representation of travel locations

evolved out of the need to bring reminders back from the Grand Tour of Europe in the seventeenth and eighteenth centuries (flourished 1660 to 1840). The Grand Tour was a rite of passage for wealthy young men and they often brought back paintings of the cities they visited, such as Canaletto's (1697-1768) Venice. The eighteenth century was associated with a rise in travel and the need for travel guides. These guides described the landscape in terms of visual landscape conventions, such as bounding sidescreens and a receding foreground and the use of the term 'picturesque'. It was William Gilpin who first formalised the picturesque but it acquired a life of its own.

However, it is more than topographical. In 1852 *The Art Journal* claimed that Thomas Girtin was responsible for changing the merely topographical into an evocative composition. This painting, for example, does not just record a scene but creates an image that once seen cannot be forgotten.



John Mallord William Turner (1775-1851), *A View of the Archbishop's Palace, Lambeth*, 1790, watercolour, Indianapolis Museum of Art

Key point: A typical topographic watercolour showing Turner's mastery of perspective

A Typical Topographic Painting

A View of the Archbishop's Palace, Lambeth – this watercolour was Turner's first to be accepted for the Royal Academy's annual exhibition in April 1790, the month he turned fifteen. The image is a technical presentation of Turner's strong grasp of the elements of perspective with several buildings at sharp angles to each other, demonstrating Turner's thorough mastery of Thomas Malton's (1748-1804) topographical style. Malton was a tutor of both Girtin and Turner and he is best known for the book 'A Picturesque Tour through the Cities of London and Westminster', illustrated with a hundred aquatint plates.

Westminster Bridge

- For 600 years the nearest bridge to London Bridge was Kingston Bridge
- Then Putney Bridge 1729
- Old Westminster Bridge between 1739 and 1750 (London Bridge was widened and houses were pulled down 1760)
- Then Kew (1759), Battersea (1773) and Richmond (1777).
- Current Westminster Bridge was by Thomas Page in 1862 with Gothic detailing by Charles Barry.

History

- In 1790 anything south of the river such as Southwark and Lambeth were not part of London and Westminster on the other side of the river was regarded as a separate city from London.
- The horse ferry was on the left. It was a flat bottomed boat that had many

accidents. The road on the right is **Horseferry Road** (now on the other side of the river). The river was so low here it could sometimes be crossed at low tide. In the eighteenth century this area was used for fairs and public entertainment. Just to the right there was a windmill and behind us another two.

- This was just about to become an area of **massive expansion** in the next ten years the number of houses doubled and from 1778 to 1822 it increased six-fold.
- In the nineteenth century Lambeth Bridge was built, the Swan pub was pulled down and the area became full of factories and slums including the first factory of John **Doulton** which became Royal Doulton. The population increase from 25,000 in 1800 to 300,000 in 1900 (12-fold). It becomes industrialized and massively overcrowded.
- Opposite, where **Tate Britain** (1897) is now, was the massive **Millbank Penitentiary** (1816-1890). Millbank Penitentiary was purchased for the Crown by **Jeremy Bentham** to build a panopticon but this idea was abandoned. It was unhealthy as it was built on marshy land and the **labyrinthine** corridors so complex even the warders got lost. It was replaced by **Pentonville** (1842) but continued to be used as a holding prison for 4,000 inmates awaiting transportation until the practice was abandoned in 1853-1867 when it became a local prison and then a military prison.
- In 1848 the **railway** cut through alongside the **Ragged School** that taught 800 poor children. **Pigs and chickens** still ran through the streets. In 1850 this whole area was **flooded** as the Thames (London's sewer) regularly burst its banks.
- It is now a roundabout and Westminster Tower and Parliament View apartments. Westminster Tower contains the Al-Jazeera TV channel and the International Maritime Organization.



John Constable (1776-1837), *Wivenhoe Park, Essex*, 1816, National Gallery of Art, Washington DC

Key point: Constable stretched the definition of topographic painting

John Constable

- This work is of Wivenhoe Park in Essex but is it topographical? It appears to radiate clarity, the precise recording of the estate and the expansive perspective. The brushstrokes are tighter compared with his later paintings giving it the air of accuracy. All is content and self-sustaining nature. However, Constable modified the view as the park and lake are not part of the same view.
- In the far left distance is **Mary Rebow**, daughter of the owner Major-General (a 2-star general) **Francis Slater Rebow**. She is driving a donkey cart with a friend. The painting contains light and dark and has a strong open feel to the sky, what Constable called the 'chiaroscuro of nature'.
- Wivenhoe Park is 55 miles northeast of London and east of Colchester now part of University of Essex and Wivenhow House Hotel. The owner was a friend of Constable's father and commissioned Constable. Constable needed the income from this commission to marry Mary Bicknell as her parents did not approve. It was finished in September and they married in October 1816.
- His parents Golding and Ann Constable approved the match but thought he should wait until he was financially secure. They **died** in 1816 and Constable inherited a fifth share of the business, became **financially independent** and married the same year. His father had made his money by inheriting from his childless uncle and from Ann's dowry. They were not gentry but Ann knew Lady Beaumont who lived in Dedham. The whole family were Tories and objected to the sale of land to Whigs.
- In 1827 Maria's father died leaving her **£20,000 in Spring 1828** which

Constable invested poorly. **Maria died** on 23 November **1828**.

- He only sold **20 paintings** in England but 20 in France in just a few years but he fell out with his French dealer Arrowsmith.
- RA student in 1799, first exhibited 1802, **ARA** in **1819**, **Academician 1829**.
- Leslie wrote in 1824 'You have long lain under a mistake; men do not purchase pictures because they admire them, but because others covet them...'
- Art is a construction that needs an art world to define and recognise it and Constable was always at odds with the Royal Academy aesthetic. Constable work was criticized for its 'lack of finish', Constable wrote,
'My art flatters nobody by imitation, it courts nobody by smoothness, it tickles nobody by pettiness, it is without either fal-de-lal or fiddle-de-dee: how can I therefore hope to be popular?'

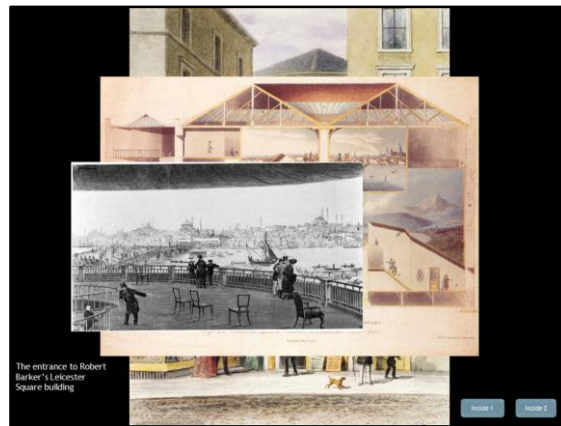
Politics

- Let's look at the **politics and social circumstances** of 1816, the year this was painted.
- The **war** against Napoleon had **finished the previous year**, (Waterloo was Sunday, 18 June 1815), and the war had left the country **close to starvation** when a terrible summer occurred the like of which had never been seen before. It was an **agricultural disaster** and **riots, arson, and looting** took place in many **European cities**.
- It was called the '**Year without a Summer**'—world temperatures dropped and crops died worldwide.
- We now know that it was caused by a combination of low solar activity and a series of volcanic events that winter capped by the **April 1815** eruption of **Mount Tambora** (in the Dutch East Indies now Indonesia). This was the most powerful eruption in recorded history, **four times** larger than **Krakatoa** in 1883. One third of the mountain, **38 cubic miles** of ash was ejected into the atmosphere, **ten times** more than then the eruption of **Vesuvius** that destroyed Pompeii.
- The summer had many interesting side effects. In Germany, the lack of oats to feed horses led inventor **Karl von Drais** ('Dray') to research horseless transport, which led to the invention of the **Laufmaschine**, velocipede (France) or **dandy horse** (which led to the invention of the **bicycle**). **Note that this clever chap also invented the first typewriter five years later.**
- In Switzerland **Mary Shelley** was on holiday but the bad weather and incessant rain meant she had to stay indoors and she spent the time writing the novel **Frankenstein**.
- The bad harvests lasted for **three years** and led to **riots** across Europe. Amidst all this chaos, Constable shows us a **tranquil** summer day.
- I will return to Constable's rendition of the landscape later but first let us

consider another type of landscape, **the picturesque**.



Before continuing the craze for panorama in the early part of the nineteenth century must be mentioned.

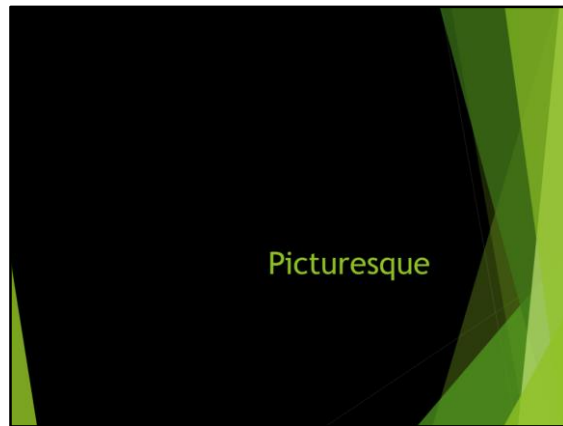


The entrance to Barker's Leicester Square panorama building

Key point: the panorama craze last through much of the nineteenth century and was eventually replaced by the cinema

The Panorama Craze

- The Eidometropolis was an example of a panorama, which became very **popular** in **Regency** England.
- **Robert Barker** (1739-1806) coined the word **panorama** in **1792** meaning 'all view'.
- The first purpose built panorama building in the world was in **Leicester Square**. Visitors paid **three shillings** to stand on a central platform under a skylight to examine the panorama on the circular wall surrounding them. Barker became **rich** and many panorama followed.
- The Museum of London has recorded **126 panorama's** exhibited between 1793 and 1863.
- Another exciting experience was the **diorama**, an elaborate scene in an artificially-lit room-sized box first taken to London in 1823 by Louis Daguerre (inventor of the Daguerreotype), who had trained with a painter of panoramas. Eventually, these public spectacles were replaced by moving pictures and the cinema.
- Panoramas were **produced by artists** or teams of artists positioned on the roof of a tall building. **Girtin** drew a panorama from the roof of the British Plate Glass Manufactory Company's warehouse which was opposite St. Paul's Cathedral. He took **three months** and completed a 360 degree view. He then painted from his drawings onto an **enormous canvas** in oils rather than the distemper that was often used. As he was completing the panorama Britain and France agreed a peace treaty called the **Treaty of Amiens** and Girtin, and other artists, took the opportunity to travel to Paris. He made **engravings of Paris** and when the panorama was exhibited he offered the engravings for sale.



