



# Save the Children

## CHILDREN IN ART

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John Everett Millais (1829–1896), *My First Sermon*, c. 1862–1863, watercolour, 92 × 77 cm, Guildhall Art Gallery

- My talk ("Children in Art") is about the way children have been represented in Western art and the way this reflects the role and status of children in society.
- This painting by John Everett Millais called *My First Sermon* reflects the modern idea of childhood which was invented in the eighteenth and nineteenth centuries and paintings like this one helped create that idea. Before then children were just young adults and were rarely shown in art.
- However, there is one interesting exception from over 3,000 years ago. It is perhaps the most startling image I will be showing you today ...

### NOTES

(1) The art of tragedy: Käthe Kollwitz – DW – 07/07/2017.

<https://www.dw.com/en/the-art-of-tragedy-150-years-of-k%C3%A4the-kollwitz/a-39600754> .

(2) Picturing Victorian childhood | Art UK.

<https://artuk.org/discover/stories/picturing-victorian-childhood> .

(3) Through the eyes of a child – Tate Etc | Tate. <https://www.tate.org.uk/tate-etc/issue-19-summer-2010/through-eyes-child> .

(4) Children in Art | National Galleries of Scotland.

<https://www.nationalgalleries.org/art-and-artists/features/children-art> .

Here are some other artists from the twentieth century who have depicted children in their works:

1. **Mary Cassatt:** An American painter who is best known for her portraits of mothers and children. Her works often depict the intimate relationship between

mother and child<sup>1</sup>.

2. **Frida Kahlo**: A Mexican painter who is known for her self-portraits and works that explore themes of identity, gender, and politics. Some of her works depict children, such as "The Two Fridas" which shows two versions of herself holding hands<sup>2</sup>.

3. **Marc Chagall**: A Russian-French artist who created works in a variety of media, including painting, stained glass, and tapestry. His works often depict dreamlike scenes with children and animals<sup>3</sup>.

4. **Norman Rockwell**: An American painter and illustrator who is known for his depictions of everyday life in America. Many of his works depict children, such as "The Problem We All Live With" which shows a young African-American girl being escorted to school by U.S. Marshals.

Source: Conversation with Bing, 29/11/2023

(1) Children in Art | National Galleries of Scotland.

<https://www.nationalgalleries.org/art-and-artists/features/children-art> .

(2) Children's Book Illustrators in the Golden Age of Illustration.

<https://www.illustrationhistory.org/essays/childrens-book-illustrators-in-the-golden-age-of-illustration> .

(3) Picturing Victorian childhood | Art UK.

<https://artuk.org/discover/stories/picturing-victorian-childhood> .

- The National Portrait Gallery has a collection of Tudor and Elizabethan portraits that depict various historical figures from the period. While I couldn't find any specific paintings of children, there are several portraits of monarchs and other notable figures from the era <sup>1</sup>. The BBC has an article on Tudor children's clothing that includes a family portrait displayed in Longleat, an old Tudor house in Wiltshire, which demonstrates what Tudor children wore <sup>3</sup>. Additionally, History Hit has an article on Tudor childhood that discusses how children were depicted in paintings during the era <sup>4</sup>. I hope this helps!

Source: Conversation with Bing, 29/11/2023

(1) Tudor and Elizabethan portraits - National Portrait Gallery.

<https://www.npg.org.uk/collections/explore/by-period/tudor.php> .

(2) Tudor children's clothing - BBC.

<https://www.bbc.co.uk/programmes/p01dt9v8> .

(3) 6 Facts About Tudor Childhood | History Hit.

<https://www.historyhit.com/facts-about-tudor-childhood/> .

(4) Discover the Tudors and Elizabethans - National Portrait Gallery.

<https://www.npg.org.uk/collections/explore/discover-the-tudors/> .

## **GENERAL REFERENCES**

<https://www.nationalgalleries.org/art-and-artists/features/children-art>

<https://en.wikipedia.org/wiki/Aaru> The Field of Reeds

## **REFERENCES AND COPYRIGHT**

- My talks and notes are produced with the assistance of AI systems such as OpenAI's ChatGPT, Google's Gemini, Microsoft's Bing and Anthropic's Claude.
- They are also based on information found on public websites such as Wikipedia, Tate, National Gallery, Louvre, The Met, Oxford Dictionary of National Biography, Khan Academy and the Art Story.
- If they use information from specific books, websites or articles these are referenced at the beginning of each talk and in the 'References' section of the relevant page. The talks that are inspired by an exhibition may use the booklets and books associated with the exhibition as a source of information.
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Stela or house altar showing Akhenaten, Nefertiti and three of their daughters, 32.5 × 39 cm, Egyptian Museum, Berlin



Stela or house altar showing Akhenaten (r. 1353-1336 BCE), Nefertiti and three of their daughters, 32.5 × 39 cm, Egyptian Museum, Berlin

### CHILDREN AT PLAY

- The art of ancient Egypt is normally regarded as remaining virtually unchanged for 3,000 years and it was mostly funerary art concerned with ceremonies to ensure the dead pass over to what they called A'Arū (pronounced 'are-roo'), The Field of Reeds, that is their paradise. **However, there was one short, 18 year, period when art and society changed radically...**
- That was the **reign of Akhenaten and his wife Nefertiti shown here playing with their three daughters**. This type of image was unheard of in Egyptian art before and after this short period and was and rare in the art of any period.
- It is difficult to describe just how unbelievable his life was. **It is almost as if Akhenaten** came from another world. For example, the Egyptians had literally hundreds of gods and goddesses and had done for over a thousand years. **Akhenaten did away with them all except for one, the sun god Aten** shown here shining its rays down upon the happy family.
- You see Akhenaten is almost **kissing his daughter** while his **wife holds another daughter on her lap while a third strokes her cheek**.
- Akhenaten changed the religion fundamentally, removed the power of the all-powerful priests, **built a new city, Amarna, from scratch** (Akhetaten, known today as Amarna) and changed the art. However, he only reigned for 18 years and **two pharaohs and three years later the now famous pharaoh Tutankhamun** (r. c. 1332-1323 BCE or c. 1334-1332 BCE) **reinstated all the old**

**gods, moved the capital away from Amarna and almost completely erased Akhenaten from history.**

- By the way, before I move on I should explain that the elongated heads of their daughters is believed by most Egyptologists to be purely stylistic and not an inherited or intentionally produced deformity.

