

The aim of the course is to uncover the origins and development of the four main Victorian art movements – the Pre-Raphaelites, the Aesthetic Movement, Arts & Crafts and English Impressionism.

I hope this will help dispel the myth that France was the only place where artists innovated and the misconception that English art was wholly derived from French art. This myth first arose in the early twentieth century because of a small number of commentators and art historians. I demonstrate that English art was lively, innovative and exciting reflecting the history and culture of Victorian England.

The course shows how art reflects the history and culture of the period, and considers the role of artists in changing social and cultural assumptions. The nineteenth century was a time of enormous change and the art is related to these socio-economic trends. We see how Britain's lead in the industrial revolution and its growing population and wealth led to new markets for art. It also led both to a new confidence offset by a nostalgia for times past. The gradual emancipation of the poor, workers and woman was reflected in various art works of the period. The course will examine the latest art historical ideas regarding the key artists and artistic movements.

Recommended Books

General

Lionel Lambourne, *Victorian Painting*, Phaidon, 2004 (Amazon used £14 + delivery). A large and comprehensive summary of Victorian art.

Pre-Raphaelite Brotherhood

Elizabeth Prettejohn, *Art of the Pre-Raphaelites*, Princeton University Press (Amazon £13.95 new). An excellent and well-written summary.

Aesthetic Movement

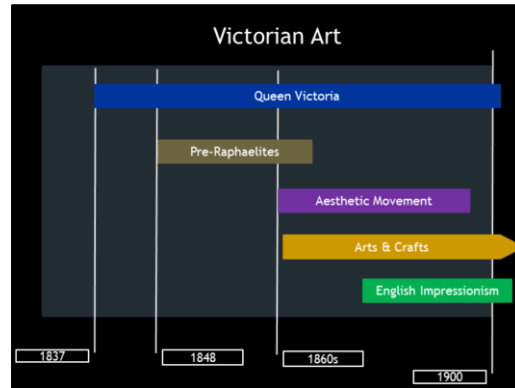
Elizabeth Prettejohn, *Art for Art's Sake: Aestheticism in Victorian Painting*, Paul Mellon Centre (Amazon £34.70 new, £24 used). An excellent history of the movement but expensive.

Arts & Crafts Movement

Elizabeth Cumming and Wendy Kaplan, *The Arts and Crafts Movement*, Thames and Hudson (World of Art) (Amazon, £8.95 new). A useful summary of the movement.

Formalities

- ▶ Mostly lecture style with some interaction
- ▶ No previous knowledge of art history required
- ▶ Wednesday 7 January to 11 March (10 weeks no break)
- ▶ 10:45 to 12:45, with 15 minute tea/coffee break
- ▶ £70 cheque made out to Laurence Shafe
- ▶ Complete the register (which will be circulated)
- ▶ If you supply an email address I will send lecture notes
- ▶ Lecture notes are available on the website:
 - ▶ www.shafe.uk/past



Queen Victoria

- Borne 24 May 1819, reigned **20 June 1837** (coronation 28 June 1838) to **22 January 1901** – 63 years, seven months and two days (63 years 217 days). This means **Elizabeth II** will have reigned for longer than Victoria on the evening of 9th September 2015 (taking leap years into account and measuring to the exact time of death).
- **Alexandrina Victoria**, daughter Prince Edward, Duke of Kent, fourth son of George III and Princess Victoria of Saxe-Coburg-Saalfeld. He three elder brothers all died leaving no legitimate children.
- Her father died in 1820 followed by George IV (1820-30), who had been Regent since 1811, and then William IV (1830-7).
- Victoria married her first cousin Prince Albert of Saxe-Coburg and Gotha (26 August 1819-1861) in 1840 and they had nine children (Victoria, Edward, Alice, Alfred, Helena, Louise, Arthur, Leopold and Beatrice).
- Her successor was her son **Edward VII** (1901-1910), the first Saxe-Coburg and Gotha, later renamed Windsor by his successor George V in 1917.

Art Movements

- **Pre-Raphaelite Brotherhood**, founded by a group of three (Millais, Holman Hunt, Rossetti), then four more (Woolner, Stephens, W. M. Rossetti and Collinson), in 1848. They rejected laziness in painting and wanted to return to nature and

represent its intense colours, complexity of form and infinite detail. It caused an enormous impact and the style influenced artists through the rest of the century but as a brotherhood the artists had gone their separate ways by 1853.

- **Aesthetic Movement**, also called 'art for art's sake', emphasized the aesthetic rather than making a moral point or telling a story. It can be considered the British equivalent of **French Symbolism** and it led to the **Decadent** art movement at the end of the century. Artists include Whistler, Leighton, Albert Moore and Edward Burne-Jones. In the 1880s and 90s it became very fashionable to have Aesthetic domestic interiors and it was satirized in cartoons and plays.
- **Arts & Crafts**, a movement that combined the fine and decorative arts and which had an enormous international influence at the beginning of the twentieth century. It is associated with William Morris but as we shall see it had many other precedents. It also became fashionable.
- **English Impressionism**, in this category I include schools, such as the Newlyn School (Stanhope Forbes), the Glasgow School and artists influenced by French Impressionism such as John Singer Sargent. However, English Impressionism took its own path and is associated with the New English Art Club, the Camden Town Group and Whistler's pupil, Walter Sickert, although this takes us into the twentieth century.

Artistic Controversies

Controversies show use where art is challenging existing assumptions and bringing about change. Amongst others we see,

- The Pre-Raphaelite Brotherhood as a Catholic and anarchic organisation
- The Pre-Raphaelite style of painting was often criticized
- Millais, *Christ in the House of His Parents* was seen as blasphemous
- 'Art for Art's Sake' led to the Whistler v. Ruskin trial
- Rossetti and the 'Fleshly School' controversy
- The representation of the nude
- William Morris and Socialism
- Oscar Wilde's homosexuality
- Max Nordau and his book *Decadence*

Main Themes

- Britain's lead in the industrial and agricultural revolutions, the growing population and wealth and the rise of the middle class.
- The growth of the British Empire to almost a quarter of the Earth's total land area.
- The gradual emancipation of the poor, workers and woman



The Great Exhibition of 1851

The Great Exhibition of 1851 in Hyde Park, view along what is now called South Carriage Drive.

- It demonstrated Britain's growing power and reputation, the new industrial goods and the new middle-class wealth that could afford them.
- Note the man is riding the wrong side of the lady riding side-saddle.
- It was 1,851 feet long and 454 feet wide, there were 6,039,195 visitors between 1 May 1851 and 11 October 1851. There were 13,000 exhibits including the Koh-i-Noor diamond, a precursor of the fax machine, the world's first voting machine, America's Cup yacht race began, the world's first public toilets costing 1d. The entry price went down from 3 guineas (£300 today) to one shilling (£4.78 today).

Main political themes of nineteenth century

- Britain's lead in the industrial and agricultural revolutions, the growing population and wealth and the rise of the middle class.
- The growth of the British Empire to almost a quarter of the Earth's total land area.
- The gradual emancipation of the poor, workers, woman and black people.
- The Victorian period was a time of enormous change resulting from the industrial revolution and the growth of the British Empire and Britain as a world power.