The picturesque was defined by William Gilpin's *Observations on the River Wye* (1782) and it became so fashionable it was satirized by Jane Austen.



William Gilpin (1724-1804, aged 80), *Tintern Abbey*, from William Gilpin's *Observations on the River Wye* (1782), Huntington Library
 Illustration by Joan Hassall (1906-1988), *View of Bath from Beechen Cliff*, Folio Society, London. Hassall illustrated English literary classics. Produced for a limited edition Austen produced by the Folio Society 1957-62.
 Thomas Hosmer Shepherd (1792-1864), *Bath from Beechen Cliff*, 1830-1864, Shepherd was a well-known topographical watercolour artist

Key point: the ability to appreciate the picturesque became a social refinement satirized by Jane Austen

William Gilpin

- I mentioned the picturesque with respect to Girtin's watercolour but the originator of the idea of the picturesque was **William Gilpin** (4 June 1724 – 1804), an English artist, Anglican cleric, schoolmaster and author. The term now means a quaint or pretty style but it was originally an aesthetic ideal introduced by Gilpin in 1782. The term **means 'like a painting'** particularly one by **Claude Lorrain**.
- This is Gilpin's view of *Tintern Abbey*. In his book *Observations on the River Wye*, he explains that the gable end hurts the eye with its regularity and suggested taking a mallet to make it more picturesque.
... a number of gable-ends hurt the eye with their regularity, and disgust it by the vulgarity of their shape. A mallet judiciously used (but who durst use it?) might be of service in fracturing some of them; particularly those of the cross aisles, which are both disagreeable in themselves, and confound the perspective.
- We will hear about Jane Austen's view in a minute.

Picturesque Beauty

There were rules of **picturesque beauty** that **William Gilpin** defined and it was

part of the emerging Romantic movement of the 18th century. Enlightenment and rationalist ideas about beauty were being challenged as beauty was regarded as a basic human instinct. In the eighteenth century Edmund Burke had defined both beauty and the sublime in his 1757 book *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*. We shall look at the sublime later but it is any view that invokes terror and so appeals to our sense of self-preservation. The picturesque was defined as a mediator between the beautiful and the sublime. Whereas the beautiful was seen as associated with smoothness and gentleness and the sublime with vastness and obscurity the picturesque was associated with roughness and sudden variation in form, colour or light, i.e. the rustic. Gilpin's book *Observations on the River Wye, and Several Parts of South Wales, etc. Relative Chiefly to Picturesque Beauty; made in the Summer of the Year 1770* was seen as an **alternative** to the **Grand Tour** of Europe. Instead picturesque hunters began crowding the Lake District in order to track down and capture wild scenes. Particular spots became associated with a picturesque view and local guides would take tourists to view from these spots. Artists would produce engravings of the views from these spots so tourists could take them home.

William Gilpin, *Observations on the River Wye*, 1782. 'the most perfect river-views are composed of four grand parts: the area, which is the river itself; the two side-screens, which are the opposite banks, and lead the perspective; and the front-screen, which points out the winding of the river..... They are varied by... the contrast of the screens....the folding of the side-screen over each other.....the ornaments of the Wye.... ground, wood, rocks, and buildings..and colour'.

Travellers in search of the picturesque were described by Gilpin as being like big-game hunters and he described the equipment they required. The essential items for their luggage were deemed necessary to control the untamed landscapes they encountered! They included a piece of tinted glass, called a Claude Glass, a pedometer, a telescope, a barometer, maps, memorandum books, tour journals, sketch books, drawing pads, a watercolour set, pens and pencils, and a pocket edition of William Cowper's poems were the essential requisites for a tour.

Jane Austen and the Picturesque

- **(Click Austen)** Jane Austen (1775-1817, died aged 42) made fun of this fashion for the picturesque in ***Northanger Abbey*** (1803 but published posthumously in 1817) she described how **Catherine Morland** (good natured, modest) is being shown round Bath by **Henry Tilney** (sarcastic but sympathetic clergyman) who relishes teaching a younger and inexperienced woman. Catherine

'confessed and lamented her want of knowledge, declared that she would give anything in the world to be able to draw; and a lecture on the picturesque immediately followed, in which his instructions were so clear that she soon began to see beauty in everything admired by him, and her attention was so earnest that he became perfectly satisfied of her having a great deal of natural taste. He talked of foregrounds, distances, and second distances—side-screens and perspectives—lights and shades; and (Click Bath) Catherine was so hopeful a scholar that when they gained the top of Beechen Cliff, she voluntarily rejected the whole city of Bath as unworthy to make part of a landscape. '



Humphry Repton (1752-1818), *Landscape Gardening and Landscape Architecture* (London: Longman & Co., new edition 1840, originally published 1816). The original title was *Fragments on the theory and practice of landscape gardening: including some remarks on Grecian and Gothic architecture, collected from various manuscripts, in the possession of the different noblemen and gentlemen, for whose use they were originally written; the whole tending to establish fixed principles in the respective arts.*

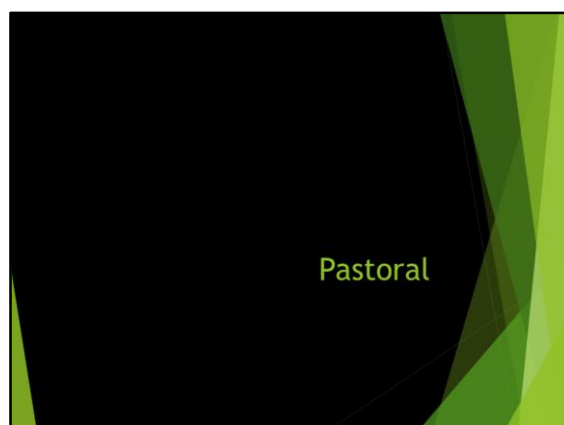
Key point: Humphry Repton coined the term 'landscape gardener' and created picturesque gardens.

Humphry Repton

- Humphry Repton was the last great landscape designer of the eighteenth century often regarded as a successor to Capability Brown. He is best known for Blaise Castle near Bristol, the themed gardens at Woburn Abbey, the 'home lawn' at Stoneleigh Abbey, Warwickshire and the central gardens in Russell Square.
- He **applied picturesque theory** to the practice of **landscape design** and he coined the term '**landscape gardener**'. In conjunction with the work of Price and Knight, this led to the 'picturesque theory' that designed landscapes should be composed like landscape paintings with a foreground, a middle ground and a background. Repton believed that the foreground should be the realm of art (with formal geometry and ornamental planting), that the middleground should have a parkland character of the type created by Lancelot 'Capability' Brown and that the background should have a wild and 'natural' character. Although at first he defended Brown's rolling vistas he later added more **rugged 'picturesque elements'**. Repton also introduced the innovation of his '**Red Books**'. These contained before and after watercolours views of the clients garden and Repton sold these as his business rather than carrying out all the work as a contractor like Brown. As a result Repton's ideas were often only partly implemented and he made little money compared with Brown.

Repton's Cottage

- These engravings are from one of Repton's books describing how he applied picturesque ideas to the landscape. They show the front garden of his modest cottage at Hare Street near Romford in Essex.
- Notice the people on the coach and the beggar are looking. Repton writes about '**appropriation**' which is command over the landscape visible from a window that denotes it is private property. The **exclusive right** of enjoyment is part of the charm '*with the power of refusing that others should share our pleasure*'. We all want '*something we can call our own...our own Home*'.
- He wrote about how his cottage faced a green often covered by cattle, pigs or geese and how he appropriated 25 yards of garden by taking the green and surrounding it with flowering shrubs and evergreens. He kept it open so that he could see the village scene unlike many owners of property as he enjoyed mankind and movement. But he hid the butcher's shop in preference to a basket of roses and he points out that a very small object may hid an offensive object that is ten times larger. The hedge hides the dirt of the road and prevents him being seen. He concludes by saying that he has 'lived to reach that period when improvements of house and garden is more delightful to me than parks, forests, landscapes or distant prospects' (page 605).
- He ends his book and his life with the words '*Allons mes amis, il faut cultiver nos jardins*' ['Come along, my friends, and let us cultivate our gardens'.] (Voltaire, *Candide*, Chapter 30: Candide buys a small farm and finds working the farm satisfying at last.)
- **Repton's appropriation of the village green leads me to consider one of the major political issues surrounding land at the time - enclosures.**





Giorgione (born Giorgio Barbarelli da Castelfranco; c. 1477/8–1510), now attributed to his pupil Titian (Tiziano Vecelli, c. 1488/1490-1576), *Pastoral Concert (Fête Champêtre)*, c. 1509, Louvre

Pastoral

I start with this early sixteenth century painting now thought to be by **Titian** to show that the idea of the **pastoral** landscape had a **long tradition**. The painting shows the shepherd in the background playing a bagpipe and tending his sheep, a key aspect of the pastoral. The pastoral is an idyllic landscape set in some other worldly, **classical landscape**, a type of **earthly paradise**.

