



### 1880-1901 The Late Victorian Period

- **Decline of Royal Academy Monopoly**

- By the late Victorian period the importance of the **Royal Academy** and the old **academic style** of painting had **declined**. With the decline of the Royal Academy artists in various geographic locations were able to form substantial and influential groups of like minded artists.

- **Pessimism and Decadence**

- It was a time of **contradictions**. It was a time of **prosperity** (although the 'Long Depression' was from 1873-79) and the **Empire was the largest** it had ever been yet among intellectuals there was a **feeling of pessimism** and **impending doom**. **Max Nordau** expressed this well in his book ***Decadence***, in which he made the surprising claim that art, starting with the Pre-Raphaelites, was the product of diseased minds. The disease was mysticism and irrational thinking that he thought would lead to the collapse of civilization. From an art historical perspective, this shows that the **Pre-Raphaelites** had begun a **profound change**, which indicates that they should be regarded as an early vanguard (an 'avant garde') of what we now call the modern art movement.
- A related concern was **physical health**. The 1899 Boer War was a shock to public confidence in the Empire. Britain used 450,000 troops to defeat 35,000 Boers. During the Boer War a **half of all the young men** conscripted were in too poor health to serve. In some towns **90% of men were rejected**. It was found to be caused by **poor diets** and in 1906 schools provided meals to their pupils. There was a movement to improve the health of the nation both physically and mentally. It was related to 'muscular Christianity' where godliness was equated with manliness, and Thomas Arnold's educational system at Rugby School.

- **Orientalism and Fairy Painting**
  - **Orientalism** was concerned with representing scenes from the Middle East but **more generally** there was an interest in other societies, sometimes called **the 'Other'** (Edward Said, *Orientalism*, 1979). This included what were known as **'primitive' societies** that were **geographically remote**, such as **fishing villages** like Newlyn and exotic societies such as **Japan** as well as those that were **remote in time** such as **classical and medieval** societies.
  - The idea of other worlds also included literary and fantasy worlds that included **fairy painting**.
- **New Art Movements**
  - The stranglehold of the Royal Academy was being broken by art movements, such as the Pre-Raphaelites and by artists, such as Whistler, that were outside the establishment.
  - It was further weakened when the **Grosvenor Gallery** opened in **1877** and promoted **'modern' art**.
  - British attitudes to modern art were **"polarized"** at the end of the 19th century. **Modernist movements** were both cherished and vilified by artists and critics; Impressionism was initially regarded by "many conservative critics" as a **"subversive foreign influence"**, but became "fully assimilated" into British art during the early-20th century.
  - The **New English Art Club** (NEAC) started in **1885** and became another alternative to the Royal Academy and led to other groups including:
    - **English Impressionism** was influenced by Jules Bastien-Lepage.
    - **Newlyn School**, was founded by Stanhope Forbes and it became a large artistic community.
    - **Glasgow School** which includes the **Glasgow Boys and the Glasgow Girls**.
  - **Walter Sickert, the Fitzroy Street Group and the Camden Town Group** developed an English style of Impressionism and Post-Impressionism with a strong strand of social documentary. They combined with the **English Vorticists** in 1913 to form **The London Group** and artist-led organisation that still holds exhibitions.
  - There were also smaller artistic communities, such as:
    - **Staithe Group**, an art colony in North Yorkshire, 25 artist, inspired by Monet, Cezanne and Renoir. It included Laura Knight.
    - **Cullercoats**, Winslow Homer spent two years there 1881-2.

### Notes

- **Royal Academy** became increasingly **ossified**; the unmistakably **late Victorian** figure of **Frank Dicksee** was appointed **President in 1924**.
- The NEAC conveniently used the Egyptian Hall opposite the Royal Academy. Today

the NEAC remains figurative and the Royal Academy is mostly abstract and conceptual art. Early members included Thomas Cooper Gotch, Frank Bramley, **John Singer Sargent**, **Philip Wilson Steer**, George Clausen and **Stanhope Forbes**

- Jules Bastien-Lepage had a profound effect upon a group of young Scottish painters who came to be known as the “Glasgow Boys”, who included Sir John Lavery and George Henry. They straddled Impressionism, and Art Nouveau, Japonisme and the Celtic Revival in design, with the architect and designer **Charles Rennie Mackintosh** now their best-known member. Painters included Thomas Millie Dow, George Henry, Joseph Crawhall and James Guthrie.
- The Camden Town Group included Walter Sickert, Harold Gilman, Spencer Frederick Gore, Charles Ginner, Robert Bevan, Malcolm Drummond and Lucien Pissarro (the son of French Impressionist painter Camille Pissarro).
- The **Scottish Colourists** indeed mostly used bright light and colour; some, like Samuel Peploe and John Duncan Fergusson, were living in France to find suitable subjects. They were initially inspired by Sir William McTaggart (1835–1910), a Scottish landscape painter associated with Impressionism.
- Victorian art also includes **British Orientalism** (John Frederick Lewis, Holman Hunt, David Roberts, Edward Lear) and **Fairy painting**.
- Important artists not mentioned include:
  - Samuel Palmer, mystic landscape artist in the tradition of William Blake
  - James Tissot, French painter of middle-class social scenes.
  - Gustave Dore, engraver of scenes including the London poor
- In photography **Pictorialism** aimed to achieve artistic indeed painterly effects; The Linked Ring (founded 1892) was founded by Henry Peach Robinson, George Davison, and Henry Van der Weyde with the aim of bringing art back into the science of photography.
- The American **John Singer Sargent** was the most successful London portraitist at the start of the 20th century, with **John Lavery**, **Augustus John** and **William Orpen** rising figures. John's sister Gwen John lived in France, and her intimate portraits were relatively little appreciated until decades after her death.
- The London-born Irish artist **Jack Butler Yeats** (1871–1957), was based in Dublin, at once a romantic painter, a symbolist and an expressionist.
- In the early 20<sup>th</sup> century, **Vorticism** was a brief coming together of a number of Modernist artists in the years immediately before 1914; members included **Wyndham Lewis**, the sculptor **Sir Jacob Epstein**, David Bomberg, Malcolm Arbuthnot, Lawrence Atkinson, the American photographer Alvin Langdon Coburn, Frederick Etchells, the French sculptor Henri Gaudier-Brzeska, Cuthbert Hamilton, **Christopher Nevinston**, William Roberts, Edward Wadsworth, Jessica Dismorr, Helen Saunders, and Dorothy Shakespeare.
- The early 20th century also includes The **Sitwell's artistic circle** and more notably the **Bloomsbury Group** a group of mostly English writers, intellectuals, philosophers and artists, including painter Dora Carrington, painter and art critic

**Roger Fry**, art critic **Clive Bell**, painter **Vanessa Bell**, painter **Duncan Grant** among others; very fashionable at the time, their work in the visual arts looks less impressive today. British modernism was to remain somewhat tentative until after World War II, though figures such as Ben Nicholson kept in touch with European developments.

### What Was the State of the British Economy During the 19<sup>th</sup> Century?

The agricultural economy was dependent on the weather and the import and export laws. The manufacturing economy depended on the availability of capital, a skilled workforce, political stability and the availability of raw materials.

1814 the last 'Frost Fair' held on the Thames. The 'Little Ice Age' started in 1350 and ended in the 1850s, with three particularly cold periods from 1650, 1770 and 1850.

1815 Implementation of the 'Corn Laws' to artificially fix the price of corn. The start of an agricultural depression leading to the Swing Riots of the 1830s.

1816 Terrible harvest, the 'Year Without a Summer'

1825 Banking crisis

1840s 'The Hungry Forties'

1846-49 Great Irish Famine

1846 the repeal of the 'Corn Laws' by Robert Peel, a Conservative with the support of the Whigs against his own party.

1847 Rail stock crash

1873-79 the Long Depression, particularly in the US where it extended into the 1890s.

1877-95 agricultural depression caused by wet summers, US imports and animal diseases

1870-1914 foreign trade tripled

1880-1913 the 'Golden Age' for international finance

1900-1914 the Edwardian Era was a time of peace and prosperity with no depressions and widespread prosperity.

1913 US overtook the UK as the largest economy in the world. London became the world's financial capital and the export of capital became the basis of the UK economy.

### UK Population

- From 1801 to 1901 the UK population increased from 10.5m to 40m (fourfold in a century). The population in 1701 was estimated to be 6.5m.
- In 1700 only 17% of the population lived in urban areas, by 1800 it was 25.5% and by 1900 it was 77%. That is, during the nineteenth century roughly half the population moved from rural to urban areas. This was to meet the demand for labour and because of the 'agricultural revolution' that pre-dated 1750 a was a combination of good harvests, crop rotation and increased mechanisation.



John Frederick Lewis (1805-1876), *The Siesta*, 1876, Tate Britain

- **French Orientalism** in the early nineteenth century was often propaganda in support of French imperialism, depicting the East as a place of backwardness, lawlessness, or barbarism enlightened and tamed by French rule. Some later paintings sometimes appear to be no more than a search for a plausible location to show **naked women** with a theme of **male control** and subjugation. Common subjects for French artists were **slave markets**, **harems** and the **Oriental sex slave** or odalisque.
- **British Orientalism** was often concerned with adding authenticity to a **religious subject**. William Holman Hunt, for example, was inspired by a religious agenda and made many trips to the Middle East. His *The Finding of Christ in the Temple* (1860; Birmingham Museum & Art Gallery), uses an Orientalist setting, and *The Scapegoat* (1854–55; Lady Lever Art Gallery, Port Sunlight), is a Christian allegory set and painted in the Palestinian landscape.
- The **aesthetics of the oriental interior** appealed to artists such as **Frederic Leighton** (1830–1896) who created his **Arab Hall** (1877–79) in his London home : glittering with mosaic tiles collected from his journeys to the East, it served as a gathering place for like-minded aesthetes.
- **John Frederick Lewis** (1804-1876) lived for several years in a traditional house in Cairo. He painted **realistic genre scenes of Middle Eastern life** and more idealized scenes in upper class Egyptian interiors. His careful representation of **Islamic architecture** and furnishings set new standards of realism, which influenced other artists. He "**never painted a nude**", and **his wife modelled for several of his harem scenes**. Leighton described his 'harem as a place of almost English domesticity, ... [where]... women's fully clothed respectability suggests a moral healthiness to go with their natural good looks'.
- We do have paintings painted inside harems by **Henriette Browne** as she was allowed to enter. They show fully clothed women and their children standing

around chatting. Henriette Browne was the pseudonym for Mme Jules de Saux, née Sophie Boutellier (1829-1901). She specialised in genre scenes, especially Near-Eastern and religious subjects, as well as portraits. She also worked as an engraver. She started exhibiting at the Salon in Paris in 1853 and exhibited at the Royal Academy, London, between 1871 and 1879. She used the pseudonym as she was the daughter of a Count and painting was not regarded as a suitable occupation for an upper-class French woman.

## Notes

### British Orientalism

- The definitive book is Edward Said, *Orientalism* (1979), in which he wrote Orientalism is '**a Western style for dominating, restructuring, and having authority over the orient**'.
- The art historian Linda Nochlin wrote in *The Imaginary Orient* (1983), 'Another important function, then, of the picturesque – Orientalizing in this case – is to certify that the people encapsulated by it, defined by its presence, are **irredeemably different from, more backward than, and culturally inferior** to those who construct and consume the picturesque product. They are irrevocably "Other."'.
- The French artist James Tissot, who worked in England, used the Middle East landscape for Biblical subjects but with little regard for historical accuracy.
- **Jean-Léon Gérôme** (1824-1904) exhibited *For Sale; Slaves at Cairo* at the Royal Academy in London in 1871, it was "**widely found offensive**".
- **Frederic Leighton's** Arab Hall was based in his trips to Damascus and his Arab Hall was based on La Zisa, Palermo Sicily, a Sicilio-Norman Palace. The Arab Hall was designed by architect William Aitchison and was worked on by William De Morgan (potter), Walter Crane, Edgar Boehm (sculptor) and Randolph Caldecott (artists and illustrator). Many of the tiles are Izaik tiles from Damascus, end 15<sup>th</sup> to 17<sup>th</sup> century, and some are by De Morgan. Izaik tiles are made at a lower temperature than porcelain and are made from 'frit', silica and other substances used to make glass, Fritware is also known as stonepaste and faience.

### John Frederick Lewis

- John Frederick Lewis (1805-1876) was the son of a engraver and landscape painter who specialised in Oriental and Mediterranean scenes.
- He was a club man and dandy in his youth, handsome and rather aloof and completely dedicated to his art.
- Lewis lived in Spain between 1832 and 1834 and was nicknamed 'Spanish' Lewis. He lived in Cairo between 1841 and 1850, where he dressed and lived as an Ottoman nobleman and avoided the European community.
- He made numerous sketches that he **turned into paintings even after his return to England** in 1851.

- He corresponded regularly with John Ruskin and others in the London art world, including Millais and Edward Lear, both of whom visited Walton, he lived in seclusion at Walton-on-Thames, where his wife would set out his brushes each morning.
- He lived in 'The Holme' in **Walton-on-Thames from 1851** until his death in 1876, aged 71. He is buried in Frimley but there is a plaque in St Mary's Parish Church.
- Lewis became an Associate of the Royal Academy (ARA) in 1859 and a member (an RA) in 1865.
- After being largely **forgotten for decades**, he became extremely fashionable, and expensive, from the 1970s and good works now fetch prices into the **millions of pounds** at auction. In 2009 Christie's sold *The Arab Scribe, Cairo* for just over £2 million and *The Mid-Day Meal, Cairo* for £1 million. They are bought by Arabs, mostly by women for the home, and a premium is paid for those paintings that are historically accurate.



