



Save the Children®

THE DESERVING POOR

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- Welcome, The phrase 'deserving poor' raises the question who are the undeserving poor? Who doesn't deserve our charity? Well, the Victorians had an answer that I will illustrate using paintings from the period. But let us start at the beginning...

NOTES

- In 1846, Richard Redgrave painted *The Sempstress* highlighting one aspect of the problem of the poor and starting a new genre of painting—social realism. This lecture discusses the social issues and the development of social realism over the Victorian period. Early in the century genre or subject painting told a simple story which often made a moral point but as artists started to represent the harsher aspects of society the category became more controversial. However, from the middle of the century Richard Redgrave and William Powell Frith started to paint a different type of modern-life painting that showed the complexity of the interacting Victorian class system. This was done in a light-hearted way that made the paintings extremely popular as engravings.
- Journalist **Henry Mayhew's *London Labour and the London Poor*** (1851–62) wrote the first detailed analysis of the poor.
- **Thomas Robert Malthus** (1766-1834) published ***An Essay on the***

Principle of Population (1798) in which he observed that sooner or later population will be checked by famine and disease, leading to what is known as a Malthusian catastrophe. This is because population multiplies geometrically and food arithmetically; therefore, the population will eventually outstrip the food supply. He wrote in opposition to the popular view in 18th-century Europe that saw society as improving and in principle as perfectible. **'The power of population is indefinitely greater than the power in the earth to produce subsistence for man'**. As an Anglican cleric, Malthus saw this situation as divinely imposed to teach virtuous behaviour. Malthus wrote that population growth will always be limited by the ability to produce enough food, that the population will always increase if the food supply increases and the only way to keep the size of the population in line with food production inevitably involves misery and vice. Malthus believed that any attempts to help the poor were doomed in the long-term and so he criticised the Poor Laws and supported the Corn Laws (which introduced a system of taxes on British imports of wheat which increased the price of bread).

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Hospital of St Cross, St Cross, Winchester, England, founded 1136
Showing the western and north ranges, with the Beaufort Tower

Hospital of St Cross, St Cross, Winchester, England. Showing the western and north ranges, with the Beaufort Tower

THE EARLIEST ALMS HOUSE

- Almost 900 years ago this building was founded. It is **The Hospital of St Cross and Almshouse of Noble Poverty** in Winchester and it was founded in 1136. It has been described as "**England's oldest and most perfect almshouse**".
- Why then? There was a rapid growth in charitable giving in medieval Europe in the 12th and 13th centuries but we are not sure why,
 - Of course, charity is **one of the seven Christian virtues** and the thirteenth-century theologian **Thomas Aquinas** (1225-1274) explained that charity or is not just love of God but extends to our neighbour.
 - It was some forty years since the First Crusades captured Jerusalem and there was the need to care for the returning disabled who were a respected part of the community as they had been forgiven their sins for going on the Crusade.
 - It was also about this time (the mid-twelfth century) that the Church started granting indulgences for the forgiveness of sins to those who donated to the church so you didn't need to go

on a crusade.

- (Other scholars believe that charitable giving was a way of elevating the social status of the donor or a form of what was called magnificence, extravagant spending to affirm the existing hierarchy of feudal power.)
- What ever the reason many **almshouses were founded** but when **Henry VIII dissolved the monasteries** many were closed down. So, in **1601 Elizabeth I's** government tried to fill the gap with the **Poor Relief Act** which made each parish responsible for those who could not work.

NOTES

- In Christian tradition, the **seven heavenly virtues** combine the **four cardinal virtues** of prudence, justice, temperance, and fortitude with the **three theological virtues** of faith, hope, and charity. They are named by Paul the Apostle in **1 Corinthians 13**: "**So faith, hope, love remain, these three; but the greatest of these is love.**" The word "love" (agape in Greek, pronounced 'a-gah-pay') is translated in the **King James Bible as "charity"**. The **seven capital virtues**, also known as contrary or remedial virtues, are those opposite the seven deadly sins. Regarded since 590AD as—chastity (lust), temperance (gluttony), **charity** (greed), diligence (sloth), kindness (envy), patience (wrath), and humility (pride).
- The oldest charitable institution in England is believed to be the **Hospital of St. Cross and Almshouse of Noble Poverty, located in Winchester, Hampshire**. The hospital was **founded in the 1130s by King Henry II** and provided food, shelter, and medical care for the poor, elderly, and infirm. The Order of Noble Poverty was founded in 1445. Both Orders continue to provide care and support to this day, and the building is considered a significant historical and architectural landmark. It

accommodates 25 elderly men known as 'The Brothers' under the care of 'The Master'.

- It is one of the oldest charitable organisation in England that is still surviving and it still cares for the elderly and is still bound by its rules to offer bread and ale to passing travellers who request it.
- To find it drive south of Winchester on Southgate Street which leads into St Cross Road (B3335) continue until you reach The Bell Inn.
- It was founded in 1136 by Bishop of Winchester, Henry de Blois, William the Conqueror's grandson and younger brother to King Stephen.
- St Cross refers to the Holy Cross. There was a St John of the Cross but he was beatified in 1675. St Cross College is the largest graduate college in the University of Oxford.
- **The Crusades** were a series of religiously motivated military campaigns that took place between the 11th and 13th centuries. They were initiated by the Christian kingdoms of Europe, with the goal of regaining control of the Holy Land, specifically Jerusalem, from Muslim rule.
- **The First Crusade** was launched in 1096 and led to the capture of Jerusalem in 1099. The Christian kingdoms established a series of states, known as the Crusader States, in the Levant to maintain control of the region.
- **The Second Crusade** was launched in response to the fall of the County of Edessa in 1144, but ultimately failed to recapture the lost territory.
- **The Third Crusade** was launched in 1189 after the fall of Jerusalem to Saladin in 1187. Led by King **Richard the Lionheart** of England, it managed to recapture some of the lost territories but ultimately failed to retake Jerusalem.

- **The Fourth Crusade**, launched in 1202, ended in the sack of Constantinople, the capital of the Byzantine Empire, by the crusaders themselves.
- Later Crusades, such as the **Fifth, Sixth, and Seventh Crusades**, had less impact on the region, and were characterised by a lack of coordination and ineffective leadership.
- **The Eighth Crusade**, launched in 1270, was the last major Crusade, and resulted in the death of King Louis IX of France.
- The Crusades had significant consequences, both for the regions directly involved and for Europe as a whole. They led to the establishment of the Crusader States, which lasted for almost two centuries, as well as **increased cultural exchange between Europe and the Islamic world**. They also led to **increased religious fervour** and the **growth of the power of the papacy**. However, the Crusades also led to significant loss of life, and perpetuated centuries of conflict between Christians and Muslims.

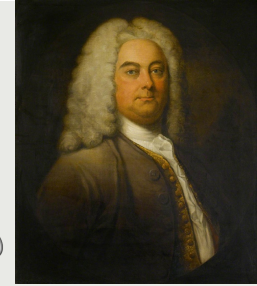
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William Hogarth (1697–1764),
The Painter and his Pug, 1745,
90 x 69.9 cm, Tate

William Hogarth (1697–1764),
Portrait of Captain Thomas Coram,
1740, 239 x 147.5 cm,
Foundling Hospital, London



George Frideric Handel,
"Hallelujah", the concluding
chorus of the Foundling
Hospital Anthem

William Hogarth (1697–1764), *Portrait of Captain Thomas Coram*, 1740, 239 × 147.5 cm, Foundling Hospital, London

William Hogarth (1697–1764), *The Painter and his Pug*, 1745, 90 x 69.9 cm, Tate

William Hogarth (1697–1764) (circle of) , George Frideric Handel (1685–1759), c. 1750, 76 × 63 cm, The Royal Society of Musicians

George Frideric Handel, Foundling Hospital Anthem, full title '*Blessed are they that considereth the poor*', premiered 27 May 1749 at The Foundling Hospital Chapel, Bloomsbury. The final chorus is taken from Handel's *Messiah*

THE FOUNDLING HOSPITAL

- We move on to **world's first incorporated charity**. This is William Hogarth's portrait of the founder of that charity **Captain Thomas Coram** (c. 1668 – 29 March 1751).
- Coram was born in Lyme Regis and was sent to sea before he was 12. He returned to England as what was described at the time as 'an old man' aged 52 and he became a successful merchant in London (by about 1720). He was appalled by the many abandoned, homeless children living in the streets of London and in **1739 he**

obtained a Royal Charter granted by George II to establish the London Foundling Hospital, a "hospital for the maintenance and education of exposed and deserted young children."

- (CLICK) **George Frideric Handel** was a governor of the hospital and held a benefit concert performance where the **Foundling Hospital Anthem** was played which included the **Hallelujah Chorus** from his recently composed **Messiah**.
- (CLICK) **William Hogarth** was also among the first governors of the hospital and used the **Governors' Committee Room to exhibit** paintings by Thomas Gainsborough, Richard Wilson and others and so **the Foundling Hospital also became the first public art gallery**.

NOTES

- **Thomas Coram** (c. 1668 – 29 March 1751) was happily married for 40 years but never had any children.
- **George Frideric Handel** allowed a concert performance of *Messiah* to benefit the foundation, and donated the manuscript of the Hallelujah Chorus to the hospital. He also composed an anthem specially for a performance at the Hospital, now called the Foundling Hospital Anthem. The Foundling Hospital charity continues today and is known as Coram, still delivering services which transform children's lives from the same historic site.
- **Foundling Hospital Anthem** by George Frideric Handel (full title '*Blessed are they that considereth the poor*'), premiere 27 May 1749 at The Foundling Hospital Chapel, Bloomsbury, London, conductor George Frideric Handel, performers, Children of the Chapel Royal. This final chorus is from the *Messiah*.
- **William Hogarth** (1697-1764) was born in London, the son of an unsuccessful schoolmaster and writer from Westmoreland. After

apprenticeship to a silver engraver, he began to produce his own engraved designs in about 1720. He later took up oil painting, starting with small portrait groups called conversation pieces. He went on to create a series of paintings satirising contemporary customs, but based on earlier Italian prints, of which the first was *The Harlot's Progress* (1731), and perhaps the most famous *The Rake's Progress*. His engravings were so plagiarised that he lobbied for the Engraving Copyright Act of 1734 (also known as Hogarth's Act) as protection for original engravers.

- On 23 March 1729 Hogarth married Jane Thornhill, daughter of artist Sir James Thornhill. During the 1730s Hogarth also developed into an original painter of life-sized portraits, and created the first of several history paintings in the grand manner.
- Hogarth was initiated as a Freemason before 1728. Freemasonry was a theme in some of Hogarth's work, most notably *Night*, the fourth in the quartet of paintings (later released as engravings) collectively entitled the *Four Times of the Day*.
- He lived in Chiswick from 1749, when he bought the house now known as Hogarth's House and preserved as a museum; he lived there for the rest of his life. The Hogarths had no children, although they fostered foundling children. He was a founding Governor of the Foundling Hospital. Hogarth died in London on 26 October 1764 and was buried at St. Nicholas Church, Chiswick, London. Hogarth influenced German and French book illustration throughout the 18th and 19th centuries.
- Jane was a businesswoman who lived 25 years longer than Hogarth (he died aged 66 and she was 80). She managed to persuade Parliament to pass a bill that extended her

copyright from 14 years to 20 years.

Emma Brownlow (1832-1905),
*The Foundling Restored To Its
Mother*, 1858, 76.2 × 101.6
cm, Foundling Museum



Emma Brownlow (1832-1905), *The Foundling Restored To Its Mother*, 1858, 76.2 × 101.6 cm, Foundling Museum

Depicting her father John Brownlow in the Foundling hospital, London. Hogarth's painting *The March to Finchley* is in the background.

- This is the **Committee Room** where the paintings were hung. This painting by **Emma Brownlow** a self-taught and successful professional artist. Here she shows a **foundling girl being reunited with her mother**. You can see that the mother is so overwrought she has dropped the receipt she received when the child was first admitted, which is the evidence for her claim. It was very unusual for parent and child to be reunited and this painting was seen by most **as a portrait of her father, John Brownlow**, who was himself a foundling and became the **Hospital's secretary**, *The Times* described it, for example, as a '**very capital portrait**'.
- (On the wall behind, in the centre, is **Hogarth's satirical *The March of the Guards to Finchley*** (1750, Foundling Museum) showing an imagined rabble of disorganised troops mustering on the Tottenham Court Road prior to marching to Finchley to put down

the unsuccessful second Jacobite rebellion of 1745. Hogarth makes fun of their lack of training and disorganisation.)