In the foreground Titian has what could be an allegory of poetry and music. The women could be divine or imaginary beings representing ideal beauty created from the men's inspiration. The woman with the **glass vase** would be the superior muse of **tragic poetry** and the other **comedy** or **pastoral poetry**. The man with the **lute** would represent **lyric poetry**, which in the ancient Greek period was poetry **sang to a lyre**. The **other man** would be an **ordinary poet**, a distinction made by Aristotle in his *Poetics*. It represents the close relationship between man and nature, poetry and music and the divine and the profane.

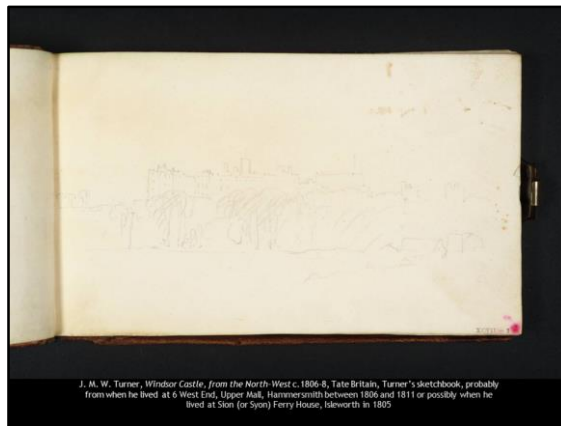


Joseph Mallord William Turner (1776-1851), *Ploughing up Turnips near Slough*, exhibited at Turner's Gallery in 1809, Tate Britain

The view is from Salt Hill near Slough? In modern terms it is looking towards the M4 motorway towards the Thames, Eton College and Windsor Castle. Turner would have known the view and there was a famous inn, called Castle Inn, at Salt Hill a mile from Slough. It was named for its view of Windsor Castle and the Inn and its view were so well known that in 1814 the Prince Regent hosted a breakfast there for the King of Prussia and his three sons.

Pastoral

The painting was first exhibited April 1809 in Turner's gallery. At first glance we see a Romantic painting of the pastoral or bucolic type. That is it shows the herding of livestock. It is also known as Georgic based on Virgil's (70 BCE-19 BCE, an ancient Roman poet of the Augustan period)) *Georgics*, a poem about agriculture and animal husbandry which was very popular in the eighteenth century. The poem describes man's struggle against a hostile natural world and how hard work and animal husbandry can overcome setbacks (published 29BCE). Related to the Greek Hesiod's *Works and Days* regarding man's relationship to the land and the importance of hard work.



J. M. W. Turner, *Windsor Castle, from the North-West* c.1806-8, Tate Britain, Turner's sketchbook, probably from when he lived at 6 West End, Upper Mall, Hammersmith between 1806 and 1811 or possibly when he lived at Sion (or Syon) Ferry House, Isleworth in 1805.

Key point: Turner's working practices involved sketches on the spot and painting in the studio

It shows Turner's standard working technique. He would go to the spot and make pencil sketches and return to the studio to paint.



J. M. W. Turner, *A Cow* c. 1806-8

Key point: his sketches often contain well developed images showing the detail of an animal or scene

Turner also made more detailed sketches which he coloured using watercolour of individual scenes or animals. We can see that this is the cow he used in *Ploughing up Turnips Near Slough*.



Joseph Mallord William Turner (1776-1851), *Ploughing up Turnips near Slough*, exhibited at Turner's Gallery in 1809, Tate Britain

Interpretations

- Turner's painting supports many levels of analysis. It will limit this to **three levels** as I slowly unravel this intriguing painting.

First Level - Pastoral

- For many years it was simply seen as an example of the pastoral or more specifically the Georgic. However, most descriptions of the painting were formal and stylistic, for example, focusing on Turner's success in representing sunlight seen through haze and the 'poetically heightened atmospheric effects'.

Second Level - Patriotic

- The art historian John Barrell was the first to point out its celebration of progressive English agriculture. It was during the Napoleonic Wars and the French had blockaded our ports so we depended on farmers to produce our food. In this light we see the Royal Palace at Windsor, representing monarchy, part of Eton school representing education and the aristocracy and in the foreground the labourers working to produce the food needed by everyone during the war. The eighteenth and nineteenth centuries were a period of increased agricultural productivity resulting from new scientific agricultural practices.
- The academic **John Barrell** was the first to draw attention to the labourers and subsequently it was seen as **supporting progressive English agriculture** that was helping us win the **war against France**. This needs some explanation. The painting was first exhibited in 1809 at the height of the Napoleonic Wars (1803-1815, started when Napoleon seized power in 1799 apart from the one year Peace of Amiens in 1802). In 1805 Nelson beat the French fleet at Trafalgar and in response the **French blockaded** European ports to **stop food** being imported into England. It therefore became critical

for England to grow all its own food and agricultural productivity became critical for the war effort. The painting would therefore have been seen as patriotically supporting the war.

- The Tate says, *'As well as its distant view of Windsor Castle, this picture of a turnip harvest depicts current efforts to maximise yields and increase the food supply to serve the needs of a wartime economy'*. There is a lot of history that was very significance at the time tied up in this sentence.

Third level - Political

- The third level of meaning was suggested by **Michele Miller** in 2004. She found **anomalies** in the work that suggested a different interpretation. Let us examine these anomalies one by one.

Enclosure

- **First** it is necessary to understand the **importance of the turnip**. The most significant agricultural advance made in the eighteenth century was **crop rotation**. This was first practiced **8,000 years ago** in the Middle East but ancient practice involved letting a field lie fallow for part of the year. The big advance was **four-field rotation** which was first used in England in the 18th century and was promoted by Turnip Townsend, Viscount Charles Townshend. It consists of growing wheat, then turnips or swedes (winter fodder), then barley and then clover or ryegrass (gazed) each year. Using four fields each one could be at a different stage of the rotation. This enabled the land to be used all the time to grow a useful crop. Turnips leaves would feed the crops in the autumn and the turnip could be stored over winter to feed the livestock. This in turn meant that livestock did not need to be slaughtered in the autumn but could over winter.
- Turnips enabled four crop rotation but only if the **land was enclosed** so that livestock could be prevented from eating other farmer's turnips. In the Middle Ages all land was owned by the lord but the tenants had certain rights over part of the land. One such right was the right to pasture cattle, horses and sheep (another was turbarry – the right to take turfs for fuel and estovers – the right to take sufficient wood for the commoner's house). Over a period of hundreds of years common land had slowly been taken away by enclosing it. It was a major issue in the Tudor period and enclosures were constructed by the lord of the manor to create large fields to graze more sheep as our main export was wool. The final and **most contentious** wave of enclosures was later, between **1750 and 1850** and was justified by **improving productivity**. In this period **one sixth of England** was enclosed and this took the ability to grow food away from a large part of the population. The smallholders and commoners became dependent on poor relief and had to buy food.
- The **main food** of the poor was **bread** and in **1815** the Government passed **Corn Laws** that **fixed a high price** for wheat which increased the price of a bread. At the same time land was being **enclosed** in the name of improved

agricultural productivity. Four crop rotation enabled fields to be productive all the time, they no longer needed to lie fallow. However, the poor needed the common land to eke out their existence. It enabled them to grow crops and even keep a cow for milk and cheese. The **last wave of enclosures** was mostly in the South East - Kent and Sussex and later Essex - and it led to what became known as the **Swing Riots**. That was still in the future when this was painted but unrest was growing because of bad harvests and the enclosure of common land.

- Despite the new agriculture wheat production fell during the war, mostly because of bad weather and in Buckinghamshire it fell after enclosure because enclosed fields were used to pasture livestock an inefficient way to use the land. Bread shortages for the poor were caused by using enclosed fields produce grain-fed wheat for the monied classes.

Broken Plough

- In the distance we see **Windsor Castle**, a palace of George III, known as 'Farmer George'. During the late 1780s he had converted large parts of Windsor and Richmond into farms that used the latest agricultural techniques. The women are sitting on part of a harrow and a man is carrying a seedlip, both indicators of progressive agriculture and that the field will be replanted with another crop as soon as the turnips have been gathered. But the group of men directly below Windsor Castle are looking at a **broken plough**
- The King promoted the new intensive agriculture which was particularly important as food supplies had been cut off by the French blockage. This was painted at the height of the Napoleonic Wars. By 1808 all foreign food had been cut off and for the previous nine years the harvest had been poor to terrible. For this reason it has been interpreted as a patriotic painting showing a symbol of the King and the agriculture workers working hard to save the nation. But if this were true, why is the work so disorderly, **why is the plough broken** and the workers dispirited.
- The open fields of common land did not allow turnip growing as your neighbours livestock would eat all your turnips. Turnips therefore called to mind enclosure. Lord Winchelsea had noted a few years previously that farmers pressed for enclosure to keep labourers dependent. Class differences are indicated by the lone figure in the white coat on the raised ground who has just dismounted from the white horse at the left. This juxtaposition of workers with a higher social class is unusual.

Slough

- Turner has made the **castle more prominent** than it would be from the site and for a while it was known as 'Windsor' but Turner explicitly named it as 'near Slough' even though the site is nearer Eton than Slough. **Slough** was a

very small hamlet until the railway came in 1836 when it was known as the station nearest to Windsor. The site was known at the time as offering a fine vantage point to view Windsor. The word 'slough' means a muddy or boggy place. The most famous slough is the **Slough of Despond** in **John Bunyan's *Pilgrim's Progress*** (1678), which was the most popular book after the Bible. In the book the slough is **a place that cannot be mended**. Help explains to Christian that the King's labourers have been working on it for 16 hundred years but it remains the Slough of Despond. The area around Windsor was boggy and not fully drained. We can see a four horse Berkshire plough which in 1808 was considered old-fashioned and inefficient. Yet even this heavy plough has broken down. Like the Slough of Despond this turnip field resists the efforts of the King's labourers.