Richard Dadd (1817-1886), *Fairy Fellers' Master-Stroke*, 1855–64, 54 x 39.5 cm, Tate Britain

- **Leading early Victorian fairy painter.**
  - **Richard Dadd** was the **first Victorian artist** to experience **positive critical recognition for his fairy paintings.**
- **Commissioned by 'Bedlam'.**
  - In **1842 (aged 25)**, while traveling up the Nile by boat, Dadd underwent a **dramatic personality change**, becoming delusional, increasingly **violent**, and believing himself to be under the influence of his true father the Egyptian god **Osiris**. He was diagnosed as of unsound mind and cared for by his family in Kent. He became convinced that his father was the Devil in disguise and in 1843 killed him with a knife and fled for France. On the way he tried to kill a tourist with a razor but was overpowered and was arrested by the police. Dadd confessed to the killing of his father and was returned to England, where he was committed to the criminal department of Bethlem psychiatric hospital (also known as **Bedlam**) at the age of 27. Here and later at the newly created **Broadmoor** Hospital, Dadd was cared for and encouraged to continue painting. Hospital notes are sparse but Dadd probably suffered from a form of **paranoid schizophrenia or bipolar manic depression**. Two of his six siblings were similarly afflicted, while a third had "a private attendant" for unknown reasons.
  - This painting by Richard Dadd took nine years to complete and was **commissioned** by George Henry Haydon, head steward at the Bethlem Royal Hospital or **Bedlam** (Bethlam is the world's oldest psychiatric institution, founded in 1247 by the Bishop-elect of Bethlehem in the reign of Henry III). Dadd used a layering technique to achieve a three-dimensional effect and even after nine years he considered it unfinished which he signified by adding 'Quasi' to its title. He wrote a long poem



called 'Elimination of a Picture & its Subject—called The Fellers' Master Stroke' naming and describing every character in it to show that it was well considered and not just a random assemblage of figures.

## Notes

### Richard Dadd

- Dadd showed an aptitude for drawing at a young age and entered the Royal Academy School when he was 20 where he was awarded the medal for life drawing.
- With **William Powell Frith, Augustus Egg, Henry O'Neil** and others, he founded **The Clique**, of which he was generally considered the **leading talent**.
- In the hospital he was allowed to continue to paint, and it was here that many of his masterpieces were created, including his most celebrated painting, *The Fairy Feller's Master-Stroke*, which he worked on between 1855 and 1864.
- Dadd wrote a long poem to explain the painting but it helps very little with the interpretation, for example,

Above Clod-hopper sits and like the sod –  
He's brown in colour, also he's well shod.  
A satyr's head has, buckles in his shoes.  
Nurses one foot upon his knee amuse with him  
Yourself he's modern fay.

### Fairy Painting

- Rooted in the literary influences of Romanticism. Henry Fuseli painted *Titania and Bottom* c. 1790.
- Enthusiastic admirers of fairy painting included Queen Victoria, Charles Dodgson (Lewis Carroll), William Makepeace Thackeray, Charles Dickens and John Ruskin.
- Artists were inspired by Shakespeare's *A Midsummer Night's Dream* and *The Tempest*. Other literary works, such as Edmund Spenser's *The Faerie Queene* and Alexander Pope's mock-heroic *The Rape of the Lock*. Mostly it was fantasy with dream elements and sometimes eroticism.
- In the 1840s the Scottish painter **Joseph Noel Paton** (1821-1901) was a well-known fairy painter who painted *The Reconciliation of Oberon and Titania* (1847) and *The Quarrel of Oberon and Titania* (1849).
- By the 1870s, **Richard 'Dicky' Doyle** and **John Anster Fitzgerald** (1823?-1906, 'Fairy Fitzgerald') were well-known fairy painters and illustrators. By the end of the century, many artists painted and illustrated works with fairy themes, such as Arthur Rackham (who illustrated many fairy tale stories), Edmund Dulac (who illustrated *The Little Mermaid*), Walter Jenks Morgan and Laurence Housman.
- Many well-known artists painted a few fairy paintings, such as Edwin Landseer (1802-1873, 'the Victorians favourite painter'), John Everett Millais, Dante Gabriel Rossetti, Arthur Hughes and William Bell Scott.

- During the later part of the nineteenth century fairies were considered by some to have a **scientific basis**. For example, David MacRitchie, the Scottish antiquarian argued that they were rooted in a real diminutive or pygmy-statured indigenous population that lived during the late Stone Age across the British Isles, especially Scotland. The **Cottingley Fairy photographs** were cited by Conan Doyle as evidence but the photographs were later discredited when both sisters, Elsie Wright and Frances Griffiths, confessed to the fraud.
- Some historians, such as Jeremy Maas, see fairy paintings as a profound **reaction against industrialization and science** but others see them as '**just about fun**' (Andrew Stuttaford).
- **Serious interest in fairy painting died** with the **First World War** but continued in illustrations for children's books and interest was **revived in the 1970s** and fairies now form part of **fantasy art**.



Joseph Noel Paton (181-1901), *The Fairy Raid: Carrying Off a Changeling, Midsummer Eve*, 1867, 90.5 x 146.7 cm, Glasgow Museums

- **Some fairy paintings had dark themes**

- Fairy paintings were not all semi-naked women fliting in the sun. Some fairy paintings had a dark element to the story. **Changelings** were thought to be the offspring of a fairy, troll, elf or other legendary creature that has been secretly left in the place of a human child. Sometimes the term is also used to refer to the child who was taken.
- The **Fairy Queen's** route is lined by fairy ladies, knights, elves, a Puck, goblins and a jester with an animal face. They are moving towards a clearing marked by standing **megaliths**.
- The large fairies are conventionally beautiful but the smaller attendants are **grotesque**. The horror of the scene is suggested by the **knight** on the right about to plunge his **lance** into something that looks like a **monster maiden** holding a lantern. **Black-hooded creatures** attempt to climb out of a pit and several fairies are riding demonic devil's mounts.
- The **stolen child** has its thumb in its mouth and stares out of the picture while its royal abductress ignores the child.
- Three **three human children dance** in the foreground but the sinister implications only become clear when we notice the **thin chain round their ankles**. They are a captives monitored by a tiny elf between their legs. The ostensibly pretty picture is actually of slave owners and the slaves they have stolen.

- **Meaning.**

- Paton is dealing with the **anxiety of child abduction** and the folklore of changelings. The primitive other world at the edge of society still lurked and could take children or young girls for evil or unnatural purposes. As the century developed the fear of fairy abduction was replaced by a fear

amongst middle-class families of abduction by gypsies, another form of outsider.

- **Changelings**

- The legend of the changeling is widespread across societies from Cornwall, Ireland, Scotland, Scandinavia, Spain and Africa and it may have been a psychological defence against the shock of giving birth to a child with a genetic disease.

## Notes

### **Joseph Noel Paton (1821–1901)**

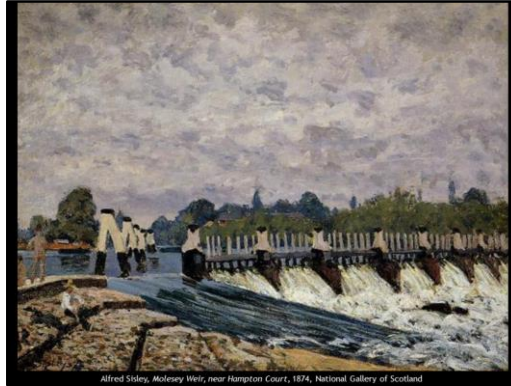
- A Scottish painter and a friend of Millais (a fellow student at the Royal Academy), he had a kinship with the Pre-Raphaelites early in his career.
- He painted mythological and historical scenes and later gained great success with rather portentous and sentimental religious pictures such as *The Man of Sorrows* (1875, Laing AG, Newcastle upon Tyne). They were much reproduced in engravings, and some of them went on tour and were even made the subject of sermons.

### **Bridget Cleary** ('last witch burned in the UK')

- In 1895 **Bridget Cleary** was **murdered by her husband** but his defence was that **she was a changeling** and that he was simply trying to get his wife back. His wife had been ill and at the trial he was accused with eight others of the 'wounding'. His wife had been burned before or after her death. It is possible the story was concocted by the husband to avoid or mitigate the murder charge but the involvement of other villagers suggests not. The trial was at a time when Irish home rule was being debated and it was used as an example of the Irish people's inability to govern themselves, and worries were expressed about the credulity and superstition of rural nationalist Catholics. The coroner who examined Bridget's corpse claimed that "amongst Hottnots one would not expect to hear of such an occurrence." Her husband Michael Cleary was found guilty of manslaughter and sentenced to 15 years. He emigrated to Montreal on his release in 1910.

## References

- Carole Silver, *Strange and Secret Peoples : Fairies and Victorian Consciousness* (Oxford University Press, 1999)



Alfred Sisley, *Molesey Weir, near Hampton Court*, 1874, National Gallery of Scotland

- Before considering **English Impressionism** we need to briefly consider the interaction between French and British artists during the Victorian period.

### The history of French Impressionism in England

- The influence was two-way. French artists were inspired and influenced by the naturalistic approach of **John Constable** at the **1824** Paris Salon.
- From the 1840s onwards many **British artists** studied in the **ateliers** in Paris
- In **September 1870**, the **Franco-Prussian war** caused **Claude Monet**, **Camille Pissarro** and Charles-François Daubigny to flee to London.
- French Impressionists found it **hard to sell their paintings in France** and hoped they might sell to English industrialists.
- The dealer **Paul Durand-Ruel** held **10 exhibitions** in his gallery in New Bond Street **between 1870 and 1874** entitled 'Society of French Artists'.
- Durand-Ruel co-ordinated the careers of atheist republican Claude Monet, Jewish anarchist Camille Pissarro, curmudgeonly anti-Semite Edgar Degas and reactionary misogynist Pierre-Auguste Renoir.
- He lost his wife and never remarried and brought up his five children alone. He came close to bankruptcy while supporting the Impressionists.
- Despite Durand-Ruel's belief that there was a market in London it was **slow to materialize** and the artists returned to France after the war.
- Durand-Ruel continued to show French art in London and it was a favourite for young artists such as George Clausen.
- In the end they were saved not by English buyers but by **American buyers**, Durand-Ruel said, 'Without America,' he said, 'I would have been lost, ruined'.
- The importance with which Impressionism is regarded today was far from

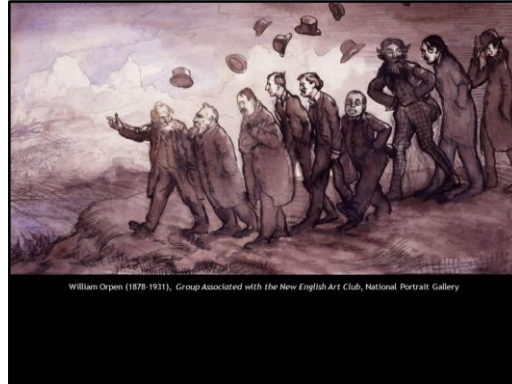
inevitable at the time. Artists worked in many ways with different motives and there was **no clear school of Impressionism**.

- The first exhibition of 'impressionist' work **in France** was **not until April 1874** in Nadar's studio on the Boulevard-des-Capucines ('Street of Nasturtiums') **after** then 10 exhibitions in London.
- It was at the first exhibition that Monet showed *Impression, Sunrise* ('Impression: soleil levant') and the critic Louis Leroy satirized the exhibition with a review in the French equivalent of *Punch* (*Le Charivari*) entitled 'The Exhibition of the Impressionists'.
- There were eight exhibitions over the next 12 years (1874-1886).
- **Alfred Sisley** made an important **visit to London** in the **spring of 1874**. He stayed in the Castle Inn, East Molesey, one of the most famous inns on the Thames.
- In **1877** Sir Coutts-Lindsay opened the **Grosvenor Gallery** and in 1880 he had a small retrospective exhibition of the works of **Bastien-Lepage**. His prominence in Britain dates from this point.
- Whistler won the **Whistler v. Ruskin trial of 1878** but it was a pyrrhic victory and collectors remained cautious about buying his work.
- But by the **end of the 1870s** English artists were becoming exposed to trends in French art and **accurate reproductions** became possible for the first time.

### **Realism, Naturalism, Impressionism and Aestheticism**

- It is difficult to separate these terms as there is a large overlap between them.
- **Realism** and naturalism in art are often used as synonyms but Realism was a school of French art exemplified by Gustave **Courbet** (1819–1877) and Jean-François Millet (1814–1875) which depicted the everyday lives of working people. Courbet said that 'painting is essentially a concrete art and can only consist in the representation of real and existing things'.
- **Naturalism** as a philosophy is based on natural laws and opposed to the spiritual or supernatural. In painting it is the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions, implausible, exotic and supernatural elements.
- **Impressionists** painted realistic scenes of everyday modern life, generally outside (*en plein-air*). Monet, Sisley, Morisot, and Pissarro are the 'purest' Impressionists, in the sense their art was spontaneous and captured the scientifically accurate effects of sunlight and colour. Degas rejected much of this, as he believed in the primacy of drawing over colour and considered the practice of painting outdoors unimportant. Renoir turned away from Impressionism for a time during the 1880s, and never entirely regained his commitment to its ideas. Édouard Manet, although regarded by the Impressionists as their leader, never abandoned his liberal use of black as a colour, and never participated in the Impressionist exhibitions.