Key Facts about the Nineteenth Century

- **Corn Laws 1815 to 1846** forced high prices for corn and so bread.
 - **1832 Reform Act**
 - **1834 Poor Law Amendment Act**
 - **1845-8 Great Irish Famine, Hungry Forties**
 - **1848 Chartists near revolution**
 - **1851 Great Exhibition**
 - **1853-5 Crimean War**
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- **Life expectancy** increased from 38 in 1837 to 48 by 1901. Rural people lived longer, the rich lived longer and men lived longer than women. Life expectancy for a city labourer or servant was 22.
 - In 1840, 1 in 6 children died before the age of one and one third before 5 (in slums it was a half).
 - Surprisingly, if we remove child mortality then **life expectancy at age 5 was similar to or better than today**. Taking the mid-Victorian period (1850-70) degenerative disease was very low (10%) compared to today (e.g. heart diseases, cancer, dementia, diabetes, arthritis). The reason was a lot of exercise and a healthy diet. People died of infections that can be cured today. From 1850 to 1880 British people (excluding children) enjoyed the best standard of health ever enjoyed by a modern state. **They were healthier, fitter and stronger than we are today**. (See 'How the Mid-Victorians Worked, Ate and Died', 2009).
 - Things had got better than in earlier periods. In the early 18th century the death rate was 80 per 1,000 (i.e. each year on average 80 died out of every 1,000 people) but by 1840 it had reduced to 23 per 1,000. For comparison purposes the worst country in world today is Sierra Leone with a death rate of 22.1 per 1,000 and the UK is 8.8 per 1,000.
 - The population of the UK was roughly **16 million in 1801** (incl. Ireland until 1922), the year of the first census, 27.5 million in 1851, **41.6 million by 1901**, 50.2 million in 1951 and 58.8 million in 2001.
 - A live-in maids £10 to £25 a year, bricklayer £35 a year, bank clerk £50 a year. The article, 'Life on a Guinea a Week', *The Nineteenth Century*, 1888 made it clear it was difficult for a single professional man to live on a guinea a week as smart clothes had to be bought. It often meant no meat. Note that servants were paid 'commission' by tradesmen, had 'perquisites' (e.g. candle ends, old bottles, old clothes, old wheels, the cook's right to dripping and bones which could be sold to dealers), had all living expenses paid and were paid a month's notice on dismissal. These, of course, led to abuses such as stabbing meat and wasting food. In 1851, there were a million servants employed, the second largest occupation after agriculture.
 - The main cause of poverty was low wages and extreme poverty the death of the breadwinner. From 1906 poor children were given free school meals,

from January 1909 old age pensions were paid (5 shillings a week, i.e. £13 a year) and from 1911 sickness benefits.

- **Extreme poverty** was described by Henry Mayhew in 1849 (*London Labour and the London Poor*). It meant living in a 'rookery' with **open sewers** and drinking water was taken from the open sewers. Slums existed in St. Giles, Clerkenwell, the Devil's Acre Westminster, the Mint Southwark. Many cases of **death by starvation** were reported, in some cases whole families would starve to death. Many destitute children lived on the streets, an estimated 30,000 round London. In the 1880s **slumming** became popular (visiting slums incognito, a form of urban tourism) and guidebooks were produced. This sometimes involved 'guilty pleasures' and sexual intimacy with the poor.
- Many thought the poor wasted money on drink and gambling or were lazy or that it was ordained by God and nothing could be done. But there was a lot of charity work with the poor and philanthropy was common.

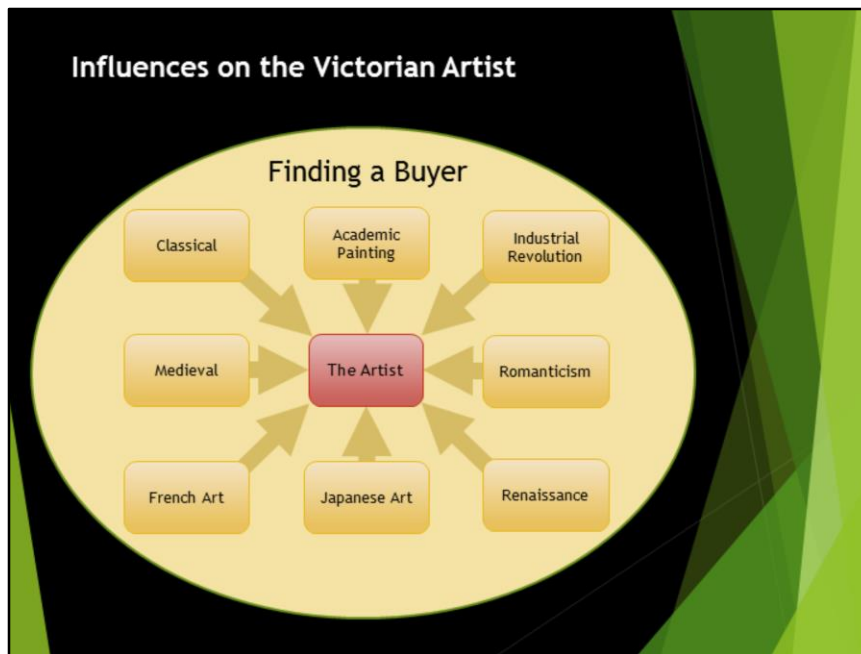
Emancipation

- Alexandrina **Victoria** (b. 1819, 1837 Queen, 1840 married, d. 1901). Started her reign with the 'Hungry 40s'. The **new Poor Law resulted** in riots in 1837 and 1838 and led to the rise of **Chartism**. The poor were largely ignored or subject to patronising charity, exemplified by Samuel Smiles pamphlet *Self Help* (1859). The Great Exhibition of 1851 was organised by Henry Cole and Prince Albert. Prince Albert died in 1861 leading to Queen Victoria retiring from public life. In 1866 she again re-opened Parliament for the first time. Significant events during her reign:
 - 1842 and 1844 Railways Act
 - 1846 Repeal of the **Corn Laws**
 - 1847 Factory Act
 - 1848 **Chartists** March, Pre-Raphaelite Brotherhood
 - **1851 Great Exhibition**
 - **1853-1856 Crimean War**, Russia lost to France, Britain and the Ottoman Empire. The immediate cause was Christian rights in the Holy Land (including orthodox Russians). France and Britain supported the Ottoman Empire ('the sick man of Europe') to prevent Russia extending its territory and influence in the Middle East. The Ottoman Empire declared war on Russia then lost the Black Sea to Russia, the key was control of Sevastopol on the Crimean peninsula. So a large French and a small British army tried to capture Sevastopol to control the Black Sea. It was the first war to be photographed and the Charge of the Light Brigade is symbolic of the logistical and management failures and mismanagement. Florence Nightingale demonstrated what professionalism could achieve.