Boggy Soil

- Turnips were not a miracle crop and prefer light sandy soils and do not grow well in boggy soils. They also have low nutritional value. In the right soil they are an excellent preparation but in the wrong soil they 'will do more injury to the land than the turnips are worth' (1794, Board of Agriculture, Arthur Young).

Weeds

- The harvest we can see consists of a small wheelbarrow of turnips alongside a large area of weeds. Notice the weeds vertically align with the broken plough and the palace. Turner tends to link important connected details using vertical alignment.

Bottle

- At this time the poor were often blamed for their circumstances and one thing that distinguished the deserving from the undeserving poor was idleness and **drunkenness**. It is significant that a bottle is located in the middle of the brightest patch of land.

Women Workers

- During the war the shortage of men meant that women worked the fields, known as the '**petticoat harvests**'. It has even been suggested that the development of farm machinery was a result of farmers' **dissatisfaction** with the **productivity** of the women compared with the men (*Women, Work, and Wages in England, 1600-1850*, Michael Roberts, ed. Penelope Lane). We see one of the women is nursing showing the farmer is desperate for labour and the women for work.

Turnips = Extreme Poverty

- Viewers at the time would have understood everything I have been telling

you. They would also have known that **turnips were associated with hunger**. They were used to feed livestock and as human food they implied extreme desperation. Many writers at the time use **turnips** as the example of **extreme poverty** in *The History of Tom Jones, a Foundling* (Henry Fielding, 1749) Squire Western says '*the Hanover rats have eat up all our corn, and left us nothing but turneps to feed upon*'.

- There was not widespread starvation but the following year, 1809, the harvest was even worse driving up bread prices further and there were demonstrations in Cookham.

Summary

- The **third level** of meaning is therefore that Turner was surreptitiously suggesting **all is not right** with the farming world. I do not mean this was a revolutionary painting and that Turner was calling for riots. I mean that for those who look carefully there is a whole world of levels of meaning, of ambiguity and uncertainty. Like the real world there is no simple answer, no single interpretation, it is **neither patriotic nor unpatriotic**, it shows **beauty and ugliness**, power confronting poverty, **agricultural advances and their negative impact**, hard work and idleness, patriotism and the causes of revolution. I believe it is these **levels of meaning** and this **ambiguity** that makes it a **masterpiece**.



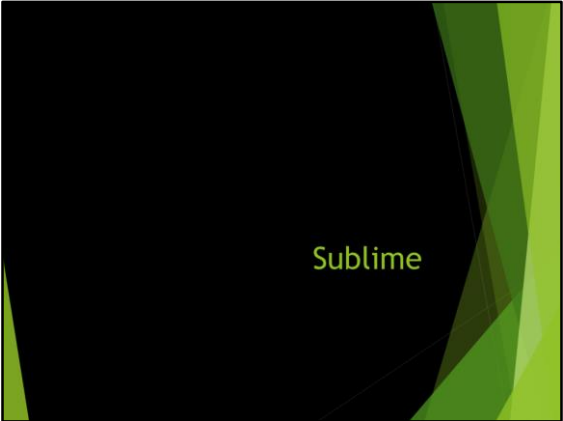
Published by S. Trent, *Going to Market*, 1786, hand-coloured etching, British Museum

- Finally, turnips were associated with **George III**, his rural associations and his **miserliness**. Royalty cannot win as his son was mocked for his profligacy and debauchery. From 1793 (during the war) satire was directed against France and Napoleon. George III was shown as a simple, affable and harmless 'Farmer George'.
- There are few **representations of turnips**, there is Constable's *Flailing Turnip-heads* and Gainsborough's *Going to Market* but generally they are poorly represented. Perhaps because they have little beauty or because they were a relatively new crop and did not represent timeless continuity but a new technique.

Key point: this was a period when satirical cartoons were popular and helped to define public taste

Cartoon Mocking George II using Turnips

- This shows the type of satirical cartoon that Turner might have seen. A farm-yard scene with **Windsor Castle** on a hill in the background. **George III**, wearing a smock frock, his **Garter ribbon** hanging down his leg, and holding a pitchfork, gives orders to two guardsmen who are taking his carrots and turnips to market. One rides off (right), the vegetables on the back of his saddle, the other loads his horse with a bundle. Outside a farm-building (left) **Queen Charlotte** scatters corn to chickens. Queen Charlotte was reputedly ugly and dull. Cartoonists normally showed her goggling eyes and pointed chin.
- George III's admirable farming activities in the Great Park at Windsor, on land reclaimed from marsh, were a favourite **subject of ridicule**. They were usually associated with insinuations of **miserliness**.





Philip James de Loutherbourg (1740-1812), *Coalbrookdale by Night*, 1801, Science Museum

Key point: in the eighteenth century two types of aesthetic experience were defined – the beautiful and the sublime

The painting depicts the Madeley Wood (or Bedlam) Furnaces, which belonged to the **Coalbrookdale Company** from 1776 to 1796. The picture has come to symbolize the **birth of the Industrial Revolution in Ironbridge**. It is held in the collections of the Science Museum in London. The blazing furnaces, the heat and the danger instil a sense of awe and terror. These are aspects of the sublime.

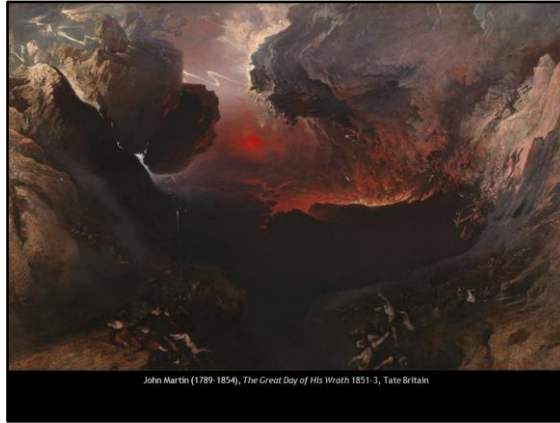
Sublime

- **Edmund Burke** in his *Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1757), the thrill and danger of untamed nature. Burke identified seven aspects - darkness, obscurity, deprivation, vastness, magnificence, loudness and suddenness. It was associated with terror, infinity, immensity, awe, horror and despair. Feelings invoked by journeys across the Alps in the 18thC. Greatness beyond calculation.
- It was an importance concept as it was beyond reason in an Age of Enlightenment when everything was subject to reason. It is when words fail us and involves painting the unpaintable and a oneness with nature. These days it is used to indicate a well executed performance, such as a good tennis shot or a delicious meal but in the eighteenth century it was an aesthetic experience distinct from beauty.
- The earliest writer about the sublime is **Longinus** (also called Pseudo-Longinus as his real name is unknown, he lived in the 1st or 3rd century CE and wrote *On the Sublime*) who saw it as an aspect of eloquence, the ability to uplift the soul of the audience and provide a sense of joy such they thought they had produced what they heard. Other examples are the Bible (Longinus used it to provide examples), Dante Alighieri's (1265–1321) *Divine Comedy* and John Milton's (1608-1674) *Paradise Lost*. The Romantic poets, such as William Wordsworth (1770-1850) and

Samuel Taylor Coleridge (1772-1834) were very concerned with the sublime.

- **Modern theorists** such as Barbara Claire Freeman have distinguished between the **feminine sublime** involving feelings of awe, rapture and the spiritual and metaphysical infinity of nature and the **masculine sublime** concerned with terror and domination. This painting is an example of masculine sublime.
- Romantic theorists saw Salvator Rosa (e.g. *Rocky Landscape with Huntsman and Warriors*) as sublime as his landscape was a **vehicle of terror** compared with Claude Lorrain (born Gellée, c. 1600-1682) as the antithesis of the sublime as he represented classical beauty, elegance, harmony and luminosity.
- Before Burke (back to Augustine of Hippo) the ugly lacked form and was therefore non-existent. Burke said that both beauty and the sublime invoke pleasure and are therefore not opposites. Burke harks back to Plato in so far as the ugly can create intense emotions that are ultimately pleasurable.
- In the latter half of the nineteenth century the **sublime was abandoned** by artists for reasons of taste, an interest in beauty and scientific realism.
- Some argue the **sublime has returned** in terms of the interest in horror and **horror films**.

See <http://www.tate.org.uk/art/research-publications/the-sublime/alison-smith-the-sublime-in-crisis-landscape-painting-after-turner-r1109220>



John Martin (1789-1854), *The Great Day of His Wrath* 1851-3, Tate Britain

- The sublime was often associated with biblical stories and John Martin produced three paintings of the Last Judgement, the Judgement Series inspired by Revelation, the last book of the New Testament.
- This was highly **Romantic** and conveyed the sublime forces of nature and the helplessness of man to combat God's will.
- An entire city (according to some **Babylon**) is being torn down and thrown into the abyss.
- One art historian wrote, '*Catastrophic and apocalyptic visions acquired a remarkable common currency*'.
- His son said he was inspired to paint it after a journey at night through the Black Country (north-west Birmingham with a 30' coal seam, the thickest in Great Britain). Coalbrookdale was just west of the Black Country.
- The Book of Judgement is sealed with seven seals (white horse, red horse, black horse, pale horse, "under the later", sixth, interlude, seventh introduced the trumpets) and as each is broken terrifying events occur. When the sixth seal is broken:

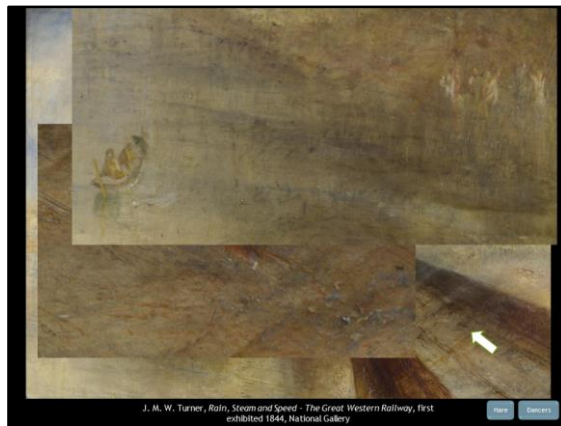
*... and, lo, there was a great earthquake' and the sun became black as sackcloth of hair, and the moon became as blood;
And the stars of heaven fell unto the earth, even as a fig tree casteth her untimely figs, when she is shaken of a mighty wind.
And the heaven departed as a scroll when it is rolled together; and every mountain and island were moved out of their places.
(Revelation 6:12-14)*

- The seven seals are followed by the seven trumpets, then the seven spiritual figures, the seven bowls, Babylon, Marriage Supper of the Lamb, Judgement of the Beast, Devil and Dead, the New Heaven and Earth and New Jerusalem.
- The three pictures became famous after his death were **toured** around

England and America.