- **Aestheticism** or the 'Cult of Beauty' or 'art for art's sake' was concerned with creating a beautiful effect rather than accurately representing the natural world. It supported the emphasis on aesthetic values more than social-political themes and was associated later with decadence and the Symbolists in France. British decadent writers and artists were influenced by the work of Walter Pater.



William Orpen (1878-1931), *Group Associated with the New English Art Club*, National Portrait Gallery

- That brings us to **1886 when the New English Art Club** was founded by a group of about 50 young British artists many of whom had studied in **Paris** and at the **Slade School of Art**.
- They decided to mount an exhibition **opposite the Royal Academy** in Piccadilly.
- The artists I shall look at are
  - **Philip Wilson Steer** (the leading English Impressionist),
  - **John Singer Sargent** (the leading society portraitist),
  - **George Clausen** (the leading landscape painter),
  - **Stanhope Alexander Forbes** (the founder of the Newlyn School),
  - **Frank Bramley** (the leading realist painter),
  - **Henry Scott Tuke** (painter of maritime scenes and naked young men),
  - **Laura Knight** (the first woman to become an Academician),
  - **The Glasgow School**, including **Margaret MacDonald Mackintosh** and her husband **Charles Rennie Mackintosh**, **Bessie MacNicol**, **John Lavery** and **James Guthrie**,
  - **Walter Sickert** and **Augustus John**, **Wyndham Lewis** and **Lucien Pissarro** of the **Camden Town Group**.

### **The New English Art Club (NEAC)**

- The origin of the Club was in the studios of a group of fifty young London artists in **1886**. These painters had studied and worked in Paris, and felt a dissatisfaction with the exhibition potential of the very academic R.A. which was under the presidency of Sir Frederick, later Lord **Leighton**. They saw themselves as **Anglo-French painters** and at the first exhibition the majority of works were **rural naturalism**.
- It was decided to mount a **rival show**, so in **April 1886** the first exhibition of the



**New English Art Club** was organised at which about fifty artists were represented, including **George Clausen, Stanhope Forbes, J.S. Sargent, Frank Bramley and Philip Wilson Steer**, Fred Brown, and Thomas Cooper Gotch.

- William Orpen's drawing is a **satire** on the most influential artists, teachers and critics of his early years and the **French influence** on British art as **taught at the Slade** and **exhibited at the NEAC**. Alphonse **Legros**, Slade Professor of Fine Art from 1875 to 1892, is seen with the **sculptor Rodin** leading members of the English avant garde along a windy cliff top. Orpen joined the NEAC in 1900.
- Left to right:
  1. Alphonse Legros (1837-1911), painter, sculptor and etcher, encouraged by Whistler to come to London in 1863, Professor at the Slade 1875-92 where his insistence on the quality of line laid the foundation of its teaching.
  2. Auguste Rodin (1840-1917), sculptor
  3. Philip Wilson Steer (1860-1942), trained in Paris, became the leading British Impressionist painter, taught at the Slade and later explored the landscape tradition of Constable and Turner.
  4. Henry Tonks (1862-1937), painter; doctor and teacher, became Principal of the Slade School of Art.
  5. Frederick Brown (1851-1941), painter and teacher, Head of Westminster School of Art, Slade Professor.
  6. William Rotherstein (1872-1945), artist and teacher of art.
  7. Augustus John (1878-1961), remained largely independent of trends and became a leading portraitist.
  8. Charles Edward Conder (1868-1909), second from right with his hands in his pockets, a friend of Toulouse-Lautrec and Aubrey Beardsley.
  9. Dugald Sutherland MacColl (1859-1948), critic, painter and gallery director of the Tate and Wallace Collection, the leading advocate of Impressionism in *The Spectator* and *Saturday Review*.



Photograph of the Egyptian Hall (built 1812, demolished 1905), Piccadilly, opposite the Royal Academy, now offices at 170-173 Piccadilly

- **Walter Sickert's** arrived at the NEAC in 1887 (the year after it was founded) and his arrival crystallised a split within the group between the more **conservative artists** and those who looked to the example of **French impressionism**.
- The latter appeared as a **breakaway group**, the '**London Impressionists**', in an exhibition at the Goupil Gallery in December 1889, and included, as well as **Sickert**, **Philip Wilson Steer**, Frederick Brown, Theodore Roussel, and Sickert's brother, Bernhard.
- I will discuss one painting from each of the **leading artists** of the NEAC – **Steer**, **Sargent**, **Clausen** and **Forbes**.

### Notes

- The Egyptian Hall was the first building in England to be influenced by the Egyptian style. It was built in 1812 at a cost of £16,000 as a museum of natural history. It was commissioned by William Bullock to house his collection of curiosities from Central America and the South Seas. It was almost opposite Burlington House and the replacement building contains an arcade leading to Jermyn Street..
- It was also referred to as the London Museum or Bullock's Museum. It was the only London venue that could display very large works. Admittance was one shilling.
- In 1820, ***The Raft of the Medusa*** by Théodore Géricault was exhibited overshadowing **Benjamin Robert Haydon's** (1786-1846) painting, *Christ's Entry into Jerusalem*. This was typical of his lack of commercial success. In 1844, he exhibited *The Banishment of Aristides from Athens* at the Egyptian Hall (the painting sold at Christies in 2011 for £2,750). The American dwarf Charles S. Stratton, who was known as (General) 'Tom Thumb' was also appearing and over

the Easter week 12,000 people paid to see him, while only 133½ visited Haydon's exhibition (the half was a little girl). This failure led to further decline, he was £3,000 in debt and wrote 'Stretch me no longer on this rough world' and he attempted suicide by shooting himself in 1846. This failed to kill him so he cut his throat leaving a widow and three children who were supported by his friends including Sir Robert Peel and Lord Carlisle.

- In the '**Dudley Gallery**' (see photograph) at the Egyptian Hall, the Earl of Dudley's paintings were displayed during the building of his own gallery at Dudley House, Park Lane.
- By the end of the 19th century, the Hall was also associated with **magic and spiritualism**. It was also showed some of the first films. It became known as England's Home of Mystery and many illusions were staged including the exposing of fraudulent spiritualistic manifestations.
- It was demolished in 1903-5.



Philip Wilson Steer (1860-1942), *Girls Running, Walberswick Pier*, 1888-94, Tate Britain

- At the beginning of the 1890s **Philip Wilson Steer** was the **leading follower of French Impressionism in England**. However, he has a Post-Impressionistic technique that produced a balance between the formal properties of the surface and the naturalistic representation of the subject. He had been influenced by **Whistler** and **Degas** but from about 1895 he began to reassess the work of the Old Masters such as **Constable** and **Turner** and he started to paint the English countryside.
- Steer made many visits to Walberswick in Suffolk (south of Lowestoft). *Girls Running, Walberswick Pier* was one of the most authentic Impressionist works in Britain and was regarded as either uncompromisingly avant garde and according to one critic 'evil'. The painting captures the warmth of late afternoon sunlight but unlike Monet there are darker elements. **At first** it appears **carefree** with two girls dancing down the pier in the sunshine but there is a closeness and a feeling of **claustrophobia** accentuated by the **three shadows** in the foreground. The girls **hold hands** in the shadow but they have parted perhaps signifying a friendship breaking apart. The long shadows at the end of the day suggest **night falling and death** but the flat perspective and the **heavily worked paint surface** bring us back from meaning to seeing paint on a flat surface. The painting balances precariously between **abstract pattern and profound meaning**.
- In 1927 he began to **lose his sight in one eye** and started to paint almost exclusively in watercolour with a looser style sometimes verging on total abstraction. He continued **to teach at the Slade until 1930**.

## Notes

### Philip Wilson Steer (1860-1942)

- British **landscape and portrait painter** and **leader of the Impressionist movement**

### **in England.**

- He was born in Liverpool, the son of a portrait painter. From 1880-1 he studied at the South Kensington Drawing School. He was rejected by the Royal Academy and went to Paris to study at **Académie Julian**, and then in the École des Beaux Arts under Cabanel.
- Between 1883 and 1885 he exhibited at the Royal Academy and in 1886 became a **founder of the New English Art Club**.
- In 1887 he spent some time at the **Etaples art colony in Northern France** and later painted a number of works at **Walberswick**.
- He was influenced by Whistler, Boucher, Gainsborough, Constable and Turner.
- He was a WWI painter of Royal Navy scenes. His self-portrait is in the Uffizi Gallery, Florence.

### **References**

See [http://en.wikipedia.org/wiki/Philip\\_Wilson\\_Steer](http://en.wikipedia.org/wiki/Philip_Wilson_Steer)

<http://www.tate.org.uk/art/artworks/steer-girls-running-walberswick-pier-n06008>



John Singer Sargent (1856-1925), *Carnation, Lily, Lily, Rose*, 1885-6, Tate Britain

- **This was his first major success.**
  - Sargent's **first major success at the Royal Academy came in 1887**, with the enthusiastic response to ***Carnation, Lily, Lily, Rose***, a large piece,  **painted on site**, of two young girls lighting lanterns in an Farnham House, Broadway in the Cotswolds. Sargent had moved to the Cotswolds to escape the **scandal of the *Portrait of Madame X* (1884)**. The painting received a mixed reception as some reviewers regarded it as '**Frenchified**' but it was immediately purchased by the Tate Gallery's Chantrey Bequest. They are lighting Chinese lanterns as day turns to night. The children Dolly (left, aged 11) and Polly (right, aged 7), the daughters of the illustrator Frederick Barnard, a friend of Sergeants.
- **He painted it outdoors *alla prima*.**
  - **Every day from 6:35pm to 7pm from August to early November 1885 and again in August/September and late October 1886**, he painted in the very few minutes **when the light was perfect**, giving the picture an **overall purple tint** of evening. He made many preliminary sketches and he would often scrape the paint off the canvas after a day's painting. The flowers in the garden died as summer turned to autumn, and they were replaced with **artificial flowers**. Sargent resumed painting the following summer at the Millet new home nearby in Broadway, and finally **finished** the painting by the end of **October 1886**. In the course of working, Sargent cut down the rectangular canvas, removing approximately 2 feet (61 cm) from the left side, to leave an approximately square shape. Sargent himself described it as a 'fearfully difficult subject ... Paints are not bright enough & then the effect only lasts ten minutes.' The seemingly effortless solution is the result of Sargent being willing to scrape off and redo his efforts again and again. This painting possibly takes *alla prima* (wet-on-wet, Italian for 'first

attempt') painting to an extreme level that has rarely even been attempted before or since. Cross-sectional analysis of the paint shows that he even painted wet-on-wet for the final touches on the faces, something few other artists would ever attempt.

- **Using Impressionistic brushwork.**
  - These three enlargements of areas of the painting show Sargent's skill drawing with the brush and invoking an effect with the minimal brushwork. A few rapid strokes of the brush create a lily or a rose or a glowing lantern. This ability suggests he worked rapidly but we know from the length of time he spent that he also worked very carefully.
- **There have been many interpretations.**
  - The painting can be read as a botanical allegory of flower-maidens, with subtle sexual overtones of lighting a lantern (slang in French for vagina), and the taper as a symbolic paintbrush (also used to hand-pollinate flowers) used to illuminate the paper of the lantern in the same way that a painter uses a paintbrush to create an image on a canvas. The larger flowers at the top bring the background forward and flatten the painting.
- **Title.**
  - The unusual title comes from a popular song 'Ye Shepherds Tell Me' (also called 'The Wreath').

## Notes

### John Singer Sargent

- John Singer Sargent was an American artist who was considered the '**leading portrait painter of his generation**' specialising in Edwardian aristocracy. He was prolific and painted about 900 oil paintings and 2,000 watercolours.
- He was **trained in Paris** before moving to London. His early submission *Portrait of Madame X* caused a scandal rather than the positive publicity he was expecting.
- He was a master of **drawing with the brush** and his portraits were painted in the grand manner but his landscapes were influenced by Impressionism.
- His father was an eye surgeon but when Sargent's older sister died aged two his **mother** (Mary née Singer) **had a breakdown** and they **travelled through Europe** for the rest of their lives. Sargent was born in Florence in 1856. He had no official schooling but grew up speaking **fluent French, Italian and German** and accomplished in art, music and literature.
- He began his art studies with Carolus-Duran a French portrait painter with bold techniques and modern teaching methods. He taught painting *alla prima* working directly on the canvas with a loaded brush derived from Diego Velázquez. In 1874 he gained entry to the École des Beaux-Arts at his first attempt and won a silver prize.

### Chantrey Bequest

- On his death Sir Francis Legatt Chantrey (1781-1841) left £150,000 to the Royal Academy for the purchase of 'works of Fine Art ... executed in Great Britain'. The first purchase was made in 1877 following the death of Lady Chantrey. Although the Trustees of the RA still decide on the selection of the purchases, the exhibition and preservation of the collection has become the responsibility of the Tate Gallery.





