

A Free Course on the History of Western Art

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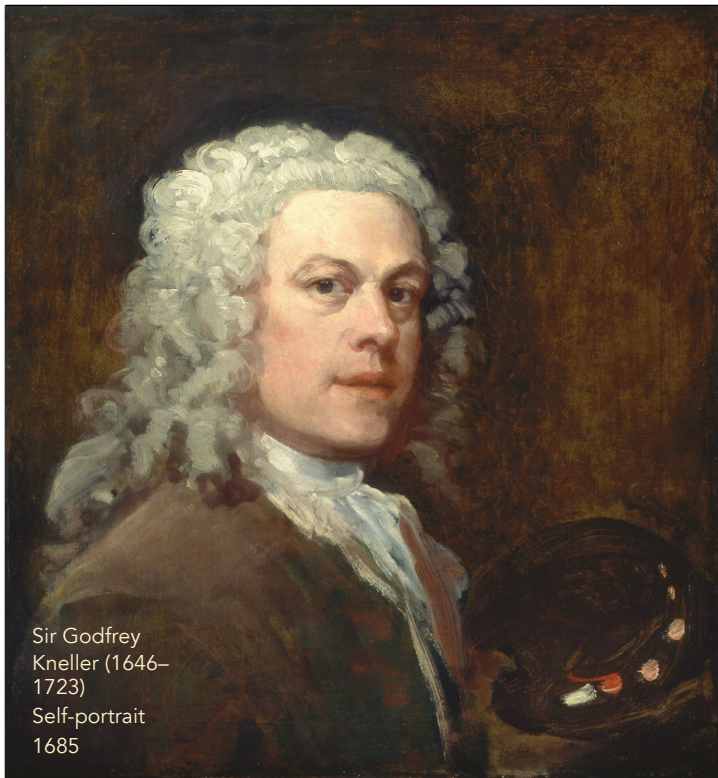
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Sir Godfrey
Kneller (1646–
1723)
Self-portrait
1685

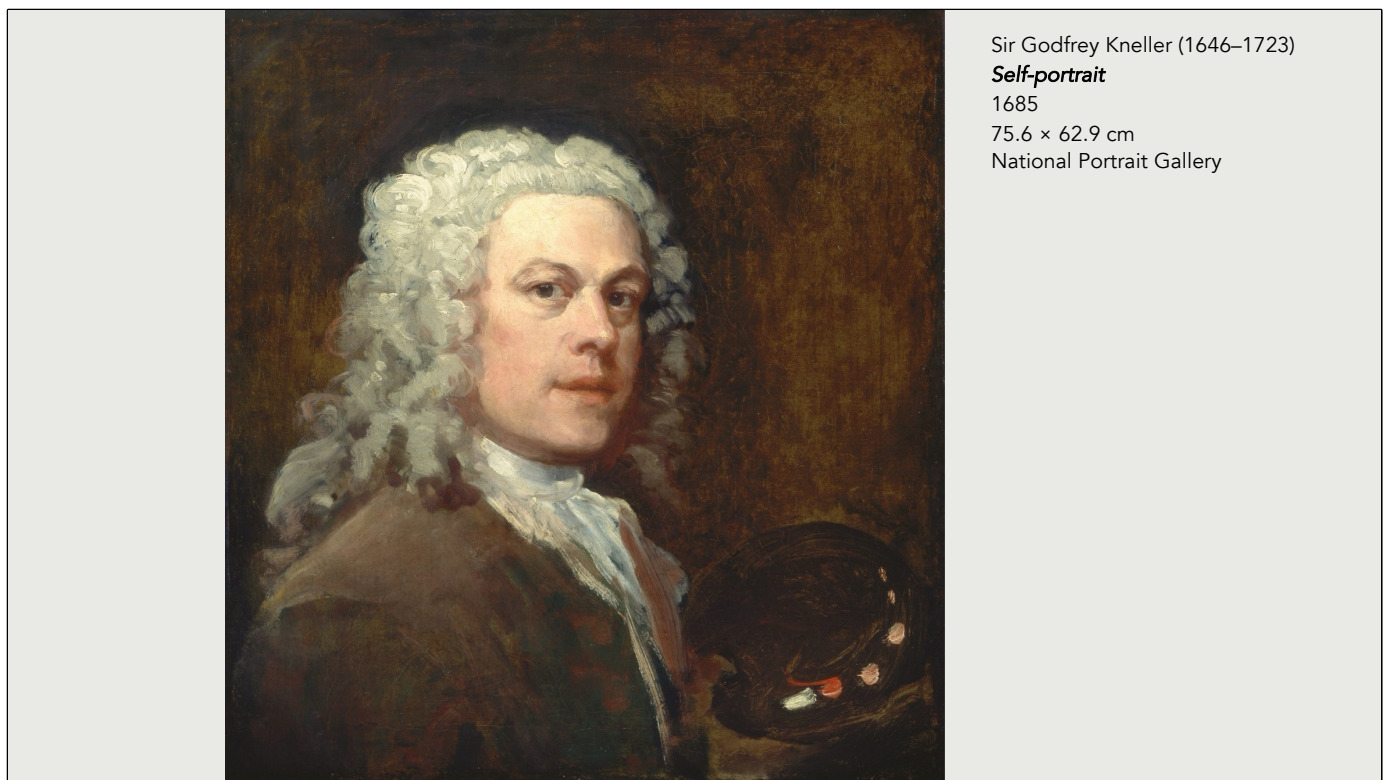
17-07 THE ROYAL ACADEMY

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The Royal Academy of Arts was founded in 1768 under royal patronage from George III, with Joshua Reynolds as its first President. Established to raise the professional status of British art through training, exhibition, and debate, it created the RA Schools for artist education and the annual Summer Exhibition, first held in 1769. Governed by a self-electing body of Royal Academicians—originally capped at 40—it moved to its present home, Burlington House on Piccadilly, in 1868, cementing its position at the centre of British artistic life.



Sir Godfrey Kneller (1646–1723), Self-portrait, 1685, 75.6 × 62.9 cm, National Portrait Gallery

That transformation from private to public begins with institutions — and institutions begin with individuals. **Sir Godfrey Kneller** (1646–1723) founded the first British academy of art, the **Kneller Academy of Painting and Drawing**, in Queen Street in **1711**. His influence radiated outward: **William Hogarth**, Allan Ramsay, Joshua Reynolds, Thomas Gainsborough, and Joseph Wright of Derby each absorbed elements of his approach. Kneller himself painted every British monarch from Charles II to George I, a range that made him the dominant portraitist of his era. Sir James Thornhill succeeded him as governor in 1716, then established his own school in Covent Garden; on Thornhill's death in 1734, his student and son-in-law Hogarth founded the **St Martin's Lane Academy**, which provided life models for its members. Running parallel to these teaching institutions was the **Society of Dilettanti**, established around **1732** as a London dining club for Grand Tour veterans. Horace Walpole quipped that the nominal qualification was having visited Italy and the real one was being drunk. Wealth and ambition made it more than a social club: it sponsored students to travel to

Rome and Greece, and drew in **Joshua Reynolds** from 1766 and Richard Payne Knight from 1781.

Sir Godfrey Kneller (1646–1723), Self-portrait, 1685, 75.6 × 62.9 cm, National Portrait Gallery
Joshua Reynolds, Portraits of the Society of Dilettanti, 1777-79
William Hogarth (1697–1764), Self-portrait, c.1735, 54.6 x 50.8 cm, Yale Center for British Art

The first British academy of art was the Kneller Academy of Painting and Drawing founded in 1711 by Sir Godfrey Kneller (1646-1723) in Queen Street. His influence on British art is shown in the work of William Hogarth (1697-1764), Allan Ramsay (1713-1784), Joshua Reynolds (1723-1792), Thomas Gainsborough (1727-1788) and Joseph Wright of Derby (1734-1797) each of whom absorbed elements of his style. His range and industry was remarkable, he painting every monarch from Charles II to George I. His teaching at the Kneller Academy had a powerful impact on succeeding generations and he is one of Britain's most prolific portraitist. Sir James Thornhill succeeded him as governor of the Academy in 1716 and then set up his own school at his house in Covent Garden. On his death in 1734 his student and son-in-law William Hogarth (1697-1764) set up the St Martin's Lane Academy that provided life models for use of its members. The Society of Dilettanti was a society of noblemen and scholars who sponsored the study of ancient Greek and Roman art. Established about 1732, it still meets to discuss art. Walpole said the nominal qualification was having been to Italy and the real one was being drunk. It was created as a London dining club for those who had been on the Grand Tour and its toast was, and still is, 'Seria ludo' ('to take matters seriously in a light-hearted spirit'). The group was initially led by Sir Francis Dashwood contained several dukes, Sir William Hamilton, the Duke of Leeds and it was later joined by Joshua Reynolds (from 1766), David Garrick, Uvedale Price and Richard Payne Knight (from 1781). The Society became quite wealthy and sponsored a student to travel to Rome and Greece. It has 60 members elected by secret ballot.



The Foundling Hospital, 1749

The **Foundling Hospital**, established in **1741** by Captain **Thomas Coram**, became Britain's first venue for public art display — a development that reshaped how London encountered contemporary painting. **William Hogarth** drove the initiative, installing a permanent exhibition within Theodore Jacobsen's plain brick complex in Bloomsbury and persuading fellow artists to donate works. **Sir Joshua Reynolds**, **Thomas Gainsborough**, Richard Wilson, and Francis Hayman all contributed, lending the hospital both artistic prestige and public visibility. The institution's support was extraordinary: seventeen dukes, twenty-nine earls, and scores of barons, baronets, and Privy Councillors backed it, making it London's most popular charity of the age. The building itself, completed in stages between **1745** and 1752, separated its girls' and boys' wings by deliberate design. Despite this flourishing precedent, a broader national institution remained elusive: the **Society of Dilettanti** and the St Martin's Lane circle shared ambitions for a royal academy, but fundamental tensions between professional painters and wealthy amateur patrons prevented any workable collaboration. The public appetite for art had been demonstrated clearly; the organisational will to

meet it institutionally had not yet found its form.

These societies provided no opportunities for the public to see works of art. The first public display of art was at the Foundling Hospital, founded 1741 by Captain Thomas Coram. It held exhibitions organised by the Society of Dilettanti. Hogarth set up a permanent art exhibition in the new buildings, encouraging other artists to produce work for the hospital including Sir Joshua Reynolds, Thomas Gainsborough, Richard Wilson (1714-1782) and Francis Hayman (1708-1776). The Foundling Hospital obtained a royal charter and was supported by 17 dukes, 29 earls, 6 viscounts, 20 barons, 20 baronets, 7 Privy Councillors, the Lord Mayor and 8 aldermen of the City of London; and many more. It was first housed in Hatton Garden but a new building was started in 1742 in Bloomsbury, north of Great Ormond Street and west of Gray's Inn Lane. The Hospital was designed by Theodore Jacobsen as a plain brick building with two wings and a chapel, built around an open courtyard. The western wing was finished in October 1745. An eastern wing was added in 1752 'in order that the girls might be kept separate from the boys'. The new Hospital was described as 'the most imposing single monument erected by eighteenth century benevolence' and became London's most popular charity. In the 1920s the institution was moved out of London and the buildings demolished. The current building was built in 1937 and followed the original style. St Martin's Lane and the Dilettanti Society had plans for a royal society but disagreement between the professional artists and the wealthy amateur artists ruled out co-operation.



James Barry (1741–1806)

The Distribution of Premiums in the Society of Arts

1777–1801

360 x 462 cm

Royal Society for the Encouragement of Arts, Manufactures and Commerce, London

James Barry (1741–1806), *The Distribution of Premiums in the Society of Arts*, 1777–1801, 360 x 462 cm, Royal Society for the Encouragement of Arts, Manufactures and Commerce, London

The Society for the Encouragement of Arts, Manufactures and Commerce — founded by **William Shipley** in **1754** and now the RSA — commissioned **James Barry** to paint six murals for its Great Room between **1777 and 1801**. This fifth panel, the largest in the sequence, is also its most socially panoramic. Barry structures the composition to celebrate the Society's breadth of purpose. **Shipley** sits foreground left, holding the Society's founding charter. Behind him, Lord Romney presents the agriculturalist **Arthur Young** with a medal. To the right, **Samuel Johnson** converses with the Duchesses of Rutland and Devonshire, while **Elizabeth Montagu** — social reformer, literary critic, and one of the wealthiest women in England — presents a young girl to the Duchess of Northumberland. Foreground right, physician **William Hunter** examines a young boy's work alongside the Duke of Northumberland. Barry's arrangement is a deliberate argument: women appear as full participants, reflecting the Society's genuine policy of admitting female members. The London waterfront and **St Paul's Cathedral**

— where Barry himself was buried in 1806 — anchor the scene geographically. The painting insists that artistic and intellectual cultivation, far from mere ornament, are central to national capability. That conviction was Shipley's founding vision, and Barry made it monumental.

James Barry, *The Distribution of Premiums in the Society of Arts* (painting 5 of 6 in the series 'The Progress of Human Knowledge and Culture'), 1777–1801, 360 x 462 cm, Royal Society for the Encouragement of Arts, Manufactures and Commerce. The Society for the Encouragement of Arts, Manufactures & Commerce was founded in 1754, principally to provide a location for exhibitions. It is now The Royal Society of Arts or RSA. William Hogarth, Adam Smith, Charles Dickens, Benjamin Franklin, Karl Marx, Stephen Hawking and Tim Berners-Lee have been or are fellows. William Shipley (1715-1803, drawing master, social reformer and inventor) founded the Society and the first meeting was held at Rawthmell's Coffee House in Covent Garden. The aim was "to embolden enterprise, enlarge science, refine arts, improve our manufactures and extend our commerce". The present building is in John Adam Street near the Strand and was designed by the Adam Brothers James and Robert in 1774. Between 1777 and 1784, the Irish artist James Barry executed six murals for the Great Room of the [Royal] Society of Arts in London. The Society hosted the first exhibition of contemporary art in 1760. Thomas Gainsborough and Sir Joshua Reynolds, who had exhibited at this first exhibition were subsequently founder members of The Royal Academy of Arts in 1768. Society Building Various changes have been made to the original façade, the medallions have changed and the sign above the building now says 'Arts and Commerce promoted'. The *Distribution of Premiums* The last of 'The Progress of Human Knowledge and Culture' sequence's smaller canvases illustrates the work of the Society in this period. In the background can be seen St Paul's Cathedral, where Barry was buried following his death in 1806, and the waterfront of Somerset House. William Shipley, seated in the foreground at left, holding a scroll which is the Society's first charter, behind him the President, Lord Romney, presenting Arthur Young with a medal and is being presented with specimens of corn by two farmers, watched by Charles Marsham, a vice-president, and Samuel More, the secretary; the Prince of Wales in the robes of the Garter, while to the right is a group of women, who were never barred from becoming Members of the Society, including Elizabeth Montagu (1718-1800, social reformer, patron of

the arts, literary critic and writer), looking to the left; at centre, Samuel Johnson conversing with the Duchesses of Rutland and Devonshire, and pointing to the group of Elizabeth Montagu presenting a young girl to the Duchess of Northumberland and others; at foreground right, a seated group including William Hunter and the Duke of Northumberland, examining the works of a young boy, behind, a standing group including Edmund Burke. Barry sought to represent the premiums the Society gave out for painting, sculpture and other polite arts; skills which were just as important to the vision William Shipley, a drawing master, had of a capable modern nation.