- They were described as '*The most sublime and extraordinary pictures in the world valued at 8000 guineas*' but they quickly became outmoded to the Victorians and failed to find a buyer. The Royal Academy regarded them as **vulgar**.
- By the twentieth century he had fallen into obscurity and was known as 'Mad martin'.
- In 1935 the three paintings were sold for £7. They were reunited by the Tate in 1974.

For more information see <http://www.tate.org.uk/art/artworks/martin-the-great-day-of-his-wrath-n05613>



J. M. W. Turner, *Rain, Steam and Speed – The Great Western Railway*, first exhibited 1844, National Gallery

Key point: Turner used the sublime to create an aesthetic experience from technological developments

J. M. W. Turner

- This is an example of one of Turner's late landscapes. It is not clear whether some of his late landscapes are finished works that were intended to be displayed but this is clearly the case with *Rain, Steam and Speed*.
- Turner redefined landscape painting by pushing the boundaries of how we appreciate colour and light. In this painting, a **conventional** interpretation is that it is a celebration of **power and progress** and the new scientific age. It shows Maidenhead Railway Bridge, across the River Thames between Taplow and Maidenhead and the view is looking east towards London.
- The **bridge** was designed by **Isambard Kingdom Brunel** (1806-1859, died aged 53 of a stroke) and completed in **1838**. The Great Western Railway was one of a number of private British railway companies created to develop the new means of transport.
- A **tiny hare** appears in the bottom right corner of the painting. Some have interpreted this as a **positive statement** about technology as the train is able to **outrun** what was the fastest animal before the steam train. Others see the hare **running in fear** of the new machinery and Turner warning us of the **danger** of man's **new technology** destroying the beauty of nature. My view is that this is a masterpiece precisely because it contains both contradictory interpretations.
- The other interesting element of the picture is the **boat** on the river. It looks possible that this is an artist on the river with a parasol to keep off the sun and sketching a group of wild, **bacchanalian dancers** on the shore. Is this this Turner saying he prefers a **bucolic** scene of dancers to the new technology **or** are they **celebrating** the wonders of the new form transport that was changing the face of Britain? Again it is up to you to decide.



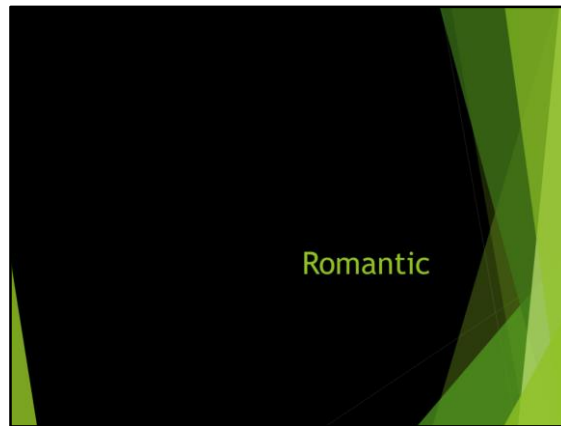
William Dyce (1806-1864), *Pegwell Bay, Kent - a Recollection of October 5th 1858, 1858-60*, Tate Britain

- This painting has been analysed in various ways. One interpretation is that it is about time and it therefore invokes **feelings of the sublime** concerning the **vast age of the earth**. Critics at the time described it as a travesty of the sublime because its microscopic detail prevents an overall unified view.
- It shows the middle class interest in geology. **Charles Lyell** had published his *Principles of Geology* in three volumes between 1830 and 1833, and the entire scientific community was interested in the controversial attempt to reconcile the implications of geological time with Biblical scripture.
- The **variety of ages** in the figures may represent the passage of time, while the **setting sun** and the **autumnal chill** in the air serve as a reminder of **death**.
- Dyce's painting was the product of a trip he made in the autumn of 1858 to the popular holiday resort of Pegwell Bay near Ramsgate, on the east coast of Kent. It shows his wife, her two sisters and his son gathering shells and fossils.
- The artist's interest in geology is shown by his careful recording of the flint-encrusted strata and eroded faces of the chalk cliffs.
- The barely visible trail of **Donati's comet** in the sky places the human activities in far broader dimensions of time and space. The **artist-scientist** on the right is holding a **telescope**.
- Discovered by Giovanni Donati on June 2, 1858, after the Great Comet of 1811 it was the **brightest comets** to appear during the 19th century. It has a period of about **2,000 years**.
- The geologically unstable cliffs along much of England's south coast were (and still are) a paradise for those in search of fossils, including the famous fossil hunter Mary Anning (1799-1847) of Lyme Regis, who is credited with the discovery of the first plesiosaur skeleton.

- The *Illustrated London News* considered the work to be
'a very curiosity of minute handiwork ... being painted in the finest of fairy like lines ... with a completeness and exactness which render every microscopic detail palpable to the naked eye'
- but concluded that the ultimate effect of such representation was *'a rapid descent from the sublime to the droll'*.

William Dyce

- William Dyce (1806-1864) was born in Aberdeen, Scotland. After studying at the Royal Academy Schools in London and in Rome, Dyce became well known for his paintings, and between 1837 and 1843 was Superintendent of the Government School of Design. He later won a competition to complete fresco paintings for the newly rebuilt Houses of Parliament, a project that occupied him almost until his death. However, Dyce was also interested in intellectual and scientific pursuits, for example, writing a prize-winning essay on electro-magnetism in 1830.
- As a deeply **devout High Anglican**, Dyce probably intended these figures to elicit feelings of **wonder** in the viewer – an idea that connects with the poet and critic Samuel Taylor Coleridge's notion of the sublime in which individual consciousness is subsumed by a sense of the **eternal**. On the other hand, the **estrangement** between the figures and between the figures and the scene could be seen to undermine the reference to the sublime.



What do we mean by Romantic?

- Painting based on the artists **feeling**, a reaction against the Industrial Revolution and the aristocratic Age of Enlightenment. Placed new emphasis on intense emotion, horror, terror and awe particularly when facing sublime nature. At its peak from 1800 to 1850.
- Spontaneity was important and a rejection of the rational and Classical and a revival of medievalism.
- **Romanticism first showed itself in landscape painting.** From the 1760s artists turned to wilder landscapes and storms. For example, Turner and Constable.
- Some Romantic artists verged on the mystical such as William Blake and Samuel Palmer.
- Francis Goya (1746-1828, Spanish) is perhaps the greatest Romantic painter.
- The medievalism of the pre-Raphaelites grew out of an interest in the Romantic movement. Dreamy evocations of chivalry and romantic love. They were both Realists but also in their individual subjectivity, rebellion against authority, rejection of idealisation they were Romantic.
- **Brett** misjudged **Ruskin's** Romantic, **nature-worship** and failed to see that Ruskin demanded Turner's imaginative, **transformative** genius.
- The sense of the artists alienation from society shown in Ford **Madox Brown's** *Last of England* makes it a **Romantic** as well as a realist work.
- Romantic poets and novelists such as Walter Scott's *Ivanhoe* (1819).
- Realism was a rejection of Romanticism.



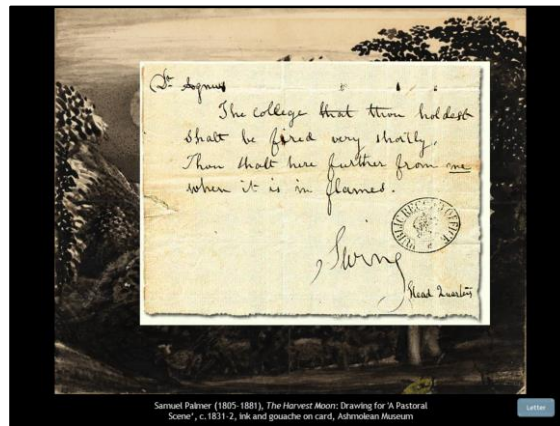
John Constable (1776-1837), *The Hay Wain*, 1821, National Gallery
For more information see <http://www.nationalgallery.org.uk/paintings/john-constable-the-hay-wain>

Key point: John Constable's paintings were picturesque but broke with many of the traditions based on the Old Masters

Picturesque

The painting is **Romantic** and **picturesque** but was very **innovative** from the point of view of the **techniques** used but **conservative** in terms of the representation of land. The technique was increasingly criticized by English critics during the 1820s but *The Hay Wain* was awarded the gold medal when it was shown in Paris in 1824. English critics complained about the bright colours which were not used by the Old Masters and the flecks of white paint that were described as distemper or snow. In terms of its subject matter we see farm labourers in the far distance manually cutting and lifting the corn. Farms were increasingly being automated and manual labour like this was 20 years out of date as Constable would have been well aware.

An artist could therefore be innovative in their style but conservative in their subject. Let us look at an artist that was innovative in both, particularly in his later years after he had become successful.