## **NOTES**

- Akhenaten (reign 1353-1336 BCE or 1351-1334 BCE, for the first five years of his reign he was Amenhotep IV) who reigned for about 18 years over 3,000 years ago. His father was Anenhotep III and three years and two pharaohs later his successor was Tutankhamen.
- There is an ongoing debate among Egyptologists about whether this is authentic.
- The elongated heads is a key stylistic feature of the Amarna style and could be a status symbol and indication of royal status possibly influenced by ancient Syria/Mesopotamia where elongated skulls were seen as ideal. It could also be a genetic condition caused by premature closing of cranial sutures or skull binding from infancy as a mark of royal status..
- Egyptian Art can be divided into five periods (the dates vary between sources):
  - Early Dynastic period (c. 3150-2613 BCE)
  - Old Kingdom (c. 2613-2181 BCE)
  - First Intermediate Period (2181-2040 BCE)
  - Middle Kingdom (2040-1782 BCE)
  - Second Intermediate Period (c. 1782-1570 BCE)
  - **New Kingdom (c. 1570-1069 BCE)**
  - Third Intermediate Period (c. 1069-525 BCE)
  - Late Period (525-332 BCE)
  - Ptolemaic Period (323-30 BCE).
- **The New Kingdom is the golden age of ancient Egypt**, as it was at its most prosperous and mightiest. The most famous and powerful pharaohs that ruled in the New Kingdom include:
  - **Ahmosis I** (pronounced 'ah-mosis'), defeated the Hyksos and **reunited the country** and became the founder of the New Kingdom.
  - **Hatshepsut**, the wife of **Thutmosis II** (pronounced 'thut-mosis'), the

**great grandson of Ahmosis I.** She ruled as king for over a decade after Thutmosis died, and has been described as the **first well-recorded great woman in history.**

- **Amenhotep III**, reigned during a period of **unprecedented prosperity and splendour**, when Egypt reached the **peak of its artistic and international power**, and as such is considered one of ancient Egypt's greatest pharaohs.
- **Akhenaten**, a **revolutionary pharaoh who overthrew existing religion and introduced one god.** Born **Amenhotep IV**, changed his name to Akhenaten, replaced all the gods by one god, did away with the powerful priesthood, moved the capital to **Amarna**, a new city he created in the desert and completely changed art.
- **Tutankhamun**, a boy king who died when he was 18 or 19, probably of sickle cell anaemia and only ruled for nine years. He was a ruler of little importance in his day but the **most famous pharaoh today** because of the discovery of his tomb by Howard Carter in 1922.
- **Ramesses II** who brought Egypt to **new heights of power and prosperity.** he is often regarded as the **greatest, most celebrated, and most powerful pharaoh** of the New Kingdom and is known as **Ramesses the Great.** He is also widely considered one of ancient Egypt's **most successful warrior pharaohs**, conducting fifteen military campaigns, all resulting in victories, excluding the Battle of Kadesh, generally considered a stalemate. In ancient Greek sources, he is called **Ozymandias.**

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The grave relief of Phylonoe, 370-360 BCE, 150 × 110 cm, National Archaeological Museum, found at Psychico, Attica

The grave relief of Phylonoe, 370-360 BCE, 150 × 110 cm, National Archaeological Museum, found at Psychico, Attica, near Athens

### **FUNERARY ART**

- **A thousand years later** we find Greek funerary art for the death of a child. The inscription tells us this is a grave stone for the baby Phylonoe (pronounced 'PHY-loh-noh-ee').
- We see the mother on the right seated looking down at her dead baby held by a divine attendant personifying Death. The baby reaches out but cannot reach the mother, the tiny gap between them represents the unbridgeable gap between life and death.
- Children were represented in Greek and Roman art in funerary monuments like this and as mythological figures such as Cupid.

### **NOTES**

- Philonoe was also the name of a Spartan princess who was made immortal by Artemis.

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[https://www.namuseum.gr/en/monthly\\_artefact/16441/](https://www.namuseum.gr/en/monthly_artefact/16441/)



Statue of Eros Sleeping, c. 3rd-2nd Century BCE, bronze,  
Metropolitan Museum of Art, New York

Statue of Eros Sleeping, c. 3rd-2nd Century BCE, bronze, Metropolitan Museum of Art, New York.

- Here is an example, it is the **Greek god Eros sleeping**. Eros was one of the primordial gods representing **love, lust and sexual desire**. Although shown as an apparently innocent child Eros was a **cruel and powerful god** often using his arrows to create tragedy.
- During the Greek Hellenistic period (323-30 BCE) young children were often shown in mythological form, as baby Hercules or Eros, and sometimes shown in scenes, playing with each other or with pets.
- This bronze statue is the finest example of its kind. Judging from the large number of replicas it was very popular both in the Hellenistic period and in Roman times. In the Roman period, sleeping Cupid statues, the Roman name of Eros, were often used to **decorate villa gardens and fountains**.
- So representations of children were known but not common. However, there is one child that is represented **thousands and thousands** of times from the late 2nd century onwards...

## NOTES

- In Greek mythology, Eros is the Greek god of love and sex. His Roman counterpart is Cupid (representing desire).
- Michelangelo's marble Sleeping Eros sculpture, 1496, now lost, would have taken inspiration from this Hellenistic tradition. He carved the statue from marble in 1496 when he was 21, passed it off as a Roman marble and sold it to



Cardinal Raffaele Riario, grandnephew of Pope Sixtus IV and a great collector of early Roman antiquities. The forgery was soon discovered but rather than being imprisoned his fame grew as being able to copy a classical work was regarded as a sign of a great artist.

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The Virgin Mary with Jesus, late 2nd century, fresco, Catacomb of Priscilla, Rome

The Virgin Mary with Jesus, late 2nd century, fresco, Catacomb of Priscilla, Rome

### THE INFANT JESUS

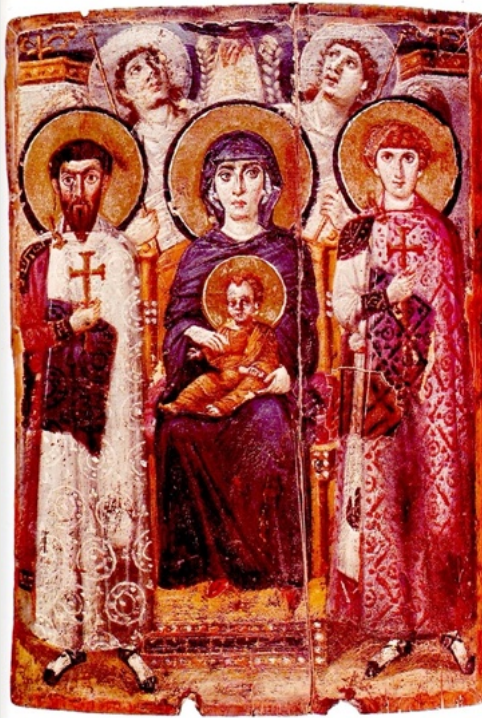
- The infant Jesus shown here in the earliest known representation of the Virgin Mary.
- (CLICK) She is shown holding the Infant Jesus and the figure at the left appears to be the prophet Balaam pointing to a star, from the book of Numbers. This wall painting is in the Catacombs of Priscilla in Rome.
- There are of course literally thousands of images of the infant Jesus but I will show just one more...