Elizabeth Montagu In 1738, Montagu wrote to Harley explaining that she had no desire for men or marriage. She saw marriage as a rational and expedient convention and did not suppose it possible to love a man. In 1742 she married Edward Montagu, grandson of the 2nd Earl of Sandwich, who owned numerous coal mines and had several rents and estates in Northumberland. She was twenty-two and he was fifty years old. He was a wealthy man with extensive holdings and she became one of the wealthiest women of her era. She devoted this wealth to fostering English and Scottish literature and to the relief of the poor. The marriage was advantageous, but it was apparently not very passionate. All the same, she bore a son, John, the next year, and she loved her child immensely. When he died unexpectedly in 1744, she was devastated. She was a shrewd businesswoman, despite affecting to patronise Northumbrian society for its practical conversation. Though acting as Lady Bountiful to her miners and their families, she was pleased at how cheap this could be. Duchess of Rutland Mary Isabella Somerset (1756-1831) married Charles Manners, 4th Duke of Rutland in 1775 and had six children. She was a celebrated beauty. Duchess of Devonshire Georgiana Cavendish Duchess of Devonshire (1757-1806) was the first wife of William Cavendish, 5th Duke of Devonshire. Her father, John Spencer, 1st Earl Spencer, was a great-grandson of John Churchill, 1st Duke of Marlborough. Her niece was Lady Caroline Lamb. She was the great-great-great-great-aunt of Diana, Princess of Wales. She attained a large amount of fame in her lifetime. She became notorious for her marital arrangements, her catastrophic love affairs, and her love of gambling; she was famous for her beauty and her political campaigning; and she was a leader of fashionable style.



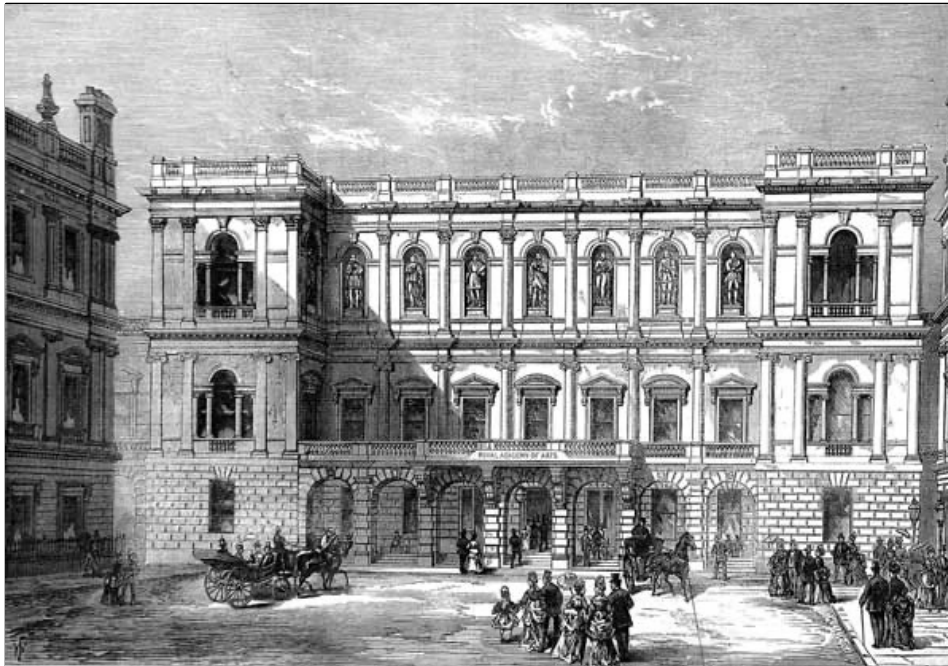
Joshua Reynolds (1723–1792)
Self-portrait
c. 1748
63.5 × 74.3 cm
National Portrait Gallery

Joshua Reynolds (1723–1792), Self-portrait, c. 1748, 63.5 × 74.3 cm, National Portrait Gallery

Reynolds's self-portrait of c.**1748** announces a painter acutely conscious of his own image — fitting, given the institutional ambitions he would pursue over the following decades. In **1761**, Reynolds helped found the **Society of Artists of Great Britain**, giving artists meaningful control over exhibition and professional life. The Society fractured, however, after a bitter leadership dispute between architects **Sir William Chambers** (designer of **Somerset House**) and **James Paine**, whose prolific practice included over ninety building works. Paine won that internal contest, but Chambers held a more decisive card: direct access to **George III**. He used that royal connection to establish an entirely new body — the **Royal Academy of Arts**, founded in December **1768**. Reynolds became its first President, a role that shaped British art institutions for generations. The older Society continued exhibiting until 1791, while those who refused to follow Chambers rebranded themselves the Free Society of Artists, operating from 1761 until their dissolution in 1783. Three parallel organisations therefore competed for London's artistic allegiance across this period, reflecting just how contested

the question of professional authority had become in Georgian Britain.

Joshua Reynolds (1723–1792), Self-portrait, c. 1748 (1747–1749), 63.5 × 74.3 cm, National Portrait Gallery In 1761 Joshua Reynolds was a leader in founding the Society of Artists of Great Britain, where the artists had more control. Following an unseemly leadership dispute between two leading architects, Sir William Chambers (1723–1796, Somerset House) and James Paine (1717–1789, over 90 building works including Richmond, Chertsey, Kew, and Walton bridges) the Society split. Paine won control, but Chambers used his strong connections with George III to create a new society – the Royal Academy of Arts in December 1768. The Society of Artists of Great Britain continued its schedule of exhibitions until 1791, while those who remained with the older 'Society of Artists' now called themselves the 'Free Society of Artists' (1761–1783). It was dissolved in 1791.



Giovanni Antonio Canal (Canaletto)
(1697-1768)
Old Somerset House from the River
c. 1746-50

Giovanni Antonio Canal (Canaletto) (1697-1768), *Old Somerset House from the River*, c. 1746-50

Founded in **1768** under royal warrant from **George III**, the Royal Academy emerged from the combined energies of **Sir William Chambers**, **Joshua Reynolds**, Benjamin West, Richard Wilson, and Paul Sandby, among thirty-four founder members — including the two women artists **Angelica Kauffman** and **Mary Moser**. Reynolds, initially hesitant, became the first President and shaped the institution's intellectual identity through fifteen **Discourses** delivered between **1769 and 1790**. In them, he argued that painting "is not the industry of the hands, but of the mind" — connecting the Academy's purpose directly to the Italian Renaissance conviction that art is a humanist endeavour requiring knowledge of the classics, not merely manual skill. The Academy established forty Academicians, launched the **Summer Exhibition**, and opened schools for artists. Its premises shifted from Pall Mall through Old and then New Somerset House — the latter designed by Chambers himself — to the east wing of the **National Gallery** at Trafalgar Square, before settling at **Burlington House**, Piccadilly, in 1868, where it remains. By the 1870s, annual attendance reached roughly 300,000 paying a shilling

each, confirming the Academy's grip on public artistic life in England.

Engraving of the first Royal Academy premises in Pall Mall Giovanni Antonio Canal (Canaletto), Old Somerset House from the River, c. 1746-50 New Somerset House, designed by Sir William Chambers, Waterloo Bridge was opened in 1817 (the current bridge was completed in 1945) Edmund Walker (1813-1814), lithographer Thomas Picken (active 1838, died 1870), Trafalgar Square, with the National Gallery, and St. Martin's Church, published 1 May 1852, colour lithograph Burlington House, prior to Royal Academy moving in and after The Royal Academy was founded by William Chambers supported by Richard Wilson, Benjamin West and Paul Sandby and, after some hesitation, Joshua Reynolds agreed to join and he became the first President. It taught art, it held a Summer Exhibition and it appointed 40 Academicians The Royal Academy has moved over the years. It started in Pall Mall and moved to Old then New Somerset House, then National Gallery, then Burlington House The first president was Sir Joshua Reynolds who gave 15 lectures called Discourses over the first 21 years. Reynolds annual lectures have become famous as the first public lectures on the nature of art given in Britain. Reynolds made many famous remarks including his believe that painting 'is not the industry of the hands, but of the mind' and that a painter 'stands in need of more knowledge than is to be picked off his palette'. This goes back to the Italian Renaissance belief that painting is not just a craft but is a humanist endeavour that requires inspiration, creativity and knowledge, particularly of the classics. Once set up, the Royal Academy controlled fine art in England from training to exhibiting. Royal Academy Founders: Sir William Chambers, architect, and friend of George III, Joshua Reynolds, Thomas Gainsborough, Angelica Kaufmann, Mary Moser, George Michael Moser (father Mary Moser and goldsmith to George III), Thomas and Paul Sandy (brothers), Benjamin West and Richard Wilson. Johann Zoffany was added later. The open Annual Exhibition started in 1769 and 136 works were shown. It was originally housed in Pall Mall (1768-1771, 4 years), the Old Somerset House (1771-1780, 9 years), then New Somerset House (1780-1837, 57 years, designed by William Chambers), east wing National Gallery, Trafalgar Square (1837-1868, 31 years, designed by another RA William Wilkins) then Burlington House, Piccadilly (1868-today, 148 years). Burlington House façade was designed by Colin Campbell and extended in the 1873 by Sidney Smirke. In May, 1770 Horace Walpole reported that 'The rage to see

these exhibitions is so great, that sometimes one cannot pass through the streets were they are'. 60,000 visitors attended the rebuilt Somerset House in 1780. By the 1870s the 'Exhibition of the Works of Living Artists' came to be known as the Summer Exhibition. The RA charged a shilling to keep out 'the noxious effluvia of the vulgar herd' (newspaper report mentioned by BBC). I have not been able to find this quote but Chambers's Edinburgh Journal in 1853 lists many events that cost a shilling - exhibitions, lectures, the Zoological gardens, Cremorne Gardens, a single French, German or Italian lesson, singing, violin or flute lesson, a guide through the ruins of a castle or country house, charged by a fortune teller and paid by a 'simple servant girl', popular books for the railway, journals, music sheets, opera librettos, box of paints, notepaper. It is a morally respectable amount, we wait for change from a shilling but not for sixpence, and a half crown is a major transaction. From 1869 to 1878 average attendance was c. 300,000 (£15,000 at 1s entrance). From 1879, the first year of Leighton's Presidency, until 1899 average attendance was 355,000. There was a huge increase in numbers of works submitted from 136 in 1769, 6,415 in 1879 to 12,408 in 1896 (and 13,000 today). The instrument of foundation, signed by George III on 10 December 1768, named 34 founder members and allowed for a total membership of 40. The Royal Academy was founded in 1768 by Joshua Reynolds, John Baker, George Barret, Francesco Bartolozzi, Giovanni Battista Cipriani, Augustino Carlini, Charles Catton, Mason Chamberlin, William Chambers, Francis Cotes, George Dance, Nathaniel Dance, Thomas Gainsborough, John Gwynn, Francis Hayman, Nathaniel Hone the Elder, Angelica Kauffman, Jeremiah Meyer, George Michael Moser, Francis Milner Newton, Mary Moser, Edward Penny, John Inigo Richards, Thomas Sandby, Paul Sandby, Dominic Serres, Peter Toms, William Tyler, Samuel Wale, Benjamin West, Richard Wilson, Joseph Wilton, Richard Yeo, Francesco Zuccarelli. William Hoare and Johann Zoffany were added to this list later by the King and are known as nominated members. Among the founder members were two women, a father and daughter, and two sets of brothers. The Royal Academy was initially housed in cramped quarters in Pall Mall, although in 1771 it was given temporary accommodation for its library and schools in Old Somerset House, then a royal palace. In 1780 it was installed in purpose-built apartments in the first completed wing of New Somerset House, located in the Strand and designed by Chambers, the Academy's first treasurer. The Academy moved in 1837 to Trafalgar Square, where it occupied the east wing of the recently completed National Gallery (designed

by another Academician, William Wilkins). These premises soon proved too small to house both institutions. In 1868, 100 years after the Academy's foundation, it moved to Burlington House, Piccadilly, where it remains. Burlington House is owned by the British Government, and used rent-free by the Royal Academy. In England, it took much longer for an art academy supported by Royalty to be created. It was not until 1768 that George III was convinced that a Royal Academy should be created and this was only because it was self-financing from the entrance fee to the annual exhibition. It was at first housed in a building in Pall Mall on the south-side facing Market Lane (now the Royal Opera Arcade); the site is now occupied by the Institute of Directors. In 1771 it moved to Old Somerset House in the Strand and when the site was redeveloped in 1780 it occupied the new building designed by William Chambers. In 1837 it moved to the east wing of the newly completed National Gallery in Trafalgar Square designed by William Wilkins (1778-1839, architect, classical scholar and archaeologist). In 1868 it moved to Burlington House in Piccadilly where it remains today. The original aim was to establish 40 artists known as Royal Academicians (RA) and the following year the category of Associate Royal Academician (ARA) was introduced as a stepping stone. It was also agreed to hold an annual exhibition known as the Summer Exhibition and to open a School for artists who would be taught by the RAs. Its most important founding members were Thomas Gainsborough, Joshua Reynolds, Angelica Kaufmann, Mary Moser, Paul Sandby, Benjamin West, Richard Wilson and Johann Zoffany. In his fifteen Discourses given between 1769 and 1790 (21 years) Joshua Reynolds laid down the attributes of fine art. He stressed the importance of copying the Old Masters, and of drawing from casts after the Antique and from the life model. He argued that such a training would form artists capable of creating works of high moral and artistic worth and he endorsed the categories, or genres, of painting established by the French Academy. Somerset House Old Somerset House was partly designed by Inigo Jones and later Christopher Wren. Edward Seymour, Protector of Edward VI built a residence on the site in 1547. This required churches and chapels to be demolished which led to his imprisonment in the Tower although he was quickly released. It was finished in 1551 and cost £10,000. It had a courtyard and a Strand façade. The architect is not known but may have been John Thynne. Edward Seymour was arrested the year his house was completed and executed for treason in 1552. It was then occupied by Princess Elizabeth until her accession in 1558 when she moved to Whitehall and St. James and used it for council meetings and to house

foreign diplomats. It became the residence of the queen consort which is why it was called Denmark House after Anne of Denmark, wife of James I. It became the centre of English social and artistic life. Anne rebuilt it in 1609 to Inigo Jones's design with nine arches to the Strand. The cost was £34,500 the most ruinously expensive exercise of James I's reign. Charles 1 came to the throne in 1625 and his wife Henrietta Maria of France, a Roman Catholic, extended the house using Inigo Jones, John Webb and Nicholas Stone. Jones built the queen's Catholic chapel. Jones died at Somerset House in 1652. It was used as General Fairfax's headquarters. The royal collection was gathered at Denmark House in 1649 and sold in lots; some 1,760 pictures, including works by Leonardo, Raphael, Michelangelo, Correggio, Titian, Tintoretto, Holbein and Van Dyck, amongst others. Cromwell died in 1668 and was laid in state at Somerset House. John Evelyn records in his diary, 'It was the joyfulest funeral I ever saw; for there were none that cried but dogs...' because it meant the end of the strict puritan rule. Pepys records Charles II climbed the wall of Somerset House to visit Frances Teresa Stewart the Lady of the Bedchamber to Catherine of Braganza. She took up permanent residence in 1685 as Queen Dowager following Charles II's death and ordered major renovations. William and Mary restricted her Catholic servants and in 1693 she became Regent of Portugal and left England, the last queen to reside in the building. In the 18th century it was used as grace and favour apartments and for masked balls or masquerades, both private and public by subscription. The Guardian wrote, 'The being in disguise takes away the usual checks and restraints of modesty...' and one notorious society lady 'appeared as Iphigeneia for the sacrifice, but so naked the high priest might easily inspect the entrails of the victim'! From 1722 the Horse and the Foot Guards used it and it fell into disrepair, Vanbrugh said it was the 'most out of repair' of all the royal palaces. George III agreed to pull the palace down and Buckingham Palace took its place as the official house for the queen. Demolition began in 1775. The Royal Academy was one of the last residents of the old and became one of the first of the new. Buckingham House was a large town house built for the Duke of Buckingham in 1703. It was acquired by George III in 1761 (for £21,000) for Queen Charlotte and was known as the 'Queen's House'. It was enlarged in the 19th century by John Nash. It became the official palace of the British Monarch on the accession of Queen Victoria in 1837. James Pennethorne built the West wing extension facing the entrance to Waterloo bridge 1849-56. Joseph Bazalgette built the embankment in 1864-70. Burlington House Piccadilly was a country lane and

some large country houses were built on the north side in the 17th century including Sir John Denham in 1664, red brick hipped roof. Sold to the 1st Earl of Burlington in 1667. In 1704 the 3rd Earl built colonnades and a Baroque interior. In 1717-8 it was restarted in the new strict Palladian style with the interior the first by William Kent. Lord Burlington switched his energies to Chiswick House and it was sold in 1815 for £70,000 and changes made. Burlington Arcade was built in 1819. In 1854 it was sold to the Government for £140,000 to be demolished as a site for the University of London but the opposition meant that in 1857 learned societies moved in including the Royal Academy in 1867. It employed Sidney Smirke (Carlton Club, Pall Mall and reading room at British Museum) to build galleries on the gardens to the north and he added a third storey. The Piccadilly frontage was added in 1873 by Charles Barry. Five learned societies now occupy the site.