- 1857 Matrimonial Causes Act established divorce courts
 - 1862 International Exhibition
 - **1867 Second Reform Act** extended franchise to most working men.
 - 1860s Aesthetic Movement, radical, anti-Victorian, how we live our lives, anti-materialistic
 - **1877 Grosvenor Gallery opens**
 - 1878 Whistler v Ruskin trial
 - 1882 Married Women's Property Act
 - 1884 Third Reform Act extended franchise to most adult males
 - 1888 County Councils Act
 - 1897 Women's Compensation Act
- **William IV** (b. 1765, King 1830, d. 1837), the '**Sailor King**'. Was King when a New Poor Law (1834) created **workhouses** (note: poverty was not seen as a social problem: destitution was felt to be the result of character weakness. It was believed that those in dire need would accept the workhouse and the Law would work wonders on the moral character of the poor). The child labour Factory Act (1837) said that children under nine were not allowed to work, between 9 and 11 they could work for 8 hours a day and between 11 and 18 a maximum of 12 hours a day. The **Slave Abolition Act of 1833** abolished slavery in the British Empire (the better known date of 1807 was the **Slave Trade Act** which outlawed trade but not slavery) with exceptions and the **Reform Act** (1832) gave seats to new cities and abolished 'rotten boroughs' and increased the electorate to 1 in 6 adult males. There were protest against pay cuts leading to the **Tolpuddle martyrs of 1834**. Terrible conditions in the countryside led to the burning of haystacks and the destruction of farm machinery. These were known as the **Swing Riots** and were led by a fictitious Captain Swing. The causes included enclosure and the taking of common land, abject poverty - the worst in Europe, poor harvests but high grain prices because of the Corn Laws, the church's 10% tithe and an oversupply of labour. Conditions were made worse by the introduction of automation (such as threshing machines) and the terrible harvests of 1828-29. The following acts were passed:
- 1829 Metropolitan Police established
 - **1832 Reform Act**
 - **1833 Factory Act and the abolition of slavery**
 - **1834 Poor Law Amendment Act (PLAA)**. The PLAA was intended to reduce the poor rates; it was not intended to help the poor who suffered as a result of the legislation. The PLAA replaced the existing poor laws and was responsible for the establishment of workhouses throughout the country. The poor were treated as criminals and people starved rather than apply for poor relief because that meant

that they would become inmates of the dreaded 'poor law bastilles'.

- **George IV** (b. 1762. Regent 1810, King 1820, d. 1830), **dissolute, wasteful, disliked** and influenced by his favourites. The Royal Pavilion was built for George IV between 1787 and 1823 and it was revered by fashionable Regency society. In 1820, the **Cato Street** conspiracy was an attempt to assassinate the entire cabinet following the death of George III.
- **George III** (b. 1738, King 1760, d. 1820), French Revolution followed by the war with France known as the Napoleonic Wars. In later life the king suffered from mental illness and his son George, Prince of Wales, took over as Regent in 1810. From the 1790s there were a succession of bad harvests. The Napoleonic Wars led to famine because of the poor harvests and the French blockade and following the War Corn Laws were introduced that fixed a high price for corn and therefore bread and workers wages dropped because of over supply of workers caused by the soldiers returning to work. There were riots and in 1819 the **Peterloo Massacre** took place in St. Peter's Field Manchester when people were calling for parliamentary representation. 1811-1816 was a bad time leading to dissent and the '**Gagging Acts**' which made it illegal to hold a meeting of more than 50 people. After 1815 the labourer's struggle turned to crisis and recession.



Finding a Buyer

- Surrounding all these influences the artist had to make a living which involved selling their paintings.
- In the eighteenth-century the **wealthy patron** was the main way to earn a living.
- In 1768 the **Royal Academy** was founded and it became the most important route to market for the artist.
 - An artist was more highly regarded if they trained at the **RA School** and they went through a disciplined but uninspiring training programme involving copying Old Masters, drawing casts and then life drawing
 - Any artist could submit a painting for the **Summer Exhibition** (about 1,000 were displayed from 3,000 entries, today 10,000 entries). The Royal Academy took 30% of all sales.
 - An artist could be voted as an Associate Royal Academician (abolished in 1991) and then full **Royal Academician (RA)**. The number was originally limited to 40 RAs (today 80). An RA is entitled to exhibit six works at the Summer Exhibition.
- There were also:
 - **Dealers and galleries** both shops and public galleries although the later only showed Old Masters. Retail shops included Colnaghi (pronounced 'col-naa-gi') and the French Gallery (managed by the well known dealer Ernest Gambart), and others that clustered around the Haymarket and the Eastern end of Pall Mall, close to Trafalgar Square (then the home of the Royal Academy). When the Royal Academy moved to Piccadilly in 1867 art dealers moved to Bond Street which became the prestigious address for art dealers that it is today.

- **Engravings** enabled artists to reach a wide audience as an engraving could be purchased for a shilling although art works normally sold for one or two guineas as a coloured lithograph or mezzotint.
- **One-man shows** held by the artist and their studio
- Other **art societies** which held exhibitions, such as the Royal Society of Painters in Watercolours, the Society for British Artists on Suffolk Street, and to the British Institution on Pall Mall.
- **Annual exhibitions**, in particular the Grosvenor Gallery opened in 1877 for more avant garde art, such as Burne-Jones and Walter Crane.
- **International exhibitions**
- The Pre-Raphaelites began to break the hold of the Royal Academy. For example, Rossetti had private patrons and never exhibited at the RA.

Influences on the 19th Century Artist

- The assumption that the **Classical** period represented the **high point** of art
- **Academic painting**, the Old Masters, history painting, promoted by the **Royal Academy** from **1768** onwards
- Science and **industrialisation brought about change** (Great Exhibition, decorative art)
- **Romanticism**, in broad terms the rejection of the Age of Enlightenment's assumption that reason could solve all problems, emphasised humanity, **sensibility** and feeling.
- **Renaissance, Raphael**, Michelangelo, Leonardo, Titian and their rejection by the PRB
- The formal properties of **Japanese** art such as unusual angles, edges cut off and flat areas of colour. Foreign merchant ships began visiting in 1848, Anglo-Japanese influence from 1862
- **French art** (Aesthetic movement, **through Whistler** and others but not Impressionism until later)
- **Gothic honesty** and the romanticism of the **pseudo-medieval** period, **anti-science**.



Classical: **Apollo Belvedere** or *Pythian Apollo*, c. 120-140 CE, copy of bronze original c. 350-325 BCE, Vatican Museums

- From the mid-18thC this was considered the greatest ancient sculpture.
- Found in central Italy during the Renaissance (note that nearly all the bronze originals were melted down except for those lost at sea, such as the Riace bronzes).
- Apollo is depicted as an archer who has just shot an arrow.
- The lower part of the right arm and the left hand were restored by Giovanni Montorsoli (1506-63), a pupil of Michelangelo.
- It is thought he has just slain.
 - the subterranean **serpent Python that guarded Delphi** who sat at the centre of the earth (Gaia) and this made Delphi famous,
 - or the giant Tityos who attempted to rape his mother Leto (Tityos was punished by two vultures who fed on his liver every night and it grew back the next day, like the Titan Prometheus's punishment of his liver being eaten by an eagle),
 - or all the (from 4 to 20) Niobids because their mother boasted she had more children than Leto.
- The most famous ancient Greek sculptors were from the Classical period (500BCE to 300BCE) and included **Myron** and his *Discobolus*, **Phidias**, the designer of the Parthenon, the statue of *Zeus at Olympia* and *Athena Parthenos* and **Praxiteles**

nude female sculptures such as *Aphrodite of Knidos*. The Victorians considered many later works from the **Hellenistic period** (200BCE to 100BCE) to be decadent although the *Laocoön*, *Nike of Samothrace* and the *Pergamon Altar* were regarded as great works. Most Roman statues are copies of Greek originals and by 200BCE most sculptors in Rome were Greek. Roman statues represented the individual or Imperial conquests.