George Clausen (1852–1944), *The Girl at the Gate*, 1889, Tate Britain

- **Working-class local model.**
  - Painted at **Crookham Dean** in Berkshire, where **George Clausen lived**. **Mary Baldwin** modelled for the woman at the gate. She was from Cookham Dean village and worked as the Clausen family's **nanny**. Clausen was one of the 'rural naturalists', a young generation of artists who painted **realistic scenes of everyday country life**. Like others in this group Clausen was greatly influenced by **Jules Bastien-Lepage**.
- **Bought by Chantrey Bequest**
  - Clausen exhibited this painting at the **1890 Grosvenor Gallery** exhibition and *The Saturday Review* singled out Clausen for truthfulness observed in the open air. The *Art Journal* admired his skill but criticized the way he **followed the late Bastien-Lepage** (he died in 1884) too closely. It thought the **life-size figure** of a **16 year-old girl** with an **abstracted and joyless look** had been treated from the standpoint of Bastien-Lepage but was '**purely English**'. It was so successful that it was acquired by the **Chantrey Bequest in 1890**.
- **Many possible narratives.**
  - The painting has been arranged to suggest a narrative and shows Clausen's ability to examine a psychological state and create a mood. The girl at the gate looks sad and wistful, as if she has been waiting for a long lost lover or a husband who has gone off to war. Her parents in the background and her mother looks towards her in a concerned way.

### George Clausen

- The son of an artist, he attended the South Kensington School and then worked in Edwin Longs studio and **Paris under Bouguereau**. He was an admirer of **Jules Bastien-Lepage**.

- One of the **foremost modern British painters of landscape**.
- Elected ARA in 1895 and full Academician in 1906. He became **Professor of Painting** and gave a series of memorable lectures published as *Six Lectures on Painting* (1906).
- He became an official war artist in WWI and was knighted in 1927.



Stanhope Alexander Forbes (1857-1947), *Fish Sale on a Cornish Beach*, 1885, Plymouth Art Gallery

- Forbes was born in Dublin and studied at Lambeth School of Art and the Royal Academy School. He travelled to Paris and was influenced by *en plein air* painting and by the landscapes of **Jules Bastien-Lepage**.
- Forbes lived in artistic colonies in Brittany and settled in **Newlyn in 1884** and **founded the Newlyn School**.
- This ambitious canvas, *A Fish Sale on a Cornish Beach*, brought the group to the attention of critics and audiences when exhibited to acclaim at the Royal Academy in 1885.
- Forbes painted the picture **entirely outside over a period of a year** overcoming the problems of rain, wind, fainting models and rotting fish. He could paint only when the tide was out and the sky grey.
- It depicts a beach auction of the fish that have just been caught. The auctioneer or 'jowster' would sell the catch to the highest bidder.
- Initially he started with a huge canvas 275 x 165 cm but later had to change to a large but more manageable 150 x 120 cm canvas.

#### **Stanhope Alexander Forbes (1857-1947)**

- Founded by Stanhope Alexander Forbes (1857-1947), '**father of the Newlyn School**'. Forbes became an Associate of the Royal Academy in 1892 and a Royal Academician in 1910.
- Forbes was the son of a French woman and an English railway manager and was educated at Dulwich College and then the Royal Academy School.
- He married the Canadian artist **Elizabeth Armstrong** (1859-1912) in Newlyn in 1889 and they founded the Newlyn School. She died of cancer when she was only 52 and he remarried a friend and former student called Maude ('Maudie ') Clayton

Palmer (1880-1952) in 1915. His son died in WWI and he died in Newlyn aged 89.

- Forbes and Henry Herbert La Thangue (1859-1929) went to **Cancale, Brittany** and painted en plein air, like Jules Bastien-Lepage, which became a technique that Forbes used throughout his career.
- The Newlyn School grew to 50 artists including **Frank Bramley, Henry Scott Tuke**, his wife Elizabeth Forbes, Harold and **Laura Knight** (1877-1970) and Alfred Munnings.

### **Notes**

- Newlyn is a fishing village near Penzance, Cornwall.
- The founding of the School was similar to the founding of the Barbizon School (1830-1870, near the Forest of Fontainebleau).

### **The Barbizon School**

- Théodore Rousseau, Jean-François Millet, and Charles-François Daubigny were inspired by John Constable in 1824 to paint direct from nature and they founded the Barbizon School. It later attracted Claude Monet, Pierre-Auguste Renoir and Alfred Sisley.



Jules Bastien-Lepage (1848-1884, aged 36), *Haymaking (Les Foins)*, 1877, Musée d'Orsay

- Bastien-Lepage was an **influential French artist** who introduced the idea of **naturalism** in art, a style that emerged at the end of the Realist movement.
- He became extremely influential as he combined **Bastien-Lepage combines Millais's realism with Monet's Impressionism**. He was seen to overcome the weakness of Impressionism, that it often failed to transform impressions into something greater.
- Roger Fry credited the **public's wide acceptance of Impression to Bastien-Lepage**.
- One critic said, 'In each room, on each wall, everywhere you turn- Bastien-Lepage! Everywhere, constantly, and incessantly. **The whole world paints so much today like Mr. Bastien-Lepage that Mr. Bastien-Lepage seems to paint like the whole world.**'
- However, he was **not universally admired** one critic described him as 'a **sly trickster who fakes naturalism** in order to please', and another critic 'Bastien-Lepage has neither ideas, nor style, nor a personal point of view; his vision is ordinary and myopic ... **there's art here but of the smallest kind.**'
- **(Click)** The success of the painting ultimately hinged on the viewers interpretation of the look of the woman, was she a realistic worker or an model playing a part created by the artist? Was she a humble, earthy, hard-working peasant, the critics asked, or was she a repugnant, slack-jawed beast? See the Marnin Young article at Academia.edu.

## Notes

### Jules Bastien-Lepage

- His father operated a small farm and vineyard and was an artist. He obtained a degree and went to work in the Post office in Paris where he studied art in his

spare time. He joined the École des Beaux-arts where he won a prize. His first painting to be accepted by the Salon was 1870 but the Franco-Prussian war started and he joined up and was wounded in the chest. He exhibited at the Salon and in 1879 won the Legion of Honour for *Portrait of Mlle Sarah Bernhardt*.

- His strength was not in academic paintings but in paintings of the countryside. His farm labourers are not downtrodden, like Millet's, but resolute despite their weariness. His success enabled him to travel to England, Switzerland and Italy.
- He was **avidly collected** in England and America and had a **tremendous influence** which made naturalism the dominant movement in the Paris Salon of the 1880s and 1890s.
- He became extremely ill and in pain, his intestines and kidneys failed and he died in 1891 aged 36.
- Zola called him 'the grandson of Millais and Courbet'.
- This painting marked the emergence of a style called naturalism that combined **scientific accuracy with moral truth**.
- Bastien-Lepage became **famous** and won **many prizes** in France and England through the **public's love of his paintings**. The influential English art critic Roger Fry thought that **Monet's sincerity** and innocence were taken by the public as '**audacious humbug**' and that Bastien-Lepage, by compromising between the truth and accepted conventions brought the world round to seeing the countryside in Monet's way, so he was provided a **more acceptable route to Impressionism**.
- *Haymaking* is inspired by a poem by André Theuriot:  
"The reaper stretched out on his bed of fresh grass  
Sleeps with clenched fists while  
The tedder, faint and fuddled, tanned by the sun,  
Sits vacantly dreaming beside him [...]."
- (a 'tedder' is someone who spreads hay to assist with drying).
- It is daringly photographic with an unusually high horizon.

### **Naturalism and Realism**

- Realism in art was a movement in French painting that followed the 1848 revolution. **Realist painters rejected Romanticism**, which had dominated art since the 18<sup>th</sup> century, and wanted to represent **subjects truthfully** without artificiality and avoiding artistic conventions. This specifically meant representing **common labourers** and it overlapped with **Social Realism**. **Naturalism took it further** and looked for illusionism, **the most accurate representation of nature**.
- We think of Francisco Goya (1746-1828) portraits of Spanish nobility or Northern European fifteenth century representations of Christ suffering on the cross, such as Rogier van der Weyden (1399 or 1400-1464, *The Descent from the Cross*, c. 1435, Museo del Prado). There is a conflict between naturalism and ideal beauty or

flattering the subject. In late nineteenth century France naturalism distinguished itself from Realists by avoiding politics and social issues. It was **quasi-scientific** as it played on the word '**naturalist**' and the accurate representation of **biological specimens**. It was also used as a **catch-all term** to mean **anything outside of Impressionism and Academic art**.

- Bastien-Lepage started to be criticized for being **too photographic**. One wrote, 'the truth of art is not that of photography, as so many apparently believe these days.'

### **Roger Fry and Clive Bell**

- Fry was an artist and art historian who coined the term 'Post-Impressionist' and arranged the first exhibition of Impressionism in England. He is well known for promoting the term 'significant form' although the term was coined by Clive Bell (1881-1964) an English art critic. Bell married Vanessa Stephen, sister of Virginia Woolf and both he and Fry were closely associated with the Bloomsbury Group.
- **Fry was a formalist**, that is he believed it is a work's formal properties that make a work of art. Clive Bell wrote, 'to appreciate a work of art we need bring with us nothing from life, no knowledge of its ideas and affairs, no familiarity with its emotions.' **Significant form** is the combination of lines and colours which make an object a work of art and the key aspect is its ability to create an aesthetic emotion. Bell thought that the artist sees ordinary objects in the world as pure form: the experience one has when one sees something not as a means to something else, but as an end in itself. He believed that works of visual art were among the most valuable things there could be as 'there is no state of mind more excellent or more intense than the state of aesthetic contemplation'.

### **References**

See [http://en.wikipedia.org/wiki/Jules\\_Bastien-Lepage](http://en.wikipedia.org/wiki/Jules_Bastien-Lepage)

[http://www.academia.edu/7062337/The\\_Motionless\\_Look\\_of\\_a\\_Painting\\_Jules\\_Bastien-Lepage\\_Les\\_Foins\\_and\\_the\\_End\\_of\\_Realism](http://www.academia.edu/7062337/The_Motionless_Look_of_a_Painting_Jules_Bastien-Lepage_Les_Foins_and_the_End_of_Realism)



- The Newlyn School was founded by **Stanhope Alexander Forbes** (1857-1947), the '**father of the Newlyn School**' and it grew to **50 artists** including **Henry Scott Tuke**, his wife Elizabeth Forbes, Harold and Laura Knight (1877-1970), Alfred Munnings and Frank Bramley.
- We have already seen *Fish Sale on a Cornish Beach*, 1885.





Frank Bramley (1857-1915), *A Hopeless Dawn*, 1888, 123x168cm, Tate Britain

- Bramley was a leading member of the Newlyn School, and this painting made his reputation when it was shown at the **1888 Royal Academy** exhibition. It was immediately bought for the nation and has been on almost continuous view at the Tate Gallery since its opening in 1897.
- The title of this painting comes from a **passage by John Ruskin**, which affirms that Christ is at the helm of every boat. The kneeling woman, comforted by her mother-in-law, realises that her **husband is lost at sea**, but the open Bible, altar-like table and print on the wall hint at the consolations of religion.
- The painting was purchased by the **Chantrey Bequest** and the Royal Academy wrote, 'The painting's strong emotional and narrative content, together with its aesthetic appeal and tonal harmony, make this one of the most admired Newlyn School works to this day.'
- Bramley was one of the **founders** of the **New English Art Club** but left when criticized by Walter Sickert.
- Tate explanation:
  - 'The title, and to some extent the subject, came from a description of a beach with fishing boats in **John Ruskin's *The Harbours of England***: 'Human effort and sorrow going on perpetually from age to age; waves rolling for ever; and still, at the helm of every lonely boat, **through starless night and hopeless dawn**, His hand, who spreads the fisher's net over the dust of the Sidonian palaces, and gave unto the fisher's hand the keys of the kingdom of heaven.'
  - The print after Raphael's cartoon of 'Christ giving the Keys to St Peter' represented on the wall on the right has evidently been placed there deliberately to bear out the text.
  - However, the subject can also be related to **Charles Kingsley's** famous and

morbid **poem and ballad of 1851**, *The Three Fishers*, which describes the overnight vigil of **three fishermen's wives** whose husbands are at sea, concluding: 'Three corpses lay out on the shining sands / In the morning gleam as the tide went down / And the women are weeping and wringing their hands ... / **For men must work and women must weep ...**'

- The wife and mother of the overdue fisherman have **waited a day and a night** and have **now given up hope**. The **dying flame of the candle** on the window ledge symbolises his death somewhere out in the stormy sea that is seen beyond it. An **open Bible** lies in front of the two women. As critics noted at the time, the picture is beautifully painted, particularly in its effects of light and low key colour, and in this respect it is one of the finest examples of Newlyn School painting.
- A completely contrasting view of the life of the sea was provided by Stanhope Forbes in his equally famous painting *The Health of the Bride* of 1889. It depicts the wedding feast of a young sailor and his bride in a local inn and like 'A Hopeless Dawn' was also praised both for its social observation and for its painterly qualities, particularly Forbes's ingenious lighting of the scene from two sources, one out of the picture on the right.'

### **Frank Bramley**

- English post-impressionist painter.
- Born in Lincolnshire and studied at the Lincoln School of Art and then from 1879 to 1882 at the Royal Academy School. He lived in Venice from 1882 to 1884 when he moved to Newlyn.
- He was considered one of the leading artists of the Newlyn School with Forbes and Walter Langley. He was an exponent of the square brush technique used to create a jigsaw pattern that enlivened the surface of the painting.
- He married fellow artist Katherine Graham. In 1895 they moved to the West Midlands and then to the Lake District.
- In 1894 Bramley became an Associate of the Royal Academy (ARA) and in 1911 he became a Royal Academician (RA). He was also a gold medal winner at the Paris Salon.