Johan Zoffany (1733-1810)
The Portraits of the Academicians of the Royal Academy
 1771-72
 Royal Collection

Johan Zoffany (1733-1810), *The Portraits of the Academicians of the Royal Academy*, 1771-72, Royal Collection

Zoffany's painting invites us directly into the Royal Academy's life class, the pinnacle of academic training that students reached only after mastering drawing from casts. **Johan Zoffany** (1733–1810) presents the Academicians not as draughtsmen at work but as intellectual equals debating the nude — a deliberate echo of Raphael's **School of Athens**, with **Sir Joshua Reynolds** cast as Plato and anatomist **William Hunter** as Aristotle. Zoffany himself appears bottom left, the sole figure holding a palette. Notably, he holds a singular distinction in Academy history: shipwrecked returning from Lucknow, he survived a lottery that ended in cannibalism. The painting's most pointed exclusion is also its sharpest argument. **Angelica Kauffman** (1741–1807) and **Mary Moser** (1744–1819), both founder Academicians, appear only as portraits hung on the right-hand wall — because women were barred from the life class entirely. This was no oversight. The Academy actively discouraged female membership after their deaths; no woman joined again until **Annie Louisa Swynnerton** in 1922, and full membership waited until **Laura Knight** in 1936 — a gap of **170 years**. Kauffman and Moser's

placement on that wall encodes institutional exclusion as composition.

Notes

- Zoffany was a **German painter** active in England and was one of the **founding members** of the Royal Academy and a **court painter**. He lived at **Strand-on-the-Green** and is buried at St Anne's Church, Kew near to Thomas Gainsborough. He is best known as 'the first and last Royal Academician to have become a **cannibal**' as when he was shipwrecked when returning from Lucknow in India the survivors held a lottery in which the loser was eaten. Zoffany depicts himself **far left** at the bottom, the only artist holding the tools of the trade.
- Note the working symbols, the classical casts and the simple use of **packing cases** as seats. They are **discussing** the nude not drawing emphasising the key importance of the **intellectual** element of drawing or 'disegno' as first defined by Renaissance artists in Florence. The model in the foreground adopts the pose of **Spinario**, a famous classical statue. The flames of the candles show Newton's **spectrum of colours** emphasising the scientific and technical in art and the pre-eminence of British intellect. The students sit at the semi-circular bench and each has an individual candle and there is one central light. There are two male models and various casts of bodies and body parts including a **female torso** bottom **right** into which an Academician **thrusts his cane**.
- There are two **oddities**, the **Chinaman**, fifth from the left (can you find him?), **Tan-che-qua** was visiting London and was not a member. Oliver Goldsmith, the RA Professor of Poetry wrote a series of letters supposedly written by a Chinaman visiting London.
- The other notable inclusion are the two portraits on the right of **Angelica Kauffman** (1741-1807) and **Mary Moser** (1744-1819). (Note, Moser's father **George Moser** was the Keeper and is seen **posing the model**). They were part of the original membership as they were well known competent artists. However, from the beginning, women were excluded from holding any office within the organization and from assuming lectureships or **attending life classes**. After Kauffman and Moser died, the Royal Academy discouraged women from studying art in its school and failed to invite another woman painter to join until 1922, when Annie Louisa Swynnerton (1844-1933) achieved associate Royal Academy membership. The first full member was **Laura Knight** (1877-190, *née Johnson*) in 1936 170 years later.

In 1843 a **Female School of Art and Design** was set up and part funded by the Academy and this discouraged women from joining the academy. In **1860, Laura Anne Herford** was admitted to the **Antique School** by judges who did not know she was a woman as she used her initials. Soon after, a few more women artists were admitted including **Louisa Starr** who won medals in 1865 and 1867.

- **Four male models** held a pose for two hours at a time aided by a staff or, as seen, a **rope**. A **female model** sat three nights a week, every other week but were regarded with suspicion being regarded as no better than **prostitutes**. No unmarried men under 20 were permitted to draw the female nude. Women artists were not allowed to draw any nude until 1893 when the partly draped figure was introduced into a female life class. There is a full length drawing by Mary **Moser** of a standing **female nude** suggesting she may have had the opportunity, perhaps at **St. Martin's Lane Academy** where her father provided models (but it may have been copied). Kauffman copied drawings by other artists, casts of Classical sculpture and heads and limbs of clothed models.
- There were **women prodigies**, for example, **Helen Beatson** exhibited a picture in 1779 at the age of 11.
- **Footnote:** In the life class today is the **crucified cast** of **Joseph Legg**, an 80-year old Irishman who was **hanged** on 2 November 1801 and then while still warm **crucified** to show the academicians how a real corpse would hang. It was carried out by three academicians Benjamin West, Richard Cosway and Thomas Banks.

KEY

Unless otherwise stated, artists are founder members of the Academy:

1. John Gwynn (1713–86), architect
2. Giovanni Battista Cipriani (1727–85), painter
3. Benjamin West (1738–1820), given a posture resembling his heroic history paintings and derived from the standing figure at the left foreground of the School of Athens; given prominence as an artist favoured by the King
4. Johan Zoffany, as if introducing his work, made RA by royal nomination in 1769
5. Mason Chamberlin (1727–87), portrait painter

6. Tan-che-qua, Chinese artist visiting London
7. George Barret (1732–84), landscape painter
8. Joseph Wilton (1722–1803), sculptor
9. Jeremiah Meyer (1735–89), miniature painter
10. Dominic Serres (1719–93), marine painter
11. The brothers Paul (1725–1809)
12. and Thomas (1721–98) Sandby, behaving fraternally, the former wearing Windsor uniform, though the latter was Deputy Ranger of Windsor Great Park
13. William Tyler (1728 –1801), sculptor and architect
14. John Inigo Richards (1731 –1810), painter
15. Francis Hayman (1708–76), popular painter of the St Martin's Lane generation, resembling Falstaff from one of his own compositions
16. Francis Milner Newton (1720–94), painter
17. Sir William Chambers (1723–96), architect and treasurer of the Academy
18. Sir Joshua Reynolds (1723–92), first President
19. William Hunter (1718–83), famous surgeon and Professor of Anatomy at the Academy
20. Francesco Bartolozzi (1727–1815), engraver
21. Agostino Carlini (c.1718–90), sculptor and painter
22. Richard Wilson (1714–82), landscape painter; it was said that Zoffany painted and then removed a coat of arms of pipes and tankards to allude to Wilson's drunkenness
23. Charles Catton The Elder (1728–98), satirical painter appropriately adopting the pose of the Cynic, Diogenes, from Raphael's School of Athens
24. Richard Yeo (c.1720–79), medallist
25. Samuel Wale (1721–86), painter
26. Francesco Zuccarelli (1702–88), landscape painter given prominence as an artist favoured by the King
27. Edward Penny (1714–91), painter
28. Peter Toms (c.1728–77), painter
29. George Michael Moser (1706–83), enamellist and Keeper of the Academy,

here setting the model's pose and holding the sling to support his hand in comfort

30. Angelica Kauffmann (1741–1807), history painter, represented as a portrait hanging on the wall, as it was considered improper for a woman to attend the life school
31. Mary Moser (1744–1819), flower painter, represented as a painting for the same reasons as the above
32. Nathaniel Hone (1718–84), famously arrogant portrait painter given here a suitable swagger; his shadow across a canvas perhaps alludes to the supposed origin of painting (a Corinthian maid tracing her lover's shadow)
33. Edward Burch (1730–1814), miniature painter and gem-cutter elected in 1771
34. Joseph Nollekens (1737–1823), sculptor elected in 1772
35. Richard Cosway (1742–1821), flattering portrait painter and famous dandy, here looking the part and perhaps denigrating the antique with his cane, elected in 1771
36. William Hoare (1707–92), portrait painter working in Bath

School of Athens

- In the centre pointing upwards and dressed in red is Plato (427-347 BCE) who is looking at Aristotle (384-322 BCE) dressed in blue. Below them sprawled on the steps is **Diogenes of Sinope** (412-323 BCE) a cynic philosopher. On the right with dividers is Euclid (325-265 BCE) or Archimedes (287-212 BCE) and holding the globe with his back to us is Claudius Ptolemy (87-170 CE) facing Strabo (or Zoroaster) an astrologer. There is a self-portrait of Raphael to the right of Ptolemy. Sitting at the bottom of the stairs in the centre is Heraclitus (544-483 BCE) looking like Michelangelo. The person in white writing is Pythagoras (569/70-475 BCE). Socrates is on the top of the steps, centre left dressed in brown. Epicurus is the figure on the left leaning on the pillar. The figure with a tablet looking down at Pythagoras is Parmenides (510-450 BCE) or Nicomachus (60-120 CE). The figure to the immediate left of Parmenides is possibly Francesco Maria della Rovere I, the Duke of Urbino, the Pope's nephew or Hypatia (a woman and the most famous student of the School of Athens). The church fathers are said to have asked Raphael to remove another figure representing Hypatia so he painted a portrait of the Duke of Urbino with a

female appearance.



The Exhibition of the Royal Academy at Somerset House, 1787.

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Unknown
**The Exhibition of the Royal Academy
 1787**
 1787
 Engraving

Unknown, The Exhibition of the Royal Academy 1787, 1787

This engraving documents the **Royal Academy Summer Exhibition of 1787**, held in the Great Room at **Somerset House**, where paintings covered every wall from floor to ceiling. The hanging position was everything: works placed too high were "skied" and effectively invisible, while the coveted spot "on the line" — bottom edge eight feet from the floor — guaranteed visibility and prestige. Swagger portraits and history paintings claimed that prime position. Constable later designed his **six-footers** precisely to qualify for it. **Thomas Gainsborough**, a founding Academician, broke with the Academy in **1784** after his royal portraits were skied; he subsequently exhibited at his own home, Schomberg House, Pall Mall. The two most prominent works here are identifiable from the catalogue. Number 26 is **John Opie's** *The Assassination of David Rizzio* — Rizzio being **Mary Queen of Scots'** secretary, stabbed fifty-six times on the orders of her husband Darnley. Number 154 is **James Northcote's** *Walworth Killing Wat Tyler*, depicting the **Lord Mayor of London** striking down the rebel leader at Smithfield in **1381** — a composition Northcote's contemporaries read as an awkward pastiche of the grand manner. At the centre of the room stands the Prince of

Wales beside Joshua Reynolds.

Engraving of 'The Exhibition of the Royal Academy 1787' At 'the Exhibition' paintings were hung frame-to-frame, floor to ceiling They could be skied or, the best position, 'on the line' Most were portraits, swagger portraits Constable's six-footers were painted to be hung on the line Gainsborough, a founder, had his (unreasonable) request have a painting hung at 5.5" refused and exhibited at Schomberg House, Pall Mall (where he lived at No. 80 from 1774 to his death in 1788). Next door (No. 81) was the Temple of Health and Hymen with its 'celestial bed' and electrical bed that allegedly cured infertility hired out at £50 a night. No. 81 also housed a high-class brothel and gambling den. The pictures are numbered and can be identified from the R.A. Catalogue, the two largest and most conspicuous are '26', 'The assassination of David Riccio' [sometimes Rizzio] by John Opie (1761-1807, a Cornish historical and portrait painter), R.A. elect, and '154', 'Walworth killing Wat Tyler', by James Northcote (1746-1831, English painter and student of Joshua Reynolds), also R.A. elect, the latter resembling a caricature of the grand manner. David Rizzio was Mary Queen of Scots secretary and he was stabbed 56 times by her husband Lord Darnley and his accomplices as he was jealous of their friendship. Mary was seven months pregnant with the future James VI and Darnley suspected Rizzio. William Walworth was Lord Mayor of London and killed Wat Tyler in Smithfield in 1381. Summer Exhibition The summer exhibition was held in the great room at Somerset House and noble society gathered in a room whose walls were covered with paintings from floor to ceiling. In the centre of the room is the Prince of Wales, wearing a red jacket and standing next to Joshua Reynolds. The number of pictures increased each year from 547 in 1781 to 1,165 in 1821 so they had to be hung frame to frame. The position was determined by the Hanging Committee and the position of a painting was critical to it being seen. If it was too high, known as being 'skied' it could not be appreciated and the ideal position was 'on the line' with the bottom edge eight foot from the floor. This position was occupied by 'swagger' portraits and history paintings. Small pieces and pieces by lesser known artists were skied and we shall see later that Constable created his 'six footers' to be large enough to be placed on the line. Although Thomas Gainsborough was a founding member he broke with the Academy in 1784 when his portraits of the royal family were skied.



Joshua Reynolds (1723-1792)
*Colonel Acland and Lord Sydney:
The Archers*
1769
236 x 180 cm
Tate Britain

Joshua Reynolds (1723-1792), *Colonel Acland and Lord Sydney: The Archers*, 1769, 236 x 180 cm, Tate Britain

Reynolds's **1769** portrait of **Colonel Acland and Lord Sydney: The Archers** arrives at a pivotal moment: he had just assumed the presidency of the newly founded **Royal Academy of Arts** and delivered the first of his celebrated Discourses. His sitter book records August sessions — a month he reserved for personal work — confirming this was a self-directed statement, conceived squarely with the Academy's annual exhibitions in mind. The grand scale, the tightly rhythmic composition, and the deliberate echo of **Titian's** mythological scenes all signal Reynolds's ambition to elevate portraiture to the status of history painting. Acland and Lord Sydney appear in invented quasi-historical dress, their archery linking friendship to a chivalric past and asserting aristocratic right through the dead game at their feet. Archery enjoyed a fashionable aristocratic revival in this period, visible also in **Johan Zoffany's** **Three Sons of John, 3rd Earl of Bute** (c.**1763–4**), where young **Frederick Stuart** points proudly to a bull's eye. Zoffany — whose earliest important patronage came from **Bute** himself — depicts these boys with a tenderness that anticipates the growing sentimental view of childhood

aligned with contemporary notions of sensibility, a theme I will return to when we examine the conversation piece next week.