### NOTES

- The Priscilla catacombs may contain the oldest known Marian paintings, from the early third century. Mary is shown with Jesus on her lap, and the catacombs may have a depiction of the Annunciation, though the latter has been disputed.
- Seven early popes and many martyrs were buried in the cemetery and it was known as the "Queen of the Catacombs" in antiquity. Some alleged relics have been exhumed and reinterred.
- Numbers 24:17 (King James Version)
  - I shall see him, but not now: I shall behold him, but not nigh: **There shall come a Star out of Jacob**, And a Sceptre shall rise out of Israel, And shall smite the corners of Moab, And destroy all the children of Sheth.

### REFERENCES

[https://en.wikipedia.org/wiki/Catacomb\\_of\\_Priscilla](https://en.wikipedia.org/wiki/Catacomb_of_Priscilla)



*Icon with the Virgin and Child, Saints, Angels, and the Hand of God, 6th century (Early Byzantine), encaustic on panel, 68.5 x 49.5 cm (The Holy Monastery of Saint Catherine, Sinai, Egypt).*

Icon with the *Virgin and Child, Saints, Angels, and the Hand of God*, 6th century (Early Byzantine), encaustic on panel, 68.5 x 49.5 cm, The Holy Monastery of Saint Catherine, Sinai, Egypt

### **EARLY BYZANTINE ICON**

- This takes us on four hundred years. It is a Byzantine religious icon showing the **Virgin Mary holding Jesus and sitting between Saints Theodore (left) and Saint George (right) each holding martyrs crosses**. There are two ethereal angels behind the throne looking upwards to God whose hand can be seen top centre. Although the Saints are presented frontally the angels heads are well modelled in three-dimensions as is the Virgin and her face has a realistic appearance.
- It is Early Byzantine (313-842 CE) and a mixture of classical and iconic representations. Remember Constantinople was the capital of the Eastern Roman Empire and they regarded themselves as continuing the classical tradition in art. Think of the rounded, three-dimensional figures of Roman art. Here we have a **combination of the Roman and the flat iconic representation found in Byzantine mosaics**.
- Notice that Mary and Christ avert their eyes so they are not looking directly at us but the two saints stare directly at us. They are a conduit to Mary and through her to the heavenly realm. It is a liminal space, that is it is **a gateway from the everyday world to the spiritual world** through the saints to the Virgin Mary and then up to God.
- There was **another important reason for showing children** in art which is

found in Roman art but I will jump forward a thousand years to show an example...

## **NOTES**

- 'Icon' is Greek for 'image' or 'painting' and encaustic is a painting method that uses wax to carry the colour.
- The Sinai Peninsula is the only part of Egypt in Asia and lies south of the Mediterranean and north of the Red Sea. It is called Sinai on the assumption that the mountain near St Catherine's Monastery is the Biblical Mount Sinai.
- The Early Byzantine period, commences with the Edict of Milan (when Christian worship was legitimised) and the transfer of the imperial seat to Constantinople, and ends in 842 CE, with the conclusion of Iconoclasm and the beginning of the Middle or High Period which culminates in the Fall of Constantinople to the Crusaders in 1204. The Late Period ends with the Fall of Constantinople to the Ottoman Turks in 1453.

## **REFERENCES**

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Anon, *The Family of Henry VIII*, c. 1545, 144.5 x 355.9 cm, Royal Collection

Anon, *The Family of Henry VIII*, c. 1545, 144.5 x 355.9 cm, Royal Collection

## SUCCESSION

- You will know this well as it is in Hampton Court. The reason it was produced was **succession**. As I said we find sons next to fathers in Roman art.
- Here **Henry VIII** (1491, r. 1509-1547) was desperate to **carry on the Tudor line and he now has a successor, Edward** (1537, r. 1547-1553), **shown on his right side**.
- **On Henry's left is Edward's mother Jane Seymour** (c. 1508, r. 1536-1537). To emphasise the importance of succession, when this was painted in about 1545 Jane Seymour had already been dead eight years and his then wife **Catherine Parr** (r. 1543-1547) is not even shown.
- Instead we have his daughters—on the left **Princess Mary**, later Mary I (1516, r. 1553-1558), the king's daughter by his first wife, **Catherine of Aragon** (1485, r. 1509-1533, d. 1536) and, on the right, **Princess Elizabeth**, later Elizabeth I (1533, r. 1558-1603), his daughter by his second wife, **Anne Boleyn** (c. 1501 or 1507, r. 1533-1536).
- In case you are wondering the figures lurking outside are the court fools. The woman on the left, whose attention has been gripped by something in the distance, is probably '**Jane the Fool**', **fool to Anne Boleyn, Princess Mary and Catherine Parr** (1512, r. 1543-1547). She is standing in the Great Garden at Whitehall Palace not Hampton Court. You can see a typical Tudor garden with square enclosures surrounded by low fences. In the centre of each enclosure there is a pole with a heraldic King's beast on top surrounded by a bed of flowers.

- On the right, the man in red hose is **Will Sommers** (d. 1560). He has a monkey on his head checking for lice. He is the king's fool and their inclusion in this royal dynastic portrait shows the important role they played at the Tudor court. The fools were one of the few who were allowed to speak truth to power, as we would say, but they still had to be careful, in 1535 Henry threatened to kill Sommers with his bare hands for calling Anne Boleyn a 'ribald', that is a whore, and the Princess Elizabeth 'a bastard', but it seems he was forgiven.

## NOTES

- This was painted by an anonymous painter about two years before Henry died. Although the artist is unknown, the influence of Holbein is very strong, not only in the portraiture, but also in the classicising style of the architecture and the intricacy of the decorative motifs, so liberally highlighted in gold.
- This painting is now displayed at Hampton Court but **shows Whitehall Palace**. The view through the arches is of the **Great Garden at Whitehall Palace**. The heraldic King's Beasts, carved in wood with gilt horns and set on columns, are prominently displayed amidst the flower beds, which are marked by wooden fencing and painted in the **Tudor colours of white and green**. Through the archway **on the left** can be seen part of Whitehall Palace and the **Westminster Clockhouse**, balanced by a view through the archway **on the right of the north transept of Westminster Abbey and a single turret of Henry VIII's Great Close Tennis Court**. The two figures in the archways are members of the Royal Household, that on the right being the king's jester, Will Somers.
- **Will Somer** was a fool at Henry VIII's court from June 1535, remained in the service of Edward VI and Mary I and died early in Elizabeth I's reign. In the Tudor court there were a mixture of fools and jesters and they included those with **learning disabilities** as well as the **intelligent wits** portrayed by Shakespeare. In 1551 a payment of 40 shillings was made 'to keep Will Somer' implying he needed to be looked after. Hampton Court staged a play using actors with learning disabilities. In the **fifteenth century fools were badly treated as they could not know God** but **Erasmus in his *The Praise of Folly* (1511) argued that 'all men were fools before God, and the foolishness of God was wiser than men's wisdom' (1 Corinthians i. 25-30), fools could therefore be considered holy**, possessors of an essential goodness and simplicity that meant they were incapable of sin and conduits of the divine. This was the reason for the Tudor court fools' authority and favour, their rich clothing and even, possibly, their shaven heads, echoing

the tonsures of the religious.