NOTES

- Some children were claimed by their birth family, but it was extremely rare. Although the scene is an idealised fiction, Emma Brownlow has depicted her father (the Hospital's Secretary, John Brownlow) behind the table, watching over proceedings. *The Illustrated Times*, a weekly newspaper of the time, described this as 'a very capital portrait of the secretary himself'. Visible on the wall behind him, the artist shows some of the paintings in the Hospital's collection, including William Hogarth's painting, *The March of the Guards to Finchley*.^[1]
- The Second Jacobite Uprising (known as the '45) was part of a series of uprisings that had been occurring since the late 17th century and were aimed at returning the Stuart Dynasty to the throne after the Glorious Revolution of 1688 replaced James II with William and Mary. It was the last in a series of revolts that began in 1689, with major outbreaks in 1708, 1715 and 1719.
- "This heavily romanticised scene depicts a mother reclaiming her child at the Foundling Hospital. She is clearly overcome with emotion at the sight of her child and has dropped the receipt on the floor. Mothers were required to present the Secretary with the receipt that they were given when their child was admitted to the Hospital as proof of identity. Emma Brownlow was the daughter of the Hospital's Secretary, John Brownlow, who was himself a former foundling. John Brownlow can be seen in the picture standing behind the desk. The dropped receipt bears his signature. In reality instances of parents reclaiming their children were rare. Often the Hospital Governors would examine the mother's circumstances, and decide that the child was better off remaining in their care.

- **The children were not allowed to have contact with their parents** after they were admitted, although sometimes parents and other family members would make contact in secret when the Hospital was open to the public. It is likely that this romantic view of the Hospital was painted to answer the Hospital's contemporary critics, who **attacked it for removing children from their mothers**. Brownlow painted a number of scenes from life at the Hospital, subjects she doubtless chose because they reflected her personal experience but also her social conscience." [2]
- "**Emma Brownlow** (1832-1905) was born in 1832, the youngest of the three daughters of John Brownlow, the Secretary of the Foundling Hospital. John Brownlow was himself a foundling who had excelled at administration, training and working within the Secretary's office before rising to that role.
- "Emma Brownlow was a **self-taught, modestly successful professional artist**, exhibiting regularly in London and regional art exhibitions, and several times at the Royal Academy. She exhibited and sold oil paintings, but also made working preparatory drawings and studies in pencil, watercolour and charcoal. Her first known exhibited work was *The Foundling Girl*, shown at the Royal Academy in 1852. In 1858 one reviewer described her as '**a young artist of promise**'. This was the year in which she painted *The Foundling Restored*, perhaps **the most successful of her scenes of life in the Hospital**." [1]

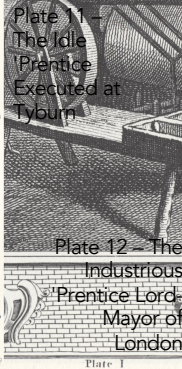
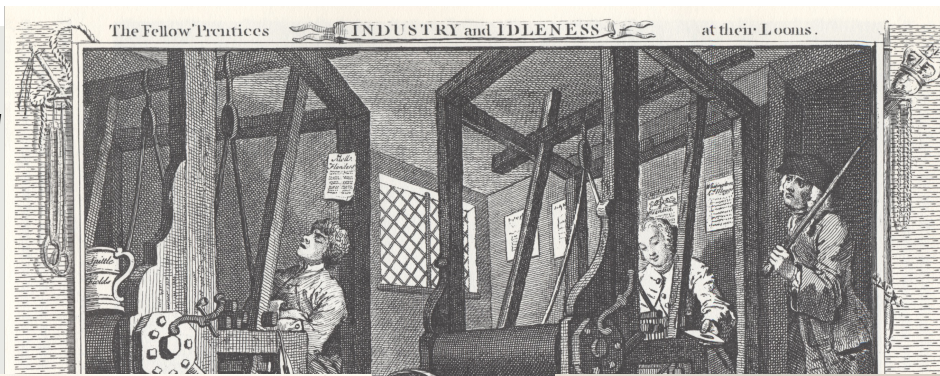
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William Hogarth
(1697-1764),
Industry and Idleness, 1747 (12
plates)
Plate 1 – The
Fellow 'Prentices
at their Looms



William Hogarth (1697-1764), *Industry and Idleness*, 1747 (12 plates)

Plate 1 – The Fellow 'Prentices at their Looms

Plate 11 — The Idle 'Prentice Executed at Tyburn

Plate 12 – The Industrious 'Prentice Lord-Mayor of London

THE DESERVING AND UNDESERVING POOR

- As I shall explain a clear distinction arose in the Victorian period between the **deserving poor and the undeserving poor** but before that the distinction was understood. The Elizabethan Poor Law offered relief to the "**lame, impotent, old, [and] blind**", by the way impotent meant not able to function properly. The able bodied were set to work and the idle and vagrants were sent to a house of correction or prison.
- Here William Hogarth in his series called '**Industry and Idleness**' shows over a series of 12 plates the lives of two poor apprentices. One is seen here on the left **sleeping** and the other on the right **working hard**.
- (CLICK) The one (Thomas Idle) sleeping go on to lead a **life of crime and is hanged at Tyburn**.
- (CLICK) The one (Francis Goodchild) who worked hard becomes

Lord Mayor of London. He is the one in the coach holding the sword of state and wearing an outsized top hat.

- (It is the **American Dream in England, the ability for anyone, whatever their background, to better themselves through hard work.** Of course, as it is Hogarth it is also a satire on the belief that hard work always brings such rewards.)

NOTES

- In Plate 11, the woman in the centre is selling his last words even though he hasn't uttered them yet while the drunk to her left is courting her while holding a dog by its tail. On the far right a boy is picking the pocket of the man selling something while his companion wants nothing to do with it.

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George Morland, *The Miseries of Idleness*,
before 1790, 31.60 x 37.30 cm,
National Galleries of Scotland



George Morland, *The Comforts of Industry*,
before 1790, 31.50 x 37.60 cm,
National Galleries of Scotland

George Morland (1763-1804), *The Comforts of Industry*, before 1790,
31.50 x 37.60 cm, National Galleries of Scotland

George Morland (1763-1804), *The Miseries of Idleness*, before 1790,
31.60 x 37.30 cm, National Galleries of Scotland

- Another example of idleness versus industry, this time in a rural setting. **This is by George Morland showing the 'Miseries of Idleness'** The idle poor have only a bone left to eat and **the empty cask on the right suggests an earlier indulgence in alcohol** suggesting these people have **only themselves to blame** and their **lack of self-control** has brought about their impoverished state and a tragic fate awaits them. As we shall see this makes them the undeserving poor.
- (CLICK) **On the other hand, the 'Comforts of Industry'** show a smartly dressed well fed family. The father has just returned home with his son and is casually dropping some coins into his wife's lap while the daughter plays with a doll and welcomes her brother home while that baby sleeps contentedly.
- **The irony is that Morland was a notoriously heavy drinker and debtor** who spent the final years of his life in and out of debtors

prison and he eventually **died from alcoholism aged just 41**.

Morland was a child prodigy who could draw when he was three and whose father kept him locked away and sold his drawings. He became an honorary member of the Royal Academy when he was 10. His lifestyle was so flamboyant and so unbelievable he became the subject of four anecdotal biographies immediately after his death.

- **But let me pause here and ask who were the poor?**
- At the top of society were **royalty** followed by only about **180 peers of the realm**, then **a few thousand gentry** who were the landowners and country squires followed by the high-ranking clergy—bishops, military officers such as generals and civil servants such as permanent secretaries.
- The next rank down was the **'middling sort', mostly businessmen and tradesmen**. They were people who made money from working and some were **more wealthy than the gentry** but their status was lower. At the top of the middling sort were barristers and clergymen and at the bottom farmers and shopkeepers.
- Then, at the bottom of society, was the **vast majority, about 97%—labourers who ranged from skilled artisans at the top to beggars near the bottom**. I say near the bottom because begging was regarded as a profession with its own tricks and skills. It is difficult to know for certain but at the beginning of the eighteenth century perhaps **half the population were so poor they needed some form of charity to survive as their income was under £25 a year**.^[1]
- The location of the poor is also important, at the beginning of the century **three-quarters of the population worked on farms and a quarter in towns and by 1900 this was reversed, three-quarters lived and worked in towns and only a quarter**

remained in the countryside.

NOTES

- The figure of 97% at the bottom of society is taken from reference [1] page 377. The middling sort is defined as those earning over £200 a year which makes up 3% of the population. Those earning less than £200 a year make up the 97% who could not afford any cultural products, such as books or attending events.
- Instilling the twin virtues of **industry and sobriety** were seen as a way to **prevent revolution and to increase agricultural productivity**. His aim of highlighting the moral shortcomings of domestic life shows the influence of William Hogarth (1697-1764).

BIO:MORLAND

- George Morland (1763-1804) began to **draw at three** and was an **honorary member of the Royal Academy at ten**. It is said his father **locked him in an attic and forced him to copy** paintings but Morland hid some drawings and lowered them out of his window at night. His friends would sell them and they **would spend the money on drink**. By the age of 17 he was **well known among dealers and artists** of repute and when he left home he started a life of **hard work and hard drinking almost without parallel in the history of art**. He **married Anne Ward** and during the 1780s was a reformed character. Anne Ward **a beautiful and virtuous woman** who was deeply attached to him despite his profligacy. She was the sister of James Ward whose *Gordale Scar* used to be prominently exhibited at Tate Britain. He broke with his wife and started drinking again although he paid her an allowance for the rest of his life.
- His art was **so popular that, although he received only a**

fraction of what each painting was worth he could easily live for a week on a day's work. He was besieged by dealers who came to him with a purse in one hand and a bottle in the other. **The amount of work he got through was prodigious.** He would paint **one or two pictures a day**, and once painted a large landscape with six figures in the course of six hours. Every financial demand that was made upon him was paid by a picture that was worth many times the value of the account to be settled.

- In November 1799, Morland **was at last arrested for debt**, but was allowed to take lodgings 'within the rules,' and these lodgings became the rendezvous of his most discreditable friends. During this confinement **he sank lower and lower.** He is said to have often been **drunk for days** and to have generally slept on the floor in a helpless condition. He was released from debtors prison but his **health was ruined** and he **died in 1804 aged 41.** His **wife died three days later from convulsive fits** brought on by the news of his death according to Walter Gilbey in his *George Morland: His Life and Works*.
- In his last eight years he painted 900 paintings and over 1,000 drawings and over his life he **painted over 4,000 pictures.**

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[1] https://hlq.pennpress.org/media/34098/hlq-774_p373_hume.pdf 18th century Cultural Economics

William Beechey (1753-1839),
*Portrait of Sir Francis Ford's
Children Giving a Coin to a
Beggar Boy*, exhibited 1793,
180.5 × 150 cm, Tate



SHOWN LAST YEAR

William Beechey (1753-1839), *Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy*, exhibited 1793, 180.5 × 150 cm, Tate

HOW THE POOR WERE REPRESENTED

- Pictures of the poor were popular as there was a **fashion for 'sentiment', that is heightened feelings of sympathy and pity** and this appeared in poetry, novels and the visual arts. This example is by William Beechey and shows two children giving charity to a beggar.
- But all is not what it appears. It was commissioned by **Sir Francis Ford and his motive was not sentiment**. He was an MP and an outspoken supporter of slavery. He argued that the slaves he owned in Barbados had a better quality of life than the children in English slums. He lived at Ember Court, Thames Ditton, and these are his children Francis and Mary demonstrating how he and his family cared for the poor.
- This poor English boy therefore represents in a way a visual argument in favour of slavery as it shows how the **Ford family cared for the poor in England and by implication his slaves in**

Barbados. So this form of propaganda tells us little about the real poor or genuine forms of charity.

NOTES

- This is a typical early example of how **the poor were represented in art**. It is *Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy*, by William Beechey, a well-known portrait painter who exhibited it in 1793.
- It is a large oil painting that shows two fashionably-dressed children in a countryside setting encountering an older boy, who is dressed in ragged clothes and visibly in distress. The well-dressed girl leans forward to pass the boy a coin, while a dog (a well-groomed spaniel presumably belonging to the wealthy children) looks up. **Such emotive scenes of rural poverty and philanthropic kindness were a feature of British art in the latter third of the eighteenth century.**
- There were many paintings and prints on this theme as they appealed to the **fashion for 'sentiment', that is heightened feelings of sympathy and pity** that appeared in poetry, novels and the visual arts. **Sir Francis Ford (1758–1801) was a wealthy plantation owner with property in Ember Court, Thames Ditton, Surrey and Lears, Barbados.** The Ember Court mansion has long since been demolished and was located where the police sports ground is now situated. Based on the apparent ages of the children they can probably be identified as **Francis Ford (1787–1839)**, later 2nd Baronet, and **Mary Ford (died 1872)**.
- **Ford was a strong pro-slavery MP in Parliament and the wealth of the children comes directly from the exploitation of slave labour in Barbados.** The pro-slavery lobby argued that their slaves enjoyed a better quality of life than the abject poor living in England.