Joshua Reynolds (1723-1792), *Colonel Acland and Lord Sydney: The Archers*, 1769, 236 x 180 cm, Tate Britain
Johan Zoffany (1733-1810), *Three Sons of John, 3rd Earl of Bute*, c.1763–4, 100.9 x 126 cm, Tate Britain
Joshua Reynolds, the first President. Tate website: This large double portrait depicts on a life-size scale two young aristocrats, Dudley Alexander Sydney Cosby, Lord Sydney (1732–1774), on the left, and Colonel John Dyke Acland (1746–1778) leaping forward on the right. Dressed in quasi-historical clothing invented by the artist, they are mimicking a medieval or Renaissance hunt; the dead game they leave in their trail underlining their noble blood and aristocratic right to hunt. The painting celebrates the men's friendship by linking it to an imaginary chivalric past, when young lords pursued 'manly' activities together against a backdrop of ancient forest. The two subjects run and take aim in perfect rhythmic harmony; at one with each other and joint masters over nature. Joshua Reynolds painted this portrait shortly after he took up duties as the first President of the newly opened Royal Academy of Arts and delivered the first of his famous 'discourses' on art. Reynolds's sitter book confirms that the painting was executed in August – a month he usually reserved for personal projects rather than commissions – suggesting that it was made of his own volition, undoubtedly with an eye to the newly established Royal Academy annual exhibitions. The grand scale of the work, its dramatic, tightly organised composition and deliberate echo of the Italian painter Titian's great mythological scenes all speak of Reynolds's extraordinary determination to raise the profile and status of British art in these years. More particularly, this painting, his most ambitious male portrait to date, demonstrated his desire to elevate portraiture to the level of high art, alongside the genre of history painting, which was traditionally seen as superior. The depiction of the two sitters hunting with bows and arrows points to a renewed enthusiasm for archery in aristocratic circles at this time; see for example Johann Zoffany's *Three Sons of John, 3rd Earl of Bute* c.1763–4. Attracted by its virile and romantic associations, the figure of the archer became a fashionable reference point for privileged young men and was a popular allegorical guise for contemporary portraits. The painting was exhibited at the Royal Academy's second annual exhibition of contemporary British art in 1770, after which it remained in Reynolds's studio for several

years. It was eventually purchased by Acland's widow in 1779 to commemorate her husband who had died the previous year of a paralytic stroke, probably caused by war injuries. Zoffany's *Three Sons of John, 3rd Earl of Bute* is an example of a conversation piece that I will be talking about next week. This and the *Three Daughters of Lord Bute* were the only pictures of children Zoffany painted. The Earl of Bute was Zoffany's first and most important patron. The boys, from left to right are William, Charles Stuart and Frederick Stuart. Frederick points proudly to the bull's eye he has just scored. William subsequently became Archbishop of Armagh. Zoffany's portraits of children anticipated a change in attitude towards children, who were beginning to be seen in a more sentimental light, in keeping with contemporary notions of sensibility.

Raffaello Sanzio da Urbino,
"Raphael" (1483-1520)
The Triumph of Galatea
1512
fresco
295 x 225 cm
Villa Farnesina, Rome, Italy



Raffaello Sanzio da Urbino, "Raphael" (1483-1520), *The Triumph of Galatea*, 1512, 295 x 225 cm, Villa Farnesina, Rome, Italy

[No bracketed opening context provided, so beginning directly with the content.] Reynolds placed **Raphael** above all other artists in his **Discourses**, the fifteen lectures delivered between **1769 and 1790**, and this fresco shows precisely why that judgement carried such weight. ***The Triumph of Galatea***, completed in **1512** for the Villa Farnesina in Rome, was commissioned by the banker **Agostino Chigi**, one of the wealthiest patrons of the early Renaissance. It remains the only mythological painting Raphael produced, and its subject draws on the tragic story of the sea-nymph Galatea, whose mortal lover Acis was killed by her jealous consort. Crucially, Raphael does not illustrate any single episode from that narrative. Instead, he distills the emotional and compositional energy of the myth into a single, self-contained image of triumphal movement. Reynolds's disciple **J. M. W. Turner** requested burial at Reynolds's side, and James Northcote, who trained under Reynolds for four years, described near worship of the man — yet what both absorbed was Reynolds's core argument: study the great masters, Raphael foremost among them, not to copy blindly, but until your own

genius is sufficiently formed to move beyond rules altogether.

Raffaello Sanzio da Urbino, 'Raphael' (1483-1520), *The Triumph of Galatea*, 1512, fresco, 295 x 225 cm, Villa Farnesina (Rome, Italy) Joshua Reynolds (1723-1792) gave a series of fifteen lectures between 1769 and 1790 that were known as the Discourses. They were praised, 'there is much ingenuity and originality in all his academic discourses, replete with classical knowledge of his art, acute remarks on the works of others, and general taste and discernment' but criticized by William Blake who published a vitriolic version of his own in 1808. Joseph Mallord William Turner (1775-1851) and the painter James Northcote (1746-1831) were fervent disciples: Turner requested he be buried at Reynolds's side, and Northcote, who spent four years as Reynolds's pupil, wrote to his family 'I know him thoroughly, and all his faults, I am sure, and yet almost worship him'. Reynolds Discourses were contrary to the Romantic movement. In the first lecture he said, 'I would chiefly recommend that an implicit obedience to the Rules of Art, as established by the practice of the great masters, should be exacted from the young students ... as subjects for their imitation not their criticism.' This has been taken to mean blindly copying the old masters but he goes on to point out that 'when their genius has received its utmost improvement, that rules may possibly be dispensed with'. Who did he mean by the great masters? Raphael, Michelangelo, Correggio, Guido, Titian, Veronese, Tintoretto, Claude and others. In 'The French School, Poussin, Le Sueur, and Le Brun ... may be said, though Frenchmen, to be a colony from the Roman school'. He also includes the Flemish and the Dutch schools, particularly Rubens and Rembrandt although he does criticise the blackness of Rembrandt's paintings. However, he writes, 'The Roman and Bolognian schools are reasonably preferred to the Venetian, Flemish, or Dutch schools, as they address themselves to our best and noblest faculties.' He regards Raphael as the greatest of all artists and as one might expect he mentions him more often than other artists. Raphael completed this work for the Villa Farnesina, a suburban Renaissance villa in Rome in 1512. The Farnesina was built by one of the richest men of the early Renaissance, Agostino Chigi, who was a banker. This was the only painting of Greek mythology that Raphael painted, the story of the Nereid Galatea, who had fallen in love with a peasant shepherd, Acis. Galatea's consort, after finding the two lovers in an embrace, killed Acis by throwing a giant pillar at him. Although Raphael's painting is based on the

story, it does not illustrate any of the actual events of the story.

Unknown

The Strand front of Somerset House and St Mary-le-Strand church

1836

Print

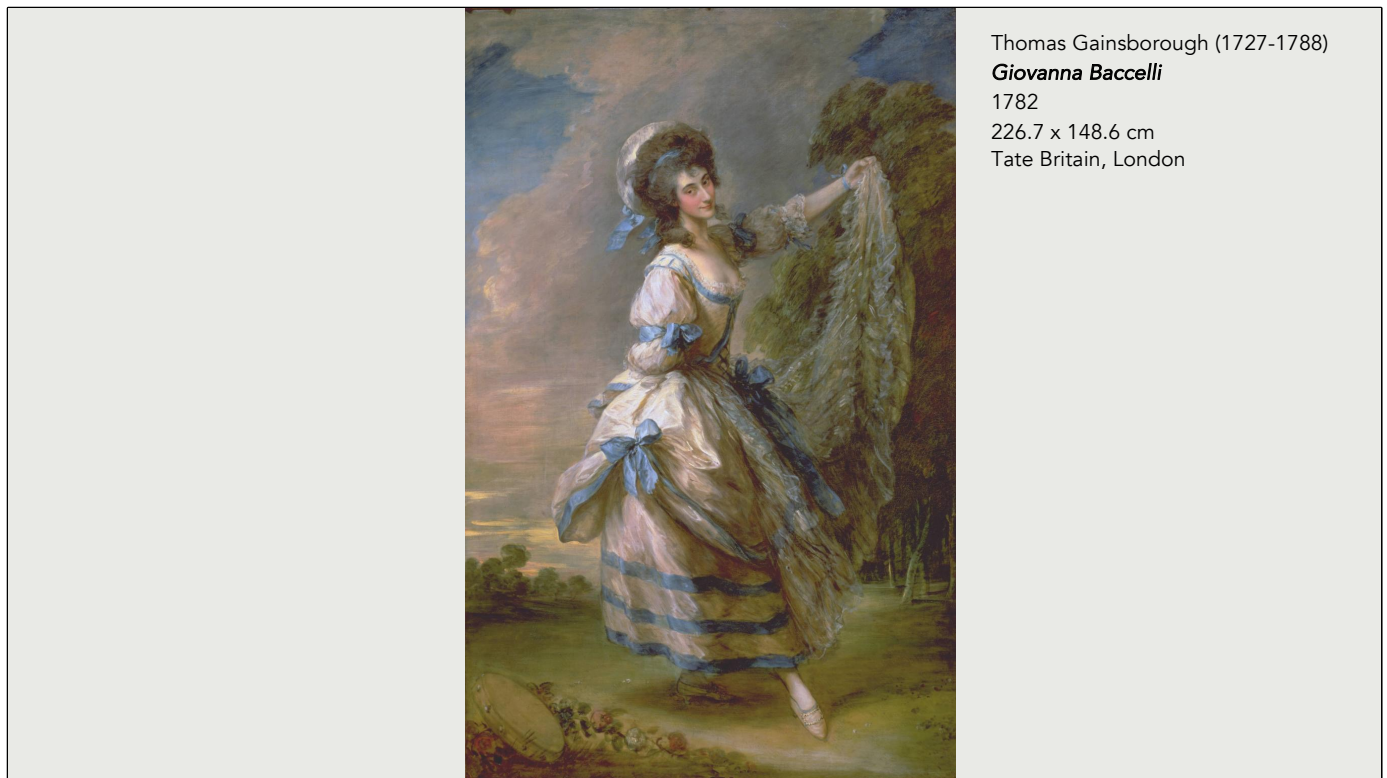


Unknown, The Strand front of Somerset House and St Mary-le-Strand church, 1836

William Chambers (1723–1796), born in Sweden to Scottish parents and trained across Europe, brought that cosmopolitan formation directly to bear on **Somerset House**, his largest and most consequential London commission. The building's Strand façade, recorded here in an **1836 Ackermann print**, displays the disciplined Neoclassicism Chambers refined through years studying in Paris and Rome before establishing his London practice. Somerset House shares Chambers's portfolio with the **Kew Pagoda**, yet it is his institutional ambitions that most define his legacy. In late November **1768**, Chambers sought a private audience with **George III** to propose a society that would, in his own recorded words, "more effectually promote the Arts of Design." The **Royal Academy of Arts** was formally constituted on **10 December 1768**, and the General Assembly minutes of 14 December confirm Chambers as the driving force behind that royal approach. His reward was appointment as the Academy's first **Treasurer**, a role that gave him lasting influence over the organisation's finances and direction. Joseph Farington later characterised Chambers as autocratic in his administration,

yet the Academy's early structural stability owes considerably to exactly that temperament. Architect and institution shaped each other from the outset.

The Strand front of Somerset House and St Mary-le-Strand church. Print published by Ackermann & Co in 1836. Artist unknown. William Chambers (1723-1796), Scottish-Swedish architect, based in London. His best known works are Somerset House and the pagoda at Kew. On 10 December 1768 the Royal Academy was founded. Chambers played an important role in the events that led to the Academy's foundation, the Minutes of the General Assembly of the Royal Academy of 14 December 1768 record 'That some time towards the latter end of November 1768, Mr Chambers waited upon the King and informed him that many artists of reputation together with himself are very desirous of establishing a Society that should more effectively promote the Arts of Design'. He was appointed the Academy's first Treasurer.



Thomas Gainsborough (1727-1788)
Giovanna Baccelli
 1782
 226.7 x 148.6 cm
 Tate Britain, London

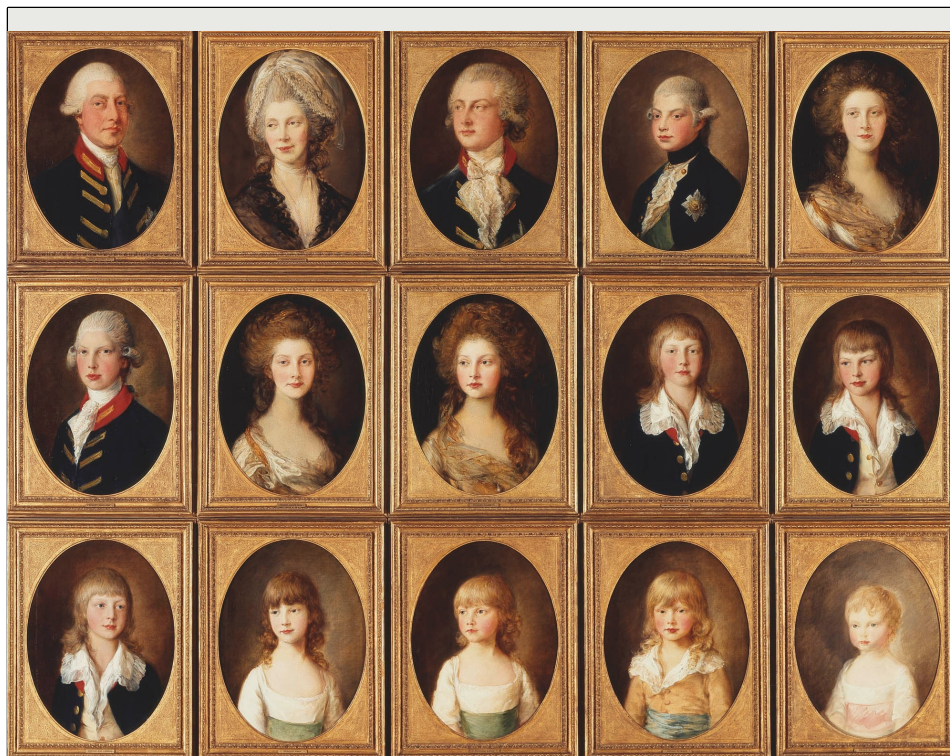
Thomas Gainsborough (1727-1788), Giovanna Baccelli, 1782, 226.7 x 148.6 cm, Tate Britain, London

Gainsborough's decision to exhibit this portrait at the **Royal Academy** in **1782** was a calculated act of reputation-building. He selected notorious or celebrated sitters precisely to generate attention, despite his notoriously difficult relationship with the Academy — he had boycotted exhibitions entirely between **1773 and 1777**. **Giovanna Baccelli**, born in Venice as Giovanna Zanerini, took her mother's surname as a stage name and became principal ballerina at the **King's Theatre, Haymarket**, from 1774. Her career peaked in the **1780–1 season**, dancing with Gaetan Vestris in ballets choreographed by Noverre. She appears here in costume and pose from **Les Amans Surpris**, a detail one contemporary critic noted by observing the face was itself "paint-painted." Baccelli was equally known as the enduring mistress of the **3rd Duke of Dorset**, who had installed her at Knole by 1779. The portrait of the Duke that Gainsborough also completed was withdrawn from the same exhibition — decorum demanded it. The Duke patronised **Joshua Reynolds**, Gainsborough's chief rival, who painted Baccelli himself in 1783. The social choreography surrounding this canvas is as

precisely managed as any performance Baccelli gave on stage.