- **Henry VIII** ruled as King of England from April 22, 1509 until his death on January 28, 1547. His six wives were:
  - **Catherine of Aragon** (1485 - 1536), born: December 16, 1485, died: January 7, 1536 of cancer aged 60. Period as Queen: June 11, 1509 - May 23, 1533 (24 years)
  - **Anne Boleyn** (c.1501 - 1536), born: c.1501, beheaded: May 19, 1536. Period as Queen: January 25, 1533 - May 17, 1536 (three years, four months)
  - **Jane Seymour** (c.1508 - 1537) born: c.1508, died from complications following the birth of Edward: October 24, 1537. Period as Queen: May 30, 1536 - October 24, 1537 (18 months)
  - **Anne of Cleves** (1515 - 1557) born: September 22, 1515 died probably from cancer: July 16, 1557. Period as Queen: January 6, 1540 - July 9, 1540 (six months)
  - **Catherine Howard** (c.1523 - 1542) born: c.1523 beheaded because of alleged adultery: February 13, 1542. Period as Queen: July 28, 1540 - November 23, 1541 (16 months)
  - **Catherine Parr** (1512 - 1548) born: August 1512 died giving birth to her only stillborn child: September 5, 1548. Period as Queen: July 12, 1543 - January 28, 1547 (three years 6 months)

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[https://en.wikipedia.org/wiki/Jane\\_Foole](https://en.wikipedia.org/wiki/Jane_Foole)



Anthony Van Dyck (1599-1641),  
*The Five Eldest Children of  
Charles I*, signed and dated 1637,  
163.2 x 198.8 cm, Royal Collection



Anthony Van Dyck (1599-1641), *The Five Eldest Children of Charles I*, signed and dated 1637, 163.2 x 198.8 cm, Royal Collection

### INFORMALITY

- Another Royal family portrait demonstrating **the strength of the line of succession from Charles I**. This is **Anthony van Dyck's *The Five Eldest Children of Charles I***. The painting was extremely popular and was copied many times. Note the **relative informality** of the group compared with **Edward's stiff pose** in the earlier painting but also not that Van Dyck **maintains their royal status** through the sumptuous and formal setting and their rich clothes.
- The most important child here is in the centre. **Charles** (1630-1685), here aged 7 **became Charles II** and is shown in control of an **enormous mastiff**. The mastiff has been a **guard dog since Roman times** and here is being controlled by Charles thus demonstrating his ability to control the nation. The mastiff was used in the **immensely popular sport of bull and bear baiting** to the extent that the breed had become an **endangered species** and so shown here it is also a status symbol of a **rare and much desired breed**.
- The child to the left of Charles is James, here aged 4 and not yet breeched, who became **James II**. **The six year old girl on the far left is Mary and her son William married James's eldest daughter also called Mary and they became William III and Mary II**.

### NOTES

- The text on the wall on the left is in Latin, translated it reads "Children of the King of Britain" and then lists their names and dates of birth.

- The children from left-to-right are:
  - **Mary** (1631-1660, here aged 6), who married William II, Prince of Orange, and became Princess of Orange and **mother of William of Orange (William III)**, instead of Elizabeth, second from the far right, who was betrothed but who died when she was 14 and so Mary had to stand in for her. William III married his cousin **Mary II the eldest daughter of James**, Duke of York and his first wife Anne Hyde.
  - **James VII & II** (1633-1701, here aged 4), not yet breached as he is still four.
  - **Charles II** (1630-1685, here aged 7).
  - **Elizabeth** (1635-1650, died aged 14, here aged 2) holding
  - **Anne** (1637-1640, died aged 3, here aged 1), born the year this was painted and who died when she was three. There is a small King Charles spaniel below her.
  - And not yet born were **Henry**, Duke of Gloucester (1640-1660, aged 20) and **Henrietta** (1644-1670, aged 26), who married the Duke of Orléans in 1661
- The nineteenth-century artist David Wilkie said, '***the simplicity of inexperience shows them in most engaging contrast with the power of their rank and station, and like the infantas of Velasquez, unite all the demure stateliness of the court, with the perfect artlessness of childhood.***' [1]
- It was sold during the Commonwealth sale but repurchased by George III. In the eighteenth-century children were increasingly regarded as a distinct, innocent phase of life, are reflected in many of the portraits of George III's children.
- Bear baiting was not banned until 1835.

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William Hogarth  
(1697-1764), A  
Rake's Progress -  
The Arrest, 1732-35

William Hogarth (1697-1764), *A Rake's Progress, The Arrest*, 1732-35

### 15 MIN POINT - FROM RICH TO POOR

- We jump forward a hundred years to the reign of **George II**.
- This is William Hogarth's *A Rake's Progress—The Arrest*. Here we see **Tom Rakewell** arriving outside St. James's Palace. He has squandered the fortune he was left and the bailiffs are trying to arrest him but his former betrothed **Sarah Young**, although he has rejected her, is holding out a purse and trying to pay off his debts.
- I want to **concentrate on the children** though. There was much poverty in London and many children had to  **fend for themselves** and become adults before their time.
- **At the bottom right a group of seven boys was added to the third edition of the print along with the flash of lightning,**
- (CLICK) The boys are young adults, street urchins who have to fend for themselves by gambling, theft and small-scale business activities.
- The boy at the back right is **stealing Tom's handkerchief**. The two boys in front of him are **playing cards** but the boy wearing the wig is cheating as his accomplice is behind the other boy looking at his cards and holding up two fingers. The boy being cheated is a 'Mercury', that is **a boy who sells newspapers in the street**, which we can tell from the horn stuck in his belt (his cap read "Your Vote & Interest — Libertys").
- At the front are two boys with **shoeblack's baskets**, another way a boy can make money on the streets. The boy about to throw dice from a cup has a star

tattooed on his body, a common indication he is part of a criminal gang, and he is looking at another **boy holding a jacket**, possibly just won by gambling with the other boy.

- The last boy is smoking a pipe and reading "**THE FARTHING POST**", a gossip sheet that was sold cheaply by evading the stamp duty. He has an inverted spirit glass and a noggin, a small container, so he is an **unlicensed seller of spirits**, another way to make money on the streets. The Gin Craze was a period in the first half of the eighteenth century when gin consumption got out of hand. Magistrates described it as "**the principal cause of all the vice & debauchery committed among the inferior sort of people**". Gin was a blanket term for any sort of grain-based spirit. The Craze started to decline following the 1751 Gin Act and reappeared a hundred years later with the Gin Palaces of Victorian England starting in the 1830s.