- The **classical period** was considered as the **high point** of culture, particularly ancient Greece. This was linked to the way public schools valorised Latin, ancient Greek, Euclid, Greek philosophers and the Roman and Greece poets.
- The beauty and skill of ancient Greece was reborn in the **Renaissance** and artists were trained to maintain this high standard by first learning from the **Old Masters**, which included seventeenth century artist such as **Claude Lorrain** (1600-1682) and **Nicolas Poussin** (1594-1665).



- Academic Painting: Titian (1488/90-1576), *Diana and Actaeon*, 1556–1559, National Gallery, a classic history painting, showing a dramatic moment in a mythological story, with elements of figure painting, landscape painting and still-life
- Success in art revolved around the Royal Academy. Its School laid down a strict process for learning art and divided art into a hierarchy:
 - **History painting** at the top
 - Portraiture
 - Genre painting
 - Landscape
 - Animal painting
 - Still life
- **The Renaissance** emphasized **realism**, except **Michelangelo** who argued for **idealising** (Neoplatonism). **Brunelleschi** invented **perspective**. **Leonardo** emphasized **painting** over sculpture as it has to represent three dimensions rather than just copying them.
- Artists discussed **disegno** (design or drawing) opposed to **colorito** (colour). Venetian colour and Florentine design.
- **Giorgio Vasari (1511-1574)** described disegno as the father and foundation of all the visual arts. Vasari wrote *Lives of the Most Excellent Painters, Sculptors, and Architects* in 1550 dedicated to Cosimo I de' Medici. He is regarded as the **first art historian**. He describes the lives of about 180 artists with a bias towards Florentine

artists. He was the first person to talk about the importance of competition as he thought this is what made Florentine artists the greatest as there was the most competition in Florence.

- Titian's painting of *Venus and Adonis* shows an emphasis on colorito: a mass of golden touches represents the pearls and highlights in the goddess's blond hair, and the subtle modulations of tone across her back suggest **flesh without sharp edges**. In his dialogue on painting, Dolce champions Titian for his naturalism over Michelangelo (Vasari's hero).

Titian

- Tiziano Vecelli. Trained in workshop of Gentile, later Giovanni Bellini, the leading artist in Venice.
- 'The Sun amidst small stars' (from Dante's *Inferno*).
- A master of colour, loose brushwork, subtlety of tone.
- From 1550 he worked for Philip II, an insatiable perfectionist, he painted a series of large mythological works or 'poesie', mostly from Ovid. Painted when he was 66-70

Diana and Acteon

- Acquired by the National Gallery and national Gallery of Scotland in 2008-9 for £50 million.
- Bought in 1798 by the coal-magnate Francis Egerton, 3rd Duke of Bridgewater.
- William Hazlitt wrote "**I was staggered when I saw the works ... A new sense came upon me, a new heaven and a new Earth stood before me.**"
- Lucien Freud wrote about this painting and *Diana and Callisto*, '**simply the most beautiful pictures in the world**'.



Philip James de Loutherbourg (1740-1812), *Coalbrookdale by Night*, 1801, Science Museum. This shows Madeley Wood (or Bedlam) Furnaces, which belonged to the Coalbrookdale Company.

- This painting has come to symbolize the birth of the industrial revolution and Coalbrookdale the place where the industrial revolution started.
- At first glance it looks like a positive image but one art historian (Stephen Daniels) argues it likens Coalbrookdale to hell and the Last Judgement. Coal is black, a colour, or the absence of colour associated with death and sadness.
- Loutherbourg was a set designer and the painting looks like the design for a stage play.
- It was a tourist sport in the early nineteenth century because of the excitement of the furnaces invoking the changes taking place and the power of human endeavours.

The Sublime

- In the eighteenth century (1757) **Edmund Burke** wrote *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*.
- The sublime has the power to destroy and invokes awe. Burke describes the passion associated with the sublime as astonishment.
- The preference for the sublime marked the change from the **neoclassical** to the

Romantic. The cause of the sublime is the passion of fear (especially the fear of death). The material cause is aspects of certain objects such as vastness, infinity, magnificence, etc. It is also enhanced by the dark, uncertain and confused.

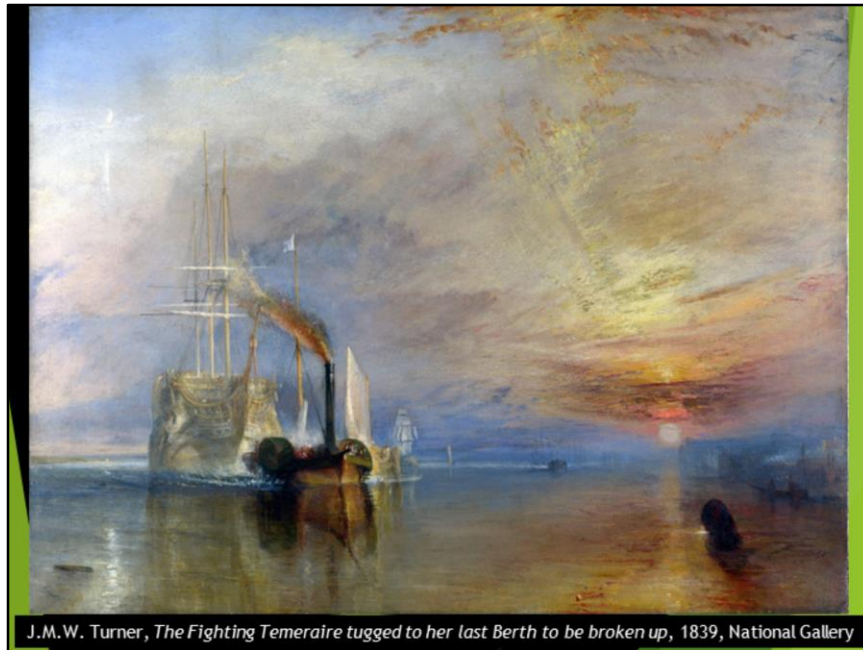
- According to the first writer on the sublime, pseudo-Longinus in 100CE, it inspires awe and veneration.