**Stanhope Alexander Forbes** (1857-1947), *The Health of the Bride*, 1889, Tate Britain

- Forbes finished *The Health of the Bride* in 1889 and the £600 proceeds from its sale enabled him to get married the same year.
- Forbes depicts **generations of the same family seated around a table at the wedding breakfast**.
- A **sailor raises a toast** to the bride who **stares pensively** into her bouquet, her eyes not meeting the gazes of her admiring onlookers.
- The *Health of the Bride* received an **enthusiastic response** at the Royal Academy exhibition in 1889 (the Tate says 1899). The critic of the *Art Journal* remarked in 1893 that the '**solemn awkwardness** of the young couple themselves, the **knowledgeable indifference** of the old, and the **innocent unconcern** of the very young - all these are managed with **frankness and skill**' (quoted in Cook, p.168).

Tate:

- On 16 July 1889 Stanhope Alexander Forbes wrote to Sir Henry Tate (1819-1899) 'I myself will be rather occupied down here - no less a matter than my own wedding. It was inevitable after painting this picture' (quoted in Cook and Hardie, p.84). Forbes was writing from **Newlyn where he had been staying since 1884**.
- The small Cornish fishing village attracted a number of artists in the late nineteenth century including **Thomas Cooper Gotch** (1854-1931), **Frank Bramley** (1857-1915) and Walter Langley (1852-1922). Opposed to the insularity of British painting, these artists were **encouraged to paint en plein air**, taking much of their inspiration from the work of French naturalist painters such as **Jules Bastien-Lepage** (1848-1884) and Jules Breton (1827-1906), and often choosing 'working life' subjects.
- Forbes recalled that the idea for the painting came to him when 'Standing in one of these inn parlours I had first thought of a painting of an anglers'

meeting - you will notice one or two cases of fish on the wall - but it occurred to me that a wedding party could be much more picturesquely grouped, even though one had to paint them in the smarter, more conventional Sunday clothes' (quoted in Fox, p.28).

- The *Health of the Bride* reflects many of the aims of the Newlyn artists at the time. Forbes has chosen to use **non-professional models** and a **recognisable site**, the local inn in Newlyn. In addition, he includes evidence of the local fishing industry, for example the **stuffed fish, print** of a painting of a ship and the **masts of ships** seen through the window. This painting can be included amongst a number of works by Forbes, including *Off the Fishing Grounds* (1886) and *Old Newlyn* (1884), which reveal an **unchanging view of life** in Newlyn at a time when rural activities and traditional ways of life were gradually disappearing. **Forbes had a monopoly on such subjects in the eyes of the Victorian public**, his paintings being characterised by their subdued palette and **square brushwork**.
- The painting was **bought for the large sum of £600 by Sir Henry Tate** and was to become part of the collection which he gave to the nation at the foundation of the Tate Gallery. The **profits** from the sale of the painting **enabled Forbes to propose to the artist Elizabeth Armstrong** (1859-1912) who had moved to Newlyn in 1885. Their marriage took place in St Peter's Church in Newlyn a few months after *The Health of the Bride* was completed.



Henry Scott Tuke (1858–1929), *Ruby, Gold and Malachite*, 1902, Guildhall Art Gallery

- Henry Scott Tuke was elected an Associate of the Royal Academy (ARA) in 1900 and a full member in 1914. His work fell out of favour after WWI. It regained popularity when it was discovered gay artists in the 1970s.
- **Pictures of naked youths** outside a classical context were generally **not acceptable** at this time with the **exception for figures bathing**. At this time it was normal for boys and men to bathe naked in rivers and the sea.
- This painting was **found acceptable** partly because Tuke had been appointed an **ARA two years previously** and he had recently exhibited a painting of a **ship at sea** (*The Run Home*) and a **portrait** of a wealthy South African who lived in Falmouth (*Portrait of Alfred de Pass*).
- However, the dealer Colnaghi withdrew his early support of the New English Art Club after seeing a similar painting, Tuke's *The Bathers* of 1886.
- Tuke's manliness was supported by his reputation as a marine painter and one reviewer of this painting described 'decorative beauty' which implies effeminacy but also the 'sailors and boys' which implies manliness.
- By **showing a group** rather than a single boy Tuke shifts from the homoerotic to the **less threatening homosocial**. The close association of healthy young men was part of the **public school model** promoted by Thomas Arnold (1795-1842) at Rugby School.
- Also, Paul Clayton points out in '**How the Mid-Victorians Worked, Ate and Died**' that, 'Within two generations, however, male health nationally had deteriorated to such an extent that in 1900, **five out of 10 young men** volunteering for the second Boer War **had to be rejected** because they were so undernourished. The deterioration in the health of the 'rough boys' of the working class was regarded as a serious problem for the Empire and Tuke shows the type of healthy working-class

boys that the Empire needed.

- Tuke did paint female nudes, such as *Perseus and Andromeda* (1890), *Cupid and Sea Nymphs* (oil 1899, watercolour 1905) and *The Pearls* (1905, now lost) but he found it difficult to find models who would pose naked outside. It was also regarded as immoral for a woman to be naked outside with a man and so he was in danger of losing his reputation locally. For *The Pearls* he paid a professional model (Isa Watson) to travel from London and used her for both women in the painting.
- The model in the left foreground is **Charlie Mitchell** (1885–1957), who was Tuke's boatman for 30 years. Tuke left Mitchell £1,000 in his will.
- Depicts six young men near Newport Beach, Falmouth
- The painting is ambiguous, and can be read in several ways: as a celebration of **athletic masculinity**; a representation of the **innocence and purity of youth**, unselfconscious in a natural setting; an image of a **lost rural idyll**; a depiction of the **sons of empire**; or (in the aftermath of the Boer War) as celebration of pleasure and an implicit criticism of the militarisation of youth.
- Many commenters noted Tuke's acquaintance with the **Uranian movement** and discern a homoerotic charge.

### Notes

- Ruby, Gold and Malachite – refer to the red, yellow and green tones used. This echoes an essay by John Addington Symonds, and may refer to the opening lines of a poem "The Sundew" published by Algernon Swinburne in 1866: "A little marsh-plant, yellow-green, // And pricked at lip with tender red". The poem describes a lovers' tryst in marshland, witnessed by a sundew. Swinburne's poem was the inspiration for Tuke's 1893-4 work, *August Blue* (Tate Britain), the title of Tuke's painting being a quotation from the closing lines of the poem.
- Tuke used several of his regular models for the work, including the brothers Richard and Georgie Fouracre, Bert White, Harry Cleave, and Charlie Mitchell (shown resting on the rocks in the lower left).

### Henry Scott Tuke

- Henry Scott Tuke (1858-1929) was from a Quaker family and he was encouraged to draw from an early age.
- In **1875**, he enrolled in the **Slade School of Art** under **Alphonse Legros** and **Sir Edward Poynter**. In 1877 Tuke **won a scholarship**, which allowed him to continue his training at the Slade and in Italy in 1880. From 1881 to 1883 he was in **Paris** where he met **Jules Bastien-Lepage**, who encouraged him to paint *en plein air*. While studying in France, Tuke decided to move to **Newlyn** where many of his Slade and Parisian friends had already formed the Newlyn School of painters. He received several well paid commissions after exhibiting his work at the Royal

Academy of Art in London.

- He painted female nudes but they were not as successful and his male nudes were never overtly sexual, the model's genitals are almost never shown and there is almost never and physical contact.
- Tuke never married.
- He was also an important maritime artist and from an early age could paint a ship's rigging from memory.
- He received many lucrative commissions which enabled him to travel abroad and in 1914 he was elected to the Royal Academy.



Laura Knight (1877-1970, née Johnson), *The Fishing Fleet*, c. 1900, 123 x 84 cm, Bolton Library

- This picture was painted in **Staithes**, Yorkshire, shortly before the artist's marriage to Harold Knight in 1903. Staithes was a relatively small artists' colony, but the Knights knew and made friends with artists such as the Scot, **Charles Mackie** and the Impressionist painter from Oldham, **Fred Jackson**.
- Staithes and neighbouring Runswick had been the focus of artists since the 1880s and was recommended to Laura and Harold by a master at Nottingham School of Art.
- She had attended an **exhibition of Newlyn School artists** while at **Nottingham School of Art in 1894** (aged 16-17) and had been deeply impressed. She had particularly **admired Bramley's *A Hopeless Dawn***.
- This was her most ambitious painting at Staithes and it was signed using her maiden name **Laura Johnson** as she did not marry Harold until 1903. The **muted greys and browns** reflect her concern with the **harsh and tragic lives** of the local fishing community.
- From 1904 to 1907 they made three visits to the colony of artists at Laren in the Netherlands and in **1907 they moved to Newlyn**. Her colour palette lightened at Newlyn and her brushwork became freer reflecting their pleasure in their carefree bohemian lifestyle.

### Staithes

- Was another artistic colony but short-lived and smaller than Newlyn.

### Laura Knight (1877-1970, née Johnson)

- English artist in the figurative, realist tradition who embraced Impressionism. She became one of the most successful and popular painters in Britain.
- Created a **Dame in 1929** and in 1936 became the first woman to be elected as an



**Academician** since its foundation

- She painted the theatre, ballet and marginalised communities, such as gypsies and circus performers. She was a war artist during the Second World War.
- Her father died shortly after her birth and so she was brought up in tight financial circumstances. She was sent to **France** to study in an **atelier** at the **age of 12** but she shortly returned and entered the **Nottingham School of Art** when she was 13 paying no fees. Her mother **Charlotte Johnson** did part-time work at the School. When she was 15 she took over her mother's teaching duties when her mother became seriously ill. She won a scholarship and a gold medal from the South Kensington School.
- She was criticized for 'drawing like a man' as she used thick outlines and drew from the shoulder rather than the wrist.
- She gave private lessons to **support** herself and her sister, **Sissie (Evangeline Agnes)** when her mother, her other sister and her grandparents died.
- She met **Harold Knight, then aged 17**, and the most promising student at the School and she was determined to copy his techniques. They became friends and were **married in 1903**.
- In **1894 they visited Staithes**, a Yorkshire fishing community, to paint. They returned with Sissie to live and work there.
- They also visited the artists colony at **Laren in the Netherlands**, a group of artists who had been painting in remote rural communities since 1850.
- They moved to **Newlyn in 1907**.

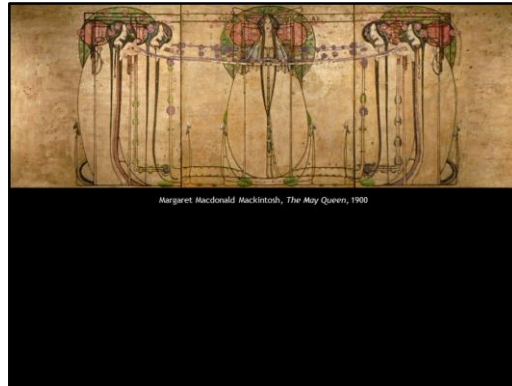


### Glasgow School

- The Glasgow School began to develop in the 1870s and flourished from the 1890s to 1910.
- Sub-groups were The Four (also called the Spook School), the Glasgow Girls and the Glasgow Boys.
- **The Four:** the painter and glass artist **Margaret MacDonald**, acclaimed architect **Charles Rennie Mackintosh** (MacDonald's husband), MacDonald's sister Frances, and **Herbert MacNair**. Cumulatively, The Four defined the Glasgow Style's syncretistic blend of influences including the Celtic Revival, the Arts and Crafts Movement, and Japonisme, which found favour throughout the modern art world of continental Europe. The Four, otherwise known as the Spook School, ultimately made a great impact on the definition of Art Nouveau.
- **The Glasgow Girls** were a group of female designers and artists including Margaret and Frances MacDonald who were members of The Four (see above), Jessie M. King, Annie French, Jessie Wylie Newbery, Ann Macbeth, **Bessie MacNicol**, Norah Neilson Gray,[3] Stansmore Dean, Eleanor Allen Moore, De Courcy Lewthwaite Dewar and Christian Jane Fergusson. May Wilson and Eliza Bell (among others) continued the tradition of ceramic artistry into the 1940s and 1950s by hand painting various items with floral patterns.
- **The Glasgow Boys.** Through the 1880s and 1890s—around the same time that the Spook School was gaining prominence—a collective which came to be known as the Glasgow Boys was interpreting and expanding the canon of Impressionist and post-impressionist painting. Their subject matter featured rural, prosaic scenes from in and around Glasgow. Their colorful depictions attempted to capture the many facets of the character of Scotland.
- The Glasgow Boys consisted of several men, most of whom were trained in, or had strong ties to the city of Glasgow. These men were brought together by a passion for realism and naturalism and this showed through in the pieces they produced. Along with this passion for naturalism, they shared a marked distaste for the

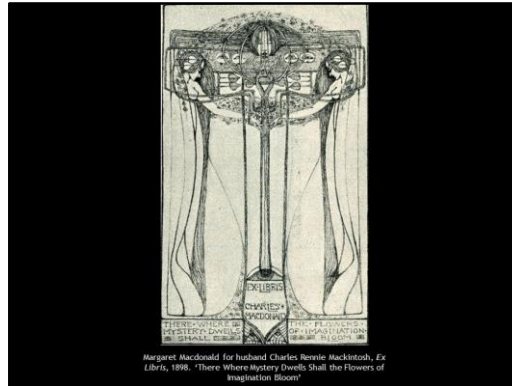
Edinburgh oriented Scottish art establishment, which they viewed as oppressive. Driven and motivated by these ideals they embraced change, created masterpieces, and became Scottish icons in the process.