- After a long campaign for abolition led by William Wilberforce, Parliament prohibited the practice by passing the Slave Trade Act 1807 which was enforced by the Royal Navy.
- **William Beechey** (1753-1839) was born in Oxfordshire, the **son of a solicitor**. His parents died when he was young and he was **brought up by his uncle** who was determined he should **become a lawyer**. He became a clerk but then **rejected his uncle's wishes** and joined the **Royal Academy School** in 1772 aged 19. He is thought to have trained under Johan Zoffany and first exhibited at the Academy in 1776. **He moved to Norwich** and gained several commissions including civic portraits. In 1787 he **returned to London** and exhibited a portrait of the Bishop of Carlisle. At this time he painted in the **style of Joshua Reynolds**. His style suited the **conservative tastes of the royal family compared to the flamboyant style of Thomas Lawrence**. In 1793 he was commissioned to paint a **full-length portrait of Queen Charlotte**. He was appointed her **official portrait painter** and elected an ARA the same year. As a result he received many more commissions, including **six royal portraits** and in 1798 was made an Academician. An enormous portrait of George III reviewing the troops resulted in him **receiving a knighthood**. By the turn of the century his style had become much more like that of Lawrence. **He fell from royal favour in 1804** but was appointed principal portrait painter to William IV in 1830. In 1836, **he retired to Hampstead**. He was impetuous and **easily angered** but was known to be **generous and helpful to students including the young John Constable**.
- Note that in 1789 Thomas Gainsborough died and by that time Joshua Reynolds had stopped painting. When the young Thomas Lawrence exhibited his sensational full-length portraits of Queen Charlotte and the actress Miss Farren in 1790, Beechey's clientele was not much affected since Lawrence's style

was much more flamboyant. The turning point in Beechey's life and career was his patronage by the royal family from about 1793. He was known for his **lack of extravagance** which appealed to those like the king, who regarded Lawrence as too flamboyant and 'eccentric'.

- **Sir Francis Ford**, 1st baronet (an honour between knight and baron), **bought Ember (or Imber) Court in 1791 and sold it in c. 1793**. Previously it was owned by George Onslow, Lord Onslow, from 1862 to 1768, and then his son Lord Cranley. At the time of Henry VIII all the land was a deer park for royal hunting. After the king's death the village of Thames Ditton petitioned for the land to be set free and the deer were moved to Windsor Park. Ember Court was described as "a large, plain mansion, the old brick front having been covered with stucco, and wings added in the last [eighteenth] century".

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The Village Holiday, 1809-11,
Tate Britain



David Wilkie (1785-1841), *The Village Holiday*, 1809-11, Tate Britain

15 minutes

- There is another popular approach taken by artists is to present the less well off and that is using **humour**.
- **Scottish born David Wilkie became a star** of the London art world painting this sort of work. He was much admired for his moralising and humorous narratives of everyday life. He is **virtually unknown today**. This is about **virtue and vice**, in this case drink.
- (CLICK) The **wife of a drunken farmer is trying to drag him** away from his friends who are trying to drag him back.
- Although there is a moral element to the painting it was seen as a jolly snapshot of every day. For example, one magazine wrote,
 - (CLICK) "**The landlord on the left pouring out ale with the air of one who knows the exact height and the precise angle at which to poise the bottle and manoeuvre the glass is a jolly, ruddy, well-to-do specimen of a host of the olden time.**"(CLICK)
- But there was a movement growing against alcohol, which many saw as a fault of the poor, and in **1833 that Richard ("Dicky") Turner**

gave a speech advocating **total abstinence** from all alcohol and the word **Teetotaller** was coined. Previously, it was only strong spirits that were condemned, you might remember the horrors shown in Hogarth's *Gin Lane* (1751) compared with the patriotic and healthy *Beer Street* (1751).

NOTES

- Teetotaller is a word created by Richard "Dicky" Turner and it was known as "Dicky Turner's word." In 1833, he gave a speech advocating total abstinence from all alcohol, as opposed to abstinence only to "ardent spirits" such as brandy or whiskey. The 'tee' part has nothing to do with 'tea' it was to emphasise the 'total', in other words 'Total abstinence with a capital T'.
- Wilkie first called the painting Public-House Door, then Alehouse Door (more polite), then Village Holiday and finally Village Festival (a title often used by Teniers).
- It was exhibited in 1812 and bought by John Julius Angerstein, an important collector, for 900 guineas. After his death 38 of his finest paintings were bought by the British government to form the nucleus of the collection of the National Gallery. Until the National Gallery was built in Trafalgar Square, the works were displayed in his town house in Pall Mall.
- Sir George Beaumont bought *The Blind Fiddler* in 1808 for 50 guineas and then wrote to Wilkie enclosing a cheque for an additional £50 as the rising fame of Wilkie made Beaumont feel in his debt. Wilkie returned the cheque although only three years previously he had been so poor he considered returning to Scotland.

DAVID WILKIE (1785-1841)

- Born in Fife, the son of a Reverend. Trained in Edinburgh and painted in the style of David Teniers the Younger (Flemish, Antwerp, 900 paintings) stories of common life.

- Went to London 1805 aged 20 and enrolled in RA School. No money so turned to portraiture and a genre subject was commissioned and accepted by the RA and hung in prime position.
- Patron Sir George Beaumont, by 1807 President Benjamin West already considered him a great painter.
- ARA 1809, RA 1811.
- In 1820 he was commissioned by the Duke of Wellington to paint *Chelsea Pensioners* (1822) for which he paid 1,200 guineas cash.
- His mother and eldest brother died in 1824 and his other older brother died in 1825. Both brothers left children to be taken care of. He had long been prone to nervous illness, brought on by anxiety and by 1825 he had become too tense paint and he travelled abroad.
- His European travels resulted in a looser less detailed style.
- He was made Painter in Ordinary to George IV (following Thomas Lawrence) and William IV the same year (1830) and then Queen Victoria. He found portraits difficult and failed with Victoria.
- He was knighted in 1836 and made chevalier of the Légion d'honneur in 1841.
- He went to the Holy Land in 1840 and made many sketches and his style may have changed again on his return but he died suddenly on the steamer home and was buried at sea.
- He never married and was a private man.

Benjamin Robert Haydon (1786-1846), *Punch or May Day*, 1829, 150.5 x 185.1 cm, Tate Britain



Benjamin Robert Haydon (1786-1846), *Punch or May Day*, 1829, 150.5 x 185.1 cm, Tate Britain

- Another entertaining painting is this one by Benjamin Haydon called *Punch or May Day*, It is set in Marylebone ('maa-luh-bn') in 1829, the end of the Regency period and shows **a mixture of the wealthy and the poor**.
- (It is set in New Road, Marylebone and it is a little past noon as we can see from the clock of the church.)
- **Punch is beating his wife** and this has drawn the crowds and blocked the road resulting in a marriage coach nearly colliding with a hearse.
- Sitting on the kerb is a **poor fruit seller** who has arranged her meagre fair on a small table.
- A more **wealthy farmer** is so engrossed by the Punch and Judy he does not notice his pocket being picked by a small hand. Notice how the well dressed woman is shielding him with her shawl and distracting the sailor with her smile.
- A **child chimney sweep** is posing like an actor on stage with his

broomstick slung across his shoulder.

- On the right three figures are **Morris May Day dancing**. One is dressed as a tree, the other has a blackface and the third is a woman in a red dress holding a spoon or ladle. The Green Man, or, Jack in the Green, is a popular participant in traditional May Day festivals in which a person covers themselves in a tree-like costume, sometime pyramidal or conical in shape. The origin of the blackface boy is unknown but there have been various ideas put forward.
 - One idea is based on the name, why morris dancing? It is mentioned in the late **15th century** and at the Tudor court. Some think Morris is derives from **moorish dance** and the **Moors of Morocco** and and it was brought back by soldiers celebrating their victory over the Moors in Spain. (Some think the soldiers were imitating Moorish Sufi dancing which is still very similar today.)
 - (Another possibility is that farm workers blacked their face in the 14th century so they could beg food in the winter without being recognised.)

NOTES

- It captures a moment in the day-to-day life of Regency London. It is now in Tate Britain and Haydon would probably have been appalled to see it displayed in a national gallery as he dedicated his life to raise British art 'to honour and glory' by promoting large-scale history paintings of noble subjects. He was driven to paint subjects like Punch or May Day to pay the bills. He had hoped the King would buy the painting as he asked for it to be sent to Windsor Castle but it was returned, a setback he blamed on the actions of the Keeper of the King's Pictures, William Segurier
- Haydon knew all the great artists and writers of the age but lived

hand-to-mouth for years. An attempt he made to interest the public in his noble paintings resulted in debts of £3,000. Rather than go into debtors prison again and because his sight and mind were deteriorating he decided to commit suicide. He bought a gun and wrote a will but even this failed. He shot himself in the head but the ball failed to penetrate his brain so with characteristic determination he slit his throat to kill himself. He left his diary open at the last entry read "'Stretch me no longer on this rough world' – Lear".

- Benjamin Robert Haydon (1786-1846) was born in Plymouth the son of a prosperous printer. He showed an aptitude for study and went to Plymouth Grammar School. When he was 18 he left for London and entered the Royal Academy School and when he was 21 exhibited for the first time. His financial difficulties began in 1810 when his father stopped his allowance as although he had had some commercial success it did not pay well enough and he entered into disputes with his patrons. He painted large history paintings that did not or were hard to sell. In October, 1821, he increased his commitments when he married Mary Hyman, a widow with two young children, whom he had known for some years. In 1823 he spent two months in debtors prison.
- "Haydon had ambitions to be a history painter, but after some early successes struggled to find patrons or public support for his huge canvases of noble themes from history or scripture. In the late 1820s, after repeatedly falling into debt and even being imprisoned, he painted several subjects of contemporary life that he hoped would be more commercial. This richly detailed composition is intended to capture the energy of contemporary London. A crowd mingles with a costumed procession in the Marylebone Road. Haydon thought of calling this picture simply 'Life', suggesting that he retained a sense of ambition even in painting such a lowly subject." (Tate)

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A coloured print
of the Peterloo
Massacre
published by
Richard Carlile



A coloured print of the Peterloo Massacre published by Richard Carlile, 1819

HARD TIMES

- I cannot pass on without mentioning that **the country had been at war with France for over twenty years** (1793-1802 then the Napoleonic Wars, 1803-1815) resulting in many **disabled men** returning and **unable to find work**. In addition, Parliament passed the **Corn Laws in 1815**, which resulted in the price of **bread reaching astronomical proportions**.
- On 16 August 1819, more than **60,000 people gathered at St Peter's Field, Manchester**, many dressed in their **Sunday best**. The peaceful crowd wanted to hear the speakers discuss **voting reform** as less than two per cent of the population were eligible to vote—and an end to the extreme poverty that gripped Britain. **The cavalry attacked the unarmed crowd**. The first casualty was a **two-year old infant** and by the end of the day about **14-18 had died and 400 to 700 were injured**. It was the bloodiest political episode of 19th-century England and it started the journey to the rights we enjoy today.

NOTES

- "To Henry Hunt, Esq., as chairman of the meeting assembled in St. Peter's Field, Manchester, sixteenth day of August, 1819, and to the female Reformers of Manchester and the adjacent towns who were exposed to and suffered from the wanton and fiendish attack made on them by that brutal armed force, the Manchester and Cheshire Yeomanry Cavalry, this plate is dedicated by their fellow labourer, **Richard Carlile**:^[1] a coloured engraving that depicts the Peterloo Massacre (military suppression of a demonstration in Manchester, England by cavalry charge on August 16, 1819 with loss of life) in Manchester, England."

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Harry Rutherford (1903–1985), *The Opening of the Chartists' Meeting House, Hyde*, 59.7 x W 90.6 cm, Astley Cheetham Art Gallery, Stalybridge, Manchester



Harry Rutherford (1903–1985), *The Opening of the Chartists' Meeting House, Hyde*, 59.7 x W 90.6 cm, Astley Cheetham Art Gallery, Stalybridge, Manchester

THE CHARTISTS

- **A mass movement gradually grew** among the working class following the **failure of the 1832 Reform Act** to extend the vote beyond those owning property. **In 1838 a People's Charter** was drawn up the the movement became known as the Chartist Movement.
- There were **few paintings celebrating it** at the time. This is *The Opening of the Chartists' Meeting House, Hyde* by Harry Rutherford. It was painted much later and shows the opening of a Chartist Hall in Hyde in Greater Manchester (east). "The local hero, Joseph Rayner Stevens, is **talking from the platform** as the **militia is marching in to arrest him**. The work is not a historical representation of the events, rather a celebration of local pride and history." [1]

NOTES

- The People's Charter listed six main aims:

- a vote for all men (over 21),
- a secret ballot,
- no property qualification to become an MP,
- payment for MPs,
- electoral districts of equal size,
- annual elections for Parliament.