Thomas Gainsborough (1727-1788), *Giovanna Baccelli*, exhibited 1782, 226.7 x 148.6 cm, purchased 1975, Tate Britain. Gainsborough selected portraits of well-known or notorious clients to display at the Royal Academy in order to attract attention. The exhibitions helped him acquire a national reputation but Gainsborough never got on well with the Academy and had earlier refused to display his work in 1773 until 1777. Giovanna Baccelli was a ballerina and mistress of the 3rd Duke of Dorset. When Baccelli's portrait was exhibited at the Royal Academy in 1782, Gainsborough's portrait of the Duke was withdrawn, presumably for reasons of decorum. The Duke patronised Gainsborough's great rival Joshua Reynolds. Notes Thomas Gainsborough. Tate website: 'The Italian dancer Giovanna Francesca Antonio Giuseppe Zanerini was born in Venice and took her mother's name, Baccelli, as her stage name. She was a principal ballerina in London at the King's Theatre, Haymarket, where she first appeared in 1774. She reached the peak of her acclaimed career during the 1780-1 season when she appeared with Gaetan Vestris and his son Auguste in several important ballets devised by Noverre. As one reviewer noted, she appears in this portrait in the costume, make-up and pose from a ballet she danced that season, *Les Amans Surpris*: 'the artist was not only obliged to vivify and embellish; but, if he would be thought to copy the original, to lay on his colouring thickly. In this he has succeeded, for the face of this admirable dancer is evidently paint-painted'. Baccelli also danced with great success in Venice in 1783-4, and at the Paris Opéra as late as 1788. Gainsborough was well-acquainted with many theatre people, including Richard Brinsley Sheridan, the famous dramatist and part-owner of the King's Theatre. Baccelli was equally known as the last and most enduring mistress of John Frederick Sackville, 3rd Duke of Dorset (1745-99). When Baccelli's portrait was exhibited at the Royal Academy in 1782, Gainsborough's portrait of the Duke (collection Lord Sackville) was withdrawn, presumably for reasons of decorum. The Duke patronised Gainsborough's great rival Joshua Reynolds, who painted Baccelli in 1783 (collection Lord Sackville). The Duke, a handsome, extravagant man with a string of famous mistresses, had set up Baccelli in a suite of rooms at Knole by October 1779. Baccelli accompanied him to Paris in 1783 when he was appointed Ambassador to France. They entertained lavishly, patronising the Paris Opéra, and were admitted to the friendship of Queen Marie-Antoinette. Horace

Walpole records that when the Duke was awarded the Order of the Garter in 1788, Baccelli danced at the Opéra wearing the blue Garter ribbon around her head. As the events of the French Revolution unfolded, the pair returned to Knole, where Baccelli remained until their amicable parting in 1789. She left a son behind. She subsequently developed close friendships with Henry Herbert, 10th Earl of Pembroke, and Mr James Carey, with whom she remained until her death in 1801. This lively portrait, which was at Knole until 1890, is an excellent example of Gainsborough's mature style, which is distinguished by small, quick, light brushstrokes. Most striking is the artist's successful rendering of movement. Baccelli was by accounts more charming than beautiful, and Gainsborough's portrait captures this aspect of her character perfectly. A contemporary newspaper critic said the portrait was 'as the Original, light airy and elegant' (quoted in Einberg, p.14). A receipt from Gainsborough is still preserved at Knole: 'Recd. of His Grace the Duke of Dorset one hundred guineas in full for the two 3/4 Portraits of his Grace, one full length of Madlle Baccelli, two Landskips and one sketch of Begger Boy and Girl 63105. June 15 1784/ Tho. Gainsborough'. A small finished oil sketch for this painting is at Russborough. It has no tambourine in the lower left corner and there are other slight compositional variations. Baccelli was also painted by Ozias Humphrey (exhibited 1780, untraced), John Graham (exhibited 1784, untraced), and Gainsborough Dupont (c.1795, Royal Collection); a nude sculpture by Locatelli is at Knole. Notes See Thomas Gainsborough and the Modern Woman, an exhibition in Cincinnati, the 'demirep' was a less-than-respectable woman who rejected the accepted notions of femininity, made their own money, gambled, left their husbands and wore French fashions. This painting makes it clear they also managed their image like any modern pop star.



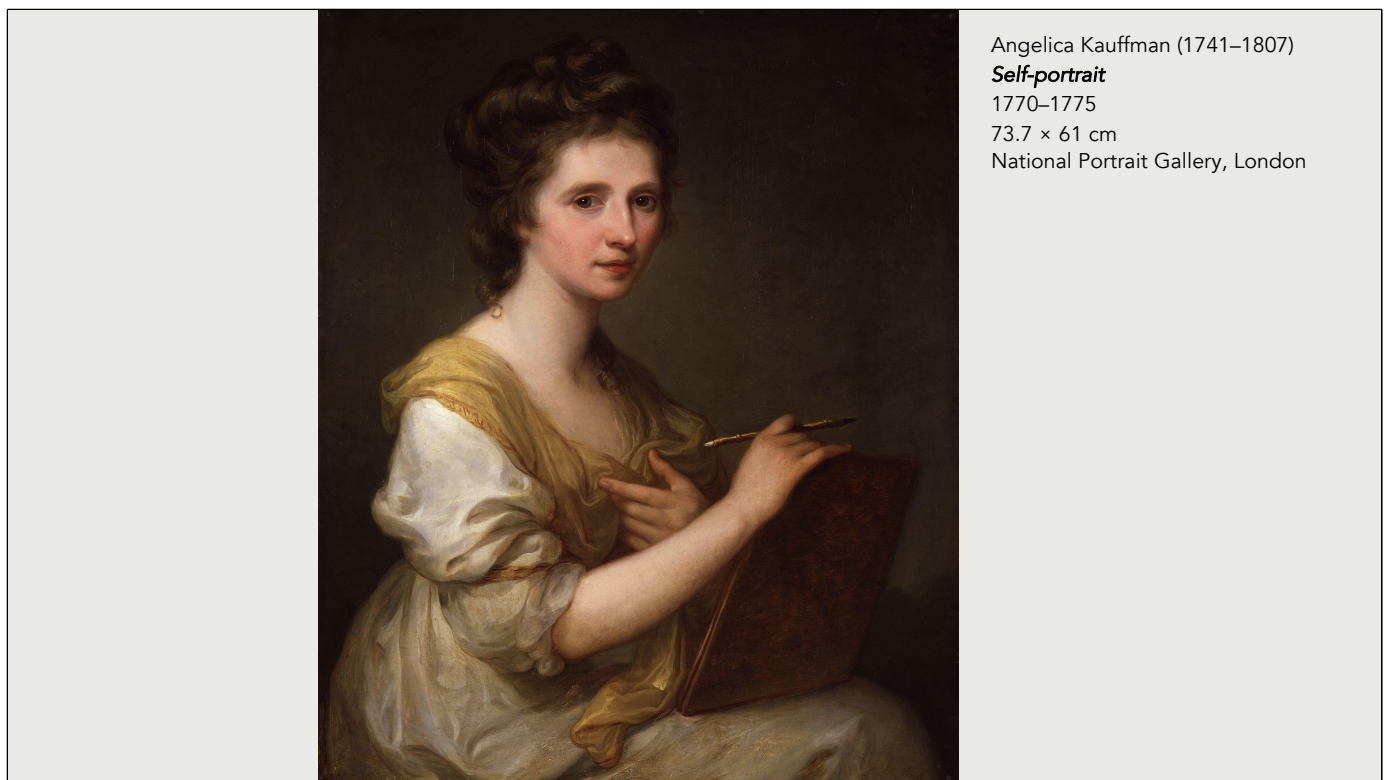
Thomas Gainsborough (1727-1788)
Queen Charlotte (1744-1818)
 September 1782
 59.4 x 44.1 cm
 Royal Collection

Thomas Gainsborough (1727-1788), Queen Charlotte (1744-1818),
 September 1782, 59.4 x 44.1 cm, Royal Collection

This portrait of Queen Charlotte belongs to one of the most ambitious royal commissions in British portraiture. In **September and October 1782**, **Thomas Gainsborough (1727–88)** travelled to Windsor to paint fifteen members of the royal family — from **George III** down to the youngest children — in a series almost certainly commissioned by Charlotte herself. The **Morning Herald** reported on 30 October that Gainsborough had completed the work, praising them as "highly-finished characteristic portraits." Yet the commission ended in conflict. When Gainsborough submitted the portraits to the **Royal Academy** in **1783**, he wrote to the Hanging Committee demanding they be displayed below the line, not elevated alongside full-lengths. The Committee refused, so Gainsborough withdrew every portrait and exhibited them instead at **Schomberg House**, his own residence on Pall Mall — a bold act of professional defiance that cost him his relationship with the Academy. Queen Charlotte installed the portraits in her apartments at **Buckingham House**, and they remained in the Royal Collection thereafter. Only at the 1946 Academy exhibition of the King's Pictures were the fifteen

portraits finally arranged according to Gainsborough's original design, honouring an intention that had been frustrated for over 160 years.

Thomas Gainsborough (1727-88), Queen Charlotte (1744-1818), September 1782, 59.4 x 44.1 cm, Royal Collection Gainsborough's Royal Commission In 1782 Gainsborough was invited to paint the whole royal family. This portrait of Queen Charlotte forms part of the series of fifteen portraits of the royal family probably commissioned by her. They were painted at Windsor in September and October 1782. On 30 October the Morning Herald reported that Gainsborough 'has just completed his painting of the whole Royal Family, at Windsor... all of which are spoken of as highly-finished characteristic portraits of the illustrious personages who sat to him'. All the royal portraits were due to be exhibited at the Royal Academy in 1783 but their hanging concerned Gainsborough considerably. On the eve of the exhibition he sent a letter to the Hanging Committee insisting that the portraits should not be hung 'above the line along with full-lengths' and said if this happened 'he never more, whilst he breathes, will send another Picture to the Exhibition'. Gainsborough wanted them hung across the line which the Hanging Committee refused to do so Gainsborough removed them in 1783 and transferred them to Schomberg House, his house in Pall Mall. Queen Charlotte hung the portraits in her apartments in Buckingham House, but by 1838 they had been moved to Windsor. At the exhibition of the King's Pictures at the Royal Academy in 1946, they were arranged according to Gainsborough's original design. After the exhibition they were similarly displayed in the Grand Corridor at Windsor in frames of an eighteenth-century design. Notes Left to right, top to bottom: George III (1738-1820) Queen Charlotte (1744-1818) Prince of Wales, George IV (1762-1830) Prince William, later Duke of Clarence (1765-1837) Charlotte, Princess Royal (1766-1828) Prince Edward, later Duke of Kent (1767-1820) Princess Augusta (1768-1840) Princess Elizabeth (1770-1840) Prince Ernest, later Duke of Cumberland (1771-1851) Prince Augustus, later Duke of Sussex (1773-1843) Prince Adolphus, later Duke of Cambridge (1774-1850) Princess Mary (1776-1857) Princess Sophia (1777-1848) Prince Octavius (1779-1783) Prince Alfred (1780-1782) References Royal Collection website



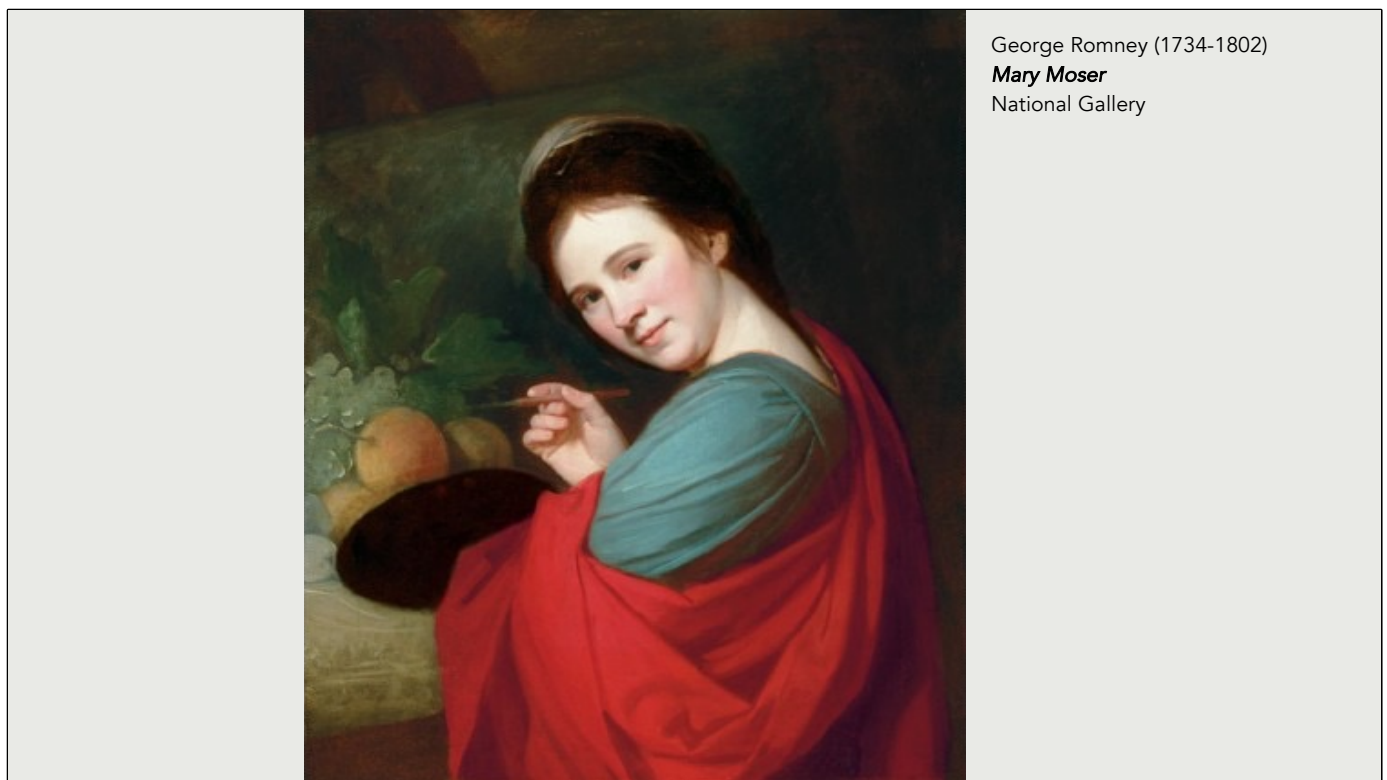
Angelica Kauffman (1741–1807)
Self-portrait
1770–1775
73.7 × 61 cm
National Portrait Gallery, London

Angelica Kauffman (1741–1807), Self-portrait, 1770–1775, 73.7 × 61 cm, National Portrait Gallery, London

Angelica Kauffmann (1741–1807) painted this self-portrait around **1770–75**, shortly after the founding of the **Royal Academy**, of which she was one of only two female founding members. Born in Switzerland to a modestly circumstanced but skilled painter father who recognised and trained her exceptional talent early, Kauffmann was executing portraits of bishops and nobility by the age of twelve. Her mother ensured she acquired fluency in Italian, English, French, and German — a linguistic range that proved professionally decisive. In Rome, those languages made her one of the most sought-after portrait painters in the city, and a contemporary observer noted she could "vie with our best virtuosi" as a singer. Arriving in London, she moved swiftly into elite circles: **Lady Wentworth** facilitated her entry into society, the royal family received her warmly, and **Sir Joshua Reynolds** became her closest ally, affectionately calling her "Miss Angel." This self-portrait, held at the **National Portrait Gallery**, presents a composed, self-assured professional — a woman who had built her reputation entirely on demonstrated ability across multiple capitals. **Neoclassicism** gave her a

framework that rewarded draughtsmanship and intellectual rigour, both qualities Kauffmann possessed in abundance.