Samuel Palmer (1805-1881), *The Harvest Moon: Drawing for 'A Pastoral Scene'*, c.1831-2, ink and gouache on card, Ashmolean Museum
 For more information see <https://www.tate.org.uk/art/artworks/palmer-the-harvest-moon-drawing-for-a-pastoral-scene-n03699/text-summary>

Key point: all these idyllic landscapes in the first part of the nineteenth century were produced against a background of rural riots

Pastoral

- **Pastoral - man made beauty in nature**, became less popular at the end of the 18th century in England but flourished in the US. One exception was **Samuel Palmer** a follower of **William Blake**. The group of Blake-influenced artists were known as the **Ancients**.
- Samuel Palmer was an important artist whose most original period was when he worked in **Shoreham**, near Sevenoaks in Kent. He purchased a rundown cottage he called 'Rat Abbey' but later moved to a Queen Anne house called Waterhouse, which still stands. He lived in Shoreham there from **1826 to 1835**, producing some of his greatest work. He had little formal training but first exhibited Turner-inspired works at the Royal Academy at the age of fourteen. He met William Blake in 1824 and his Shoreham work is influenced by Blake's visionary and mystical approach. In Shoreham he fell in love with fourteen-year old **Hannah Linnell**, daughter of the then famous artist John Linnell and married her when she was nineteen. He returned to London in 1835 and produced more conventional work for the rest of his life in order to sell it more easily to support his wife and children. Tragically his eldest son died at the age of 19, a blow from which he never recovered.

Swing Riots

- A shepherd and shepherdess tend their flock while harvesters gather the ripe corn by the light of the moon. Palmer was disillusioned by the less than idyllic countryside at the time. It began with the destruction of threshing machines in 1830 in East Kent near to where Palmer lived. In three weeks over 100 threshing machines had been destroyed, hay ricks were burned down and cattle maimed.

They were known as the Swing Riots and were led by the fictitious Captain Swing whose signature was appended to threatening letters sent to farmers, magistrates and parsons. One of the main reasons for the Swing Riots were the Enclosure Acts. These Acts removed land that had been used for centuries by poor people to graze animals and grow their own produce and so achieve independence. The Church also demanded cash payment of a tithe for the parson from everyone whether they were a member of the Church or not. The cash levy was rigorously enforced whether the poor person could afford it or not.

- Only **one** person is recorded as having been **killed** during the **Swing Riots**, a rioter killed by a soldier or farmer but **2,000** were brought to **trial**, 252 sentenced to **death** (though only 19 were actually hanged), 644 imprisoned and **481 transported** to Australia. The aim was a **minimum living wage** not to overturn society although many people blamed the French as the French revolution of July 1830 broke out a month before the Swing Riots started. Ultimately the Swing Riots succeeded as they put pressure on the government that led to the **Reform Act of 1832** and the **Poor Law Amendment Act of 1834**.
- It is interesting that although the Riots spread across the countryside and Constable mentions that he could see **ricks burning almost every night** there is no or little evidence of the social unrest in the landscapes of the period. If anything, Constable's landscapes reflect the farming conditions of twenty years previously when workers would be hired for a year at an annual hiring fair or mop rather than the one week contracts introduced later.



Joseph Mallord William Turner (1775–1851), *The Fighting Temeraire tugged to her last Berth to be broken up*, 1839, National Gallery

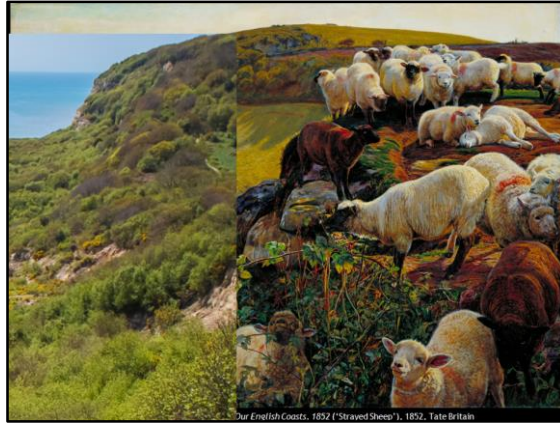
- If you were born in the 1930s or 40s think how much the world has changed. This was Turner's view as he was **64** in **1838**. He was born in 1775, at the beginning of the Industrial Revolution (1760-1830) and this had brought factories, steam power, gas lamps, affordable consumer goods, and an rapidly growing middle class. In 1839 there was a real feeling that the world was changing fundamentally and changing forever. But there were many terrible consequences, standards of living fell for most people, child labour was expected and women had few rights.
- The Temeraire was retired in 1812 and became a prison ship and storage depot and was decommissioned in 1838. She was towed 55 miles **up river** to London to be broken into scrap.
- Regarded by Turner and critics as one of his greatest painting. In 2005 voted Britain's "greatest painting" (BBC poll). He never sold it and bequeathed it to the nation.
- The Temeraire came to the aid of the Victory in the battle of Trafalgar (1805).
- The scene is Romanticized. The **masts** had been **removed**, it was pulled by **two tugs** not one and Turner has added a sunset, or, from the direction, a sunrise.
- The great ship is painted in white, grey and brown and looks like a ghost ship that is pulled by a much smaller but stronger black tugboat. Tugboats were so new there was not even a word for them and Turner's use of the word 'tugged' is the first ever recorded use according to the *Oxford English Dictionary*.
- Sailing ships were being replaced by steam and steel so this represents the passing of an age.
- Turner used light and loose brushstrokes to invoke an elusive feeling of old age and nostalgia.
- Turner modified from a poem by Thomas Campbell's "Ye Mariners of England":

*The flag which braved the battle and the breeze
No long owns her*

- This was literally true: Temeraire flies a white flag instead of the British flag, indicating it has been sold by the military to a private company.



Pre-Raphaelite Landscape



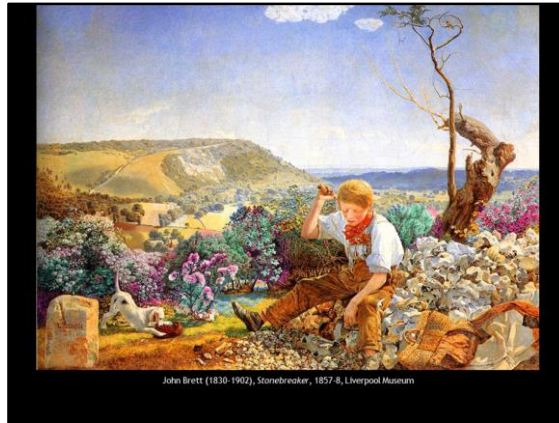
William Holman Hunt (1827-1910), *Our English Coasts, 1852* ('Strayed Sheep'), 1852, Tate Britain

Key point: the Pre-Raphaelites demanded the faithful reproduction of detail and colour

William Holman Hunt

- John Ruskin (1819-1900) in *Modern Painters* (1847) urged young artists to *...go to Nature in all singleness of heart, and walk with her laboriously and trustingly, having no other thoughts but how best to penetrate her meaning, and remember her instructions; rejecting nothing, selecting nothing, and scorning nothing; believing all things to be right and good, and rejoicing always in the truth.*
- Following this advice William Holman created this painting, his greatest and most Pre-Raphaelite landscape. It is the **Lover's seat**, a beauty spot on the cliffs overlooking **Covehurst Bay**, near Hastings. Hunt paid attention to natural detail, although the cliffs, sheep and parts of the foreground were all painted from different viewpoints. The **butterflies** in the left foreground were painted **indoors** from a live specimen.
- F.G. Stephens, a critic and member of the Pre-Raphaelite Brotherhood, suggested it '***might be taken as a satire on the reported defenseless state of the country against foreign invasion***'. In 1852 the press had created fears of an invasion because of Napoleon III's dictatorial régime.
- The original frame bore the inscription '*The Lost Sheep*', and when Hunt **sent** the painting to the **Exposition Universelle in Paris in 1855** he changed the title to *Strayed Sheep*, thus underlining the picture's religious symbolism.
- Critics noticed the treatment of light and Ruskin wrote in 1883 that *It showed to us, for the **first time in the history of art**, the absolutely*

faithful balances of colour and shade by which actual sunshine might be transposed into a key in which the harmonies possible with material pigments should yet produce the same impressions upon the mind which were caused by the light itself.



John Brett (1830-1902), *Stonebreaker*, 1857-8, Liverpool Museum

- He shows a young boy breaking flints in bright sunlight. Across the Mole Valley we see Box Hill and the milestone shows the distance to London. There is a railway bridge in the middle distance and we are looking down on St. Michael's Church. The painting reflects Brett's interest in geology but it also comments on the work given to the poor and destitute by local Parish boards. The stones were used to fill in potholes in the local Parish roads. The work could be a comment on child labour but the boy appears to be dressed in clean clothes and he has a playful dog to keep him company. From his letters it appears that Brett painted a great deal of the painting outdoors. The boy was modelled by Brett's brother Edwin.
- The painting was admired for its accurate detail and John Ruskin commented that it went beyond anything the Pre-Raphaelites had done particularly with regard to the thistledown, chalk hills, **elm trees** (signifying death) and far away cloud.
- The painting could refer to **God's curse on Adam** to external labour or the great length of geological time compared to the brevity of human life. The ancient tree refers to death and the bullfinch to the free human spirit.
- Down below the yew trees surround Druid's Grove, reputedly haunted by evil spirits. Brett includes Mickleham Church even though it cannot be seen from this angle so the painting may have religious significance.

Key point: there was a synergy between art and science in the forensic attention to detail

John Brett

- Born in Reigate, the son of an army vet. Began lesson with **James Duffield Harding**, landscape painter. Also studied with Richard Redgrave. Entered RA School in 1853 aged 23.
- John Brett was a **scientist and artist** who was excited by the writings of **John Ruskin** and the Pre-Raphaelites.
- John Ruskin said of a later work by Brett (*Val d'Aosta*), 'I never saw the mirror so held up to Nature;1 but it is Mirror's work, not Man's.' This is ironic

considering he encouraged Brett to visit Val d'Aosta and paint in meticulous detail.