## NOTES

- Tom narrowly escapes arrest for debt by Welsh bailiffs (as signified by the leeks, a Welsh emblem, in their hats) as he travels in a sedan chair to a party at St. James's Palace to celebrate Queen Caroline's birthday on Saint David's Day (Saint David is the patron saint of Wales). On this occasion he is saved by the intervention of Sarah Young, the girl he had earlier rejected; she is apparently a dealer in millinery. In comic relief, a man filling a street lantern spills the oil on Tom's head.
- A sedan chair containing a very richly dressed Tom has been stopped by two men with cudgels. This is not a robbery as one of the men holds a piece of paper with 'Arrest' written on it so they are bailiffs. The woman is Sarah Young, the woman he was originally betrothed to and she is restraining the bailiff and holding a bag of money.
- White's club is on the left shown by the sign over the door and on the bollard at the right is the word 'Black'. White's started as a chocolate-house in 1693 but became the most notorious gambling house in London frequented by nobility and the very rich.
- "The upshot of Tom's profligate lifestyle is shown in Scene 4, set in St James's, Mayfair. Tom is on his way to St James's Palace to be presented at court. Unfortunately he has been stopped by a bailiff who is about to arrest him for debt. He has been saved by the timely intervention of Sarah Young. In Scene 1 Tom had offered her mother a derisory sum of money to buy off Sarah who was pregnant with his child. Here she offers the bailiff her hard-earned wages. This demonstrates her generous spirit and enduring, if misplaced, love for him." (Tate)

- There are few opportunities for destitute girls in this harsh world. They had to work mostly in factories making matchboxes or sewing. Only one in nine girls worked as domestic servants. Richer children were taught at home, middle-class children went to grammar schools or private academies and poor children mostly worked to support the family so these boys could be out working to help support their families.

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Thomas Gainsborough  
(1727-1788), *The Painter's  
Daughters chasing a  
Butterfly*, c. 1756,  
National Gallery



Thomas Gainsborough (1727-1788), *The Painter's Daughters chasing a Butterfly*, c. 1756, National Gallery

### FROM POVERTY TO THE MIDDLE SORT

- A few years later and a very different representation of children. We are back to children at play. It is by Thomas Gainsborough and it is called *The Painter's Daughters Chasing a Butterfly*.
- In terms of its sensitivity and rapid technique it has been described **one of the most remarkable paintings of the eighteenth century**.
- This is perhaps Gainsborough's **earliest portrait** of his two daughters Mary and Margaret who were five and six when this was painted. It is one of six paintings of his daughters.
- We know that **Mary**, the elder, **on the right was cool, poised, wise and restrained while Margaret was impulsive and heedless of danger**. As they emerge from a dark wood **the elder Mary looks wary as she constrains the impetuous Margaret** who is trying to leap forward to grasp the fragile symbol of beauty unaware of the danger of being **pricked by one of the thorns of the thistle** on which the butterfly has alighted. It therefore symbolises **impulsiveness versus constraint and the transience of human pleasures**.
- It demonstrates what was understood by the term '**sensibility**' in the **late eighteenth century, what became known as the Cult of Sensibility**. Sensibility was associated with an appreciation of beauty and seeing the world with a sense of wonder and a strong emotional connection. an **acute perception of or responsiveness** toward something, such as the emotions of another. Such sensitive people were thought to have finer senses and to be more aware of

beauty and moral truth although in women if taken to excess it was called 'hysteria' and in men 'hypochondria'. So, sensibility was widely **seen as a virtue** but with physical and emotional dangers. The Cult of Sensibility led to a better appreciation of the role of emotion, the importance of empathy and compassion and laid the groundwork for the Romantic movement in art and literature.

## **NOTES**

- Mary was baptised on 3 February 1750 (taking the same name as a daughter who died two years earlier) and Margaret was baptised on 22 August 1751, so they were **five and six years old** when this was painted. The portrait was probably painted in Ipswich in the mid-1750s and left **unfinished**.
- As well as showing **Gainsborough's love and tenderness** it also shows him **experimenting with loose brushwork** which would have been unacceptable with a paying client at this stage of his career. Surprisingly, he did not take the painting with him when they moved to Bath in 1759 but left it with his friend the headmaster of Ipswich School.
- This is probably the earliest of at least six double portraits that Gainsborough painted of his daughters between about 1756 and 1770.

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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

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

## THE DESERVING AND UNDESERVING POOR

- This pair of pictures by George Morland shows the **distinction between the 'deserving' poor and the 'undeserving' poor**. Instilling the twin virtues of industry and sobriety were seen as a way to prevent revolution and to increase agricultural productivity.
- These are the undeserving poor. He is following in the footsteps of **William Hogarth** (1697-1764) with his *Industry and Idleness* (1747) series. Look at the children, the **idle husband can only provide a bone for the boy to gnaw** and the baby is in rages and is crying. The **empty cask** and pitcher suggest he is drunk with the implication that they **only have themselves to blame** for their impoverished state and a tragic fate awaits them.
- (CLICK) On the other hand, these are the **deserving poor. The hard-working husband comes home to three well-fed children** and he hands his wife some coins to provide for the family. Their clothes are clean and untorn and the girl is holding a doll.
- **The irony is that Morland was a notoriously heavy drinker** and debtor who spent the final years of his life enduring intermittent bouts in prison and eventually **died from alcoholism aged 41**. Morland's life was so outrageous and unbelievable he became the subject of four anecdotal biographies immediately after his death.

## NOTES

- **Speenhamland System**, brought in in **1795** as an amendment to the Elizabethan Poor



Law. Described as a 'universal system of pauperism' as it encouraged farmers and industrialists to pay below subsistence wages as the parish would make up the difference needed to keep workers alive. The payment was based on the number of children and the price of a gallon loaf and started at 3/- a week for a single man when bread was 1/- a loaf. It led to the introduction of the new Poor Law of 1834 and the workhouse.

- **The Radicals**, in 1797 the Whig **Charles James Fox** called for '**radical reform**' of the electoral system. Fox was a gambler and womaniser but a brilliant orator who opposed both William Pitt the Younger and George III, whom he regarded as a tyrant. He **supported** the **American War of Independence** and the **French Revolution** and was a well-known **anti-slavery campaigner**. **Thomas Spence** (1750-1814) advocated the common ownership of land, universal suffrage and the rights of children. He was the first to use the phrase the 'rights of man' and invented a phonetic spelling system that would force the rich and the poor to speak the same way as each other.
- **Thomas Malthus** argued in *An Essay on the Principle of Population* (1798) that helping the poor was counter-productive and would lead to earlier marriages and an increase in the number of children. The answer he thought was to eliminate all forms of aid.
- **William Cobbett**, 1802, published his *Political Register* with a weekly circulation of 40,000. He was a conservative who turned radical after witnessing the starvation in the countryside. He was a difficult man who hated the Jews and opposed the emancipation of slaves.

## **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. He exhibited sketches at the Royal Academy when he was ten years old. 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 lived 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. His best works were produced between 1787 and 1794, showcasing his talent in sentimental genre painting.