Philip James de Loutherbourg

- Born in Strasbourg the son of a Polish miniature painter.
- Known for large naval works and set designs for London's theatres.
- Invented a mechanical theatre called the Eidophusikon. Opened in Leicester Square in 1781.
- Interested in faith healing and the occult. In 1789 he gave up painting briefly to pursue alchemy and a follower (Mary Pratt) claimed he had healed 2,000 people.
- Studied in Paris and elected member of the French Academy below the minimum age limit. 1771 settled in London and paid £500 a year by David Garrick.

Coalbrookdale

- In the Ironbridge Gorge, one of the earliest sites for iron and steel production. It is probable there were ironworks in 1572 and there is a painting of a blast furnace in 1658. By 1801 it was a major producer of iron and steel.
- The Ironbridge was constructed in 1777-1781.



- J.M.W. Turner, *The Fighting Temeraire tugged to her last Berth to be broken up*, 1839, National Gallery
- Romanticism, a complex movement that developed in poetry at the end of the eighteenth century. It emphasizes the feeling of one person rather than objective reason. The primary British Romantic painters were Turner and Constable.
- The *Temeraire* (téméraire is French for bold or reckless) was a **second-rate ship** of the line at the Battle of Trafalgar. This did not mean second best, it meant **fewer guns and a cheaper** ship than a first rate ship. They both fought in a line that sailed past the enemy firing broadsides.
- It is being **towed to Rotherhithe** to be broken up. By then it had no masts. The word 'tugged' was used for the first time by Turner.
- Voted the **nation's favourite** painting in 2005 (BBC Radio 4 poll).
- It is very **unlikely Turner saw the ship** being towed but it had received a lot of press coverage and Turner was very patriotic.
- The off-centre triangular composition is unusual.
- It is about the **fading of formerly heroic strength** with the dawning of a new era as the sun sets on the old.
- The position of the sun and Moon means **it is sunset**. From this position the ship is being towed westwards upstream and so the sun would actually be rising in the east (sunrise).

- Turner called it **his 'darling'** and the ship may symbolize Turner contemplating his old age and death.
- The ship was called '**Saucy**' by her crew not 'Fighting'.
- There were **two steamboats** pulling not one but a second paddle wheel tug can be seen in the distance.
- It was praised when shown at the Royal Academy. He did not sell it but displayed it in his studio. He is reputed to have received an offer for £5,000 and then '**blank cheque**', which he **turned down** as he wished to leave it to the nation.

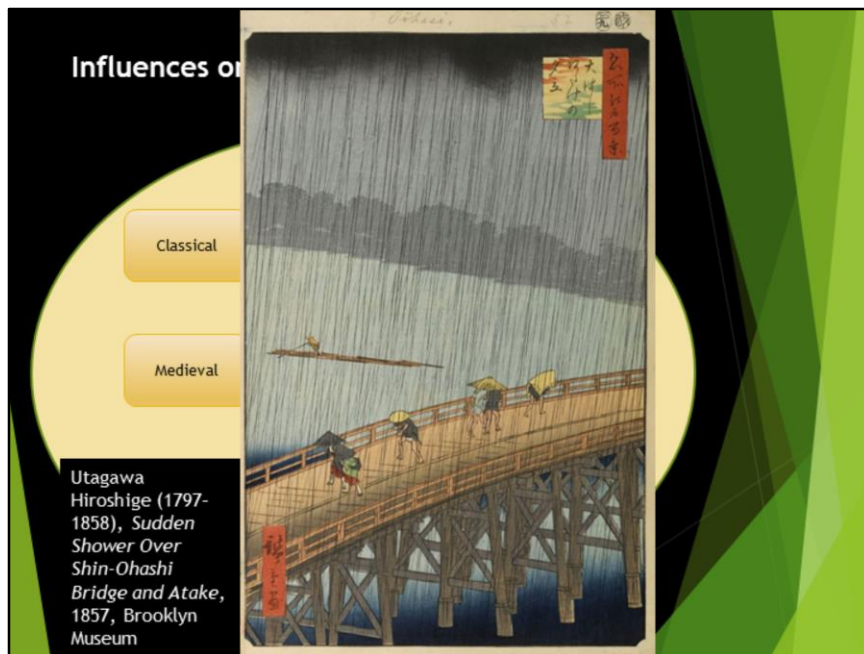


Raphael (1483-1520), *The Miraculous Draught of Fishes*, c. 1515-6, bodycolour over charcoal underdrawing on paper, mounted on canvas, 3.19m x 3.99m, Royal Collection, on loan to the V&A since 1865.

- Full name Raffaello Sanzio da Urbino.
- Renaissance artists were regarded as the masters of painting and the leading artist during the Victorian period was Raphael not Michelangelo or Leonardo.
- Pope **Leo X** commissioned Raphael to design **ten tapestries** for the **Sistine Chapel** in 1515. They were made in Pieter van Aelst's workshop in **Brussels** between 1516 and 1521. The total cost was five times more than Michelangelo was paid for the decoration of the ceiling. Seven cartoons were bought by **Charles I** when Prince of Wales and are on permanent loan to the V&A.
- The tapestry was woven as **one yard wide strips** by individual weavers and then sewn together. Rulers throughout Europe commissioned their own versions including Charles I who bought the by then damaged cartoons for £300 and commissioned the weavers of Mortlake to produce a set. The cartoons were displayed at Hampton Court until 1865. The **paintings** now at **Hampton Court** were painted by **Henry Cooke** (1642-1700) in the 1690s. Many copies were painted including one by Sir James Thornhill now at Columbia University.
- Christ chose fishermen as his first disciples – Simon, Peter and Andrew. He saw

them fishing unsuccessfully on the **Sea of Galilee** and told **Peter** to let down his net into **deeper water**. They made a miraculous catch and their boat overflowed with fish. In another boat **James and John** struggle to pull up the **huge catch** while their father **Zebedee** tries to keep the boat steady. Since early times Christ has been personified as a ship and the disciples **fishers of men** and the **fish** was a **symbol for Christ** as well as representing the souls that have been saved.

- According to Pliny the Elder, the **crane** is the most **vigilant** of birds and one would always stand guard while others slept. It would hold a stone in its claw so when it finally fell asleep it would drop and wake another bird to stand watch. So it became an **emblem of papal authority** symbolising the Pope watching over his flock.
- The **raven** had a **bad reputation** as they fed on corpses and when Noah sent out the raven it did not return. As the ark represented the church the raven came to represent **sin and corrupt priests**. But they also represented the bounty of God as Christ said, 'Consider the raven: for they neither sow nor reap'. The ravens appear near **swans**, which represented **pride and deceit**, and together they may represent the contemporary proverb about the difficulty of converting sinners - 'one may as well try to make ravens white or swans black'. In the Sistine Chapel tapestry the ravens have white feathers and may represent seagulls which also represent **sin** and the renunciation of religion (apostasy).
- The **crab** in the foreground represented **greed, cunning and covetousness** and it was thought to feed on the distress of others. Crabs hunt **oysters** and were thought to wait until the oyster opened its shell and then prop it open with a pebble before eating the hapless oyster.
- The underdrawing is by Raphael's sure hand.
- 50 re-editions of the tapestries have been traced.
- The Acts of the Apostles (more accurately Episodes from the Lives of St. Peter and St. Paul).
 1. The Miraculous Draught of Fishes
 2. Christ's Charge to Peter
 3. The Healing of the Lame Man
 4. The Death of Ananias
 5. The Stoning of St. Stephen
 6. The Conversion of Saul
 7. The Blinding of Elymas, Before the Proconsul
 8. Paul's Sacrifice at Lystra
 9. St Paul Preaching on the Areopagus at Athens