Ford Madox Brown (1821-1893), *Pretty Baa-Lambs*, 1851-9, Birmingham Museum and Art Gallery

- This is one of the **first landscapes** including models posed and **painted outside**. His **second wife Emma** and their **daughter Cathy** posed for the mother and child, and Brown hired the sheep from a local farmer. Madox brown wrote *'The lambs & sheep used to be brought every morning from Clappam [sic] common in a truck. One of them eat [sic] up all the flowers one morning in the garden where they used to behave very ill. The background was painted on the common.'* He posed Emma in eighteenth century clothing as he had been working on.
- His finished picture was one of the most thoroughgoing exercises in the Pre-Raphaelite doctrine of **'truth to nature'**. A sense of its shocking novelty is evident even in a comment made over forty years after it was painted by the critic R. A. M. Stevenson. In 1896 he said to the artist's son-in-law Ford Madox Hueffer:
'By God! the whole history of modern art begins with that picture. Corot, Manet, the Marises [three Dutch landscape painters], all the Fontainebleau school, all the Impressionists never did anything but imitate that picture.'
- Although this comparison by Stevenson is not strictly accurate it does suggest that affinities between Barbizon, Impressionism and Pre-Raphaelitism are closer than might at first appear.

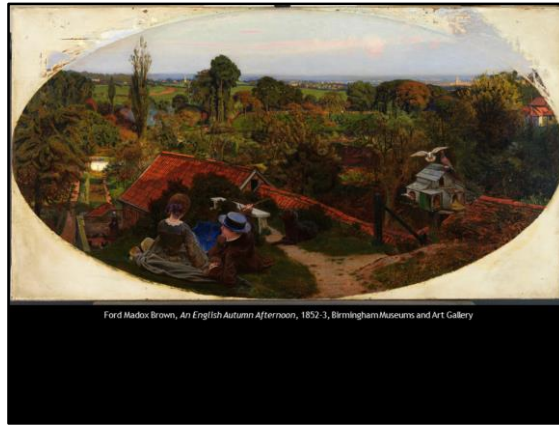
Key point: this painting has been said to have been the beginning of modern art

Ford Madox Brown

- His father was a purser in the Royal Navy and his grandfather a well-known medical theorist. His father married Caroline Madox, an old Kentish family from which Madox brown gets his name. His parents had limited resources and moved to Calais to find cheaper lodgings. Ford Madox brown was born in Calais in 1821.

His education was limited as the family moved between Calais and family in Kent. He showed artistic talent and the family moved to Bruges so he could study under Albert Gregorius. From there he moved to Ghent and then Antwerp to study under Egide Wappers. His mother died in 1839, his sister 1840 and his father 1842.

- He first exhibited at the RA in 1840 and then completed *The Execution of Mary, Queen of Scots* with his cousin and future wife, **Elisabeth Bromley** as model. He married in 1841 and their first child died in 1842 and their daughter Emma Lucy was born in 1843. She suffered from consumption (pulmonary tuberculosis) and died in 1846 aged 27 and her way back from Rome. **Emma Hill** became a frequent model from 1848 and his mistress. They lived together but convention meant he could not marry the illiterate daughter of a bricklayer. Catherine Emily was born in 1850 and they eventually married in 1853. Oliver Madox brown (1855-1874) known as Nolly showed promise as an artist and poet but died of blood poisoning. It was a crushing blow and they kept his room as a shrine. Another son Arthur was born in 1856 and used as the model for the baby in *Work* but he died only 10 months old. Lucy and Catherine were competent artists and Lucy married William Michael Rossetti in 1874. Catherine married Francis Hueffer and their son was the novelist Ford Madox Brown and grandparents of the Labour Home Secretary Frank Soskice.
- He competed for the Palace of Westminster murals but was not successful but his early work was admired by Rossetti who asked him to become his tutor. Through Rossetti he met the PRB and adopted brighter colours and their realistic style.
- He was also influenced by Holbein and by Friedrich Overbeck and Peter Cornelius.
- He struggled to find buyers and considered emigrating to India.
- In 1852 he started work on *The Last of England* (inspired by Thomas Woolner emigrating to Australia) and *Work*. *The Last of England* was sold in 1859 for 325 guineas. He found patrons in the north including Thomas Plint (supported *Work*), George Rae, John Miller (Liverpool, tobacco merchant) and James Leathart (1820-95, Newcastle industrialist with lead factory, bought **Pretty Baa-Lambs**).
- He lost his patience with the RA and founded the Hogarth Club in 1858 with William Morris, Edward Burne-Jones and Rossetti. He resigned in 1860 and it collapsed in 1861.
- He was a founding partner of Morris, Marshall, Faulkner and Co. in 1861 and designed furniture and stained glass. It dissolved in 1874 and Morris took over.
- The 12 Manchester murals were his last major work, took six years and he finished when he was 72.



Ford Madox Brown, *An English Autumn Afternoon*, 1852-3, Birmingham Museums and Art Gallery

Pre-Raphaelite Landscape

- Brown described this as a literal transcript of the scenery around London at 3:00pm in late October. It was his largest and most ambitious painting painted from the first floor window of his flat in Hampstead looking across the Heath to Highgate. He painted it over two autumns and finished it the following year. He painted a 'literal transcript' rather than the 'scenic effectiveness' of a Claudian landscape. He has a high horizon, strong colours in the distance, he has two competing areas of attention and a horizontal band of foliage with no repoussoir or framing device. The oval shape mimics the human visual field but the two figures looking over the scene is a traditional device to lead the viewers eye into the picture.
- Brown followed John Ruskin's advice to paint a scene, '**rejecting nothing, selecting nothing, scorning nothing**' but after seeing this painting exhibited at the British Institute in 1855 Ruskin commented: '**What made you take such a very ugly subject? It was a pity, for there was some nice painting in it.**' Brown replied contemptuously: '**Because it lay out of a back window.**'
- Many of the 'modern' subjects Brown chose to paint were inspired by places and events from his own life but Ruskin looked for scenic beauty or historical associations. Brown celebrates the ordinary and **unpretentious**. The painting is also concerned with the **democratisation of leisure**. The aristocratic **owner** of the **Heath** wanted to **build villas** where the sandy path can be seen and there was a public outcry and a debate about whether land was for the privileged few or open to all. The couple are an ordinary middle-class couple taking pleasure in the open land and Brown would often walk across the Heath to visit Emma in Hendon.
- It was originally called *An English Autumn Afternoon, Hampstead – Scenery in 1853*, a very specific time and place and by dropping the that designator

he turned it into a generalized scene about landscape and leisure.



The first person to use '**art for art's sake**' ('l'art pour l'art') as a slogan was Théophile **Gautier** (1811–1872) and this artistic creed was in **defiance** of many, such as **John Ruskin**, who thought the role of art was to serve a moral or didactic purpose. The slogan means that art is valuable simply as art and it justifies itself. Artists may be morally neutral or subversive.

James McNeill Whistler wrote:

Art should be independent of all claptrap —should stand alone [...] and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism and the like.

The slogan was first used in England in 1868, by both Walter Pater, the critic, and Algernon Charles Swinburne, the poet.



James Abbott McNeill Whistler, *Nocturne: Blue and Silver – Chelsea*, 1871, Tate Britain

Key point : Whistler's landscapes broke with many traditions and led to the Whistler v. Ruskin trial about the nature of art

Art for Art's Sake Landscape

- This is the first of Whistler's **Nocturnes**, a name suggest by his patron Frederick Leyland. Whistler's aim was to convey a sense of beauty and tranquillity. He wrote, *'By using the word 'nocturne' I wished to indicate an artistic interest alone, divesting the picture of any outside anecdotal interest which might have been otherwise attached to it. A nocturne is an arrangement of line, form and colour first'* (quoted in Dormont and MacDonald, p.122).
- Whistler had been inspired one evening while returning one **evening** by **steamer** from **Westminster**. He had a procedure for creating these riverscapes. He would go out on a **boat rowed** by his neighbour and boat builder **Walter Greaves** at 10 Lindsey Row Chelsea (Whistler lived at 7 Lindsey Row). Coincidentally **his father** had rowed J. M. W. **Turner** on the Thames at the same spot. Whistler would then look at the scene, **turn his back** on it and then try to verbally describe it building by building. If he made a mistake he would turn back and relearn the scene before trying again.
- Having **memorized** the scene the next day he would prepare the special '**sauce**' he used to paint the picture on a panel. It was essentially a thinned oil paint that was so runny he had to paint on horizontal panels. He would prepare the panels using dark grey paint and then apply the sauce to create a contrasting sense of luminosity. Typically, he would regard most attempts as failures and would start again. The paintings were therefore produced quickly but it took a long time to produce an acceptable picture.
- The view is **Battersea** looking **across to Chelsea**, and it is possible to make out the tower of **Chelsea Old Church** on the right which also features in **Girtin's watercolour**. In the foreground, a low barge and the figure of a

fisherman are indicated with the minimum of detail, and the influence of Japanese art is evident in the restricted palette and the economy of line.

The Times (14 November, 1871), wrote,

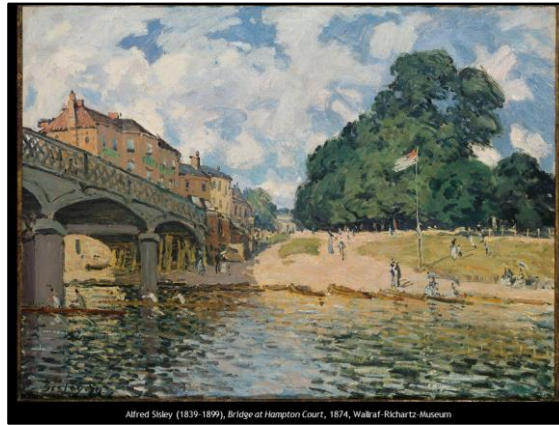
'painting should not aim at expressing dramatic emotions, depicting incidents of history or recording facts of nature, but should be content with moulding our moods and stirring our imaginations, by subtle combinations of colour.'