- 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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Thomas Webster (1800-1886), *Late at School*, 1834, exhibited 1835, 45.7 x 37.7 cm

Thomas Webster (1800-1886), *Late at School*, 1834, exhibited 1835, 45.7 x 37.7 cm

## SCHOOL

- **I turn now to school.**
- This is **Thomas Webster's *Late at School*** two well-dressed children look in fear as they enter the school late.
- In 1698 the **Society for Promoting Christian Knowledge** created many charity **schools for poor students** in the 7 to 11 age group. These schools were the basis for the development of modern concepts of primary and secondary education. In the 19th century the **Church of England sponsored most formal education** and resisted early attempts by the state to provide secular education until the government established free, compulsory education towards the end of that century. Public funding for elementary education was introduced post-1870.
- This could be a Church of England school or more likely a **Dame School**. The so-called **Ragged Schools** you might have heard of were just getting started and specifically targeted destitute children and there were only a few dozen when this was painted in 1834. (By 1881 there were over 200 and over 300,000 poor children had been educated in these free schools.)
- **Dame Schools were often based on the home of a woman teacher.** Some provided a basic education while others were **little more than day-care** facilities. In England, a study conducted in 1838 found that nearly **half of all pupils** surveyed were **only taught reading, writing and spelling**, with very few receiving instruction in mathematics and grammar.

## NOTES

- The earliest schools of the early modern period (1500-1700) were associated with the church and became known as public schools as they were open to the public. The alternative at the time was a private tutor. In the Tudor period charity schools emerged with the purpose of educating the poor and Edward VI created a system of free grammar schools. In practice poor children needed to work to support the family so could rarely attend school.
- They will no doubt come in for some serious reprobation, a word derived from the teaching of St. Augustine (354-430) that God certain persons would be excluded from his grace and suffer his just wrath
- **The earliest schools** were associated with churches, for example, **King's School Canterbury** was founded in **597**. This was an **endowed school** and it and others became known as **public schools** as they were open to the public to distinguish them from private tutors. Schools were established to teach Latin to the sons of the aristocracy the universities of **Oxford and Cambridge** were established to train the Catholic clergy. In the **Tudor period charity schools emerged** with the purpose of educating the children of the poor. **Edward VI reorganised grammar schools** to create a national system of free grammar schools. In theory they were open to even the poorest but in practice poor children were needed to earn money for the family.
- This could be a Church of England School, Ragged School, Dame School, British School, National School, Workhouse School, Industrial School, or Cottage Home. Each type of school had its unique characteristics and served different purpose.
- The so-called **Ragged Schools were created later**, in 1818 when John Pounds began teaching poor children without charging a fee but there were only twenty-two by 1835. In 1844 the 7th Earl of Shaftesbury created the Ragged School Union and over 200 free schools were established over the next eight years and by 1881 over 300,000 poor children had been educated in these free schools.
- These look like children from better off families. The educational issue of this period was "**the overriding necessity to withdraw child labour from the factories so that children might have time for education**".
- When this picture was exhibited in 1835 a critic proclaimed it "**a charming little composition; characteristic in every object, and painted with a true feeling of the art.**" (Tate)

- **Thomas Webster** was an English painter of **genial and humorous genre scenes of school and village life**, many of which became popular through prints. He lived for many years at the artists' colony at Cranbrook in Kent. He was born in Pimlico and his father was a member of George III's household. Thomas first became a royal chorister before switching to painting and **entering the Royal Academy School in 1821**. He became an **Academician in 1846**. Although his range of subjects was limited he was **unrivalled in this popular genre**.

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George Frederic Watts, *Irish Famine*, 1850, Watts Gallery, Compton

George Frederic Watts (1817-1904), *Irish Famine*, 1850, Watts Gallery, Compton

## HUNGRY FORTIES

- The 1840s were known as the 'Hungry Forties' because of poor harvests but the situation in Ireland, which was then part of the United Kingdom, became much worse. More than a **million people died of starvation** and disease in the Great Famine between 1845 and 1852 and about **one and a half million, some say two million, emigrated** reducing the population by about a third (8 million to 5.5 million).
- This painting is by George Frederic Watts and shows the horror of the Irish Famine.
- The Irish population depended on **potatoes** as they gave the highest yield of food per acre. The potato blight destroyed the crop from 1845 onwards and the famine was reported in *The Illustrated London News* throughout. (**James Mahoney** was an artist living in Cork, Ireland. In early 1847 he was asked by the *Illustrated London News* to tour the surrounding countryside and report on what he saw.) The articles and illustrations alerted the British public to the crisis.
- Although the British Government provided some relief between 1845 and 1847 it then used the Poor Law system which was inadequate and worsened the situation. Terry Eagleton, a former professor of English at Oxford, called the Irish Famine "**the greatest social disaster of 19th century Europe, an event with something of the characteristics of a low-level nuclear attack.**" At this time the whole of Ireland was part of the United Kingdom yet the Government **allowed grain and butter exports to continue**. This is why the famine is regarded by many today as direct or **indirect genocide**.

## NOTES

- Between 1845 and 1855 the Irish population of almost 8.2 million shrank by a third. Starvation and disease killed 1.1 million, and 1.5 to 2 million emigrated. At the end of

the famine one out of every three people was gone, leaving the survivors reeling from the sheer scale of the loss.

- John Mitchel (1815-1875), Irish nationalist and author, wrote the famous line: '*The Almighty, indeed, sent the potato blight, but the English created the Famine.*'
- The famine led to a **failed uprising** in 1848 and eventually to an independent Ireland.
- Following the Great Famine was what is called the **Great Silence** when grandparents refused to discuss it with their grandchildren. The Great Famine was associated with shame, bitterness and revolution. The rural Irish countryside still contains ruined cottages, workhouses and burial plots from that period.
- Few painters tackled the subject, for example, the Irish artist George Victor du Noyer (1817-1869) who was commissioned to paint realistic views of locations all over Ireland never depicted the famine. One of the best known who did was George Frederic Watts albeit only in this one picture, *Irish Famine*.
- After the Great Famine (1845-1852), Irish independence was inevitable. More than 1 million of Ireland's 8 million people perished of starvation or disease. Another 1.5 million (some say 2 million) Irish emigrated. The population of Ireland was reduced by nearly a half, this at a time that the population of nearly all other European populations were rapidly expanding. As nothing before in Irish history, it created a burning hatred toward the English, both among those who survived in Ireland and the immigrants who fanned out around the world.
- *Phytophthora infestans* or potato blight is still a major problem worldwide and potatoes are the third most important food crop worldwide. In 2012 the potatoes lost to blight would have fed 80 million people.
- One Quaker (Joseph Crosfield) wrote in 1846 that he saw:

*heart-rending scene [of] poor wretches in the last stages of famine imploring to be received into the [work]house...Some of the children were worn to skeletons, their features sharpened with hunger, and their limbs wasted almost to the bone..*
- **George Frederic Watts** (1817-1904) was a popular English Victorian painter and sculptor, perhaps the most popular. He wrote that he painted ideas not things. In 1847 he returned from Florence and painted the massive fresco in the Great Hall of Lincoln's Inn. Between 1848 and 1850 he painted four social realist pictures. All had melancholy themes, the others are *Found Drowned*, *Under the Dry Arch* (an old woman kneels and leans against an arch) and *Song of the Shirt* (also known as *The Seamstress*, a woman sits holding a shirt in her lap and holds her head in her other hand). In 1850 he met the Prinseps and helped them secure a lease on Little Holland House and moved in and lived with them for the next 21 years.