BIO:RUTHERFORD

- Leaving school at fourteen, Rutherford continued his artistic training attending evening classes at the Manchester School of Art, where he was taught by Adolf Valette. Fellow pupils included **L.S. Lowry** and James Fitton. In 1925 **Walter Sickert** opened an art class for students of which Rutherford was one of them. The influence of Sickert is evident throughout the work of Harry Rutherford, particularly in a shared love of the theatre.
- Early on in his career, Rutherford spent time in Cornwall with the **Newlyn School** of painters and light and colour infused his work from this time. Alongside his painting, Rutherford was employed as an illustrator for the print media, as he had a quick eye for sketching caricatures and cartoons.
- In 1936, during the **early days of television**, Rutherford was invited to participate in a programme called '**Cabaret Cartoons**' during which he would stand in the wings of the studio and draw the variety acts as they performed. These quick sketches would be shown live on television. Rutherford was a pioneer of graphic illustration on television and in the 1950s appeared on a regular 15 minute programme called 'Sketchbook'.
- Rutherford continued to travel widely, spending time in **Borneo in 1957, France and Spain**. However he is most loved for his paintings of the industrial landscape and life around his **home town of Hyde**. These include his painting 'Northern Saturday' 1948, now held in Ashton Town Hall and 'Mill Girls' 1948." [2]

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William Edward Kilburn (1818-91), Chartist rally, Kennington Common, daguerreotype, 10 April 1848, Royal Collection



William Edward Kilburn (1818-91), Chartist rally, Kennington Common, daguerreotype, 10 April 1848, Royal Collection

- This is a famous photograph in the Royal Collection. It shows the enormous Chartist rally on **Kennington Common**. **It is 1848, a time of revolution across Europe** and on 10 April an **enormous crowd** gathered to hand in to Downing Street a **petition** with **six million signatures**. Armed soldiers and canon were hiding in the backstreets and the bridges were closed. A disaster and **possible revolution was avoided by hair's breadth**.

DID CHARTISM FAIL?

- After the 1848 demonstration it was **presented by the press as a 'fiasco'** but the demonstrators viewed the peaceful demonstration with **pride**. The aggressive militarism of the Government had been unnecessary.
- **Reform Acts** were passed in 1832, **1867** (extended the franchise), **1872** (made the ballot secret), **1884** (extended the franchise to all home owners), **1885** (extended the franchise to two-thirds of men), **1918** (abolished property qualification for men and allowed women

over 30 to vote), **1928** (extended franchise to all women).

- Did Chartism fail? In one sense they did as voting reform took a long time to bring about but it created a powerful statement of the rights of ordinary (working and middle-class) people. **Over the next 70 years all of the Chartist demands were passed into law except for annual elections.**

NOTES

- Revolution - on Monday 10 April 1848 a revolution almost took place in England. The Chartists arranged a rally for that day to present a petition to Parliament.
- 74 years later my Mother was born where you see those large houses on the left.
- In the morning people started to arrive by train and walk from all over London and they gathered on Kennington Common. The organiser, Feargus O'Connor an MP said there were 300,000 but the Government said it was only 15,000. Historians generally agree there were about 20,000 to 50,000. It was a peaceful demonstration and the organisers intended to hand in the petition a 5.7 million signatures to Parliament. Between 85,000 and 170,000 special constables and soldiers were prepared to do battle to prevent the demonstration from crossing back over the Thames. The special constables included Gladstone, Robert Peel and, most strangely, Prince Louis Napoleon Bonaparte, the future Napoleon III. The army had cannons prepared to open fire. Any small incident or skirmish could have resulted in a riot and many deaths but in the event the crowd melted away and by two o'clock the crowd was gone and only a few boys playing ball games remained. There were skirmishes on Blackfriars Bridge (1769) and many arrests were made and at one point sabres were drawn by the cavalry but the violence was contained. Waterloo Bridge and Charing Cross

Bridge were toll bridges and the special constables enjoyed the afternoon lounging and 'enjoying the pleasures of a pipe' (from Illustrated London News). Feargus O'Connor was allowed to take the petition to the new Palace of Westminster.

- The same year there were uprisings and revolution across Europe and there were attempts at armed uprisings in England but for reasons historians cannot agree on the Chartists movement slowly faded away. It is not because reform took place, it was another 19 years before the Second Reform Act (1867) doubled the male franchise to about one third of adult males.
- The other aspect of Victorian life was revolution or the fear of revolution. In France the Orleans monarchy had been overthrown in February 1848.
- The Kennington Common demonstration was watched by the artists John Everett Millais and William Holman Hunt and six months later (an evening in early September, 9th was Saturday) they founded the Pre-Raphaelite brotherhood with Dante Gabriel Rossetti (who was living with Hunt) in Millais's parents house at 83 Gower Street. On the 20 August they met to examine Lasinio's engravings of the Campo Santo frescoes at Pisa. James Collinson, Frederic George Stephens, poet and critic William Michael Rossetti, and sculptor Thomas Woolner joined to form a seven-member-strong brotherhood. Mr. Hunt says—and he must be correct—that the word Præraphaelites "had first been used as a term of contempt by our enemies". Rossetti added 'Brotherhood' which he preferred to 'clique' or 'association'. ...
- In the background of the photograph on the east side of the common was a three acre vitriol (sulphuric acid) 'manufactory', between that and Kent Road to the east was a smelting house for lead and antimony, a tannery, a manufacturer of glue,

another for tobacco pipes, another for floor cloths and carriages and several nursery grounds.

- Chartists. Vote for every man over 21 (not undergoing punishment for a crime), secret ballot, no property qualification for MPs, payment of MPs, equal size constituencies, annual elections.
- Voting. Second Reform Act (1867) doubled the male franchise to about one third of adult males. Women did not gain the same voting rights as men until 1928.
- Waterloo Station. 11 July 1848, three months later, Waterloo Bridge station opened. It was designed by William Tite and built over marshy ground. Waterloo Station was intended as a temporary station to be extended into the City and so sub-stations were created in a ramshackle way and it became the butt of music hall jokes. At one point there were three stations, South (now platforms 1 and 2, nicknamed Cyprus station), Central and North (nicknamed Khartoum Station) with overlapping platform numbers. The line for Waterloo East went above one of the platforms (2 now 4). The entire station was rebuilt and opened in 1922. From 1897 there was an adjoining Necropolis Company station that ran trains to Brookwood Cemetery bearing coffins for 2/6 but it was destroyed in World War II. More people go in and out of Waterloo station each year (96 million) than the entire population of the UK (67 million).
- Kennington Common was a sacred place of national assembly from ancient times (sharp bend in the River Effra, strategic mound or tumulus now levelled, fork in main road from London Bridge). It was the South London equivalent of Tyburn (now Marble Arch). Kennington Park was created in 1854, the first park in south London, to prevent it being used again for large meetings.

- The photograph was taken from the top of the Horns Tavern where Feargus O'Connor met the police. Looking across to the 'Oil of Vitriol Manufactory' (Sulphuric acid). 'A manufactory for oil of vitriol, on the east side of Kennington Common, occupies three acres of ground; and between that and the Kent-road are, a smelting-house for lead and antimony, a tannary, a manufactory for glue, another for tobacco-pipes, with manufactories for floorcloth and for carriages.'
- William Kilburn opened his portrait studio on London's Regent Street in 1846. He was commissioned to make daguerreotype portraits of the Royal Family between 1846 and 1852 as the Royal Photographer, and was awarded a prize medal for his photographs at the 1851 Great Exhibition. The Chartists who took their name from Magna Carta were the first British national working class movement. Their meetings had a carnival-like atmosphere.
- Petition. House of Commons clerks said the petition was 'only' 1.9 million valid signatures but they did not have time to count them all. Some of the names were amusing or forged. The Chartists were a source of fun for the media and it discredited the petition as it included falsely signed names of Queen Victoria, Sir Robert Peel and the Duke of Wellington and names such as Mr Punch, Pugnose and No Cheese.
- Feargus O'Connor never recovered from the indignity and went insane four years later as the result of syphilis. O'Connor never married, but had a number of relationships and, it is believed, fathered several children. He is said to have drunk a bottle of brandy a day. Early historians attributed the failure of the Chartist movement to O'Connor but more recently he has been reassessed in a more favourable light. He died in 1855 and is buried at Kensal Green Cemetery.
- Prince Louis Napoleon Bonaparte was wealthy and lived in

London from 1838, attempted a coup in 1840 and was imprisoned in France, escaped to London in 1846, returned to Paris after the February revolution but went back to London on 2 March and returned to Paris on 24 September after receiving more votes than any other candidate in Paris. He was therefore in London during the June days Uprising in Paris and so could not be associated with it. On 2 December 1848 Louis Napoleon was elected President of the Second Republic largely on peasant support. Exactly four years later he suspended the elected assembly and established the Second French Empire which lasted until 1871.

- Ireland. The Act of Union of 1800 created the United Kingdom of Great Britain and Ireland in 1801. Opposition during the nineteenth century was mainly Roman Catholic. Charles Parnell campaigned for autonomy within the Union or 'Home Rule'. The Home Rule Bill of 1914 excluded the six counties of Ulster. Ireland became independent in 1921.

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Daniel MacDonald (1821-1853),
The Discovery of the Potato Blight, 1847, National Folklore
Collection, University College
Dublin



Daniel MacDonald (1821-1853), *The Discovery of the Potato Blight*, 1847, National Folklore Collection, University College Dublin

THE GREAT FAMINE

- There is another appalling disaster that affected the poor in Ireland at this time. This is Daniel MacDonald's *The Discovery of the Potato Blight* is one of the few paintings to show the terrible famine.
- The population of Ireland had become dependent on a **single food crop, potatoes**, as it grew well and provided more calories per acre than any other crop. **In 1845, potato blight spread** across Europe and effected Ireland particularly badly as the population was **already suffering from extreme poverty** and had few alternative food supplies. They mostly grew a single variety, the Lumper, which was particularly susceptible to potato blight.
- The Great Famine in Ireland was one of the most **appalling acts of barbarity by the English. From 1846 to 1850 1 million people died and another million emigrated**, about fifth to a quarter of the population. The English response was inadequate and slow and to add to the inhumanity Ireland was still **exporting 30-50 shiploads of food a day to Britain**. This was more than enough to feed the population which made it a preventable famine which is why some

historians describe it as genocide although technically to prove genocide requires showing an intent to cause death rather than neglect. The disaster eventually led to Irish independence in the next century (1921, law 1922, David Lloyd George and Michael Collins).

NOTES

- The **Acts of Union 1800** were parallel acts of the **Parliament of Great Britain** and the **Parliament of Ireland** which united the Kingdom of Great Britain and the Kingdom of Ireland (previously in personal union) to **create the United Kingdom of Great Britain and Ireland**. The acts came into force on 1 January 1801.
- The food being exported was grown on land owned by English landlords for sale in England.

BIO:MACDONALD

- "**Daniel MacDonald** (1821-53) [was] one of the few 19th century Irish painters to focus attention on the Great Famine in Ireland during the late 1840s, Daniel MacDonald (originally McDaniel) was born in Cork, the son of the caricaturist and draughtsman James McDaniel (c.1789-1840). Taught drawing at an early age by his father, MacDonald soon demonstrated his sketching skills, becoming noted for his pen and ink drawings including both portraiture and caricatures of local figures. When still only a young teenager, he had two etchings published in *The Tribute*, a Cork literary publication. **In his early 20s, he began exhibiting at the Royal Hibernian Academy (1842-44), before leaving for London shortly after.**
- Meanwhile the **Famine** (1846-51) had broken out in Ireland, during which MacDonald returned to paint one of the few pictures showing an actual scene from the famine. This genre

painting, ***The Irish Peasant Family Discovering the Blight of Their Store*** was exhibited at the British Institution in 1847. Neither MacDonald's role in publicizing the tragedy - nor that of his fellow Cork artist James Mahoney (1810-79) - has ever been fully recognized. MacDonald continued showing at the British Institution (1849-51). Two of his works - *A Vision of the Sea*, and *The Gun of Distress* - were also shown at the Cork Institution in 1852. Then in 1853 he exhibited for the first time at the London Royal Academy - a portrait of Mrs Edward Fulcher. It was at this point **at the age of 32, just as his art was maturing, that he died of a fever.**"[1]

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Richard Redgrave
(1804-1888), *The Sempstress*, 1846,
Tate Britain



Richard Redgrave (1804-1888), *The Sempstress*, 1846, Tate Britain

THE DESERVING POOR DEFINED

- This represents an important turning point in the Victorian's view of the poor.
- In 1843, the *Punch* Christmas Album published a poem by Thomas Hood called ***The Song of the Shirt***. **It is impossible today to understand the enormous impact the poem had.** William Makepeace Thackeray (1811-1863) described it as '**the most startling lyric in our language**'. It was set to music, the subject of a play and of many sermons. Articles appeared saying British citizens were being subjected to a form of slavery and a German living in England called Friedrich Engels wrote to his friend Karl Marx who was living in Paris about the horror of the situation.
- This painting by Richard Redgrave is *The Sempstress*, a reaction to the poem. It was accompanied in the exhibition catalogue by these lines from the poem,

Oh! men with sisters dear

Oh! men with mothers and wives,

It is not linen you're wearing out,

But human creatures' lives.