Walter Greaves

Whistler employed Greaves and his brother as studio assistants and taught them to paint in an **impressionistic** style. Later, when **Whistler** moved house he **broke off contact** with them. They had by then **abandoned boat building** and tried to make a **living as artists** but fell onto harder and **harder times** even though Walter Greaves paintings are of **high quality**. In 1911 his paintings were **discovered** by a dealer and exhibited creating an overnight **sensation**. However, when a critic suggested Greaves had **inspired Whistler** the latter's **American friends retaliated** and accused Greaves of **stealing** Whistler's half-finished paintings, finishing them and selling them as his own. Although **untrue** this damaged his reputation and the exhibition was closed. It was not until **1921** that three prominent artists **rescued Greaves** and his reputation and they found a retirement home for him at Charterhouse.



Towards the end of the nineteenth century a number of English artists worked in the French Impressionist style and later took it forward in new directions.



Alfred Sisley (1839-1899), *Bridge at Hampton Court*, 1874, Wallraf-Richartz-Museum

Key point: Sisley was a British Impressionist artist working in France.

Alfred Sisley

- **Sisley** was an **Impressionist** landscape painter who was born and spent most of his life in France, but **retained British citizenship**. In 1870 the **Franco-Prussian War** began and as a result his father's business failed and he had to **support himself** for the rest of his life from his paintings. He lived in **poverty** but his patrons paid for him to **visit England** in **1874** which resulted in nearly **twenty paintings of the upper Thames near Molesey**. The art historian Kenneth Clark later described it as '*a perfect moment of Impressionism*'.
- This painting is of the **third bridge** that was built across the Thames at Hampton Court between 1864 and **1865**. It was a stone bridge with wrought **iron lattice** work and four **cast iron columns**. The approach walls of this bridge can still be seen at the end of Bridge Road. It was replaced by the current Edwin Lutyens (1869-1944) designed bridge in 1933.

Hampton Court Bridge

- Ferry crossing since Tudor times
- First bridge – 1752-3 owned by James Clarke, seven wooden arches, Chinoiserie design, willow pattern
- Second bridge – 1778, eleven arches, described as '*crazy, hog-backed, inconvenient and obstructive of the navigation*'.
- Third bridge – 1864-5 first stone bridge, designed by E. T. Murray, wrought iron lattice, four cast-iron columns, battlemented approach
- Fourth bridge – 3 July 1933, three wide arches, reinforced concrete, red brick and white Portland stone, opened same day as Chiswick and Twickenham bridges. Designed by W. P. Robinson and Sir Edwin Lutyens reflecting Sir Christopher Wren's design of Hampton Court Palace. The Old

Castle hotel was demolished and the River Mole diverted into the River
Ember.



John Singer Sargent (1856-1925), *En route pour la pêche (Setting Out to Fish)*, 1878, Corcoran Gallery of Art, Washington DC

Key point: Sargent was an American who worked in Paris and London and his landscapes created a lively, sunny style

English Impressionism

- Another artist associated with England was **John Singer Sargent**. His parents were **American** but he trained in **Paris** before moving to London. His **early enthusiasm** was for **landscape** but he became a renowned international portrait painter working in the grand manner. In later life he became ambivalent about formal portrait work and devoted more of his time to working *en plein air*.
- *The Oyster Gathers of Cancale* was painted when he was 21 and living in Paris. It was based on sketches he made at Cancale, a fishing village in Brittany. He made two versions, *En route pour la pêche (Setting out to Fish)* and *The Oyster Gathers at Cancale* which he submitted to an American exhibition and to the Paris Salon (*En route pour la pêche*, now in the Corcoran Gallery, Washington DC) and they both received warm reviews (it received an 'Honourable Mention' in Paris). His ability to paint the reflections in the pools, the light sparkling on the figures and the clouds dazzled viewers.
- Sargent was taught to paint ***alla prima*** (Italian, meaning '**at first attempt**', layers of wet paint are applied directly onto wet paint) directly on the canvas with a loaded brush in the style of Diego **Velázquez** (1599-1660). This gives the painting the **spontaneity** of a sketch. The artist Julian Alden Weir (1852-1919, an American impressionist painter) met Sargent in 1874 and noted that Sargent was "*one of the most talented fellows I have ever come across; his drawings are like the old masters, and his color is equally fine.*" However, both these artists were closely associated with French

Impressionism and true English impressionism took a different direction.



Philip Wilson Steer (1860-1942), *The Bridge*, 1887-8, Tate Britain

Key point: an influential Post-Impressionist English artist who is **little known today** is Philip Wilson Steer

Philip Wilson Steer

Steer was **rejected** by the **Royal Academy** school and so trained in **Paris** before returning to London. He exhibited at the Royal Academy on his return and became a **founder** of the **New English Art Club**. This painting, *The Bridge*, is now considered to have been painted in **Walberswick**, Suffolk. With Walter Sickert he became a leading British Impressionist who were influenced by Whistler, Gainsborough, Constable and Turner.

This picture was **strongly attacked** by the critics when it was first exhibited in **1887**, and dismissed by one as '**either a deliberate daub or so much mere midsummer madness**'. Steer considered giving up painting in the wake of this disapproval. With its exploitation of the **creamy fluency** of oil paint, its **atmospheric lighting** and **subdued colouring**, *The Bridge* is like Whistler's landscapes he called 'Nocturnes'. It was unusual in London at the time for its lack of detail, and for the uncertainty about its subject.

The Landscape Reimagined

1. The Old Masters
2. Topographical for owners and guidebooks
3. The Panorama
4. The invented Picturesque
5. Pastoral and rural riots
6. Sublime
7. Pre-Raphaelite
8. Art for art's sake
9. English Impressionism

1. The Old Masters - Claude Lorrain and Nicolas Poussin
2. Topographical for owners and guidebooks, John Constable, J.M.W. Turner, Thomas Girtin
3. The Panorama, Thomas Girtin
4. The invented Picturesque, William Gilpin (based on Humphry Repton's gardens)
5. Pastoral and rural riots, J.M.W. Turner and Samuel Palmer
6. Sublime, Philip James de Loutherbourg, J.M.W. Turner, (John Martin, not discussed)
7. Pre-Raphaelite, William Holman Hunt, John Brett, Ford Madox Brown, John Millais
8. Art for Art's Sake, Whistler
9. English Impressionism, Alfred Sisley, John Singer Sargent, Henry Herbert La Thangue, Walter Richard Sickert, Philip Wilson Steer

'Dispelling the Myths Surrounding Nineteenth-Century British Art' by Laurence Shafe
Landscape - Slide List

1. Claude Lorrain (born Gellée, c. 1600-1682), *Marriage of Isaac and Rebekah*, 1648, National Gallery, London
2. Thomas Girtin (1775-1802, died aged 27), *The White House at Chelsea*, 1800, watercolour, Tate Britain
3. John Mallord William Turner (1775-1851), *A View of the Archbishop's Palace, Lambeth*, 1790, watercolour, Indianapolis Museum of Art
4. John Constable (1776-1837), *Wivenhoe Park, Essex*, 1816, National Gallery of Art, Washington DC
5. Barker's Leicester Square panorama building, Thomas Girtin
6. William Gilpin (1724-1804, aged 80), *Tintern Abbey*, from William Gilpin's *Observations on the River Wye* (1782), Huntington Library
7. Illustration by Joan Hassall (1906-1988), *View of Both from Beechen Cliff*, Folio Society, London, Hassall illustrated English literary classics, produced for a limited edition Apsian produced by the Folio Society 1937-62.
8. Thomas Hosmer Shepherd (1792-1864), *Both from Beechen Cliff*, 1830-1864
9. Humphry Repton (1752-1818), *Landscape Gardening and Landscape Architecture* (London: Longman & Co., new edition 1840, originally published 1816).
10. Giorgione (born Giorgio Barbarelli da Castelfranco; c. 1477/8-1510), now attributed to his pupil Titian (Tiziano Vecelli, c. 1488/1490-1576), *Pastoral Concert (Fête Champêtre)*, c. 1509, Louvre
11. Joseph Mallord William Turner (1776-1851), *Ploughing up Turnips near Slough*, exhibited at Turner's Gallery in 1809, Tate Britain
12. J. M. W. Turner, *Windsor Castle, from the North-West* c.1806-8, Tate Britain
13. J. M. W. Turner, *A Cow* c. 1806-8
14. Published by S. Trent, *Going to Market*, 1786, hand-coloured etching, British Museum
15. Philip James de Loutherbourg (1740-1812), *Coalbrookdale by Night*, 1801, Science Museum
16. J. M. W. Turner, *Rain, Steam and Speed - The Great Western Railway*, first exhibited 1844, National Gallery
17. John Constable (1776-1837), *The Hay Wain*, 1821, National Gallery
18. Samuel Palmer (1805-1881), *The Harvest Moon: Drawing for 'A Pastoral Scene'*, c.1831-2, ink and gouache on card, Ashmolean
19. Joseph Mallord William Turner (1776-1851), *The Fighting Temeraire tugged to her last berth to be broken up*, 1839, National Gallery
20. William Holman Hunt (1827-1910), *Our English Coasts*, 1852 ('Strayed Sheep'), 1852, Tate Britain
21. John Brett (1830-1902), *Stonebreaker*, 1857-8, Liverpool Museum
22. Ford Madox Brown, *Pretty Baa-Lentle*, 1853-5, Birmingham Museums and Art Gallery
23. Ford Madox Brown, *An English Autumn Afternoon*, 1852-3, Birmingham Museums and Art Gallery
24. James Abbott McNeill Whistler, *Nocturne: Blue and Silver - Chelsea*, 1871, Tate Britain
25. Alfred Sisley (1839-1899), *Bridge at Hampton Court*, 1874, Wallace-Collection Museum
26. John Singer Sargent (1856-1925), *En route pour la pêche (Setting Out to Fish)*, 1878, Corcoran Gallery of Art, Washington DC
27. Philip Wilson Steer (1860-1942), *The Bridge*, 1887-8, Tate Britain