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Richard Redgrave (1804-1888), *The Emigrants' Last Sight of Home*, 1858, Tate Britain

Richard Redgrave (1804-1888), *The Emigrants' Last Sight of Home*, 1858, Tate Britain

- This painting shows the effects of famine in England—**emigration**. It is Richard Redgrave's *The Emigrants' Last Sight of Home*.
- **This is Leith Hill** where the Redgrave's owned a cottage and spent each summer. He was a pioneer of **social realist** paintings with paintings such as *The Sempstress* of 1844 and *The Outcast* of 1851. He later turned to landscapes and frequently painted in the open air.
- As a result of the industrial revolution there was widespread unemployment in the 1830s and 1840s made worse by poor harvests and the Corn Laws. One result was mass emigration to the British colonies and to America. Another incentive was the discovery of gold in Australia (started 1851) and America (started 1848) and the possibility of making a fortune. Aside from gold there was the promise of farming land and higher wages.
- In the painting, the father has a **carpenter's bag** described at the time as '*a modern Joseph escaping with his family to a new land and life*'. Underlying the **family's sadness is perhaps a sense of optimism** reflected in the sunshine.
- But there is also **sadness**. Halfway down the hill there is **a boy standing with the help of crutches**. He looks **sad** as he is **unable to accompany them**. **Perhaps he loves the girl who half turns towards him** encouraged by her sister. The father waves his hat at someone at the bottom of the hill and his former home while his wife looks unhappy and her young daughter could be crying in her lap. Emigration was **heart-breaking** both because of the pain of leaving one's country and the breaking of personal relationships.

## NOTES

- You may wonder what happened to destitute young children. Many turned to petty crime and the prisons were full of children (in Brixton three out of five inmates were



children by 1826). Children had no rights in the early nineteenth century and so they were exploited by factories and emigration was very common and institutionalised. There were emigration societies and virtually every child had access to an emigration society which sent them to locations all round the world from Canada to New Zealand. Capetown was a favourite location because of its climate and it was cheaper. By the 1840s stories filtered back to the UK that children were treated as slaves and societies such as the Children's Aid Society were closed but the number of children emigrating continued to grow throughout the nineteenth century. Many did not survive the journey, the Tasmanian inspector of hospitals reported that three-quarters of all children died on some journeys. Dr. Barnardo was taken to court 88 times for sending the children in his care abroad without the parent's permission. [1]

- Redgrave made an interesting point about British landscape painting. After visiting the International Exhibition in Paris in 1855 he found French landscapes full of '*passion, strife, and bloodshed*' perhaps reflecting the history of revolution. British landscapes were '*the peaceful scenes of home*'. The English landscape has become a symbol of peace in contrast with the strife and turmoil of post revolutionary France.
- The **Wordsworthian** landscape of rural harmony has become a **symbol of England**.
- The art critic **John Ruskin**, who described **this painting's** '*beautiful distance*'. He believed that only by representing the beauty of the English landscape could English painters succeed in capturing any form of beauty and he denigrated those artists that sought to find it in Italy.
- This may be one reason we have been unable to find British paintings showing the passion and strife of the countryside. It had become an icon representing home, peace and beauty whatever the reality.
- There were many paintings depicting this and some show hope, some foreboding but all with a sadness of never seen home, family and friends again.
- The bright colours and detail are perhaps the influence of the Pre-Raphaelites.
- On the hill opposite the inhabitants of the village, their friends, have come out to wish them goodbye.

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John Brett (1830-1902),  
*Stonebreaker*, 1857-8, Walker  
Art Gallery, Liverpool



John Brett (1830-1902), *Stonebreaker*, 1857-8, Walker Art Gallery, Liverpool

### **30 MIN POINT - THE WORKHOUSE**

- The terrible conditions leads us to the rural poor and the **workhouse**, introduced by the **Poor Law Amendment Act** of 1834. The aim of this act was to reduce the rising cost to the rate payer of poor relief. This was done by **introducing workhouses** and by making condition in them **worse than not working**. However, despite every effort they could not make them worse than conditions outside. They all tried and the **conditions were so appalling it gave rise to scandals in the press**. The basic assumption was that through hard work people could earn a good living so the poor were responsible for their own condition.
- This is John Brett's *Stonebreaker*. **Stone breaking was one of the occupations** given to those in the workhouse. It was a soul destroying task but Brett shows us a **well-nourished smartly dressed boy accompanied by a playful dog in a sunlit beautiful setting**. However, his rosy cheeks are the result of the hard work and the boy cannot stop to play with the dog.
- This is the Mole Valley and the other side of the valley is **Box Hill** and the milestone shows the distance to London as **23 miles**. There is a railway bridge and embankment in the middle distance on the right and we are looking down on **St. Michael's Church**. We are on a hill close to what is now Denby's vineyard and Dorking is to the right.
- Every **detail** of this Surrey valley are captured with **scientific accuracy** and John **Ruskin** said it **went beyond anything** the Pre-Raphaelites had done previously. The painting was well received by the critics and made his reputation.
- Brett worked on it **outdoors** with a few additions in the studio and the boy was modelled by his brother Edwin. Other symbols are the **blasted tree** signifying the boy's restricted future and the bullfinch at the top symbolising the free human spirit.