- Up to then most painting **avoided showing the reality of poverty** but **this painting was the turning point of a whole tradition of Victorian social realist painting**. It introduced the idea of the deserving poor—like this woman here.
- **Let us look at the painting**. You can see it is 2:30 in the morning. The lit windows opposite indicate that the same thing is happening **all over London**. **The seamstress's eyes are swollen** and inflamed as she must do close work by **the light of a single candle**. **Sempstresses often went blind** and if a single stitch was faulty their wages were docked. **The morsel of food on the plate** indicates she has to eat while she is working and on the mantelpiece you can see **medicine bottles**. One has a label saying 'The Mixture' and it is supplied by Middlesex Hospital.
- This was terrible but it was **not what moved society**. The point that struck home is that they woke up to the fact that **the poor could be their own sisters, mothers and wives**. In Victorian society the man was nearly always the sole breadwinner and there were few morally acceptable jobs for women. So if the sole breadwinner died the dependents could be thrown on the streets and go from being **wealthy to poor overnight**. The distinction between the deserving poor and the underserving poor started to become established. **The deserving poor** were those who no fault of their own were unable to afford to house, clothe and fed themselves and their family.
- Another aspect of this painting was the fallen woman. This women is looking up to heaven for support **as she tries to make a morally acceptable living and** avoid becoming a fallen woman **even it it means she goes blind and eventually dies**.

NOTES

- Public discontent grew and in the countryside combined with the

impact of the agricultural revolution. This led to the Swing Riot in the 1830s.

- In 1832, Reform Act was passed increasing the franchise but still leaving many without the vote.
- In 1834 the Tolpuddle Martyrs were six English farm labourers who were sentenced to transportation to a penal colony in Australia for seven years. All they had done was to create a Friendly Society of Agricultural Labourers. The same year a 'New Poor Law' was introduced to reduce the cost of housing and feeding the poor, which introduced the workhouse.
- During the 1840s the harvests were very poor and the decade became known as the **Hungry Forties**.
- **Richard Redgrave was an Academician, art director of the South Kensington Museum** (now the V&A), received the **cross of the Legion of Honour** and was **surveyor of crown pictures for 24 years** and produced a 34 volume catalogue. **He declined a knighthood** in 1869. He had created a new category of painting but it is not based on visiting the poor but the interior is borrowed from a 17th-century Dutch work and the swollen eyes looking heavenward is typical of many Baroque images of swooning saints. Redgrave realised that **unless he made the subject respectable it would not be accepted**. He succeeded brilliantly.
- This is one of the **first paintings in which art is used to campaign for the poor**. The artist Richard Redgrave did not come from a wealthy family and **his sister** had been forced to leave home and **find a job as a governess**. She became ill when in service and had to be nursed by his family until she died.
- **The first painting** was exhibited at the Royal Academy the year after the poem appeared but **is now lost**. This is a second version of the painting by Redgrave.

John Leech (1817-1864), 'Substance and Shadow', *Punch or The London Charivari*, 15 July 1843



CARTOON, No. I.

SUBSTANCE AND SHADOW.

John Leech (1817-1864), 'Substance and Shadow', *Punch or The London Charivari*, 15 July 1843, p. 23, 17.7 cm × 24.3 cm

GOVERNMENT INDIFFERENCE

- **Punch in the 1840s was a force for change.** It was *Punch* that published Thomas Hood's *Song of the Shirt* severely criticising employers for their working practices. Here *Punch* is criticising the Government. It wrote in its editorial,
 - **"Ministers have ... determined that as they cannot afford to give hungry nakedness the substance which it covets, at least it shall have the shadow. The poor ask for bread, and the philanthropy of the State accords—an exhibition".**
- The exhibition referred to was Government sponsored and held in Westminster Hall. The poor of course could not afford the entrance fee of one shilling. The fee was later waived but not on Saturday the only day the poor could attend.
- (This is '**Cartoon No. 1**' the first ever cartoon. Previously, a cartoon was a full size line sketch which was transferred to a wall or ceiling prior to painting a fresco. *Punch* created the modern meaning of the word, in this case as a full-page satirical commentary in graphic

form as compared with a caricature in which facial features were exaggerated.)

NOTES

BIO:LEECH

- John Leech (1817-1864) was a child prodigy who was discovered by John Flaxman drawing on his mother's knee when he was three. He studied at Charterhouse School where he met his lifelong friend William Makepeace Thackeray. He studied to become a doctor but drifted into the artistic profession. He became an illustrator for a number of magazines. He was also a successful lithographer and wood engraver. His connection with *Punch* began in 1841 and it lasted until his death. He was also friends with John Everett Millais who helped him prepare for an exhibition in which he painted enlarged drawings in oils.

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Robert Braithwaite Martineau (1826–1869), *The Last Day in the Old Home*, 1862, 107.3 × 144.8 cm, Tate Britain



Robert Braithwaite Martineau (1826–1869), *The Last Day in the Old Home*, 1862, 107.3 × 144.8 cm, Tate Britain

30 MINUTES

FROM RICH TO POOR

- I mentioned that the death of the breadwinner could lead to **destitution**. This is another example of the **road to ruin**. Robert Martineau's *The Last Day in the Old Home* is an early example of a Victorian problem picture, you search for clues to work out the story behind the picture.
- I will give the the answer—an **aristocrat has gambled away the family fortune and has been forced to sell the ancestral home with all its contents**.
- What are the clues? **The sporting print** at the bottom left tells us he has **gambled** the money away on the horses. There is a Christie's catalogue on the floor and lot numbers on all the contents. On the left by the window an old woman, probably the **grandmother** is giving a **five pound note to the butler as she weeps**. The mother looks concerned but her husband should be as well as the bare trees and the dying fire in the grate indicate **they will soon be homeless and poor**.

- (The man portrayed is Colonel John Leslie Toke (1839–1911) who **was a friend of Martineau** and was **painted at his country home**, Godinton House near Ashford, Kent. Bizarrely, life followed art, Toke inherited the house in 1866 but had to sell it in 1896 after four hundred years of the Toke family living there. Toke was increasingly burdened by debt due to the agricultural depression.[1])

NOTES

- Robert Braithwaite Martineau (19 January 1826 – 13 February 1869) was the son of a Master in Chancery. He first trained as a lawyer and then entered the Royal Academy School where he won a silver medal. He was a pupil of William Holman Hunt, one of the founding Pre-Raphaelites. He married when he was 39 and had two children but died in 1869 at the age of 43. *The Last Day in the Old Home* is his best known work.

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Augustus E. Mulready,
*Remembering Joys That
Have Passed Away*, 1873,
Guildhall Art Gallery, City of
London



Augustus Edwin Mulready (1844-1904), *Remembering Joys That Have Passed Away*, 1873, Guildhall Art Gallery, City of London

- This is a different artist but could illustrate the result. It is **Augustus Mulready's** *Remembering Joys That Have Passed Away*. These children were **wealthy but have fallen on hard times** as we can see from the little girl's clothes. The boy is a street sweeper and we can see his broom and the girl is now reduced to selling matches. Perhaps the older sibling is **recounting the joy of the pantomime to his sister** who would have been too young to remember it. They are now too poor, **possibly, orphaned**, to every visit a pantomime.
- They are the **deserving poor** but that didn't mean they were automatically looked after. They were young children, possibly orphans struggling in an adult world.

NOTES

- **Augustus Edwin Mulready** (1844-1904) was a genre painter who often painted London street scenes with urchins and flower sellers particularly young children struggling with adult problems. He came from a family of artists, his grandfather William Mulready was a well-known and successful artist who came from Ireland to London.

Augustus went to the South Kensington School followed by the Royal Academy. Little is known of his private life except that he married in 1874 and had two children Claude and Eleanor.



DR BARNARDO'S

- One of the charities set up at this time **to help orphaned children** was Dr Barnardo's.
- **Thomas John Barnardo** (1845-1905) was born in Dublin and **trained as a doctor** and although he never finished his studies he used the title 'doctor'.
- When he **came to London** he was shocked to find **children living in terrible conditions** and when a cholera epidemic left many orphans he felt he had to do something about it.
- **In 1867 he set up what he called a 'ragged school'** where children could get a basic education. He abandoned medicine to look after the children and in 1870 set up his first home for boys. The boys were taught skills such as **carpentry, metalwork and shoemaking**. The schools quickly became full but when a boy was turned away and found dead of malnutrition the next day he vowed **never to turn away another boy**. Barnardo **refused to discriminate between the 'deserving' and 'undeserving' poor**. He accepted all children, regardless of race, disability or circumstance.
- **(There were controversies.** From the late nineteenth century until

1960 Barnardo's sent children to work in **Australia and Canada** but we now know that this well-intentioned practice was deeply misguided as many were treated effectively as slaves and many were harshly treated and sexually abused.)

- (The other controversial practice which Barnardo admitted and called '**philanthropic abduction**' was to take children without their parent's permission. He was taken to court 88 times but was a charismatic speaker and was found not guilty every time.)

NOTES

- "Dr. Barnardo: Saint or Villain?" Is a question raised in the book *Laying the Children's Ghosts to Rest* by Sean Arthur Joyce. Between 1869 and the early 1930s more than 100,000 children were rounded up from the streets of Britain to be used as labourers in Canadian homes; often little more than slaves. The lives of Canadian child immigrants were rife with suffering: for the boys, back-breaking labour from dawn 'til dusk on a farm. The girls were earmarked for domestic service, mostly in isolated farm households, that left them vulnerable to sexual abuse due to their isolation. While some children would be welcomed into loving homes, others were exploited as cheap labour, little different than pack animals and many did not live to be adults.
- Annie Macpherson's journals according to her niece Lilian Birt suggest a child mortality rate in London's East End as high as four out of five children younger than five years. (*Children's Ghosts*, p. 65)

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Samuel Luke Fildes (1843-1927), *Applicants for Admission to a Casual Ward*, 1874, Royal Holloway College

SHOWN LAST YEAR

Samuel Luke Fildes (1843-1927), *Applicants for Admission to a Casual Ward*, 1874, Royal Holloway College

THE WORKHOUSE AND CAUSAL WARD

- This is Luke Fildes (pronounced to rhyme with 'childs') *Applicants for Admission to a Casual Ward*.
- A casual ward was a single nights accommodation and food in return for work for those unwilling or unable to enter the workhouse. As you could only stay one night they had to find another district the next day. Here they are queuing outside a police station to get a permit to allow them to spend a night in a casual ward. The woman in the foreground with a baby and child has a permit and the old man with a top hat behind her is asking a policeman the way to the casual ward.
- On entry men and women were separated and given a meal of six ounces of bread and an ounce of cheese, a tiny amount. The bed was a thin layer of straw on the floor and in the morning another similar meal and often three hours of work.
- Workhouses and casual wards were the result of the **1834 Poor**

Law whose aim was not to help the poor but to reduce the cost of looking after the poor, take beggars off the streets and **encourage poor people to work hard** to support themselves. The conditions inside **were specifically designed to be worse than the worst slums** to discourage the poor from seeking the workhouse.

- However, **the slums were so appalling** that the conditions in **even the worst workhouses** could not match them without **causing a public outcry. The poor hated and feared the workhouse** so much that there were riots in northern towns.

NOTES

BIO:FILDES

- Samuel Luke Fildes was an English painter and illustrator who was born at Liverpool and trained in the South Kensington and Royal Academy schools.
- The Houseless Poor Act (1864) permitted homeless people to sleep in the **casual wards of workhouses**. In this painting, Fildes shows a group of poor people queuing up to receive one of the prized tickets handed out by the police that allowed them to sleep in the workhouse. The original drawing was first published in *The Graphic* newspaper with information about the Act.
- Fildes, wrote:

I had been to a dinner party, I think, and happened to return by a police-station, when I saw an awful crowd of poor wretches applying for permits to lodge in the Casual Ward. I made a note of the scene, and after that often went again, making friends with the policeman and talking with the people themselves. This was my chance, and I at once began to make studies for my *Graphic* picture. From that I elaborated the large canvas afterwards exhibited at the Academy.

- The artist got to know some of the people he met in the line and invited them to his house to sit for him so these are portraits of the poor but we do not know their names.

POOR LAW 1834

- "Following the Poor Law Amendment Act of 1834, a uniform public strategy for helping the poor, based on the development of workhouses, emerged but the primary aim of the act was to reduce the poor rates. This was to be accomplished by making the conditions in the workhouses so harsh that the poor would be dissuaded from applying for relief. This was done by largely adhering to a policy of providing a living standard below that of the poorest labourer.
- The grudging benefits of the workhouse system were to be available to those **who lived in the Parish**. As a result, **no aid was available to those who might need very short term help**, beggars, tramps, wayfarers and what Victorians referred to as "casuals" or "vagabonds." **By 1837**, however, it was apparent that something needed to be done to provide assistance, particularly for those indigent wayfarers from other parishes. **The Poor Law Commissioners recommended that this should be provided as short term shelter** (usually for a single night) and a meal in return for work. In addition, to the wayfarers, there were those local, urban homeless who were unwilling to go into the workhouse. This might have been because they valued their freedom or, more probably because conditions in the workhouse were seen as being **more onerous than being on the street or even in gaol**. Rather than claim workhouse relief they might take a **night's accommodation in a casual ward in order to avoid foul weather** or to get the meagre supper that was provided.
- Those who sought such short term accommodation were **separated from the longer term residents of the workhouse**

confined to the "casual" wards. According to Norman Longmate, the "standard policy" which was developed to deal with such short term applicants was **"to make the vagrant's life so disagreeable that he would hesitate to come back."**

NOTES

- Workhouses were for local people and casual wards for the poor of no fixed address. They were only allowed to stay in a casual ward for one night. They were expected to work in return for the accommodation and food. Workhouses and casual wards were often on the same site. Because they could only stay one night that had to tramp the streets each day to find another casual ward. That is why they are known as tramps, the official term was vagrant.