- Among the painters associated with the group were Joseph Crawhall (1861–1913), Thomas Millie Dow (1848–1919), **James Guthrie** (1859–1930), **George Henry** (1858–1943), E. A. Hornel (1864–1933), and E. A. Walton (1860–1922). David Gauld (1865–1936), William Kennedy (1859–1918), **John Lavery** (1856–1941), Harrington Mann (1864–1937), Stuart Park (1862–1933), William Wells (1872–1923), David Young Cameron (1865–1945), Alexander Ignatius Roche (1861–1923), Arthur Melville (1855–1904), Thomas Corsan Morton (1859–1928), James Nairn (1859–1904), George Pirie (1863–1946) and John Quinton Pringle (1864–1925). James Paterson (1854–1932) and William York Macgregor (1855–1923) were leading figures in the group, which used to meet at Macgregor's studio.
- Their main influences were that of Japanese print, French Realism including Jules Bastien-Lepage, and James Abbott McNeill Whistler, but all of their experiences around the world greatly impacted on and inspired their work, in particular in Spain, North Africa, and Japan. The group was constantly influenced by what they saw in the world around them and strove to display these images by utilizing the techniques of realism and naturalism; they had a passion to depict things as they actually are. This is one of the reasons that the group often chose to work outdoors. Working outdoors allowed them to produce paintings that were as true to nature as possible and it allowed them to paint realistic objects in their natural environment. They painted real people in real places. The production of naturalistic paintings was new to this time period, and thus their techniques were considered to be innovative. Similarly, the pieces often created a sense of movement, an accurate (or naturalistic) depiction of light and shade, and extremely realistic texture. This made them stand out in the art community.



Margaret Macdonald Mackintosh, *The May Queen*, 1900

- In 1896 Charles Rennie Mackintosh met Catherine Cranston an entrepreneurial local business woman, daughter of a Glasgow tea merchant and a strong believer in temperance.
- They conceived the idea of a series of 'art tearooms' which Charles worked on with his wife Margaret between 1896 and 1917. The first was the **Buchanan Street** tearooms for which he designed wall murals consisting of elongated female figures surrounded by roses. In 1898 he worked on the **Argyle Street tea room** for which he designed the interior and the furniture.
- In 1900 Miss Cranston commissioned him to redesign the entire tea room for **Ingram Street**. This included the mural ***The May Queen*** from the Ladies' Luncheon Room by Margaret Macdonald Mackintosh.
- This led to the commission to design completely the proposed new tearooms in Sauchiehall Street in 1903. For the first time, Mackintosh was given responsibility for not only the interior design and furniture, but also for the full detail of the internal layout and exterior architectural treatment. The resultant building came to be known as the **Willow Tearooms**, and is the best known and most important work that Mackintosh undertook for Miss Cranston. The name "Sauchiehall" is derived from "saugh", the Scots word for a willow tree, and "haugh", meadow.
- During the last full year of his life, Charles Mackintosh wrote to Margaret this summation of their joint work: ***You must remember that in all my architectural efforts you have been half if not three-quarters of them.*** He had repeatedly expressed the opinion that, while **he possessed talent, his wife had genius.**



Margaret Macdonald for husband Charles Rennie Mackintosh, *Ex Libris*, 1898. 'There Where Mystery Dwells Shall the Flowers of Imagination Bloom'

- She **exhibited** with Mackintosh at the **1900 Vienna Secession**, where she was **arguably an influence on the Secessionists Gustav Klimt** (his *Beethoven Frieze* was 1902 and *The Kiss* was 1907-8) and Josef Hoffmann.
- Ex Libris means 'from the books' and is often used on a bookplate.



Charles Rennie Mackintosh (1868-1928), Glasgow School of Art Library, 1907

- He was only 28 when he drew the plans for the building.
- The first half was completed in 1899 but the art nouveau design took another 12 years to complete.

### Charles Rennie Mackintosh

- Scottish architect, designer, and artist. The main representative of Art Nouveau in the UK.
- Born in Glasgow, the fourth of 11 children. His father was superintendent of the Glasgow police.
- He won a travelling studentship and on his return joined an architectural practice.
- He was engaged to be married when he met Margaret MacDonald at the Glasgow School of Art and they married on 22 August 1900. They had no children. Fellow student **Herbert MacNair** married her sister **Frances MacDonald** and the four became '**The Four**', prominent members of the 'Glasgow School'.
- Mackintosh admired Japanese art because of its economy and restraint and its simple forms and natural materials and its use of texture, light and shadow.
- His concern was to build around the needs of individual people with the flourish of Art Nouveau and the simplicity of Japanese forms.
- The project that helped make his international reputation was the Glasgow School of Art (1897–1909). During the early stages of the Glasgow School of Art Mackintosh also completed the Queen's Cross Church project in Maryhill, Glasgow. This is considered to be one of Charles Rennie Mackintosh's most mysterious projects. It is the only church by the Glasgow-born artist to be built and is now the Charles Rennie Mackintosh Society headquarters. Like his contemporary Frank Lloyd Wright, Mackintosh's architectural designs often included extensive specifications for the detailing, decoration, and furnishing of his buildings. The majority if not all of this detailing and significant contributions to his architectural

drawings were designed and detailed by his wife Margaret Macdonald whom Charles had met when they both attended the Glasgow School of Art. His work was shown at the Vienna Secession Exhibition in 1900. Mackintosh's architectural career was a relatively short one, but of significant quality and impact. All his major commissions were between 1896 and 1906, where he designed private homes, commercial buildings, interior renovations and churches.

- Many of his designs were never built and disillusioned with architecture he turned to watercolour painting of landscapes and flowers. They moved to the Suffolk village of Walberswick in 1914. The Rennie Mackintosh was accused of being a German spy and briefly arrested in 1915.
- By 1923 they had moved to Southern France where he concentrated on watercolour landscapes but illness forced them to return to London in 1927. He was diagnosed with throat and tongue cancer and he died in 1928, aged 60.
- He gained in popularity in the decades following his death and his 'House for an Art Lover' was built in 1966.
- The Glasgow School of Art building (now "The Mackintosh Building") is cited by architectural critics as among the finest buildings in the UK. On 23 May 2014 the building was ravaged by fire. The library was destroyed, but firefighters managed to save the rest of the building.
- The rediscovery of Mackintosh as a significant figure in design has been attributed to the designation of Glasgow as European City of Culture in 1990.



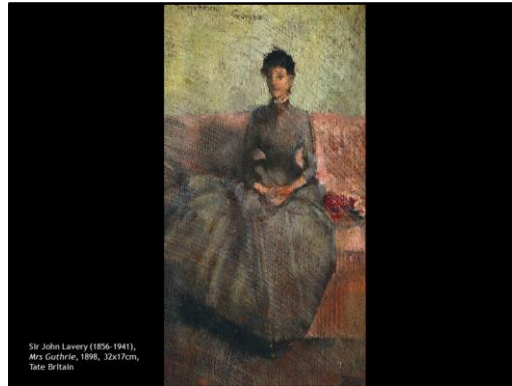
Bessie MacNicol (1869-1904), *Under the Apple Tree*, 1899

Bessie MacNicol, self-portrait, c. 1894

- She attended **Glasgow School of Art** from 1887 until 1892 and afterwards studied art in Paris at the **Académie Colarossi**, which was one of the first of the Paris studios to offer classes in which **women trained alongside men**. She was thus part of the first wave of women artists who were crossing to Paris from the United Kingdom to further their art education as their male peers had been doing for several generations.
- In 1899 she **married Alexander Frew**, a physician and artist, and they lived in the Hillhead area of Glasgow, where she set up a **large studio** at the back of the house. Both her parents died in 1903, and she was in the late stages of a pregnancy when **she died in Glasgow on June 4, 1904, at the age of 34**. Her husband **remarried** shortly before his **own death by suicide in 1908**, and his **second wife** sold the Hillhead house and all of **MacNicol's paintings** the same year. This could be one reason that so few of MacNicol's works and papers are known to exist; there are only a few letters and photographs, and **no sketchbooks** appear to have been found.
- She was influenced by the **plein air tradition** of the **Barbizon School**, as well as by the **impressionism of James McNeill Whistler** and some of her Glasgow contemporaries among the **Glasgow Boys**.
- She was known for her command of color, light, and texture, while her portraits are admired for their **solid composition** and **psychological depth**. One contemporary writer, admiring her dextrous touch and expressive color, compared her **favorably to Berthe Morisot**. Like Morisot, she often painted **young, fashionable women posing outdoors**, but with a distinctive **dappling of leaf shadows** that creates a strong overall pattern of alternating light and dark. During her lifetime, her work was exhibited in Scotland and London, as well as in several European and American cities.



- Today she is included in group known as the **Glasgow Girls**, among whom are also numbered **Margaret MacDonald**, Frances MacDonald, Jessie M. King, Jessie Wylie Newbery, Ann Macbeth, and Norah Neilson Gray.



Sir John Lavery (1856-1941), *Mrs Guthrie*, 1898, 32x17cm, Tate Britain

- This is a portrait of Mrs Guthrie, wife of his fellow artist James Guthrie. This may have been a sketch for a larger painting or a present as the Guthrie's were married the previous year. Lavery became a well known portrait painter and this shows the influence of Whistler in its dark colours and elongated proportions. Lavery typically began a new subject by painting a small study directly in front of the model.
- He **studied in Glasgow** and Paris and returned to **join the Glasgow School**. He was commissioned to paint the state visit of Queen Victoria and this launched his career as a **society painter** and so he **moved to London** here he became **friendly with Whistler**.
- Appointed an official war artist like William Orpen but ill health prevented him from travelling to the front and a car crash kept him from working as a war artist. He painted boats, aeroplanes and airships and was a close friend of the Asquith family.
- After the war he was knighted and elected to the Royal Academy in 1921.

## Notes

### Tate

This **tiny portrait study** is of the wife of **Lavery's friend the artist James Guthrie**. They had **married the year before**. It may be a sketch for a larger portrait, or perhaps executed as a present. Lavery became a stylish portrait painter, especially of women, and **like Whistler** had a **preference for dark colours and elongated proportions**, but with a sharper sense of fashion. He began his career in Glasgow, where with Guthrie he belonged to a group of artists known as the '**Glasgow Boys**'. They followed a French interest in painting out of doors. Lavery often began a new subject with a very small study, painted directly in front of his model.

### John Lavery

- Sir John Lavery, Irish painter known for portraits and wartime scenes.
- He married Kathleen MacDermott in 1909 but she died of TB shortly after the birth of their daughter Eileen. In 1909 he married **Hazel Martyn** an **Irish-American beauty** and they had one daughter Alice. Hazel was to figure in **more than 400 of her husband's paintings**. She modelled for the allegorical figure of Ireland on **banknotes from 1928 to 1975** and then as a watermark until 2002. They had a **tempestuous marriage** and Hazel was reputedly unfaithful. He died in 1941 aged 84 from natural causes.



James Guthrie (1859-1930), *The Wash*, 1882-3, Tate Britain

- Guthrie and two other artists spent 1882 painting at **Crowland** in Lincolnshire.
- Guthrie presumably **began 'The Wash' at Crowland** but did not finish and date it until the following winter when he was working in the studio he had borrowed at Helensburgh.
- It shares the **sombre tonality** of *A Funeral Service in the Highlands* (Glasgow Art Gallery), painted in 1881–2, rather than the **brighter palette** of Guthrie's **other Crowland paintings**, for example *To Pastures New* (1882–3, Aberdeen Art Gallery). The **change** may be explained by his discovery of the work of **Bastien-Lepage** during a **visit to London**.

## Notes

Tate:

- Roger Billcliffe suggests in his recent book that they may have chosen this part of the country because it allowed them to concentrate on their rustic figure subjects without the distraction of grand scenery and the presence of other artists and because it offered a more consistent light than Scotland, where they had painted together in previous years.
- The visit to London is not documented but Guthrie would almost certainly have gone down to see his own 'Funeral Service' hanging in that year's Royal Academy exhibition. Four of Bastien-Lepage's paintings were on view in London and Guthrie would also have seen works by British artists who had already come under the spell of this remarkably influential Frenchman: Stanhope Forbes's *A Street in Brittany* (Walker Art Gallery, Liverpool), for example, was on view at the RA.
- 'The Wash' originally belonged to Guthrie's cousin Frederick Gardiner, who with his brothers James and William had founded a successful shipping company. During the 1880s they were major patrons of Guthrie and other

Glasgow artists.

**James Guthrie**

- A Scottish painter best known at the time for his portraits but today known as a Scottish Realist.
- He was the son of a Scottish minister and initially enrolled to study law at Glasgow University. He abandoned law to study painting in 1877.
- He was strongly influenced by Bastien-Lepage and associated with the Glasgow Boys.
- He was elected an associate of the Royal Scottish Academy in 1888, and a full member in 1892. In 1902 he became president of the RSA, and was knighted in 1903. In 1920 the King of Belgium awarded him with the Cross of Commander of the Order of the Crown.