Angelica Kauffman (1741–1807), Self-portrait, 1770-1775, 73.7 × 61 cm, National Portrait Gallery Angelica Kaufman (1741-1807), Swiss-born Austrian Neoclassical painter, her family name is 'Kaufmann'. Her father was relatively poor but a skilled painter who trained his precocious daughter who was a child prodigy. She acquired several languages from her mother, read avidly and was a talented musician. By the age of 12 she was painting bishops and nobles. She painted this self-portrait when she was about 30 and shortly after the Royal Academy had been founded. Before coming to Britain she was a very popular portrait painter in Rome as she spoke Italian, English, French and German. One person wrote, 'She may be styled beautiful and in singing may vie with our best virtuosi.' She was persuaded to come to London and the rank of Lady Wentworth opened society to her, and she was well received everywhere, the royal family especially showing her great favour. Her firmest friend, however, was Sir Joshua Reynolds who called her 'Miss Angelica' or 'Miss Angel'.



George Romney (1734-1802)
Mary Moser
National Gallery

George Romney (1734-1802), Mary Moser, National Gallery

George Romney's 1770 portrait of **Mary Moser** is a study in professional self-presentation. Moser, aged 24, had just co-founded the **Royal Academy** two years earlier — one of only two women among its original members — and her willingness to sit for Romney served that institution's visibility as much as her own reputation. Romney shows her mid-task: a still life of fruit and foliage to one side, her body half-turned, head slightly inclined toward the viewer. The **vermilion** drapery over grey-blue cloth evokes classical dress without becoming costume. No jewellery, no cosmetics. Her expression is alert rather than decorative — someone permitting an interruption, not welcoming one. The Academy needed to be seen; she would do her part. Moser had won her first medal for **flower painting at fourteen**, and the **Frogmore House commission** from Queen Charlotte, worth £900 in the **1790s**, confirmed her as the foremost decorative flower painter of her generation. After her marriage in 1793 she moved to amateur status, a trajectory that would define the institution's treatment of women: no full female Academician followed her until **Dame Laura Knight** in 1936.

George Romney (1734-1802), Mary Moser, National Gallery Mary Moser (1744-1819), English painter and one of the most celebrated women artists of the 18th century. Her father was also a founding member of the Academy. Mary Moser was the daughter of a Swiss-born artist and enameller and won her first medal for flower painting when she was 14. She was also a dedicated professional and in 1768 was one of only two female founders of the Royal Academy, at the age of 24. Two years later, she sat for her portrait by Romney. She is painting a still life of fruit and foliage and she has half turned, with a slightly bent head, to look at the viewer. She is in a vermilion draped garment, over grey blue, in a form of classical dress, and her dark hair is casually bundled. She wears no jewellery and no cosmetics and although her expression isn't solemn, it isn't smiling either. She looks like someone who has agreed to be painted by a master of the day because it will serve to advertise this new academy, but actually, being interrupted in her work is an inconvenience — 'I will do this,' she seems to be saying, 'because it will help the Academy'. After Moser died, in 1819, there were no further full female members of the Royal Academy until Dame Laura Knight in 1936. In the 1790s, Moser received a prestigious commission from Queen Charlotte to paint a floral decorative scheme for Frogmore House in Windsor, Berkshire, for which she was paid £900. This was one of her last professional works as, following her marriage to a Mr. Hugh Lloyd in 1793, aged 49, she retired and began exhibiting as an amateur. She had an open affair with Richard Cosway, who was then separated from his wife Maria and travelled with him for six months on a sketching tour in 1793. In his notebooks he made 'lascivious statements' and 'invidious comparisons between her and Mrs Cosway', implying that she was much more sexually responsive than his wife. George Romney (1734-1802) was never invited to join the Royal Academy despite his enormous success. He was asked, urged even, to exhibit there but he did not even apply to join. This cost him valuable royal patronage and support from others connected at court. He maintained that a good artist should succeed without being a member. He did succeed without the support of being an Academician and it was only towards the end of his life that he expressed the slightest regret for his views.



Paul Sandby (1731-1809)
Roslin Castle, Midlothian
 c. 1780
 45.8 x 63.5 cm
 Yale Centre for British Art

Paul Sandby (1731-1809), *Roslin Castle, Midlothian*, c. 1780, 45.8 x 63.5 cm, Yale Centre for British Art

Paul Sandby's **Roslin Castle, Midlothian** of around 1780 is a quietly radical image, folding the act of artistic production into the landscape itself. At its centre stands **Lady Frances Scott**, an amateur watercolourist known to Horace Walpole, bent over a **camera obscura** — the device that projected an external scene onto a glass surface for tracing. Her companion, Lady Elliot, sits beside her, the pair becoming picturesque figures within the very picturesque view they have come to record. Sandby, a founding member of the **Royal Academy** alongside his brother **Thomas Sandby**, used the camera obscura himself on his travels, as did Canaletto and Joshua Reynolds. The instrument was no shortcut; it was a respected tool for translating observed landscape into draughtsmanship. The setting — **Roslin Castle**, eight miles southwest of Edinburgh, its ruins overhanging the River Esk — had attracted poets, painters, and touring visitors throughout the century. That appetite for scenery was sharpened by the **Reverend William Gilpin**, whose **Observations on the River Wye** (1782) defined picturesque beauty as what is "agreeable in a picture," effectively teaching British audiences how to see,

frame, and seek out the landscape before them.

Paul Sandby (1731-1809), Roslin Castle, Midlothian, c. 1780, 45.8 x 63.5 cm, Yale Centre for British Art Paul Sandby (1731-1809), English map maker turned landscape artist in watercolours. Was a founding member of the Royal Academy with his older brother Thomas Sandby. Amateur artists appeared first in the eighteenth century and they were most often female watercolourists painting landscapes. This painting shows Lady Frances Scott, an amateur artist of some repute (she was known to Horace Walpole) with a camera obscura making her own mechanically assisted version of the scene. The picturesque viewpoint overlooks Roslin Castle, 8 miles from Edinburgh. Many artists including Paul Sandby used a camera obscura to keep a visual journal of their travels. Her friend Lady Elliot is seated beside her adding a picturesque element to the scene. Notes Roslin Castle is about eight miles southwest of Edinburgh and was built in the fourteenth century. The ruins over look the River Esk and the scene was often the subject of poetry and paintings. The wild and sublime view also attracted visitors and this painting reflects the growing trend for picturesque touring. 'Picturesque' beauty was created and promoted by the Reverend William Gilpin whose 'Observations on the River Wye' appeared in print in 1782. He was a pioneer of the 'Picturesque' and he saw the landscape as 'expressive of that peculiar beauty which is agreeable in a picture.' His writings influenced the remarkable popularity of English landscape painting during the last decade of the 18th Century, and inspired the Romantic poets. Gilpin's book was arguably the first tour guide to be published in Britain, it was one of a series of illustrated guidebooks to help travellers locate and enjoy the most 'Picturesque' aspects of the countryside. The design of the camera obscura was simple, light coming through a small opening in front of the box would hit a mirror placed at an angle and this projected the image onto a glass surface on which was laid a sheet, allowing its user to draw the outlines. The camera obscura was extremely popular with amateur artists and travellers who wished to keep a visual record of their search for the picturesque. There were used by amateurs, as shown here, but also by professional artists, such as Paul Sandby, Canaletto (1697-1768) and Joshua Reynolds. References Yale Center for British Art



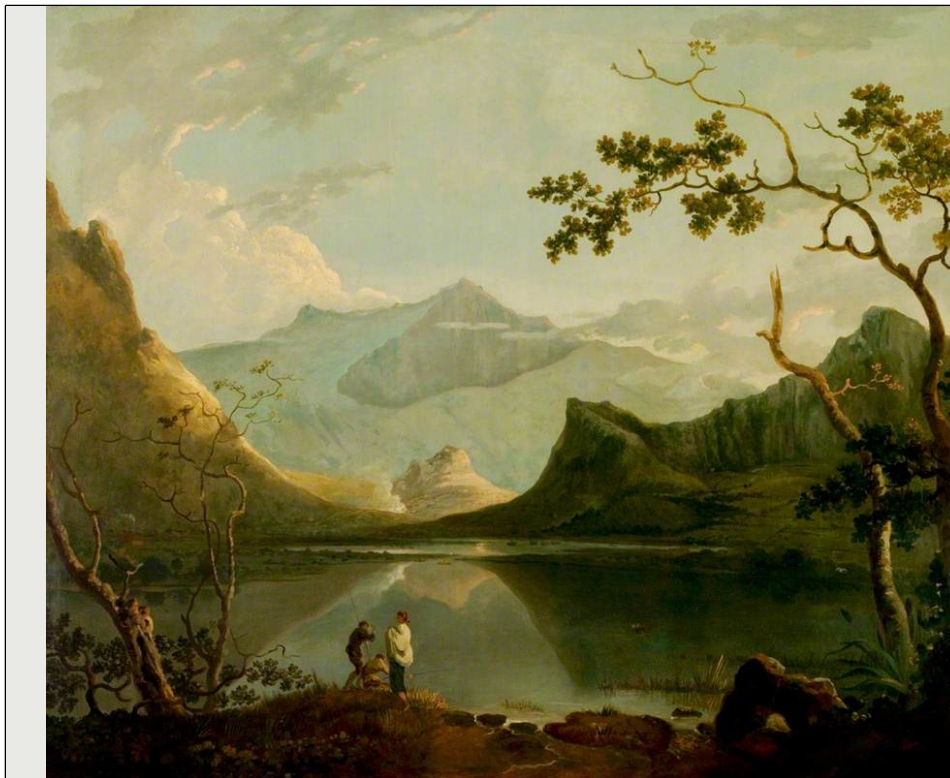
Benjamin West (1738-1820)
Harvesting at Windsor
1795
50.8 x 69 cm
Berger Collection, Denver Art
Museum

Benjamin West (1738-1820), *Harvesting at Windsor*, 1795, 50.8 x 69 cm, Berger Collection, Denver Art Museum

West painted **Harvesting at Windsor** in 1795 during sketching trips near **Windsor Castle**, whose towers sit on the distant horizon — a reminder that this seemingly rural idyll unfolds at the very seat of the British monarchy. The figures harvesting wheat, the amorous couple in the foreground, and the elegant onlookers to the right together invoke two distinct traditions: the Labours of the Months from medieval Books of Hours, and the Arcadian pastoral landscapes of **sixteenth-century Venice**. The Berger Collection catalogue identifies the onlooking group as friends of the artist, with West himself possibly the figure at the far right. That biographical detail enriches the image: a painter who declined a British knighthood — believing a peerage more fitting — quietly inserting himself into a scene of English agricultural abundance. The bountiful harvest carries a **Georgic** resonance, recalling **Virgil's** **Georgics** of **29 BCE**, in which agricultural labour ennobles humanity and evokes the Golden Age, while the young lovers in the foreground pair that theme of earthly abundance with one of romantic plenty. The painting stayed in **West's** studio until his death in **1820**, sold by

his sons at auction in 1829.

Benjamin West (1738-1820), *Harvesting at Windsor*, 1795, 50.8 x 69 cm, Berger Collection, Denver Art Museum. The figures on the right were modelled on friends of the artist and they are looking at a pastoral scene of idyllic beauty. This recalls the Georgic tradition (*The Georgics* is a poem in four books published in 29 BCE by Virgil) of agricultural work which ennobles man's labour and its relation to the Golden Age. The bountiful harvest held by the man, woman and child is combined with the bounty of love represented by the two young lovers in the foreground. Notes Berger Collection website, 'Benjamin West painted this picture from a series of sketches he made near Windsor Castle in 1795. The principal residence of the British monarch, the castle is visible on the distant horizon. The true subject of the painting, however, is the lively group engaged in harvesting wheat, the amorous couple in the foreground, and the elegant onlookers in the right middle ground. West's depiction recalls two venerable traditions: the Labours of the Months from medieval Books of 'Hours and the Arcadian', pastoral landscapes of sixteenth-century Venice. The painting remained in West's studio until his death and was sold by his sons in a major studio sale of their father's paintings in 1829. In the catalogue of the sale it was revealed that the group in the right middle ground are friends of the artist and may include a self-portrait in the figure at the extreme right.' Benjamin West (1738–1820) was an Anglo-American painter of historical scenes around and after the time of the American War of Independence. He was born in Springfield, Pennsylvania, and his talent resulted in him being sponsored to travel to Italy to learn to paint. In August 1763, he arrived in England on route back to America but he never returned. In London he was introduced to Richard Wilson and Joshua Reynolds. He obtained many commissions and was known as the 'American Raphael'. In 1772, King George appointed him historical painter to the court at an annual fee of £1,000. He became the second president of the Royal Academy in London, serving from 1792 to 1805 and 1806 to 1820. He was offered a knighthood by the British Crown, but declined it, believing that he should instead be made a peer. References The Berger Collection, Denver.



Richard Wilson (1713/4–1782)
Mount Snowdon seen from Llyn Nantlle
 c. 1766
 100.3 × 127 cm
 Nottingham Art Gallery, Nottingham

Richard Wilson (1713/4–1782), *Mount Snowdon seen from Llyn Nantlle*, c. 1766, 100.3 × 127 cm, Nottingham Art Gallery, Nottingham

Richard Wilson's career demonstrates how transformative the Italian sojourn could be for a British artist. Born in rural north Wales around **1713–14**, the son of a clergyman who provided him with a solid classical education, Wilson trained in London from **1729** before initially establishing himself as a portraitist. His decisive shift came during his **Italian visit of 1750–57**, when — reportedly at the urging of the Venetian painter **Francesco Zuccarelli** — he committed entirely to landscape. The deeper influence, however, was **Claude Lorrain**, whose compositional logic and luminous handling of the Roman Campagna reshaped Wilson's entire approach. **Mount Snowdon seen from Llyn Nantlle** (**c.1766**, Nottingham) exemplifies the classical principles Wilson brought home. He adjusted the lake's scale and the hills' positions not to document the topography but to construct a harmonious, balanced whole. The distant mountains carry real presence without tipping into the overwhelming sublime. **John Ruskin** praised Wilson for painting "in a manly way, and occasionally reaches exquisite tones of colour" — a recognition of the controlled authority Wilson maintained throughout.

Despite becoming the leading British landscape painter of his generation, his classicism fell from fashion in his later years, and his career ended in decline.