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Henry Wallis (1830-1916), *The Stonebreaker*, 1857, Birmingham Art Gallery

Henry Wallis (1830-1916), *The Stonebreaker*, 1857, Birmingham Art Gallery

- This is Henry Wallis's *The Stonebreaker* which was first exhibited at the Royal Academy in 1858.
- **Stone breaking was a common task given to men in the workhouse.** It involved breaking **half a ton of stone** into small rocks to use in making roads. This was an onerous task even for a fit and healthy man but for the destitute it was literally **deadly**.
- The man is wearing agricultural labourer's clothes so this is an example of what happened to out-of-work rural workers. **Many critics assumed the man was sleeping** after a hard day's work and although Wallis never confirmed it there are many indications that the work has killed him.
- The frame was inscribed with a line paraphrased from Alfred Tennyson's *A Dirge* (1830): "**Now is done thy long day's work;**" about someone who has just died, the muted colours and setting sun give a feeling of finality; the man's posture indicates that **his hammer has slipped from his grasp** as he was working rather than

being laid aside while he rests, and the final clue is that his body is so still **a stoat, only visible on close examination, has climbed onto his right foot.**

- (CLICK) The stoat is hard to see so I produced a lighter version. It is at the bottom left just above his foot.(CLICK)

NOTES

- Wallis's father's name and profession are unknown as when his mother remarried the wealthy architect Andrew Wallis in 1845 Henry took his name. He enrolled in the Royal Academy School in 1848 and studied in France and was a friend of the Pre-Raphaelites.
- Henry Wallis is best known for ***The Death of Chatterton*** (1856). When Wallis was short of money he painted another version of *The Death of Chatterton*. His next major work, *The Stonebreaker* (1857, exhibited in 1858), consolidated his reputation as a true Pre-Raphaelite. He once said that dead poets are more saleable than dead labourers (referring to *The Stonebreaker*).



William Holman Hunt (1827-1910),
The Awakening Conscience, 1853-4,
Tate Britain

William Holman Hunt (1827-1910), *The Awakening Conscience*, 1853-4, Tate Britain

Dante Gabriel Rossetti (1828-1882), *Annie Miller*, c. 1860, black ink, pen and brush, National Museum of Fine Arts, Stockholm

THE FALLEN WOMAN

- This is the music that they had been singing at the piano. Some critics thought they were brother and sister but the clues in this painting by William Holman Hunt tell us she is a fallen woman. **The clues** are the furniture and furnishings are too gaudy for a respectable home, the tangled skeins of wool bottom right, the cat playing with a bird under the table and his discarded glove below her dress indicating she will soon be discarded like an old glove.
- **The Victorians were obsessed with fallen women.** Women were expected to be **pure and innocent** yet were believed to be **driven by emotion, like children**. As a consequence it was believed they had to be **protected by men** and the best place for them was **in the home** where they could not come into contact with any influences that would lead them astray. We are to assume that this fallen woman has just had a **sudden spiritual revelation**. She has looked into the sunlit garden we see in the mirror to see God's work on

earth, but will she be redeemed or continue on her path?

- I mentioned that men regarded it as their duty to protect women but during the Victorian Age, prostitution was a wide-scale problem in Britain. The **number of prostitutes in London was staggeringly high**. Although London police reports recorded there to be approximately 8,600 prostitutes known to them, it has been suggested that the true number of women prostituting during this time was **closer to 80,000** (Rogers). **A surgeon** (William Acton) **claimed** to have **counted 185 prostitutes** during one walk home although he made this judgement based on their appearance. Women who wore gaudy and shapely clothes and did not wear a shawl or bonnet were deemed to be prostitutes.
- **Professions such as factory workers, seamstresses and servants** were seen to lead to prostitution. Factory workers mixed with men leading often to seduction and rape. Seamstresses were paid so little they often worked as prostitutes to supplement their income to avoid starvation. Servants were often forced into sexual relationships as they could not say 'no' without losing their jobs.
- There were also some women who chose prostitution as it paid well, involved little work and so made good business sense when employment options were limited (according to Deborah Anna Logan, author of *Fallenness in Victorian Women's Writing*).

THE AWAKENING CONSCIENCE

- The inspiration for this painting was **Proverbs**: 'As he that taketh away a garment in cold weather, so is he that singeth songs to an heavy heart'.
- Some critics misinterpreted this painting, one thought it was a **brother and sister** playing the piano but the real meaning was quickly determined. It is a gentleman with his mistress (she does not wear a wedding ring) in the room he has rented for their

meetings. Hunt hired a room at Woodbine Villa, 7 Alpha Place, **St John's Wood** to provide an authentic interior.

- As they play the piano and sign Thomas Moore's *Oft in the Stilly Night* together she has a sudden spiritual revelation. She gazes into the **garden** reflected in the mirror representing **God's work on earth** and **redemption** is possible signified by the **ray of sunlight** in front of her.
- The painting is full of symbolic elements that are intended to be read.
 - The **cat** toying with the broken winged bird symbolizes her plight,
 - The man's **discarded glove** warns that the likely fate of a cast off mistress is prostitution.
 - The **tangled skein** of yarn signifies the complex situation in which she is trapped.

NOTES

- Ruskin wrote to *The Times* on 25 May 1854, 'the very hem of the **poor girl's dress**, at which the painter has laboured so closely, thread by thread, has story in it, if we think how soon its pure whiteness may be soiled with dust and rain, her outcast feet failing in the street'.
- The model is **Annie Miller** (1835-1925), a barmaid Hunt met when she was **15**. He **fell in love** with her and wanted to **marry her** but only if she **educated herself** when her was away in the **Middle East**. When he was away and contrary to his instructions she **sat for Dante Gabriel Rossetti** and this caused a **rift** between them on Hunt's return. She became involved with 7th **Viscount Ranelagh** (pronounced ran-er-lah) and Hunt broke off their engagement. She was going to sue for **breach of promise** by Ranelagh's cousin Captain Thomas Thomson **fell in love** with her. And they married in 1863. Years later Hunt met her on

Richmond Hill 'a buxom matron with a carriage full of children'. She **died aged 90** in **Shoreham-by-Sea**. It is not known whether she became 'gay' (i.e. a prostitute) but one art historian (Jan Marsh) believes it is likely she remained 'pure'.

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Dante Gabriel Rossetti (1828-1882),
Found, (unfinished), 1865-1869,
Delaware Art Museum



Dante Gabriel Rossetti (1828-1882), *Found*, (unfinished), 1865-1869, Delaware Art Museum

- **The theme of the fallen woman was becoming increasingly popular** and **Rossetti** began his picture ***Found***. It was his only attempt at a contemporary subject in oils and he considered it one of his most important works yet he **never finished** it.
- We see a young drover taking a calf to market. He recognises his former sweetheart and jumps from the wagon to greet her but she is a fallen woman, we can tell from her clothes, and she is ashamed and shrinks from his grasp. He tries to raise her but she resists and turns her head towards the wall. The calf, like the woman, is trapped and they are **both on their way to be sold**. But will she accept redemption or is she, like the calf, unable to escape her fate.
- It was only exhibited after Rossetti's death when Lewis Carroll saw in the farmer's face a combination "**of pain and pity, condemnation and love, which is one of the most marvellous things I have ever seen done in painting.**"

NOTES

- In 1870 Rossetti published a sympathetic poem about a prostitute called *Jenny*.
- The fall is described in Genesis Chapter 3 and in John Milton *Paradise Lost* (1667).
- God creates Adam and Eve, the first man and woman. God places them in the Garden of Eden and forbids them to eat fruit from the "tree of knowledge of good and evil". The serpent tempts Eve to eat fruit from the forbidden tree, which she shares with Adam and they immediately become ashamed of their nakedness. Subsequently, God banishes Adam and Eve from the Garden of Eden, and places cherubim to guard the entrance, so that Adam and Eve will not eat from the "tree of life".

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George Frederic Watts (1817-1904), *Found Drowned!*, c. 1848-50, Watts Gallery, Compton

George Frederic Watts (1817-1904), *Found Drowned!*, c. 1848-50, Watts Gallery, Compton

- This is the fate of fallen women for most Victorians. The painting is by George Frederic Watts and is called '**Found Drowned**' which was a legal term used in a coroner's inquest and the heading used in newspapers to report bodies that had been found in the Thames, typically women who had committed suicide. This woman looks as if she has just been pulled from the Thames as her feet are still in the water.
- There is a chain and heart shaped locket in her hand suggesting the cause of her suicide. The setting is under **Waterloo Bridge**, well known for illegal suicide and the drama is increased by her outstretched pose, illuminated face and the star which suggest **she is a martyr to the injustice of the way in which women were treated in society.**
- Her plain clothes suggest poverty and in the distance we see the heavily industrialised south bank near **Hungerford Bridge** contrasting the wealth of capitalism with the despair brought about her poverty.

NOTES

- It was painted when Watts returned from Italy but was not exhibited for 20 years.
- This is one of four social realist pictures that Watts painted between 1848 and 1850.
 - *Under a Dry Arch*, c. 1845-50, the most brutal. In London one person out of twenty had no food or shelter.
 - *The Irish Famine*, c. 1845-50
 - *The Seamstress*, c. 1845-50

BIO:MAYHEW

- Henry Mayhew (1812-1887), *London Labour and the London Poor* (1851, 4th volume 1861 on prostitutes, thieves and beggars), detailed interviews first published in the *Morning Chronicle*. A significant part of the population had no fixed abode, outsiders and migrants teemed through the streets. All goods were transported by cart, there were thousands of street traders called costermongers. He describes now obsolete trades such as gathering snails for food, collecting dog dung for tanneries (pure finders) and sewer-hunters who search for metal. See <https://archive.org/details/londonlabourlond04mayh>
- Mayhew estimates the number of prostitutes as 50,000 in 1793 when the population was 1 million. The police estimate 8,000 and the Bishop of Exeter 80,000. 50,000 in 1 million is 1 in 10 of all women (including children). 105 women were born to every 100 men, which is 50,000 per million excess women who cannot earn a living.



Street Floods in Lambeth



The 'Crawlers'



The Cheap Fish of St Giles

John Thomson (photographer) and Adolphe Smith (journalist), *Street Life in London*, 1877

ONE SHOWN LAST YEAR

John Thomson (photographer) and Adolphe Smith (journalist), 'Street Floods in Lambeth', 'The "Crawlers"', 'The Cheap Fish of St Giles', *Street Life in London*, The 'Crawlers', 1877

45 MINUTES

THE DESERVING POOR

- This is from a book of photographs *Victorian London, Street Life* by John Thomson in which he describes the everyday life of 36 different occupations with detailed interviews with the people involved.
- Surprisingly all the people interviewed had a positive outlook and plans for the future even the woman in the centre. She was called a 'crawler' which was someone who had to **beg from beggars** and literally **crawled** from place to place.
- Crawlers sat **on hard stone steps** day and night in wind and rain and got **little sleep**. This woman looked **after the baby** from 10 in the morning to 4 in the afternoon for a **cup of tea** which she does not always get.
- Many of the crawlers were previously **middle class people** who fell on **hard times**. This woman for example was the wife of a tailor who died. You may imagine she was inarticulate but she had positive

plans for the future. Her **aim** was to **save a few shillings** in order to travel to the hop fields in order to **save about a pound**. With this she could **start work again**, her **son** could get his **clothes** out of the **pawnshop** and **get a job** and she would **rent** a little **room** in order to have an **address** so she could get a **job**.

NOTES

- John Thomson gradually acquired a clientele of the fashionable rich during the 1880s and eventually a royal warrant in 1881.
- Adolphe Smith writes about The 'Crawler',
 - Huddled together on the workhouse steps in Short's Gardens, those wrecks of humanity, the Crawlers of St. Giles's, may be seen both day and night seeking mutual warmth and mutual consolation in their extreme misery. As a rule, they are old women reduced by vice and poverty to that degree of wretchedness which destroys even the energy to beg. They have not the strength to struggle for bread, and prefer starvation to the activity which an ordinary mendicant must display. As a natural consequence, they cannot obtain money for a lodging or for food. What little charity they receive is more frequently derived from the lowest orders. They beg from beggars, and the energetic, prosperous mendicant is in his turn called upon to give to those who are his inferiors in the "profession." Stale bread, half-used tea-leaves, and on gala days, the fly-blown bone of a joint, are their principal items of diet.
- Another crawler called 'Scotty' Wass once the wife of an employee of the Bank of England and they possessed a property worth £2,000. It was sold and the money spent after which he died and she became destitute. Too proud to go to the workhouse she became a crawler.
- Lambeth suffered from an annual tidal overflow from the

Thames. Charities distribute funds to alleviate the misery. Residents clear the mud, repair their furniture and dry their clothes every year.