Walter Sickert, see <http://www.tate.org.uk/art/research-publications/camden-town-group/walter-richard-sickert-r1105345>

- A colourful and charming character who was recognised as an important artist in his lifetime. He courted many eminent personalities and was a skilled raconteur. In old age he cultivated his eccentric habits frequently appearing in the newspaper having changed his appearance or his name or for some controversial painting stunt.
- He was born in Munich to a Danish father and an Anglo-Irish mother. In 1868 the family moved to England and London remained his home although he spent time in Italy and France. He spoke fluent English, German and French and had good Italian. His father was a painter and illustrator.
- His father discouraged him from painting and when he was 18 he took up acting under the stage name 'Mr. Nemo'. In 1881 however, he signed for the Slade School. In 1882 he abandoned the stage to join Whistler's studio.
- The **Camden Town Group** was a group of English Post-Impressionist artists **active 1911-1913 (and therefore they are outside our period)**. They gathered frequently at the studio of painter Walter Sickert in the Camden Town area of London. It was decided it should be men only and limited to 16 members. Female artists like Ethel Sands, Anna Hope Hudson and Marjorie Sherlock that were involved on the periphery.
- The members of the Camden Town Group included Walter Sickert, Harold Gilman, Spencer Frederick Gore, Lucien Pissarro (the son of French Impressionist painter Camille Pissarro), Wyndham Lewis, Walter Bayes, J.B. Manson, Robert Bevan, Augustus John, Henry Lamb, and Charles Ginner.
- Influences include Vincent van Gogh and Paul Gauguin whose work can clearly be traced throughout this groups work.

- A major retrospective was held at Tate Britain in 2008



Walter Richard Sickert, *Gatti's Hungerford Palace of Varieties, Second Turn of Katie Lawrence*, c.1902–3, Yale University Art Gallery

- Sickert was **one of the most influential British artists of the 20th century**. He is often called a **painter's painter**, appealing primarily to artists working in the figurative tradition; there are few British figurative painters of the 20th century whose development can be adequately discussed without reference to Sickert's subject-matter or innovative techniques. He had a direct influence on the **Camden Town Group** and the **Euston Road School**. Sickert's active career as an artist lasted for nearly 60 years and his output was vast. He may be seen as the last of the Victorian painters and as a major innovator and precursor of international developments in later 20th-century art.
- Sickert's music hall paintings were **inspired** by those of his friend **Edgar Degas**. In Paris, Degas and Edouard Manet's pictures of café concerts were greeted with interest and even respected.
- The painting technique used was derived from that used by Whistler and during the 1880s Sickert had been Whistler's studio assistant. The shallow foreground and lack of background recession are typical of Whistler, for example, *Arrangement in Grey and Black No.1, Portrait of the Artist's Mother*, 1871.
- By 1887 he had fixed upon the theme which would occupy him intermittently for most of his career, the world of the **British music hall**, exhibiting his first painting of this subject, *Le Mammoth Comique*, at the Society of British Artists. A natural platform for his work at this time was the recently formed New English Art Club, which Sickert joined that year. His arrival crystallised a split within the group between the more conservative artists and those who looked to the example of **French impressionism**.



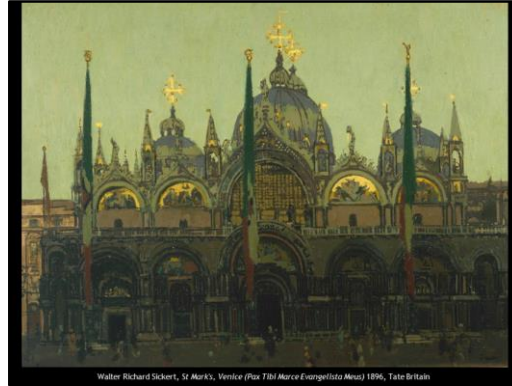
- In Britain Sickert faced intense critical hostility when he showed *Gatti's Hungerford Palace of Varieties: Second Turn of Miss Katie Lawrence, 1887–8* (believed destroyed, possibly similar to the painting above) at the New English Art Club in **April 1888**. It represented **'the lowest degradation of which the art of painting is capable'**, according to the *Builder*, while the *Artist* believed it symptomatic of **'the aggressive squalor** that pervades to a greater or lesser extent the whole of modern existence.' Even other members of the New English Art Club were shocked, and the artist **Stanhope Forbes** angrily scorned the picture as **'tawdry, vulgar and the sentiment of the lowest music hall'**.

### Notes

- 'No painter before Sickert had dared to consider the music hall as a fitting subject for art, and his production of such pictures was considered wilful and provocative. In Britain the music hall held distinct connotations of immorality. Many of the acts, Minnie Cunningham included, dealt in the currency of ribald, vulgar or suggestive humour, and it was just this waywardness that partly made the music hall so popular. But the halls themselves were considered dens of dissolution by the moral majority. Alcohol was served throughout performances, and volatile audiences were encouraged to join in singing the often bawdy song choruses. Additionally, many of the halls were believed to be venues where prostitutes plied their trade. The Empire in Leicester Square was particularly notorious as a place where, away from the auditorium in its promenade area, clients could meet prostitutes.' (Tate website)

### References

See <http://www.tate.org.uk/art/research-publications/camden-town-group/walter-richard-sickert-minnie-cunningham-r1139296>



Walter Richard Sickert, *St Mark's, Venice (Pax Tibi Marce Evangelista Meus)* 1896, Tate Britain

- Although he focused on music halls he also worked on portraits, domestic scenes from everyday life, and landscapes of **Dieppe and Venice**, which he visited for the **first time in 1895**.
- As a last effort to **save their marriage**, Sickert and his **wife Ellen went to Venice** for the first time in 1895. Although the marriage was not saved, Sickert discovered a Venice beyond the paintings and etchings of his master Whistler. He made numerous paintings of St Mark's as a way of experimenting with technique and style. He is believed to have painted a few of them in **his studio in London from photographs**, including possibly this large painting.
- Following his separation and **divorce from Ellen** (on the **grounds of his adultery**) and a growing **disillusionment with the New English Art Club**, Sickert **moved to Dieppe** where he remained (with occasional sojourns in Venice) **until 1906**.
- Unlike Monet's paintings of Rouen Cathedral which he had seen on his way through Paris he was concerned with the structure and the **use of light to accentuate the features and the spirituality of the basilica**. It is the evening with the golden mosaics and crosses reflecting the last rays of the setting sun. Sickert hints at activity at ground level in front of the Basilica. Small blobs of paint are used to portray people walking around the Piazza San Marco. The subtitle of this painting is 'pax tibi marce evangelista meus', meaning 'Peace be unto you Mark, my evangelist', and it is the motto of the city of Venice.
- Venice had become a **tourist attraction if the 1880s and 1890s** and many photographers and artists created romantic scenes of the city. **Sickert rejects the Impressionists use of bright colours** but pays scrupulous attention to the **tonal values** even in the shadow areas. All his work is pervaded with a sense of melancholy



Walter Sickert (1860-1942), *The Camden Town Murder or What Shall we do for Rent ?*, c. 1908, New Haven, Yale Center for British Art

- Back in London, Sickert established himself in rooms in Camden Town and began to hold Saturday afternoon 'At Homes' in his studio in Fitzroy Street. His regular core of visitors became the more formalised '**Fitzroy Street Group**', an independent, modern exhibiting society which, in 1910, evolved into the **Camden Town Group**.
- Although this work by Sickert is after the end of the nineteenth century I thought I would include it because of the title. To show how a picture can be **interpreted differently depending on the title**. The original title was '**What shall we do for rent?**' and the picture can be interpreted as a **distraught husband and wife depressed** because of their **financial problems**. In the **1930s** he added '**The Camden Town Murder**' which changes the interpretation. We now see a woman who may have been murdered.
- Sickert was fascinated with working-class life and with the **Camden Town Murder** which was a **prostitute called Emily Dimmock** who was murdered in **1907**. Sickert also took a keen interest in the crimes of **Jack the Ripper** and believed he had lodged in a room used by the infamous serial killer. In 1976 a book was published **claiming that Sickert** had been forced to be an accomplice in **Jack the Ripper's murders** because of a statement from **Joseph Gorman** who claimed to be **Sickert's illegitimate son**. He later admitted **he had lied**. In **1990** another book claimed **he was the killer** and in **2002 Patricia Cornwell** published a third book in which she claims she has proof he was Jack the Ripper from **DNA evidence**. The Oxford Dictionary of National Biography **dismisses such claims as 'fantasy'** as do historians.

## References

See <http://www.thearttribune.com/Walter-Sickert-The-Camden-Town.html>  
And <http://www.tate.org.uk/art/research-publications/camden-town-group/lisa-tickner-walter-sickert-the-camden-town-murder-and-tabloid-crime-r1104355>



Walter Sickert, *Ennui*, c. 1914, 152.4 x 112.4 cm, Tate Britain

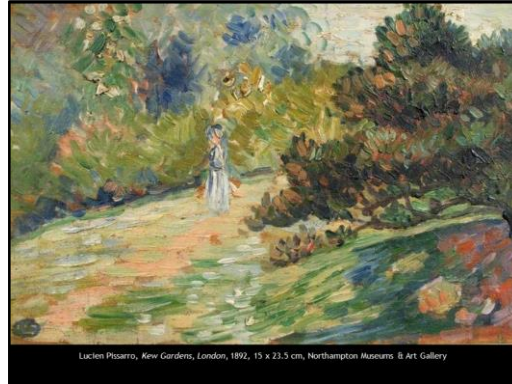
- In 1913, the **Camden Town Group** merged with the **Fitzroy Street Group** and the **English Vorticists** to create **the London Group** to challenge the Royal Academy. The London Group is democratic, artist-led, includes men and women artists and is still in existence. Sickert resigned from the London Group in 1914 and **re-joined the NEAC** where he exhibited his most famous painting, *Ennui*.
- “A man, smoking, and a slump-shouldered woman share the same domestic interior, yet appear psychologically estranged from one another. Sickert provided no resolution for the pair, moral or otherwise, causing the writer **Virginia Woolf** to attribute *Ennui*’s ‘grimness’ to the fact that ‘there is no crisis’ ... The physical proximity of the two figures supposes an intimate connection between them such as marriage, but their **complete disassociation and lack of engagement with one another creates an atmosphere of isolation, indifference and loneliness.**” (Tate website)
- It is not a Victorian narrative painting but an **exploration of a mood**. The critic of the *Observer* wrote in 1914:  
**The incident counts for nothing – the mood is all important.** And this mood, the **hopeless dreariness** of the milieu, the consciousness of the **impossibility of escape**, the terror which a **monotonous commonplace existence** in **repulsive company** must hold **for a woman** who has realised its emptiness – and all this is expressed with directness and rare intensity.
- Like his one-time mentor, James Abbott McNeill Whistler, **Sickert was an extremely articulate and erudite man** for whom the skilful and precise use of language was an important characteristic. He was one of the most entertaining raconteurs of his day and a prolific writer and art critic. The painter William Rothenstein described him as ‘a finished man of the world. He was a famous wit;

he spoke perfect French and German, very good Italian, and was deeply read in the literature of each. He knew his classical authors, and could himself use a pen in a masterly manner.'

- The title **Ennui** does not mean boredom as often translated but 'a feeling of weariness and disgust, dullness and languor of spirits, arising from satiety or want of interest; tedium' (Webster's dictionary, 1913). Its **Latin root** suggests 'to hold in hatred'. It has been described as 'state of emptiness that the soul feels when it is deprived of interest in action, life and the world, a condition that is the immediate consequence of the encounter with nothingness, and has an immediate effect, a disaffection with reality' whereas boredom is a temporary condition that is alleviated by changing circumstances. Sickert is presenting **a symptom of modern urban life – alienation and depression**.
- Ennui was the experience of many **French writers** such as **Baudelaire, Flaubert, Balzac, Zola, Maupassant and Mallarmé** and to escape the meaninglessness of existence they took artificial stimulants. The **world-weary decadent type of the 1890s** echoes the same feeling of ennui.

### Notes

- The models for the man and woman in *Ennui* were **Hubby** (a school friend fallen on hard times whose real name is unknown) and **Marie** (Marie Hayes, Sickert's charlady), who appear in many of Sickert's paintings of Camden Town interiors, although they were not a couple in real life.
- The location of *Ennui* is **Sickert's studio in Granby Street**, off the Hampstead Road, Camden Town. The bare shouldered woman in the painting is believed by some to be Queen Victoria. The bell jar of stuffed birds a remnant of Victorian taste.
- The angle of the table destabilises the painting and the colour palette gives a feeling of nausea.
- The art connoisseur Hugh Blaker wrote to the Observer describing it as one of '**the finest pictures painted in England in recent times**' and he recommended it be purchased for the nation.
- It has become the **best known and most widely discussed of Sickert's paintings**.
- There are **five versions** of the painting, numerous drawings and three etchings showing the subject was important for Sickert.



Lucien Pissarro (1863-1944), *Kew Gardens, London*, 1892, 15 x 23.5 cm, Northampton Museums & Art Gallery

- Lucien Pissarro was the eldest son of the '**father of Impressionism**' Camille Pissarro. He was taught by his father and visited England when he was seven, worked in England between 1883-4 and then settled in England in 1890.
- On 10 August 1892 he married **Esther Levi Bensusan** in Richmond. On 8 October 1893 she gave birth to their only child, a **daughter, Orovida Camille Pissarro**, who also **became an artist**.
- Pissarro associated with **Walter Sickert** in Fitzroy Street, and in 1906 became a **member of the New English Art Club**. From 1913 to 1919 he painted landscapes of Dorset, Westmorland, Devon, Essex, Surrey and Sussex.
- In 1916 Pissarro became a British citizen. While in Britain he was one of the **founders of the Camden Town Group** of artists.
- This small canvas represents a **leafy corner of Kew Gardens**, perhaps painted on the spot by Lucien Pissarro in 1892. Like his father, Lucien often worked in a **sketchy manner**, as can be seen here. Lucien **lived near Kew** which he painted on several occasions. He was **newly married** and it is **perhaps his wife Esther** who is shown here walking through the Gardens.