- **Utagawa Hiroshige** (1797–1858), *Sudden Shower Over Shin-Ōhashi Bridge and Atake*, 1857, Brooklyn Museum.
- Pronounced ‘ootagawa hero-she-gay’
- Print depicting Ōhashi Bridge (original) over the Sumida River
- Part of the series *One Hundred Famous Views of Edo*, no. 58, part 2: Summer
- **Hiroshige** was the **last great ukiyo-e** (‘pictures of the floating world’) artist who painted **medieval scenes of everyday Japan** including beautiful women, sumo wrestlers, scenes from history, travel scenes, flora and fauna and erotica.
- They were painted during the **Edo period** (1615-1868) and are woodblock prints later coloured woodblock prints. Their production involved a quartet of publisher, designer, block cutter and printer. The **floating world** refers to the **licensed brothels and theatres** as the courtesans became the style icons of the period. The Edo period was centuries of peace and a sophisticated highway network developed and a culture of **mass travel**. Many prints are cheap **souvenirs** of these travels. Ukiyo (‘floating world’) is an **ironic** reference to the homophone ukiyo (‘sorrowful world’) the **earthly plane of death and rebirth** from which Buddhists sought release.
- Had an influence towards the end of the century but **Whistler’s** *The Princess from the Land of Porcelain* was **1863-65**.
- American commodore **Marshall C. Perry** played a leading role in opening up Japan in **1854** with the Convention of Kanagawa. Perry was father of the US steam-

powered navy.

- Japanese prints were used to **wrap goods** sent to Europe and were bought by discerning artists in the **1860s**.



Jean Auguste Dominique **Ingres** (1780-1867), *La Source*, 1820-56, 1.63m x 80cm, Musée d'Orsay

- She represents a spring which in classical literature is sacred to the Muses and a **source of poetic inspiration**. She stands between two flowers, vulnerable to males who wish to pick them and surrounded by **ivy, the plant of Dionysus (Bacchus)**, god of the grape harvest, disorder and ecstasy and everything that escapes human reason.
- He started the torso in 1820 when he was 40 and did not complete the head, arms and legs until 1856 when he was 76.
- It is generally regarded as bringing about a change in the presentation of the nude in England but *The Art Journal* of 1862 only mentions it in passing as a minor work.
- It was exhibited at the **1862 World Expo London International Exhibition on Industry and Art**, Royal Horticultural Society, South Kensington, London on the site of what is now the Natural History Museum. It attracted 6.1 million visitors. The building faced Cromwell Road and contained 12,000 tons of cast iron and the largest domes ever built. The building was later sold and the material used to build Alexander Palace. The exhibition was a major success for William Morris's company Morris, Marshall, Faulkner & Co. At the opening ceremony an MP fell through a gap and later died of gangrene.
- **Kenneth Clark** in his book *Feminine Beauty* (1980) observed how *The Source* has been described as "**the most beautiful figure in French painting**." (p. 153)

- The **model** was the young daughter of **Ingres's concierge**. In his *Confessions of a Young Man*, Irish novelist George Moore wrote, with relation to the morality of artistic production, "What care I that the virtue of some sixteen-year-old maid was the price for Ingres' *La Source*? That the model died of drink and disease in the hospital is nothing when compared with the essential that I should have *La Source*, that exquisite dream of innocence."
- In response Gustave Courbet painted an unflinchingly naturalistic nude in *La Source* in 1862 showing a back view of a female nude with her arms in a spring.

Ingres

- Neo-classical French painter.
- When he completed *La Source* he was 76 and famous, two of his students helped with the background and the water jar.
- The pose is similar to Ingres, *Venus Anadyomene* (1848) and is a re-imagination of *Aphrodite of Cnidus* (*Venus Pudica*)



Carlo Lasinio (1759-1838), *Pitture a fresco del Campo Santo di Pisa*, 1828 edition

Pre-Raphaelites

- Lasinio moved to Pisa in 1807 and was responsible for protecting the Camposanto frescoes from ruin.
- The Pre-Raphaelite movement was inspired by Carlo Lasinio's folio of engravings depicting the frescoes adorning the walls of the Camposanto in Pisa.
- **Rossetti acquired** a copy of the **1828 edition of Carlo Lasinio's *Pitture a fresco del Campo Santo di Pisa***. A 15thC fresco attributed to Giotto, Memmi, Gozzoli and other early Italian masters.
- Also the medieval period and its legends inspired a lot of late nineteenth-century art.

Gothic Revival

- I also include the Gothic as a major influence from the medieval period. Gothic revival architecture was selected to represent the nation when Charles Barry and Augustus Welby Pugin were commissioned to rebuild the Palace of Westminster following the Great Fire of 1834.
- Barry's Gothic design had a major influence on later architects and buildings. Pugin later designed many Catholic churches based on the Gothic architectural style.

Medieval Romanticism and 'Merrie England'

- The medieval was also a source of romantic, anti-scientific feelings based on medieval stories and ballad, such as Sir Thomas Mallory's *Le Morte d'Arthur* published in 1485 by William Caxton. Mallory led a life of crime (attempted murder, rape, extortion, theft, cattle rustling) and spent long periods in prison where he is alleged to have written the poem.
- 'Merry or Merrie England' was a romantic period with brave knights, beautiful ladies and heroic deeds with an essentially English history. Merry England was a utopian stereotype of an idyllic pastoral way of life some time in the Middle Ages. An essential Englishness with thatched cottages, country inns, village ponds, afternoon tea and the Sunday roast. It often contained elves and fairies as well as Robin Hood. Some historians place the creation of merry England between 1350 and 1520, that is, at the end of the medieval period. It was a visionary, mythical world that never existed and is linked to the peasant revolts of Wat Tyler (1381, Peasant's Revolt) and Jack Straw where they invoked a world of Saxon equality and freedom and wished to throw off the 'Norman yoke' of the feudal aristocracy. The Black Death proved everyone was equal before God and the labour shortage gave them a new power.
- The Victorians embellished Merry England as part of the Gothic revival and Gothic, which was essentially international was made English. Jolly figures in ruffs and farthingales (hooped skirt) lived in a 'Merry England' that was not Catholic.

Victorian Art: Course Plan

1. Introduction
2. Pre-Raphaelite Brotherhood
3. Aesthetic Movement to Degeneration
4. Arts & Crafts Movement
5. English Impressionism and Fin-de-Siècle

- Last term we covered the whole of nineteenth century art divided into types of art, such as portraits, landscape, social realism and photography.
- This term we focus on the Victorian period and look more closely at art movements and why they happened.
- Each topic is roughly two weeks and we have a summary at the end.