- Mud-larks or beach-pickers go along the foreshore at low tide picking iron, coal, wood and waste and can get one or two shillings a hundredweight. Their trade has been partly paralysed by the building of the embankment.
- The costermonger supplies fish at low prices. In the best times can live comfortably by making 30s to £2 a week. They are honest, respectable and pay their debts. To get a barrow in the first place they join a barrow club and pay 6d a week until they have enough to buy a barrow when lots are drawn and the winner gets the barrow and then pays 1s a week until the debt is repaid. Before getting a barrow they can be rented for 18d a week. They can pay 1s a day for a place in a market or trade on the street and risk being impounded by the police and having to pay a 2/6 to 10s fine. At the start of a typical day they might buy a barrel of 500 fresh herrings for 25s. The 200 largest fish he sells for 1d each and the rest for 1/2d. At the best times he can sell the barrel in two and a half hours making £1 9s 2d, that is 4s 2d profit if trading in the street..

Hubert von Herkomer
(1849–1914), *Hard Times*,
1885, 85 × 110.4 cm,
Manchester Art Gallery



Hubert von Herkomer (1849–1914), *Hard Times*, 1885, 85 × 110.4 cm, Manchester Art Gallery

- This is *Hard Times* by Hubert von Herkomer. Another example of the deserving poor. The man is **travelling the country with his family to find work**. He is strong with a determined expression and carries the **tools of his trade** with him.
- Hubert von Herkomer was born in Germany but his family was very poor and emigrated to America when he was two and when he was eight they returned to Europe and settled in Southampton, England. He only went to school for a few months then fell ill and never returned. He was taught art by his father, a wood carver and went to the Southampton School of Art.
- He attended art school in Munich and then the South Kensington School before exhibiting at the Royal Academy when he was just twenty and sold his first picture for two guineas. By the time he was 24 he had sold a painting for 500 guineas and a few years later was made an Associate Academician. He is mainly remembered for this painting but he was known at the time for his portraits and landscapes. He became a pioneering filmmaker but none of his films

survive. In 1907, he received an honorary degree from Oxford and was knighted.

NOTES

- "Under a grey sky, an itinerant family rests at the side of a dirt road. They are a man, a woman, a baby, and a **boy of about five years**. The man stands to the left, leaning against a gate with his thumb hooked into his waistcoat pocket. He has a **strong physique and a determined expression**, and is dressed in brown work clothes and **well-worn boots**. He has a bundle on his back and a hat in his hand. His gaze follows the road which leads off to the right towards buildings in the distance. **Two figures and a horse in the distance** are coming down the road towards the man and his family. The woman sits **exhausted** on the grass verge, **breastfeeding the baby**. She too has been carrying a bundle of belongings. Her older child leans tiredly on her knee. The man's work tools – **two shovels and a pick** – are also on the verge. **It is winter**, there are no leaves on the trees and the hedges are brown. Two birds fly in the sky. Surface water can be seen in the field behind the gate on which the man leans." [1]

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Ralph Hedley (1848–1913), *The Ballad Seller, the Black Gate*, 1884, 94.8 x 67.4 cm, Laing Art Gallery



Ralph Hedley (1848–1913), *The Ballad Seller, the Black Gate*, 1884, 94.8 x 67.4 cm, Laing Art Gallery

- Ralph Hedley was known for his scenes of everyday life and here he has painted *The Ballad Seller, the Black Gate*, which is in Newcastle. He has accurately recorded a poor woman earning a living selling song-sheets for ballads. The boy in a blue smock is a delivery lad. Children could leave school at 10 and start work and there was no compulsory education.
- Hedley grew up in Newcastle and was apprentice to a wood carver while studying at the Government School of Art and Design. He set up a successful wood carving business, produced lithographs for the local press and worked as an artist. He would have posed the figures in his studio, rather than sketched them on the spot and he tended to employ ordinary local people rather than professional models.
- This is the Black Gate which was originally the entrance to Newcastle's castle. It had fallen into disrepair and in 1880 the slums around it were cleared and the building repaired. The ballad seller has set up her shop against the building site. With her baby in her

arms, she is resigned and patient as she serves a grumpy man in old-fashioned clothes

NOTES

BIO:HEDLEY

- Ralph Hedley (1848-1913) was born in Yorkshire but his family moved to Newcastle when he was two. He became an apprentice wood carver and studied art in his own time at the Government School and attended evening classes under William Bell Scott. He set up a successful wood carving business, produced lithographs for the local press and worked as an artist. He had more than 50 paintings exhibited at the Royal Academy. Today they are collected as a record of everyday life in Tyneside. The Laing Art Gallery (Newcastle) holds one of the largest bodies of Hedley's work, including 41 oil paintings and three watercolours, and a major exhibition devoted to Hedley in 1990.
- "Hedley took great care to accurately record details of North-East trades in his paintings. In this view, the detail of the canvas backing for the song-sheets, which could be rolled up and taken away, would have been true to life. Hedley would also have seen poor women street sellers having to take their children with them, like the baby in the ballad-seller's arms in this picture. The boy in a blue smock and carrying a basket seems to be a delivery lad. Children often started work early – compulsory education was only introduced in 1870, and children could leave school at 10. This was raised to 11 in 1893. There were so many children of poorer families working in the streets that a Newcastle Street Vendors' Association was set up in 1882, and it held a charity 'breakfast' attended by 30 girls and over 200 boys.
- At this stage in Hedley's career, he would have posed the figures in his studio, rather than sketched them on the spot. Sketching in the street was difficult, and a model was more convenient to use

for getting the right pose and for painting details. However, Hedley tended to employ ordinary local people rather than professional models. In fact, the young boy in a brown jacket was a lad called John Irwin, who was the brother of one of the apprentices in the Hedley family woodcarving business in Newcastle. This boy also modelled for Hedley's picture of 'Last in the Market', which is on show in the 'Northern Spirit' display on the ground floor at the Laing Art Gallery." [1]

- "The Black Gate was originally the entrance to Newcastle's castle, and is one of the city's most important historic buildings. In 1880 it was in poor repair and a small shanty town had been built against its walls. Newcastle Society of Antiquaries cleared the site and repaired the building. The ballad seller has set up her shop against the hoarding round the Antiquaries' building work. With her baby in her arms, she is resigned and patient as she serves a grumpy man in old-fashioned clothes." [2]

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Frank Holl (1845-1888), *Newgate, Committed for Trial*, 1878, Royal Holloway

Frank Holl (1845-1888), *Newgate, Committed for Trial*, 1878, Royal Holloway

- This is Newgate prison and we are looking at what was known as 'the cage' where prisoners could meet visitors after sentencing. There are two lots of bars to the prison and the visitors cannot touch each other and a guard patrols between them.
- There are two families. One the left is at is a bank clerk who has just been sentenced to five years penal servitude for embezzlement. Holl shows him as a weak man from a genteel background, while the wife is working class. He has a look of wide-eyed innocence but the look of his wife suggest she may have heard it all before. The grand lady on the right in furs and jewels may be the young bank clerk's mother. It may be that the young bank clerk was cut-off by his rich family for marrying beneath him and so he may have embezzled the money in order to raise his wife to a level acceptable to his family. We do not know if his mother will now relent and make amends by looking after her grandchildren and daughter-in-law.

- The second prisoner looks desperate but his wife seems resigned to his fate. He is like a caged animal who lunges against the bars that prevent him from attacking the woman who has turned him in. She and the baby are safely protected from his alcoholic abuse as long as he is in prison.
- Wood's engravings of Holl's work were admired by Vincent van Gogh as he painted the poor as real people. Holl was extremely popular **until the end of the 1870s when the Art for Art's Sake movement made it difficult to sell harrowing scenes of poverty and death.** Many artists including Holl **took up portrait painting** but he died in 1888 when he was only 43 and was **forgotten within a few years.**

NOTES

- Frank Holl's father and grandfather were Academicians and the family was committed to using art to highlight the problems of the poor.
- Holl worked in Newgate prison and got to know the Governor. In 1869 a new, weekly illustrated newspaper was launched called *The Graphic*. It used leading artists like Frank Holl, Luke Fildes (pronounced to rhyme with 'childs'), Hubert von Herkomer and John Millais and writers such as George Elliot, Thomas Hardy and Anthony Trollope. It explored social subjects, such as the plight of the poor and in 1878 commissioned Frank Holl to illustrate Newgate Prison.
- The man on the left is a bank clerk who has just been sentenced to five years penal servitude for embezzlement. Holl characterises him as a weak man from a genteel background, while the wife is working class. He has a look of wide-eyed innocence but the look of his wife suggest she may have heard it all before. The grand lady on the right in furs and jewels may be the young bank clerk's mother. It may be that the young

bank clerk was cut-off by his rich family for marrying beneath him and so he may have embezzled the money in order to raise his wife to a level acceptable to his family. We do not know if his mother will now relent and make amends by looking after her grandchildren and daughter-in-law.

- The second prisoner looks desperate but his wife seems resigned to his fate. He is like a caged animal who lunges against the bars that prevent him from attacking the woman who has turned him in. She and the baby are safely protected from his alcoholic abuse as long as he is in prison.
- The painting received mixed reviews when it was exhibited at the Royal Academy in 1878 but one critic summed up what we see before us, writing:

'...The characters are so real in this fine work that one feels there is a story to be told of ruined ambitions, of broken home ties, of devotion scorned and trampled underfoot....'

- It became difficult for those Academicians who specialised in painting pictures of dead babies. **Holl abandoned this type of painting in the 1880s and took up portrait painting. He died when he was only 43 and was forgotten within a few years.** Holl did not engage in histrionic scenes but in restraint and he often expressed emotion by the look on a woman's face.

Ernest Borough Johnson (1867-1949), A Salvation Army Shelter, 1891, 61.6 × 97.0 cm, National Gallery of Victoria, Melbourne



Ernest Borough Johnson (1867-1949), *A Salvation Army Shelter*, 1891, 61.6 × 97.0 cm, National Gallery of Victoria, Melbourne

Reproduced in *The Studio* magazine, volume 13, no 59 (London, 15th February 1898)

- Another charity created to help abused women and homeless people was **The Salvation Army**. It was founded by **William and Catherine Booth** in the East End of London in 1865. Their motto was **soup, soap and salvation**.
- They provided a number of services including soup kitchens, rescue homes for abused women and shelters for homeless people as shown here in this painting by Ernest Borough Johnson.
- The artist was **Ernest Borough Johnson** (1867-1949) who studied at the Slade, later becoming professor of Fine Arts at Bedford College. He exhibited in London and abroad from 1886, and was married to fellow artist, Esther George.

NOTES

- "The Salvation Army began on the streets of East London in 1865 when Methodists, William and Catherine Booth, abandoned the

traditional concept of a church pulpit to take God's word directly to the people.

- The Booths preached and lived out a doctrine of practical Christianity — soup, soap and salvation — to encourage both social and spiritual transformation among society's most vulnerable and marginalised people.
- Their work included setting up shelters for people who were homeless, a family tracing service, running soup kitchens, helping people living in the slums and setting up rescue homes for women fleeing domestic abuse and prostitution. The couple also oversaw the world's first free labour exchange and campaigned to improve working conditions."^[1]
- **Ernest Borough Johnson** studied at the Slade, later becoming professor of Fine Arts at Bedford College. He exhibited in London and abroad from 1886, and was married to fellow artist, Esther George.
- Painter, lithographer, draughtsman, art writer. Born in Shifnal, Shropshire, married to the painter Esther George Johnson. Studied at the Slade School, London, 1885-1887, and at Herkomer Art School, 1887-1889; In Paris, 1890, then Bushey and Basingstoke; In London from ca. 1917; Taught at Bedford College, London Univ., South-Western Polytechnic, Chelsea; Died in London. Works include paintings and drawings of children, portraits, genre paintings, and flower studies.

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William Powell Frith (1819-1909), *Ramsgate Sands (Life at the Seaside)*, 1852-4

William Powell Frith (1819-1909), *Ramsgate Sands (Life at the Seaside)*, 1852-4

- On a happier note, this is *Ramsgate Sands* by William Powell Frith showing a cross-section of society. It was inspired by a **holiday he** and his family took to Ramsgate in **1851**. He always painted from **real people** and liked to use friends and family as he found professional models often turned up drunk and had no sense of responsibility. The artist included a **self-portrait** (peeping over the shoulder of the man on the far right), while the **little girl** paddling in the centre staring directly at the painter is thought to have been his **daughter**.
- **Two touches I like.** On the left the man and the young boy looking through **telescopes** in the same direction. The man might be looking at the women leaving the **bathing machines** on the right from the look on his wife's face. The boy who is looking slightly further out to sea is probably looking at ships.
- In the centre a man is **entertaining young woman by getting white mice** to play in front of them. No jumping on chairs in fright in the Victorian age.