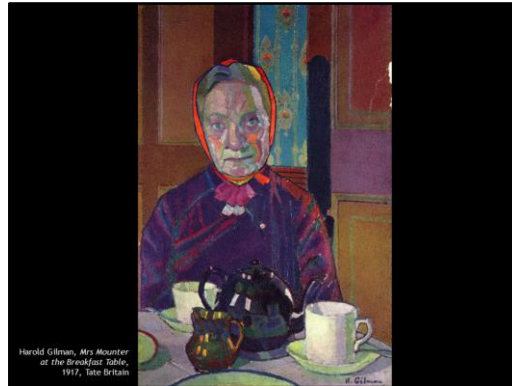
## Notes

### BBC, Your Paintings

**Lucien Pissarro** (1863–1944) Anglo-French painter and graphic artist, born in Paris, the eldest son of the Impressionist painter **Camille Pissarro** (1830–1903). His **four brothers** all became painters. Lucien was taught and continuously coached by his father, and the letters they exchanged are valuable documents on late 19th-century art. Lucien visited **England in 1870 as a child**, worked there briefly in 1883–4, and **settled permanently in the country in 1890** (although he often made trips to France),

becoming a **British citizen in 1916**. Pissarro had a thorough knowledge of printing techniques, and in 1894 he founded the Eragny Press (named after a village in Normandy where his father lived). This was one of the most distinguished of the private presses that flourished at this time, creating books that existed primarily for the sake of their appearance—typography, illustration, binding—rather than their content. The illustrations were mainly from Pissarro's own drawings, engraved on wood by himself and his wife, Esther, and they are remarkable for their use of colour.





Harold Gilman (1876-1919), *Mrs Mounter at the Breakfast Table*, 1917, Tate Britain  
 There is a larger version in the Walker Art Gallery with a William Morris chair on the right.

- **Mrs Mounter** was the subject of a number of portraits by **Harold Gilman**. She lodged at the same address as Gilman at 47 Maple Street, off Tottenham Court Road and may have been his **housekeeper**.
- The house was near Fitzroy Street where the Camden Town Group showed their work.
- By the time he painted this he and **Sickert** had become **alienated** as **Gilman's pure colours and bright palette** were not to Sickert's taste. Gilman was influenced by the **colour palette** of **Pissarro**.
- Mrs Mounter is **not glamourized**. **Gilman admired** not only of **Van Gogh's directness** in portraiture but also that of Cézanne and Gauguin.
- 'In this painting her **direct gaze and time-worn features**, highlighted in warm tones and haloed tightly by an orange kerchief, draws the viewer in. The ordinary crockery on the table indicates the unceremonious **sharing of breakfast across social classes** and despite wartime shortages.' (Tate website)

## Notes

### Harold Gilman

- Harold Gilman's father was a Rector in the Romney Marshes and he was educated in Kent, Berkshire, Rochester and Tonbridge and for one year at Brasenose College, Oxford University which he had to leave because of ill health. He studied at the Hastings School of Art and transferred to the Slade School in London where he met Spencer Gore. He met Walter Sickert in 1907 and became a founding member of the **Fitzroy Group** (1907) and then the **Camden Town Group** (1911). His interest in Post-Impressionism took him further and further away from Sickert. He **died in 1919 aged 43** of the Spanish Flu.

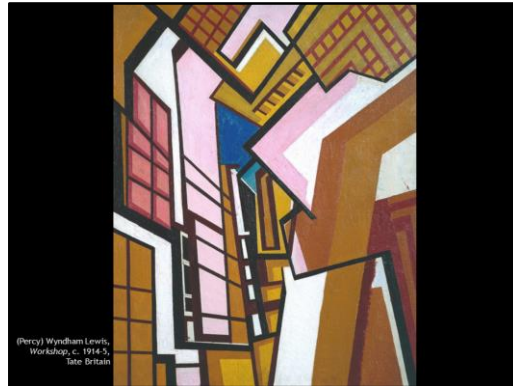
- **Tate:**
  - “Gilman uses a psychologically sophisticated composition to draw us into Mrs Mounter’s space. The foreground consists only of the tea table, cutting the nearest plate in half, and it is as if we are sitting opposite her. Placed against the wooden doors, the lack of background recession further reinforces this personal proximity ... Gilman’s sympathy with ordinary people found expression in socialist beliefs, which reputedly irritated Sickert on occasion. His move to Letchworth Garden City was partly an expression of his political outlook, as it was a model community which attracted a mixed bag of idealists, fresh-air fanatics and vegetarians.
  - This meeting of artist and sitter is, as the art historian Andrew Causey has written, **‘a confrontation that dignifies without flattering and is not limited by any class condescension’.**”
- **Liverpool Museums:**
  - “Harold Gilman was born in Somerset to the Reverend John Gilman, a Rector of Snargate with Snave in Kent. After studying at Oxford for a year in 1894 he decided to become an artist. In 1897 he went to study at the **Slade School of Art** alongside Frederick **Spencer Gore** (who became his lifelong friend) under the instruction of Tonks, Wood, and Steer. The strong foundation in **draughtsmanship** encouraged at the Slade is evident throughout Gilman's artistic career.
  - Gore introduced Gilman to **W.R. Sickert** and his circle at Fitzroy Street in 1907 and it was here that the **colour of Lucien Pissarro** began to filter through into Gilman's painting. In 1910 Gilman travelled with Charles Ginner - another member of the Fitzroy Street Group - to Paris where he became familiar with the recent advances in French art made by **Signac, Gauguin, Matisse and Van Gogh**. In particular, he began to admire the work of the Post-Impressionist **Cézanne**. However it was not until **Roger Fry's infamous 1910 'Manet and the Post-Impressionists' exhibition** and later **1912 'Second Post-Impressionist Exhibition' held at the Grafton Galleries** in London that Gilman really began to **admire the art of Van Gogh**, who **became his idol**. Wyndam Lewis said of Gilman: “he was proud to be a man who could sometimes hang his pictures in the neighbourhood of a picture postcard of ...Van Gogh”.
  - After **grievances with** their main exhibiting society, the **New English Art Club**, the informal **group of Fitzroy Street artists formed** themselves into the more progressive **Camden Town Group**. Gilman was a founding member of the group when it began in 1911. His paintings took on **Sickert's motifs of working-class cluttered interiors**, informal portraits, nudes, shop fronts and eating-places. He began to combine this subject matter with a **brighter palette and thickly-applied paint** inspired by **Van Gogh**. However,

it was as **president of the London Group**, formed in **1914** when the **Camden Town Group was fragmenting**, that Gilman's confident and argumentative character really came to the fore. This was apparent both in his presiding over of the group, and through his more adventurous use of **vivid colour**. As he **grew apart from Sickert**, his style became more open to the influence of Ginner and his decorative use of thick flat paint and patterning inspired by Post-Impressionist and **Fauve styles** rather than that of Sickert, whose work retained a duller, more dauby Impressionist palette. Gilman **rejected the Impressionist** concept of **painting being like a sketch** in favour of permanence which he achieved using a firm base and strong framing element with thick layers of paint **working slowly from pen and ink sketches**, not from life.

- Gilman developed a **very individual style** that had gone largely **unnoticed** when he **died suddenly during the Spanish influenza epidemic of 1919**. He **sold very few works during his lifetime** and it was not until the **1955 Arts Council exhibition** of his work that he began to **receive recognition** for his short-lived but significant contribution to British modernism.”

### References

<http://www.tate.org.uk/art/research-publications/camden-town-group/harold-gilman-mrs-mounter-at-the-breakfast-table-r1133436>



(Percy) Wyndham Lewis (1882-1957), *Workshop*, c. 1914-5, Tate Britain

- English painter and author. Co-founder of the Vorticist movement and edited their magazine BLAST.
- **Vorticism** was a relatively **short-lived style** that was seen as an alternative to Cubism and was based on the ideas of Italian Futurism.

### Notes

- Lewis was born on his father's yacht off Nova Scotia and educated, first at Rugby School, then at the Slade School of Art, University College, London, before spending most of the 1900s travelling around Europe and studying art in Paris.
- He was a founder-member of the **Camden Town Group** in 1911. In 1912 he exhibited his **Cubo-Futurist illustrations** to *Timon of Athens* and three major oil-paintings at the **second Post-Impressionist exhibition**. This brought him into close contact with the **Bloomsbury Group**, particularly **Roger Fry** and **Clive Bell**, with whom he soon fell out.
- Vorticism (named by his friend Ezra Pound) combined the strong structure of Cubism with the liveliness and dynamism of Futurism.
- After the **Vorticists' only U.K. exhibition in 1915**, the movement **broke up**, largely as a result of World War I, though Lewis's patron, John Quinn, organised a Vorticist exhibition at the Penguin Club in New York in 1917. Lewis was posted to the **western front**, and served as a second lieutenant in the Royal Artillery. After the Third Battle of Ypres in 1917, he was appointed as an official war artist for both the Canadian and British governments, beginning work in December 1917.
- His book *Hitler* (1931), which presented Adolf Hitler as a "man of peace" and Lewis's novels have been criticised for their satirical and hostile portrayals of Jews, homosexuals, and other minorities.

### Tate

Vorticism was a short-lived but radical movement that emerged in London immediately before the First World War. 'The vortex is the point of maximum energy', wrote the American poet Ezra Pound, who co-founded the Vorticist journal *Blast* with Wyndham Lewis in June 1914. The journal opened with the 'Blast' and 'Bless' manifestos, which celebrate the machine age and Britain as the first industrialised nation. Lewis's painting ***Workshop*** epitomises Vorticism's aims, using **sharp angles and shifting diagonals to suggest the geometry of modern buildings**. Its **harsh colours** and lines echo the **discordant vitality of the modern city** in an '**attack on traditional harmony**'. The group's aggressive rhetoric, angular style and focus on the energy of modern life linked it to **Italian Futurism**, though it did not share the latter's emphasis on speed and dynamism. Artists associated with Vorticism included William Roberts, Edward Wadsworth, Henri Gaudier-Brzeska, **CRW Nevinson** and David Bomberg. The First World War demonstrated the devastating reality of pitting men against machines and Lewis's attempts to revive the movement in 1919 came to nothing.

Dispelling the Myths Surrounding Nineteenth-Century British Art  
by Laurence Shafe  
English Impressionism & Other Schools - Slide List

1. Jules Bastien-Lepage (1848-1884, aged 36), *Haymaking (Les Foins)*, 1877, Musée d'Orsay
2. Richard Dadd (1817-1886), *Fairy Fellers Master Stroke*, 1855-64, 54 x 39.5 cm, Tate Britain
3. William Orpen (1878-1931), *Group Associated with the New English Art Club*, National Portrait Gallery
4. Photograph of the Egyptian Hall (built 1812, demolished 1905), Piccadilly
5. Philip Wilson Steer (1860-1942), *Girls Running, Wulberswick Pier*, 1888-94, Tate Britain
6. John Singer Sargent (1856-1925), *Coronation (Fig. Lily Rose)*, 1885-6, Tate Britain
7. George Clausen (1852-1944), *The Girl at the Gate*, 1889, Tate Britain
8. Stanhope Alexander Forbes (1857-1947), *Fish Sale on a Cornish Beach*, 1885, Plymouth Art Gallery
9. Jules Bastien-Lepage (1848-1884, aged 36), *Haymaking (Les Foins)*, 1877, Musée d'Orsay
10. Frank Bramley (1857-1915), *A Hopeless Down*, 1888, 123x166cm, Tate Britain
11. Stanhope Alexander Forbes (1857-1947), *The Health of the Bride*, 1889, Tate Britain
12. Henry Scott Tuke (1852-1929), *Baby, Gold and Malschire*, 1902, Guildhall Art Gallery
13. Laura Knight (1877-1970, née Johnson), *The Fishing Fleet*, c. 1900, 123 x 84 cm, Bolton Library
14. Margaret MacDonald MacIntosh, *The May Queen*, 1900
15. Charles Rennie Mackintosh (1868-1928), Glasgow School of Art Library, 1907
16. Bessie MacNicol, *Under the Apple Tree*, 1899
17. Bessie MacNicol, self-portrait, c. 1894
18. Sir John Lavery (1856-1941), *Mrs Guthrie*, 1898, 32x17cm, Tate Britain
19. James Guthrie (1859-1930), *The Wagh*, 1882-3, Tate Britain
20. Walter Richard Sickert, *Gott's Hungerford Palace of Varieties, Second Turn of Katie Lawrence*, c.1902-3, Yale University
21. Walter Richard Sickert (1860-1942), *Minnie Cunningham at the Old Bedford*, 1892, Tate Britain
22. Walter Sickert (1860-1942), *The Oxford Music Hall or the Old Bedford*, c. 1888-9
23. Walter Richard Sickert, *St Mark's, Venice (Pax Tibi Morce Evangelista Meus)* 1896, Tate Britain
24. Walter Sickert (1860-1942), *The Camden Town Murder or What Shall we do for Rent?*, c. 1908, New Haven, Yale Center
25. Walter Sickert, *Ennui*, c. 1914, 152.4 x 112.4 cm, Tate Britain
26. Lucien Pissarro, *New Gardens, London*, 1892, 13 x 23.5 cm, Northampton Museums & Art Gallery
27. Harold Gilman, *Mrs Mounter at the Breakfast Table*, 1917, Tate Britain
28. (Percy) Wyndham Lewis, *Workshop*, c. 1914-5, Tate Britain