- So, let's have some fun with a quiz.
- There is **no pressure**, this is **not competitive** and I will not be picking on you **individually**.
- It will simply enable me to understand how much you **already know** about nineteenth-century art so I don't **waste your time**.
- First, I would like you to discuss each painting with you neighbour or neighbours for a couple of minutes and I will then ask you to call out your answer.
- The pictures that follow are in the sequence of the next nine subject areas, starting with portraits.



William Maw Egley, *Omnibus Life in London*, 1859, Tate Britain

- Modern life subjects were made popular by William Frith and others during the 1850s.
- It may be inspired by Honore Daumier's pictures of the cramped interior of railway carriages or Charles Rossiter's *To Brighton and back for 3s 6d* (Birmingham City Museum and Art Gallery) painted the same year.
- The horse-drawn omnibus was introduced in 1829 and one observer commented that, 'Among the middle classes of London the omnibus stands immediately after air, tea, and flannel, in the list of the necessities of life...the Londoner cannot get on without it.' (M.E. Purgini in *Victorian Days and Ways*, London 1936).
- The National Magazine, thought the work a 'considerable advance on his previous productions' but not a 'genuinely artistic work' as it lacked sweetness of colour and softness of execution. It described the young lady with a veil as angelic and like the expression of the young woman opposite as if to say 'You will not always be such a sylph, my dear'. The young woman getting on the bus is clearly disappointed as she sees the pretty sylph as she expected to have an effect on the young men in the omnibus.
- Egley painted a genuine interior in a coachbuilder's yard and a group of sitters posed on boxes and planks in his back garden. The exterior is Westbourne Grove near where he lived.
- The subject enabled him to paint every class of society from the old country woman with her piles of baggage to the city clerk with his cane. The old woman stares sympathetically at the young women who averts her gaze in a gesture of gentility. The mother was modelled by Egley's wife and the daughter by a twelve-year old girl called Susannah Rix.

- Egley worked in the painting for 44 days and sold it for £52 10s to William Jennings.
- It was described by the *Illustrated London News* as follows: 'a droll interior, the stern and trying incidents of which will be recognized by thousands of weary wayfarers through the streets of London.'
- The above is based on the Tate Britain summary.

William Maw Egley (1826-1916)

- Egley (pronounced 'egg-ley').
- Son of a miniaturist, early works were based on literary subjects. Later influenced by Frith.
- Most of his paintings were 'feel good' or humorous rural or city scenes.
- Often criticized for his hard, clumsy style.
- From the 1860s he produced a large number of saleable romanticised 18th-century subjects.



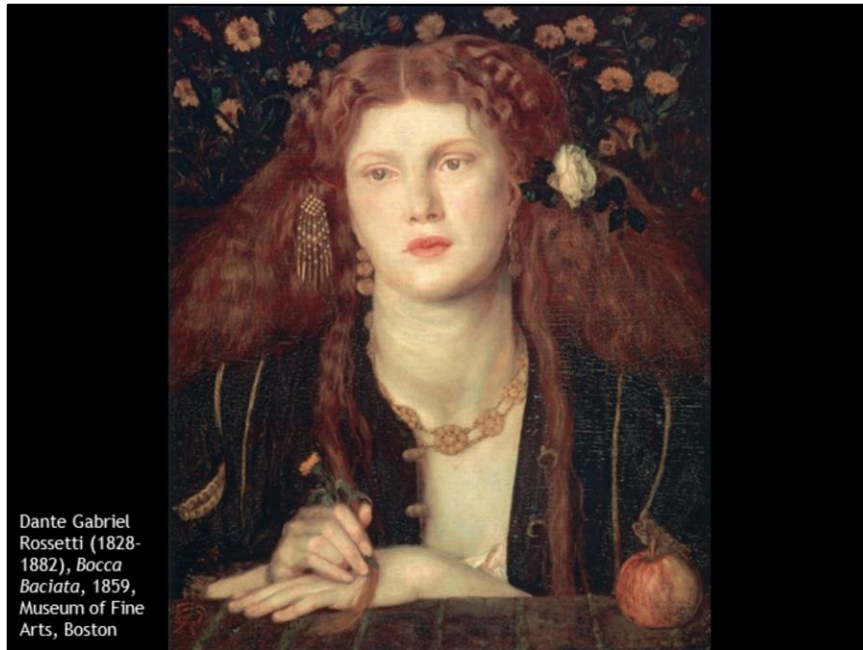
John Everett Millais (1829-1896), *Christ in the House of His Parents* ('The Carpenter's Shop'), 1849-50, Tate Britain.

- **Pre-Raphaelites**
- The Pre-Raphaelites were controversial and this was one of their most controversial works.
- This is a bit of a trick as when it was exhibited at the Royal Academy in 1850 it was given **no title**, but accompanied by a biblical quotation: *'And one shall say unto him, What are those wounds in thine hands? Then he shall answer, Those with which I was wounded in the house of my friends.'* (Zechariah 13:6). However, I am looking for either of the two titles normally used for the painting.
- Does anyone know if this was well received when it was first shown and if not why not?
- **Charles Dickens** accused Millais of portraying Mary as an alcoholic who looks, *"...so hideous in her ugliness that ... she would stand out from the rest of the company as a Monster, in the vilest cabaret in France, or the lowest gin-shop in England."*
- Dickens also wrote, *"wry-necked boy in a nightgown who seems to have received a poke playing in an adjacent gutter."*
- The painting made the Pre-Raphaelites famous and started a debate on modernity

and its relationship with **symbolic realism**.

Notes

- **Modernity** typically refers to a **post-medieval** historical period, one marked by the move from feudalism toward capitalism, industrialization, secularization, rationalization, the nation-state and forms of surveillance. Charles Baudelaire is credited with coining the term "modernity" (modernité) to designate the fleeting, ephemeral experience of life in an urban metropolis, and the responsibility art has to capture that experience.
- Some say **modernism** began in the **1870s** and it includes the activities and creations of those who felt the traditional forms of art, architecture, literature, religious faith, philosophy, social organization, and activities of daily life were becoming **outdated** in the new economic, social, and political environment of an emerging fully industrialized world. The poet Ezra Pound's 1934 injunction to "**Make it new!**" was the touchstone of the movement's approach towards what it saw as the now obsolete culture of the past. Nevertheless, its innovations, like the stream-of-consciousness novel, twelve-tone music and **abstract art**, all had precursors in the 19th century. A notable characteristic of Modernism is **self-consciousness**, which often led to experiments with form, along with the use of techniques that drew attention to the processes and materials used in creating a painting, poem, building, etc. Modernism explicitly **rejected** the ideology of **realism** and makes use of the works of the past by the employment of reprise, **incorporation**, rewriting, recapitulation, revision and **parody**.