NOTES

- It was not all gloom and destitution for the poor. The railways enabled the London poor to get to the seaside at the weekend but it was too expensive in 1852. The poorer people in this painting would have been locals or those tradespeople and entertainers who travelled there for the season.
- "In 1844 extensions were obtained to Canterbury, Ramsgate, and Margate, the Folkstone branch and harbour" *Bradshaws 1857 Railway Manual*, (Google Books)
- From *The Times*, Tuesday, Jul 16, 1850, "To Ramsgate and Margate direct, in three hours, every day except Sunday at half-past 12 o'clock from the London Terminus of the South-Eastern Railway. Fares - 1st. class, 10s; 2d class, 7s; children under 12 years, 4s. Compartments reserved for families." In 1852 the 3rd class fare from London to Margate was 8s 6d., too expensive for the poor.
- Before *Ramsgate Sands* Frith depicted figures from history or literature but this was the **first time** the **contemporary Victorian crowd** had been painted. The idea of **painting modern life** was a **revolutionary idea** of the Impressionists inspired by the writing of Charles Baudelaire but Frith's pictures **predates** the Impressionists by **twenty years**.
- Many of Frith's fellow artists were against the idea of painting modern-life and one called it '**a piece of vulgar Cockney business**' and another '**a tissue of vulgarity**'. However, **the public loved it** and it was an immediate **enormous success**. It was one of the few paintings at the Royal Academy for which a **guard rail had to be installed** to keep the public back – the ultimate sign of success. In all, Frith had six guard rails over the years.
- It was bought from the artist by Messrs Lloyd who sold it to

Queen Victoria the same year, 1854, for **£1,000**, the same price he paid but he retained reproduction rights and Frith may have earned as much as £3,000 from the sales. Although this was the price they paid they retained engravings and print rights so it was a highly lucrative deal. Victoria had **stayed in Albion House** (built 1789) in Ramsgate before she became Queen. This is the highest house in the middle of Frith's painting. Victoria stayed in Ramsgate aged 16 she nearly died of typhoid and Sir John Conroy forced a pen into her hand to try to force her to sign authority to him, she resisted.

- Victoria had also entered the sea from a **bathing machine** in **Osborne**, Isle of Wight for the first time in **1847**. She wrote in her

'drove down to the beach with my maid & went into the bathing machines, where I undressed & bathed in the sea (for the 1st time in my life), a very nice bathing woman attended me. I thought it delightful till I put my head under water, when I thought I should be stifled.'

Queen Victoria's Journal, 30 July 1847

- My professor at the Courtauld devoted a large part of her **doctoral thesis** to this painting and she **examined and analysed every person** and their **social role** within society. Seaside holidays or weekends had become possible with the advent of the railway. Trains first reach Ramsgate in 1846 and although it involved changing at Canterbury the old station was in the centre of the town near the beach.
- The bathing machines had a curtain that could be lowered to sea level but **men** were allowed to **bathe nude** until the 1860s. Some resorts employed a **dipper** whose job was to **push people under water** and then help them back into the bathing machine. The machine was developed in Margate about 1750 when most

people bathed naked. Legal segregation of bathing areas ended in 1901 and the machines became extinct by 1820. Poorer people from London came to the seaside by train and as they could not afford bathing machines they often bathed naked. In 1874 **a rector wrote** in his diary that he had to adopt the **detestable custom of bathing in drawers**, he wrote, **'If ladies don't like to see men naked why don't they keep away from the sight?'** Boys and young men would **bathe naked** even in the **Edwardian Era** but **middle class girls and women** always had to be **fully covered** with clothes that did not expose their shape.

- Frith is showing a world of mixed sexes, ages, classes and occupations but he maintains the important **class distinctions** and generally the lower classes are shown as deferential and respectful. There is an intellectual air among the entertainment and **seven women are reading books**. One man is an **idler** and another appears to be **flirting** and two people are potentially voyeurs with telescopes watching women bathing. However, one is an old man and the other a young girl. No bathers are shown in the painting and there are no coarse or vulgar displays.
- Granite Obelisk (known as the Royal Tooth Pick) erected 1822 to commemorate the departure (1820) and safe return of King George IV from Ramsgate Harbour. He was so pleased with his reception he named it a 'Royal Harbour' (the only one). Beyond the obelisk is the Royal Harbour, important during the Napoleonic Wars. The first railway was 1846.
- Augustus Pugin, George du Maurier, James Tissot, Vincent van Gogh, Wilkie Collins and Jane Austen stayed in the town.
- Frith went on to paint many other scenes of everyday life such as *The Derby Day* (1858) and *The Railway Station* (1862) for which Frith was paid an astonishing **8,000 guineas**.

- So 15 years before Claude Monet (1840-1926) was brave enough to paint a modern-life railway station (*La gare Saint-Lazare*, 1877) Frith was making a fortune from the same daring subject matter.

BIO:FRITH

WILLIAM POWELL FRITH (1819-1909)

- Born in **Yorkshire** to a house steward and cook and his parents took a keen interest in art.
- He was sent to **school in Dover** where he indulged in drawing.
- His formal training was at the **Sass Academy** and then the **RA School** in 1837 (aged 18).
- His **father died** and his mother moved to London and he **made money portrait** painting (Lincolnshire farmers at 5-15 guineas).
- Member of **the Clique**, which included **Augustus Egg, Richard Dadd** and **Henry O'Neil** and rapidly established himself as a genre painter.
- His painting was at **odds with the RA** but his character and incident, sparkling detail and high finish made his work popular and suitable for engraving.
- 1840 travelled abroad and had his first painting exhibited at the RA.
- ARA 1845 and RA 1852 (aged 33).
- He was friends with **Charles Dickens** and centre of the literary life of London.
- In 1851 he visited **Ramsgate** and decided to take a commercial risk investing in *Ramsgate Sands (Life at the Seaside)* and it was a success and sold to Lloyd then Queen Victoria for £1,000.
- His second panorama, *Derby Day* was a stroke of genius, few paintings have ever earned such universal acclaim.
- He had a wife with 12 children and a mistress with 7.

- He was an artist with a well developed business sense and he remained in the news throughout his life.
- Six of his paintings had to be railed off and his three most important works, *Ramsgate Sands*, *Derby Day*, and *The Railway Station*.
- He was criticized for his **artistic philistinism** by **John Ruskin**, **Whistler** and **Oscar Wilde**, and later **Roger Fry** and he was a **staunch reactionary** criticising the Aesthetic Movement, Oscar Wilde and Impressionism.



Eglantyne Jebb and Dorothy Buxton

“THE MOST TERRIBLE DEVASTATION THAT HAS AFFLICTED the WORLD for CENTURIES”

“Never in the World’s History has Help been more Desperately Needed”

—RT. HON. LLOYD GEORGE, Aug. 16, 1918.

—SIR HANSER, in Charge of Russian Relief.

SPECIAL BRITISH APPEAL FOR THE SUCCOUR OF RUSSIA’S LITTLE ONES
THEIR UTTER HELPLESSNESS CLAIMS FIRST CONSIDERATION

Children are Dying Agonising Deaths While You Read and Hasten
Every Minute is Precious—so SEND ALL YOU CAN NOW!

THE HUNGRY CHILDREN OF RUSSIA

The famine in Russia is the most terrible that has afflicted the world for centuries. It is estimated that millions of people are starving and that the number of deaths is increasing rapidly. The children are the most helpless and their sufferings are the most agonising. The Russian people are unable to help themselves and they need the help of the world.

THE CHILDREN FUND

The Children’s Fund is a non-political, non-sectarian organization that has been established in London in 1919. Its purpose is to help the children of the world who are in need of food, clothing, and shelter. The fund has raised millions of pounds and has helped millions of children in many different countries.

THE CHILDREN OF RUSSIA

The children of Russia are the most helpless and their sufferings are the most agonising. They are dying of starvation and their parents are unable to help them. The Children’s Fund is doing everything possible to help these children and to bring them to the attention of the world.

HOW YOU CAN HELP

There are many ways in which you can help the children of Russia. You can give money, you can give clothing, and you can give food. You can also help by spreading the word of the Children’s Fund and by encouraging others to help.

FOR MORE INFORMATION

Write to the Children’s Fund, 10, St. Dunstons Hill, London, E.C. 4, England. You will receive a leaflet and a list of names of those who have already helped.

- This is Eglantyne Jebb and her sister Dorothy Buxton who founded Save the Children in 1919. After the First World War, children in Germany and Russia were starving and they raised money to feed the children.
- They were harangued by the crowds for supporting Germany and were arrested for distributing shocking leaflets of starving children but nothing stopped them. At their trial they were found guilty and fined £5 but the judge was so moved he paid their fine himself becoming the first person to donate to Save the Children.
- In 1905 the (Liberal) government introduced measures to help the poor in the United Kingdom such as the **first old age pensions** but it wasn't until the **1940s that William Beveridge** argued that the poor law should be replaced entirely with a **welfare state** which would care for everyone **'from cradle to grave'**. These changes, including the foundation of the NHS, were introduced in 1945 (by the Labour Government).

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Save the Children®

QUESTION TIME THE DESERVING POOR

DR. LAURENCE SHAFE
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FURTHER INFORMATION, INCLUDING NOTES
ON EVERY SLIDE, IS ON MY WEBSITE

- Finally, I would like to read a summary.
- I don't know how many of you have heard of **ChatGPT** (Generative Pre-trained Transformer). It is the fastest growing computer application ever launched. In just five days it grew to a million users and that took Facebook four years. It has now passed 100 million users in 12 weeks. It is an artificial intelligence computer system that will discuss any issue, answer any question, write poetry, write essays and so on. I asked it about the deserving and the undeserving poor and this is what it told me,
 - **The deserving poor are individuals who are unable to provide for themselves or are facing circumstances beyond their control, while the underserving poor are seen as having brought their poverty on themselves through their own choices or behaviours.**
 - **However, these classifications are often based on subjective judgments and societal biases, and it's important to recognise that every person deserves basic human dignity and respect. Instead of focusing on whether someone is deserving or undeserving, we should work towards creating a more equitable society that provides support and**

resources for all individuals to thrive.

- I couldn't put it better myself. Thank you.



NOTES

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NINETEENTH-CENTURY WOMEN ARTISTS

- Wikipedia lists about 200 women artists in the nineteenth century and working or exhibiting in the UK. See https://en.wikipedia.org/wiki/Category:19th-century_British_women_artists. A few examples include:
 1. **Laura Knight** (1877-1970) - An English painter who was one of the few women to be elected a member of the Royal Academy. She is known for her portraits, landscapes, and scenes of everyday life.
 2. **Elizabeth Thompson** (1846-1933) - An English painter who specialised in military subjects. She was the first woman to be granted permission to paint a battle scene from the Franco-Prussian War, and her painting "The Roll Call" was a sensation when it was exhibited in 1874.
 3. **Rosa Bonheur** (1822-1899) - A French artist who spent much of her career in England. She was known for her paintings of animals, especially horses, and was one of the most successful female artists of the 19th century.

4. **Louise Jopling** (1843-1933) - An English painter who was a member of the Royal Society of British Artists. She was known for her portraits, and was the first woman to be admitted to the Royal Society of Portrait Painters.
5. **Rebecca Solomon** (1832-1886) - An English painter who was part of a family of artists. She specialized in genre scenes and portraits, and was one of the few female artists to exhibit at the Royal Academy during the 19th century.
6. **Emily Mary Osborn** (1834-1893) - An English painter who was a member of the Society of Lady Artists. She was known for her historical paintings, particularly those depicting women's roles in society. Her painting "Nameless and Friendless" (1857) depicted a young woman trying to sell her work to a publisher, and became a popular symbol of women's struggles for recognition in the arts.
7. **Annie Louisa Swynnerton** (1844-1933) - An English painter who studied in Rome and was a member of the Royal Academy. She was known for her portraits, allegorical and mythological subjects, and for her efforts to support women artists. She founded the Manchester Society of Women Painters and the Artists' Suffrage League.
8. **Catherine ('Kate') Greenaway** (1846–1901) was an English Victorian artist and writer, known for her children's book illustrations.
9. **Anne Laura Herford** (1831–1870) was a British artist in the early 19th century, and in 1860, was the first woman to be admitted to the Royal Academy schools. Her career was relatively short, but during that time she exhibited at the Royal Academy twelve times.
10. **Marie Stillman** (née Spartali) (1844–1927) was a British member of the second generation of the Pre-Raphaelite

Brotherhood. Of the Pre-Raphaelites, she had one of the longest-running careers, spanning sixty years and producing over one hundred and fifty works.

11. **Evelyn De Morgan** (30 August 1855 – 2 May 1919), née Pickering, was an English painter associated early in her career with the later phase of the Pre-Raphaelite Movement, and working in a range of styles including Aestheticism and Symbolism.
12. **Elizabeth Eleanor Siddall** (1829–1862), better known as Elizabeth Siddal, was an English artist, poet, and artists' model. Significant collections of her artworks can be found at Wightwick Manor and the Ashmolean.
13. **Mary Cassatt** (1844-1926) - An American painter and printmaker who spent much of her career in France, but also exhibited in England. She is known for her depictions of mothers and children, and was a prominent member of the Impressionist movement.
14. **Harriet Backer** (1845-1932) - A Norwegian painter who studied and exhibited in England. She was known for her depictions of interiors and still lifes, and was one of the few female artists in Norway to achieve commercial success during her lifetime.
15. **Anna Mary Robertson Moses** (1860-1961) - An American folk artist who gained fame in England under the name "Grandma Moses." She began painting in her 70s and continued to create works until her death at 101 years old. Her nostalgic scenes of rural life were popular with collectors and the public alike.