Richard Wilson (1713/4–1782), *Mount Snowdon seen from Llyn Nantlle*, c. 1766, 100.3 × 127 cm, Nottingham Art Gallery

Richard Wilson (1714-1782), a Welsh painter and pioneer in British landscape painting for its own sake. He visited Italy from 1750-57. John Ruskin wrote that Wilson "paints in a manly way, and occasionally reaches exquisite tones of colour". Wilson spend a long time studying in Rome and on his return he painted several Welsh views of which this is the finest. He altered the scale and position of the lake and hills in order to achieve a balanced composition. It is not a topographic recording of the actual scene but a harmonious construction of the artist. The painting is noted for its balance and the mountains in the distance do not overpower in order to create a feeling of the sublime. The feeling of the painting is timeless tranquillity resulting from the balance of opposing forces. Despite his talent his career began to fail possibly because his classical approach became unfashionable and he became sick and turned to alcohol. BBC website, 'British painter, born in rural north Wales, the son of a well-connected clergyman who encouraged his interest in art as well as giving him a good classical education. Wilson became the leading British landscape painter of his generation, but initially he seems to have worked mainly as a portraitist. He began his training in London in 1729 and was working independently by 1735, but the decisive change in his career did not come until his visit to Italy in 1750–7, when he decided to devote himself exclusively to landscape. He is said to have done this at the urging of Francesco Zuccarelli, whom he met in Venice and whose portrait he painted (1751, Tate, London), but he was more obviously influenced by the painting of Claude and by the natural surroundings of Rome where Claude had worked. Back in London Wilson became successful with his Italian landscapes and applied the same classical compositional principles to English and Welsh views, as in his celebrated *Snowdon from Llyn Nantlle* (c.1765, versions in Walker Art Gallery, Liverpool, and Castle Museum, Nottingham).' There is a version in the National Museums, Liverpool and a pencil sketch of this scene in the Huntington Library.



Giovanni Battista Cipriani (1727–1785)
Chiron Instructing Achilles in the Bow
c. 1776
107.8 × 107 cm
Philadelphia Museum of Art

Giovanni Battista Cipriani (1727–1785), *Chiron Instructing Achilles in the Bow*, c. 1776, 107.8 × 107 cm, Philadelphia Museum of Art

Giovanni Battista Cipriani painted this square-format canvas around **1776**, midway through a career that made him one of the most decoratively influential Florentine artists working in Georgian Britain. Born in Florence in **1727**, he studied in Rome between 1750 and 1753, where he met the architect **Sir William Chambers** and returned with him to London. The partnership proved fruitful: Cipriani painted allegorical ceilings at Buckingham House, designed the carved ornament for **Somerset House** — including the rooms now housing the Courtauld Gallery — and produced decorative programmes for the Gold State Coach and the Lord Mayor's Coach. His close friendship with the engraver **Francesco Bartolozzi** meant many of his compositions circulated widely as prints. The subject here is **Chiron**, the extraordinarily learned centaur distinguished from his brutish kin by a fully human forepart and a reputation for civilising the young. His pupils included Achilles, Ajax, Heracles, Jason, and Theseus. Chiron's death was accidental: examining **Heracles's** arrows, one tipped with **Hydra** venom pierced his foot. He died nine days later, Achilles weeping at his side, and

Zeus immortalised him as the constellation Centaurus.

Giovanni Battista Cipriani (1727–1785), *Chiron Instructing Achilles in the Bow*, c. 1776, 107.8 × 107 cm, Philadelphia Museum of Art. Italian painter and engraver who lived in England from 1775. Many of his paintings were designs for prints that were engraved by his friend Francesco Bartolozzi. He was born in Florence but moved to Rome in 1750-3 where he met the architect Sir William Chambers (Somerset House and the pagoda at Kew) and returned with him to England. He painted some murals for Chambers including a ceiling at Buckingham House. He prepared the decoration for the north block of Somerset House including the rooms now used by the Courtauld Gallery. The carvings on Somerset House, excluding the bronze figures, were carved to Cipriani's designs. He painted allegorical designs for the Gold State Coach and the Lord Mayor's Coach and repaired Verrio's ceilings at Windsor. He also decorated furniture including furniture designed by the Adams. He married an Englishwoman and had two sons. Chiron is a high-status centaur typically shown on Ancient Greek pottery with human front legs and sometimes wearing clothes. He was renowned for his youth-nurturing nature and his skill at medicine, music, archery, hunting and prophecy. He trained many well-known Greek mythological figures such as Achilles, Ajax, Heracles, Jason, Perseus and Theseus. He died while Achilles was still a child when he examined Hercules's weapons and one of the arrows dripped hydra venom on his foot and he died nine days later with a weeping Achilles looking on. As Chiron was still needed on Earth Zeus turned him into the constellation Centaurus in the southern sky. It includes the nearest star to Earth Alpha Centauri.



Mason Chamberlin the Elder (1727–1787)

Benjamin Franklin

1762

128 × 103.5 cm

Philadelphia Museum of Art

Mason Chamberlin the Elder (1727–1787), Benjamin Franklin, 1762, 128 × 103.5 cm, Philadelphia Museum of Art

[No opening context bracket was provided, so no transition sentence is needed.] **Mason Chamberlin the Elder** (1727–1787) is best known for his 1762 portrait of **Benjamin Franklin**, commissioned by Colonel Philip Ludwell III and painted from life in London. Franklin sits in his study, lightning striking outside the window while he turns to observe his own invention, a set of lightning bells wired to a rod on the roof — a device signalling when electricity was available for experiment. The painting is science and biography fused in a single composition. Chamberlin trained under **Francis Hayman** (1708–1776), scene painter at Drury Lane, first librarian of the **Royal Academy**, and a formative influence on **Thomas Gainsborough**. *Dancing Milkmaids* (c. 1735) was one of fifty paintings made for the supper boxes at **Vauxhall Gardens**, where it could be lowered to enclose the back wall of a box during dining. It records a genuine **May Day** custom: milkmaids parading borrowed silver plate stacked into floral pyramids, accompanied by chimney-sweeps beating brushes and shovels. **John Inigo Richards** (1731–1810), secretary of the Royal Academy, trained at St Martin's Lane under

George Lambert and spent his career moving between landscape painting and theatrical scene work — a pattern typical of mid-Georgian artistic life.

Mason Chamberlin the Elder (1727–1787), Benjamin Franklin, 1762, 128 × 103.5 cm, Philadelphia Museum of Art Francis Hayman (1708–1776), Dancing Milkmaids, c. 1735, 137 × 234 cm, Victoria and Albert Museum John Inigo Richards (1731 - 1810), Castel Sant'Angelo, Rome, 1776, 39.1 x 51.4 cm, Yale Center for British Art Mason Chamberlin (1727-1787) is best known for his portrait of Benjamin Franklin. It was commissioned by Franklin's friend Colonel Philip Ludwell III in London and painted from life in 1762. It shows Franklin seated in his study with lightning striking outside the window in the background, and a lightning rod on his house. He looks to the left at a set of lightning bells (a device of his own invention), which would ring to signal when lightning was striking the rod. Franklin could then use the electricity in order to perform his experiments. Chamberlin was a student of Francis Hayman. Francis Hayman (1708-1776), English painter and illustrator who became the first librarian of the Royal Academy. He became a scene painter in Drury Lane. He was influenced by the French Rococo and became a successful portrait and history painter. He painted David Garrick as Richard III and illustrated many books including an edition of Shakespeare, Pamela by Samuel Richardson, Milton's Paradise Lost and Paradise Regained and a translation of Don Quixote. He was a strong influence on Thomas Gainsborough. With Joshua Reynolds he was actively involved in founding the Society of Artists with Joshua Reynolds. This painting Dancing Milkmaids, or The Milkmaid's Garland, or Humours of May Day was painted for one of the 50 supper boxes at Vauxhall Gardens. The supper boxes had sides and a roof and views through them of the Gardens. At a certain time the painting would be dropped down to enclose the back of the box leaving the front open so the fashionable dinners could be viewed. It shows an ancient custom that took place on May Day until the nineteenth century when milkmaids would dress in their best clothes and dance in the streets for their customers. A donation from customers and passers-by was expected more entertaining than the modern practice of the milkman coming for their Christmas box. A 'garland' was a pyramid of borrowed silver tankards and plates decorated with flowers and it was paraded by the milkmaids or carried, as in this painting, by a porter. Francis Hayman also included another May Day custom: young chimney-sweeps noisily beating their brushes and shovels. John Inigo

Richards (1731-1810) was an English landscape painter and was secretary of the Royal Academy from 1788 until his death. He studied art at St Martin's Lane Academy where he was a pupil of George Lambert (1700-1765), sometimes regarded as the 'Father of English Landscape Oil Painting'. He started, like Hayman, as a scene painter and retained a lifelong interest in the theatre. When he died in 1810 he acknowledged Mary Ann Ritchards, who had been born to the actress Ann Pitt in 1759, as his daughter and he left her a snuff box decorated with a picture of her mother. Ann Pitt's career spanned fifty years and she specialised in playing comic roles and spinsters. Ann Pitt had two illegitimate children and one commentator wrote 'no theatric dame has given greater scope to her passions, or has been more frequently concerned in amours'.

Francis Milner Newton (1720-1794)
Portrait of Kitty Warner
76.2 x 63.5 cm



Francis Milner Newton (1720-1794), Portrait of Kitty Warner, 76.2 x 63.5 cm

[Opening context from a preceding section-header slide if present — none detected here.] Three founding figures of the **Royal Academy** shaped British art not through painting alone but through institution-building. **Francis Milner Newton (1720–1794)**, a portrait painter trained at **Hogarth's St Martin's Lane Academy**, navigated two failed attempts at establishing a national academy before a third effort, in **1768**, secured **George III's** patronage and brought the Royal Academy into being. Newton served as its first Secretary — a role the Royal Academy's librarian judged honourable if unglamorous, performed with diligence rather than brilliance. His portrait of Kitty Warner, sold at Bonhams in 2014, reflects competent if modest practice. **Charles Catton the Elder (1728–1798)**, a Norfolk-born coach painter who rose to serve George III, brought decorative flair and draughtsmanship to the Academy's founding membership; his panoramic **Happisburgh Beach** demonstrates a genuine feeling for the Norfolk landscape. **Samuel Wale (c.1721–1786)** trained under **Francis Hayman** and became the Academy's first Professor of Perspective. His view of **Horse Guards**, painted around 1758, documents a building already symbolic of royal and military

authority — the only land approach to St James's Palace before 1841, and still the sovereign's official entrance today.

Francis Milner Newton (1720-1794), Portrait of Kitty Warner, 76.2 x 63.5 cm
Charles Catton, the Elder (1728-1798), Happisburgh Beach, Norfolk, 1766, 26 x 77 cm, Felbrigg Hall, National Trust
Samuel Wale, A View of the West Front Horse Guards, with the Treasury and Downing Street Beyond, c. 1758, 90.5 x 136.7 cm, National Army Museum

Francis Milner Newton (1720-1794), English portrait painter and first secretary of the Royal Academy. A student at Hogarth's St Martin's Lane Academy. In 1753 he was one of a group of artists that drew up a prospectus for a national academy of art. Nothing came of this and a second attempt was made which failed. A third attempt by 16 artists led to an exhibition at the Society of Arts in the Strand. An attempt to exhibit a second time split the group into two. In 1768 a further split took place and Newton's group was successful in obtaining the patronage of George III and setting up the Royal Academy. The librarian of the Royal Academy said of him, 'he was not a great artist, and is absolutely unknown to fame; but he occupied a very honourable position and performed its duties worthily; he lived in stirring times, with great men as his friends and associates; we are bound to respect his memory, and can only regret that we do not know more of him.' He was a stickler for rules and was described as 'pettish'. John Inigo Richards described him as narrow minded. However, all the academicians appreciated his wife's famous veal and ham pie served at committee meetings in a large dish. The portrait of Kitty Warner was sold at Bonhams in 2014 for £4,750.

Charles Catton the Elder (1728-1798) was an English coach painter, landscape, animal and figure painter. He was born in Norfolk and was said to be one of 35 children that his father had from two marriages. He was apprentice to a coach painter and attended St Martin's Land Academy. He was a landscape, animal and figure painter with a talent for humorous design. He became coach painter to George III. He was a member of the Society of Artists. His son, Charles Catton, the younger became a scene-painter and emigrated to America.

Samuel Wale (1721?-1786), English historical painter and illustrator. Trained in engraving and then under Francis Hayman at St Martin's Lane Academy. One of the original members of the Society of Artists and the Royal Academy where he was the first Professor of Perspective. In 1778 he suffered a paralytic stroke and was the first to benefit from the Royal Academy pension fund. He occasionally painted tradesmen's

signs till they were prohibited by act of parliament in 1762 as they blocked the pavements of London. Horse Guards is named after the mounted troops who have formed the sovereign's Life Guard on this spot since the Restoration of Charles II in 1660. It grew from a simple building that housed troops on duty as escorts to the King to become the headquarters of the British Army in the eighteenth and nineteenth centuries. The Georgian War Office was also housed in the building. However, much of the detailed day-to-day administration of the army was handled at regimental level. Before 1841, the only access to the royal residences of St James's Palace and Buckingham House was through the archway of Horse Guards. It remains the official entrance to the two palaces, for which reason The Queen's Life Guard is still mounted here.



Francesco Zuccarelli (1702–1788)
Pastoral Scene
 early 1750s
 Hermitage Museum, St. Petersburg

Francesco Zuccarelli (1702–1788), *Pastoral Scene*, early 1750s, Hermitage Museum, St. Petersburg

Francesco Zuccarelli's **Pastoral Scene** of the early 1750s sits at the heart of a broader conversation about Arcadian painting and its reception in Britain. Born in **1702**, Zuccarelli built his reputation in Venice before making extended visits to England, where his idyllic landscapes found an enthusiastic audience. Contemporary critics who otherwise dismissed Arcadia still praised him: one noted that he "excels not only artists of modern times but rivals the great geniuses of the past" by uniting harmonious grounds with gracefully posed figures. His signature motif — a small gourd bottle, a visual pun on his surname meaning "little pumpkin" — appears discreetly in many works. Alongside Zuccarelli, three founding Royal Academicians appear here. **Edward Penny** (1714–1791) became the Academy's first Professor of Painting. **Joshua Reynolds** (1723–1792) demonstrates the period's collaborative studio practice in his **Portrait of Lady Elizabeth Keppel**, where the drapery was executed by specialist **Peter Toms**. Finally, **Nathaniel Hone** (1718–1784), the skilled Irish miniaturist, anticipates the institutional tensions ahead: his 1775 painting **The Conjuror** satirised Reynolds so sharply that

the **Royal Academy** rejected it, prompting Hone to mount the first solo retrospective exhibition in British art history.

Francesco Zuccarelli (1702–1788), *Pastoral Scene*, early 1750s, Hermitage Museum, St. Petersburg
Edward Penny, self-portrait, 1759, 84.2 x 68.2 cm, Royal Academy of Arts
Joshua Reynolds (1723-1792), *Portrait of Lady Elizabeth Keppel adorning a Herm of Hymen*, 1761, the clothing painted by Peter Toms
Nathaniel Hone (1718-1784), self-portrait, c. 1760. 76.2 x 63.3 cm, National Portrait Gallery

Francesco Zuccarelli (1702–1788) was an Italian painter of the late Baroque or Rococo period. He is best known for his Arcadian landscapes that received initial renown in Venice and later achieved popularity in England where he resided for two extended periods. Francesco Zuccarelli was one of the few Venetian painters of his era to win universal acclaim, even from critics who rejected the concept of Arcadia. It was said, Zuccarelli paints 'landscapes with the most charming figures and thus excels not only artists of modern times but rivals the great geniuses of the past; for no one previously knew how to combine the delights of an harmonious ground with figures gracefully posed and represented in the most natural colours'. With the move to representational landscapes in the nineteenth century his work went out of fashion but 1959 a reappraisal began and his work is now seen as exulting the rural life where the 'skies are forever blue, and the trees forever green'. The sign of a Zuccarelli is a little gourd bottle, a pun on his name which means 'little pumpkin'. Edward Penny (1714–1791) was an English portrait and historical painter. He was a member of the Incorporated Society of Artists and the first Professor of Painting at the Royal Academy. Peter Toms (1748-1777) was an English painter, specialising in depicting drapery for the works of other artists. Nathaniel Hone (24 April 1718 – 14 August 1784) was an Irish-born portrait and miniature painter. He married the daughter of the Duke of Argyll and settled in London. His portraits were popular but he was best known as a skilled miniaturist. In 1775 his satirical picture *The Conjuror* was seen to attack Italian painting and Sir Joshua Reynolds. It also included a nude caricature of Angelica Kauffman later painted out. It was rejected by the Royal Academy and to show his reputation was undamaged he organised the first one-man retrospective exhibition.