Dante Gabriel Rossetti (1828-1882), *Bocca Baciata*, 1859, Museum of Fine Arts, Boston

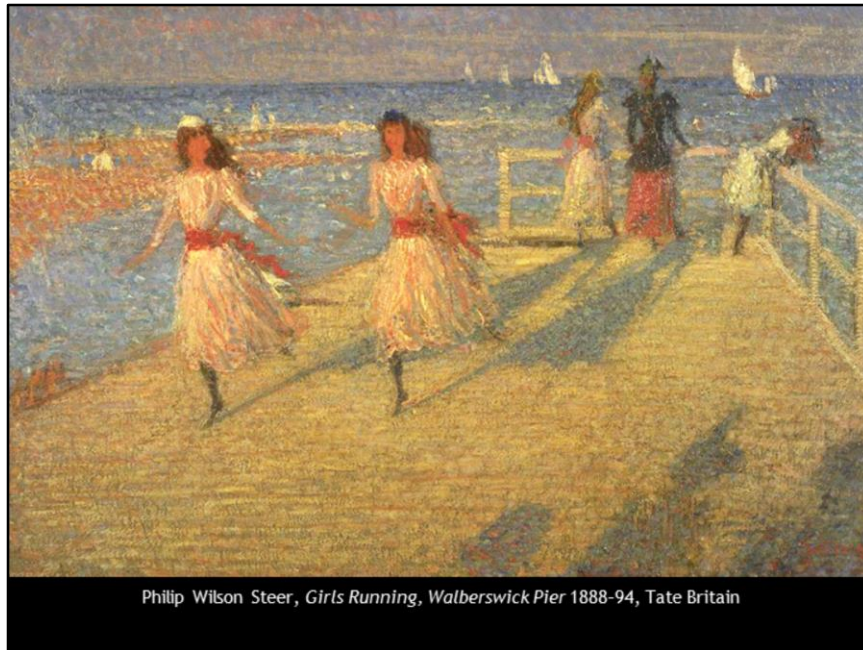
- **Aesthetic Movement**
- The Aesthetic Movement believed it was not the job of art to teach a moral lesson or tell a story. The only function of its art was beauty.
- The title is an Italian expression, does anyone know what it means?
- Bocca Baciata means '*mouth that has been kissed*' and it is taken from the last line of a story by Giovanni **Boccaccio (131-1375)** called *Decameron* (Day 2, Story 7) where it is used as the culmination of the tale of **Alatiel**: a beautiful **Saracen** (i.e. Muslim) princess who, despite having had sex on perhaps ten thousand occasions with eight separate lovers in the space of four years, successfully presents herself to the King of the Algarve (Southern Portugal) as his virgin bride. The last line translated reads,

'The mouth that has been kissed does not lose its savour, indeed it renews itself just as the moon does.'



William Morris, 'Trellis' woodblock printed wallpaper, 1864, Victoria & Albert Museum

- **Arts & Crafts**
- Arts and Crafts was more than a design idea, it was a political movement to bring craftsmanship and beauty back into the lives of ordinary people.
- This is the **first wallpaper** that **William Morris** designed so it may not be familiar. The first wallpaper he **issued** in 1864 was called '**Daisy**'.
- Morris wanted to create art for everyone but insisted that everything should be **handmade** by craftsmen using ancient skills. This meant that they were **expensive** and so in his time they were not widely used and some influential figures, such as **Oscar Wilde**, did not like them. However, they had a long-lasting effect on wallpaper design and design in general.
- Even though it was expensive **Morris**, as a wealthy person, always regarded **wallpaper** as '**makeshift**' decoration and **preferred woven textile hangings** for his own home.
- The Arts & Crafts Movement became internationally influential.



Philip Wilson Steer, *Girls Running, Walberswick Pier*, 1888–94, Tate Britain

- **English Impressionism**
- The name suggests this art was derived from French Impressionist movement but it is best described as Post-Impressionism as the artist had new ideas.
- **Steer's** painting at **Walberswick** are some of the most **authentic Impressionist** style paintings produced in Britain. Steer has reworked the **dashed, broken surface** of the painting to convey a sense of **energy and dynamism**. The girls were originally **holding hands** as you can see from their shadow. The work was seen as leading edge, avant garde art. Vitriolic **critics** branded the works '**crudely horrid**', an 'aggressive affectation' or plain '**evil**' and almost nobody wanted to buy them. Lucien **Pissarro** wrote to his father, Camille,
'Here is a real artist! However, he has had doubts because the others laugh at him and no one understands him.'
- Post-dated 1894, the picture has been reworked. The scene was done from **memory** not painted on the spot. Steer was the **first** living artist to be given a **solo exhibition** at the **Tate** gallery. Steer was going **beyond** the **Impressionists** representation of the natural world and combining **Symbolism** and **Realism**. The Symbolists were concerned with the **inner meaning** and the Realists with the **strict appearance** of the world. Steer invokes the appearance of the holiday scene but

works the paint surface to the extent that we are drawn to consider deeper meanings.

Philip Wilson Steer (1860-1942)

- British landscape painter, occasional portraits and figure studies. Leading figure in the English Impressionist movement.
- Born in Birkenhead son of a portrait painter.
- Studied at Gloucester School of Art then South Kensington. Rejected by the Royal Academy, studied in Paris from 1882-4.
- Founder of the new English Art Club 1886.
- Influenced by Whistler, Gainsborough, Constable and Turner.
- His self-portrait is in the Uffizi Gallery, Florence.

Summary

- ▶ Victorian art has been misunderstood
- ▶ The art will tell us a lot about Victorian society
- ▶ Four key movements
 - ▶ Pre-Raphaelites
 - ▶ Art for Art's Sake
 - ▶ Arts & Crafts
 - ▶ English Impressionism

Victorian Art & Society, Laurence Shafe
Class 1a: Introduction - Slide List

1. **Apollo Belvedere** or *Pythian Apollo*, c. 120-140 CE, copy of bronze original c. 350-325 BCE, Vatican Museums
2. Titian, *Diana and Actaeon*, 1556-1559, National Gallery
3. Philip James de Loutherbourg (1740-1812), *Coalbrookdale by Night*, 1801, Science Museum
4. J.M.W. Turner, *The Fighting Téméraire tugged to her last Berth to be broken up*, 1839, National Gallery
5. Raphael (1483-1520), *The Miraculous Draught of Fishes*, c. 1515-6, coloured cartoon, Royal Collection, on loan to the V&A since 1865
6. **Utagawa Hiroshige** (1797-1858), *Sudden Shower Over Shin-Ohashi Bridge and Atake*, 1857, Brooklyn Museum
7. Jean Auguste Dominique **Ingres** (1780-1867), *La Source*, 1820-56, Musée d'Orsay
8. **Carlo Lasinio** (1759-1838), *Pittura a fresco del Campo Santo di Pisa*, 1828 edition
9. William Maw Egley, *Omnibus Life in London*, 1859, Tate Britain
10. John Everett Millais (1829-1896), *Christ in the House of His Parents* ('The Carpenter's Shop'), 1849-50, Tate Britain.
11. Dante Gabriel Rossetti (1828-1882), *Bocca Baciata*, 1859, Museum of Fine Arts, Boston
12. William Morris, 'Trellis' woodblock printed wallpaper, 1864, Victoria & Albert Museum
13. Philip Wilson Steer, *Girls Running, Walberswick Pier*, 1888-94, Tate Britain