Richard Cosway (1742-1821)
*Portrait of Arthur Wellesley, later
Duke of Wellington*
1808
Watercolour on ivory
Victoria and Albert Museum, London

Richard Cosway (1742-1821), *Portrait of Arthur Wellesley, later Duke of Wellington*, 1808, Victoria and Albert Museum, London

These two portraits place individual identity at the heart of Regency and Georgian miniature and oil painting. **Richard Cosway (1742–1821)**, appointed Painter to the Prince of Wales in **1785** — the only time that title was ever awarded — painted the future **Duke of Wellington** in **1808**, at the very outset of the Peninsular War. Cosway's career traced a steep social arc: a prize-winner at twelve, he rose through Royal Academy circles while his personal life grew increasingly chaotic, his marriage to the painter **Maria Cosway** eventually annulled, his final years marked by institutionalisation. **William Hoare (c.1707–1792)**, the dominant portraitist in Bath before Gainsborough's arrival, produced what is now recognised as the earliest known British oil portrait of a freed slave. His subject, **Ayuba Suleiman Diallo (1701–1773)**, was illegally kidnapped, sold into American slavery, and only freed after a letter reached his father via a London lawyer. Diallo subsequently translated Arabic manuscripts for the British Museum and moved in London's high society. Hoare's portrait honours him with full individual dignity — no allegory, no exoticism. The work was believed lost until **2010**, when Qatar Museums

Authority acquired it; it remains on loan to the National Portrait Gallery.

Richard Cosway (1742-1821), Portrait of Arthur Wellesley, later Duke of Wellington, 1808, watercolour on ivory, V&A William Hoare (c. 1707-c. 1792), Portrait of Ayuba Suleiman Diallo, called Job ben Solomon (1701-1773) in African dress, with the Qu'ran around his neck, 1733 Richard Cosway (1742 – 4 July 1821) was a leading English portrait painter of the Regency era, noted for his miniatures. He travelled to London when he was 12 and won a prize from the Society of Artists in 1754. He exhibited his first work when he was 20 and was soon in demand. He was one of the first associate members at was added by Zoffany to the right hand side of the group portrait on an extra strip of canvas. He painted the future King George IV in 1780 and was appointed Painter to the Prince of Wales in 1785—the only time this title was ever awarded. His wife was the Italian-born painter Maria Cosway (née Hadfield), a close friend of Thomas Jefferson. She was a composer, musician and authority on female education. The marriage was arranged and later a marriage of convenience as she was 20 years younger. Richard was 'well known as a libertine and commonly described as resembling a monkey'. The marriage was eventually annulled and in later life he suffered from mental disorders and had to be institutionalised. Arthur Wellesley (1769-1852) was created 1st Duke of Wellington in 1814 and this miniature was painted at the outset of the Peninsular War, in which Wellesley commanded the Allied forces against the French. William Hoare of Bath (c. 1707–1792) was an English portraitist, painter and printmaker. From c. 1740 to 1759, he was the first and became the leading oil portraitist in Bath until the arrival of Thomas Gainsborough but he remained a favourite of the powerful Duke of Newcastle and his family and followers. Hoare was noted for his pastels. Ayuba Suleiman Diallo (1701—1773), also known as Job ben Solomon, was a famous Muslim who was a victim of the Atlantic slave trade. Born in Bundu, Senegal (West Africa), Ayuba's memoirs were published as one of the earliest slave narratives, that is, a first-person account of the slave trade. He was illegally kidnapped when visiting friends and his head was shaved to make him appear to be a war captive. Ayuba convinced English Captain Pike of his high social status, and explained his father was capable of paying ransom. Pike granted Ayuba leave to find someone to send word to Ayuba's family. Since the messenger did not return in time he was sent by Pike's superior to America. He was sold as a slave but eventually, through a lawyer, sent a letter to his father which

convinced the British he was authentic and the director of the Royal African Company purchased him and sent him to London where he mixed in high society and helped translate the Arabic documents in the British Museum into English. He eventually returned to Africa in 1736 but his father had died and he was held prisoner by the French for a year. This painting was only known from engravings and was believed lost but it was offered for sale in 2010 to the National Portrait Gallery and the NPG launched an appeal to raise the £554,937. The appeal failed and it was bought by Qatar Museums Authority and is now on a five-year loan to the NPG. William Hoare's sensitive portrait of Diallo is the earliest known British oil portrait of a freed slave and the first portrait to honour an African subject as an individual and an equal. Painted at the time when there was a new interest in Islamic culture and faith in Britain.



Johann Zoffany (1733–1810)
Tribuna of the Uffizi
 1772-1777
 Royal Collection

Johann Zoffany (1733–1810), Tribuna of the Uffizi, 1772-1777, Royal Collection

Zoffany's **Tribuna of the Uffizi** (1772–1777, Royal Collection) is one of the most ambitious conversation pieces of the eighteenth century, commissioned by **Queen Charlotte** and painted over five years in Florence. Zoffany, German-born but established in London as a court painter, packed the Medici's famous octagonal room with identifiable British Grand Tourists alongside **Titian's Venus of Urbino**, **Raphael's Madonna del cardellino**, and the **Medici Venus** — a Roman copy then considered the summit of antique sculpture. The painting deliberately blends the British conversation piece with the Flemish gallery-interior tradition. Horace Walpole dismissed the result as "a flock of travelling boys, and one does not know nor care whom," and Charlotte herself was reluctant to accept delivery. Zoffany's own biography shadows the canvas: he had arrived in Italy carrying grief and personal scandal, and he left a changed man. **William Dalrymple** recorded that during his later return from Lucknow, Zoffany survived a shipwreck off the Andaman Islands in circumstances that led Dalrymple to describe him as the first and last Royal Academician to have become a cannibal. Zoffany is

buried at **St Anne's Church, Kew**, alongside **Thomas Gainsborough**.

Johann Zoffany (1733–1810), Tribuna of the Uffizi, 1772-1777, Royal Collection Johann Zoffany was a German born painter who had become successful in London. One of his principal patrons was the Royal family. Queen Charlotte had sent Zoffany to Florence where he had agreed to paint the Tribuna of the Uffizi. The agreed price was high and he was paid £300. Queen Charlotte was reluctant to buy the painting as it depicted the notorious homosexual Thomas Patch, who has his hand on the Venus of Urbino but seems to be pointing at the Wrestlers. Zoffany liked young girls and before he left for this trip to Italy had made a 14 year-old girl, called Mary Thomas, pregnant. She was from a poor family who threw her out so she hid on his ship and when she appeared he agreed to look after her and pay for her education. His wife returned to Germany where she died and Zoffany, who was 40, married the young girl. She gave birth to a boy in Italy but he died aged one after falling down stairs. Zoffany never recovered from the sorrow and returned to England a changed man. When young Zoffany lived in Lucknow for a time; during his return to England, he was shipwrecked off the Andaman Islands. The survivors held a lottery in which the loser (a sailor) was eaten. William Dalrymple thus describes Zoffany as having been 'the first and last Royal Academician to have become a cannibal'. Both Zoffany and his second wife, Mary Thomas, are buried in St. Anne's Church, Kew, the church in which Thomas Gainsborough (1727-1788) is buried alongside his friend Joshua Kirby (1716-1774). The church was built by subscribers including Queen Anne who called it 'my little church'. It was completed in 1714. It was used by the Georgian royal family. Notes Wikipedia Paintings by wall, from top row, left to right Left wall Annibale Carracci (1560-1609), Venus with a Satyr and Cupids (c. 1588, Uffizi, Florence), was for moral reasons covered over with another canvas of a more chaste allegorical subject through most of the 18th century. Guido Reni (1575-1642), Charity (1604, Palatine Gallery, Pitti Palace, Florence), formed school of Bolognese painters who followed Annibale Carracci to Rome. Raphael (1483-1520), Madonna della seggiola (Madonna of the chair, c. 1513-4, Palatine Gallery, Pitti Palace, Florence) Antonio da Correggio (1489-1534), Madonna and Child (sometimes called Adoration of the Child, 1526, Uffizi, Florence) Justus Sustermans (1597-1681), Portrait of Galileo Galilei (Uffizi, Florence), Flemish painter born in Antwerp and died in Florence. Court painter to the Medici family. In his time he was

regarded as the finest portrait painter in Italy. Unreadable painting (left of the Cupid and Psyche statue) Central wall Titian's workshop, Madonna and Child with Saint Catherine (Uffizi, Florence) Raphael (1483-1520) and workshop, St John the Baptist (Uffizi, Florence) Guido Reni (1575-1642), Madonna (private collection?) Raphael (1483-1520), Madonna del cardellino (Madonna of the Goldfinch, c. 1505-6, Uffizi, Florence) Rubens (1577-1640), The Consequences of War (1638-9, Palatine Gallery, Pitti Palace, Florence), commissioned by Ferdinando II de' Medici to show the horrors of the Thirty Years' War. It is full of symbols of destruction, chaos and violence. Franciabigio (1482-1525, formerly attributed to Raphael), Madonna del Pozzo (Madonna of the Well, 1517/8, Uffizi, Florence) Unrecognizable painting (between the legs of the Satyr) Hans Holbein (c. 1497-1543), Portrait of Sir Richard Southwell (1536-7, Uffizi, Florence) Raphael (1483-1520), Portrait of Perugino (Uffizi, Florence) Perugino's workshop (Niccolò Soggi?), Madonna with Child, Saint Elizabeth and Saint John (Uffizi, Florence, still in the Tribuna) Right wall Guido Reni (1575-1642), Cleopatra (1635-40, Palatine Gallery, Pitti Palace, Florence), there are many versions including one in the Royal Collection. Rubens (1577-1640), Four Philosophers (1611-12, Palatine Gallery, Pitti Palace, Florence), shows Rubens with three humanists gathered as a tribute to Seneca represented by his bust. Raphael (1483-1520), Pope Leo X with Cardinals Giulio de' Medici and Luigi de' Rossi (Uffizi, Florence) Pietro da Cortona (1596/7-1669), Abraham and Hagar (1637, Kunsthistorisches Museum, Vienna), Cortona was the leading Italian Baroque painter of his time and rival to the architects Bernini and Borromini. The painting shows Hagar, pushed by the angel, returning to Abraham and Sarah; Abraham greets her while Sarah remains sitting on the right. Hagar, the maidservant had sexual relations with Abraham and may have become pregnant. She was thrown out by Abraham's wife Sarah and the painting shows her return encouraged by an angel. Bartolomeo Manfredi, Tribute to Caesar (Uffizi, Florence) Cristofano Allori, Hospitality of Saint Julian (Palatine Gallery, Pitti Palace, Florence) Unrecognizable painting (right of the Wrestlers) Unrecognizable painting (Charity?) Unrecognizable painting (behind the Venus) Unrecognizable painting (you can only see a golden frame behind the man in red at the very right) Lower part Raphael (1483-1520), Niccolini-Cowper Madonna (National Gallery of Art, Washington). This painting was owned by Zoffany at the moment: this explains its prominence. Guercino's workshop, Samian Sibyl (Uffizi, Florence) Titian (1488/9-1576), Venus of Urbino (1538, Uffizi, Florence), the woman is Venus, goddess of love, the dog symbolises fidelity and the

women in the background with the chest motherhood. Sculptures and other Today Medici's Ancient Roman statues are mostly in the main corridors of the Uffizi Gallery, except those which are still in the Tribuna, and except the smaller busts and statuettes (some antique, some pseudo-antique), owned by the National Archaeological Museum and permanently displayed at Villa Corsini a Castello, near Florence. Many of those painted by Zoffany are still to be identified. Other antiquities (Etruscan, Egyptian, Greek) are mostly in the National Archaeological Museum. Some very few Renaissance pieces from the Tribuna are now in the Bargello Museum. The busts and figures on the shelf are mostly unknown. Center Ancient Roman art, Cupid and Psyche (Uffizi, Florence) Ancient Roman art, Dancing Faun (Uffizi, Florence, still in the Tribuna) Jacopo Antelli (Monicca) and Jacopo Ligozzi, Octagonal table with Pietre Dure mosaics (Uffizi, Florence, still in the Tribuna) Ancient Roman art, Baby Hercules strangling two serpents (Uffizi, Florence, still in the Tribuna) Ancient Roman art, The Two Wrestlers (Uffizi, Florence, still in the Tribuna) Cleomenes, Medici Venus (Uffizi, Florence, still in the Tribuna), 1st-century BCE marble copy of a bronze Greek original following the type of Aphrodite of Cnidos. The Greek inscription including the name 'Cleomenes' is not original and was forged in the 18th-century to enhance its value. The arms are by Enrico Ferrata (1610-1686) and have long, tapering Mannerist fingers. Its reputation grew gradually and it became a high-point of the Grand Tour. Lower Baltimore Painter, Apulian krater with Amazonomachy (National Archaeological Museum, Florence) Etruscan bronze elm with "button" on top, from Cannae (National Archaeological Museum, Florence) Ancient Roman art, Arrotino (Uffizi, Florence, still in the Tribuna) Etruscan (with 17th-century implements), Chimera of Arezzo (National Archaeological Museum, Florence) Saverio Calzetta da Ravenna, Lucerna in the shape of a Twisting Man (Bargello, Florence?) Late antique, Ardaburio's Plate (National Archaeological Museum, Florence) Bust of a man (?) Florentine pseudo-antique art, second half of 16th century, Bronze head of Antinous (National Archaeological Museum, Florence) Bronze lucerna (?) Etruscan amphora in bucchero (National Archaeological Museum, Florence?) Etruscan oinochoe in bucchero (National Archaeological Museum, Florence?) Etruscan situla in bucchero (National Archaeological Museum, Florence?) Ancient Greek art, Livorno Torso (National Archaeological Museum, Florence) Ancient Egyptian art, Cube statue of Ptahmose (National Archaeological Museum, Florence) Etruscan funerary urn probably Volterra production (?) (under the Venus of Urbino) All the connoisseurs, diplomats and visitors to Florence portrayed are

identifiable, making the painting a combination of the British 18th-century conversation piece or informal group portrait genre, with that of the predominantly Flemish 17th-century tradition of gallery views and wunderkammers. However, this inclusion of so many recognisable portraits led to criticism at the time by Zoffany's royal patrons, and by Horace Walpole, who called it "a flock of travelling boys, and one does not know nor care whom."



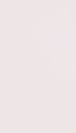
Johann Zoffany (1733–1810), *Tribuna of the Uffizi*, 1772-1777

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