### **NOTES**

- Critics and historians disagree over the meaning. Some see a well-dressed boy in the sunshine, with a beautiful view and his playful puppy. Others see a boy sentenced to a lifetime of back-breaking work ending up like the blasted tree. He must work so hard he is oblivious to the sunshine, the view and the dog. Brett **wrote** on a sketch of the picture, 'Outside Eden' and it may refer to **God's curse** on Adam to external labour. The most interesting interpretation is from the historian Marcia Pointon who sees it as a comment on the brevity of human life compared to the age of the earth indicated by the pile of flint, she sees it therefore as a *memento mori* ('remember that you will die').
- John Brett painted with scientific accuracy and was praised by John Ruskin. He was also a keen amateur astronomer and was elected a Fellow of the Royal Astronomical Society in 1871. He had a large family and spent the summers in a rented castle at Newport, Pembrokeshire. He was also a keen sailor and owned a 210-ton schooner in which he sailed the Mediterranean painting many seascapes.
- David Cordingly argues that there is a possibility that the painter knew of famous **Stonebreakers by Courbet**, which work had been shown at the Paris Salon in **1851**. One of Brett's drawings depicts a standing boy in a position similar to one of the figures in Courbet's picture. This could be a coincidence, though.
- **The Stonebreaker** (1857, exhibited 1858) by **Henry Wallis** shows a manual labourer who may be asleep but more likely died breaking stones. It was **completed the year before** Brett's version and exhibited the same year and is a complete contrast.
- Brett may also have seen *The Stonebreaker's Daughter* which was painted by Landseer in 1830.
- Brett was both an **artist and a scientist** and later in life became a Fellow of the Royal Society of Astronomers. Brett was excited by the writings of John Ruskin and the Pre-Raphaelites.
- The painting was in response to another painting shown at the Royal Academy the previous year. Was this by Lewis?
- He shows a young boy breaking flints in bright sunlight. The stones were used to fill in potholes in the local Parish roads. The work could be a comment on child labour but the boy appears to be dressed in clean clothes and he has a playful dog to keep him company. From his letters it appears that Brett painted a great deal of the painting outdoors. The boy was modelled by Brett's brother Edwin.
- The painting was admired for its **accurate detail** and **John Ruskin** commented that it went beyond anything the Pre-Raphaelites had done particularly with regard to the thistledown, chalk hills, elm trees and far away cloud.
- The painting could refer to **God's curse on Adam** to external labour or the great length of geological time compared to the brevity of human life. The ancient tree refers to death and the bullfinch to the free human spirit.
- John Ruskin said of a later work by Brett (*Val d'Aosta*), 'I never saw the mirror so held up to Nature;<sup>1</sup> but it is Mirror's work, not Man's.' This is ironic considering he encouraged Brett to visit Val d'Aosta and paint in meticulous detail.

- Sir Edwin Henry Landseer RA had painted *The Stonebreaker and His Daughter* in 1830. The labourer is worn out but well dressed and his daughter is clean, well-dressed and sentimental and there is a cottage with smoke coming from the chimney in the background.

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Gustave Doré (1832-1883), *Red Riding Hood in bed with the wolf*, untitled illustration from *Les Contes de Perrault* sometimes called *Contes de Fées* (Fairy Stories), an edition of Charles Perrault's fairy tales illustrated by Gustave Doré, originally published in 1862

Gustave Doré (1832-1883), *Red Riding Hood in bed with the wolf*, untitled illustration from *Les Contes de Perrault* sometimes called *Contes de Fées* (Fairy Stories), an edition of Charles Perrault's fairy tales illustrated by Gustave Doré, originally published in 1862

## FAIRY STORIES

- We have reached the mid-nineteenth century and we have the first stories for children although many of the early fairy stories were fairly gruesome as they were moral tales for adults.
- It started in the seventeenth century. The French author **Charles Perrault** (1628-1703, pronounced 'peh-ROH') was one of the earliest writers to assemble fairy tales. You may have heard of the **Brothers Grimm** (Jacob 1785-1863 and Wilhelm 1786-1859) but they were later and they assembled a book of German folklore that grew and grew in editions from 1812 to 1857.
- This version of Perrault's fairy tales was **illustrated by Gustave Doré** and published in **1862**. The story of **Red Riding Hood is six pages** long including three illustrations. In Perrault version the wolf meets Little Red Riding Hood in the woods and she innocently tells him where her grandmother lives. The wolf hurries on ahead eats the grandmother and when Red Riding Hood arrives he tells her to join him in bed and **then eats her, and that is the end of the story**. Remember, originally fairy stories derived from folk tales that were passed on from adult to adult and they often had a moral purpose.
- It was later when the Brothers Grimm toned down the stories and added a **hunter** who comes to the rescue, cuts open the wolf with an axe and rescues Little Red Riding hood and her grandmother who emerge unscathed. They fill the wolf's body with stones and when he wakes up and tries to drink from the

well he falls in and drowns.

- Returning to this version by Perrault. After commenting on her grandmother's big arms, big legs, big ears, and big eyes it ends with the famous lines:
  - "Grandma, what great big teeth you have!"
  - "The better to eat you with!"
  - And saying these words, the wicked Wolf fell upon poor Little Red Riding-Hood and ate her all up.
- The story ends with a moral, which I will read in full, as it explains that the story is actually a warning to young women,

### **The Moral**

Children, girls most of all—so sweet,  
So pretty, so innocent and nice—  
Don't listen to everyone you meet;  
But if you do, don't be surprised,  
When it's you the wolf means to eat.

I say wolf, as there are many kinds:  
Some seem mild-mannered, benign,  
Without wrath—smooth and refined—  
Who follow girls from time to time,  
These wolves are the most dangerous kind!

### **NOTES**

- In fact, like many folk tales the story is ancient. The Greek writer Pausinias (c. 110-180) tells the story of how each year a virgin girl is offered to an evil spirit dressed as a wolf. Each year the spirit would rapes the girl until one year a boxer (Euthymos) comes along, kills the spirit and marries the girl.

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Julia Margaret  
Cameron, 'Annie,  
my first success', 29  
January 1864



Julia Margaret Cameron, 'Annie, my first success', 29 January 1864.

## PHOTOGRAPHY

- That brings us to the revolutionary work of Julia Margaret Cameron. She pushed the artistic boundaries of photography before they had even been established and although she left no mark on photography at the time she was **rediscovered in 1948**.
- In **1863**, when **she was 48**, her daughter gave Cameron her **first camera** and this is the **first print** with which she was **satisfied**. It is of Annie Philpot (1857-1936) the daughter of a local resident. Cameron wrote , "**I was in transport of delight. I ran all over the house to search for gifts for the child. I felt as if she entirely had made the picture. I printed, toned, fixed and framed it, and presented it to her father that same day.**"
- It already exhibits some of her **trademark** artistic effects. **Strong side lighting**, a slightly **out-of-focus** face (intentional), a background that places the **dark side** of the face in contrast with a **light background** and the **light side** of the face against a **dark background** (a technique commonly used by portrait artists).
- The American photographer Imogen Cunningham (1883-1976) commented '**I'd like to see portrait photography go right back to Julia Margaret Cameron. I don't think there's anyone better.**' And Getty Images commented recently '**Cameron's photographic portraits are considered among the finest in the early history of photography.**'

**JULIA MARGARET CAMERON (1815-1879, AGED 63)**



- Cameron may have already learned the basics of camera operation and chemistry from **Oscar Gustave Rejlander** (1813-1875), with whom she shared many mutual friends, most importantly Alfred Tennyson, her neighbour on the Isle of Wight. Rejlander took the photographs for Charles Darwin's 1871 book *The Expression of the Emotions in Man and Animals*.
- The technique of **soft-focus** 'fancy portraits' was **taught** her by **David Wilkie Wynfield** (1837-`887) a **British painter and photographer**. Wynfield used the technique of soft focus, close-up, large-format prints of famous people in historical costumes.

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John Everett Millais (1829–1896), *My First Sermon*, c. 1862-1863, watercolour, 92 x 77 cm, Guildhall Art Gallery



*My Second Sermon*, c. 1864, watercolour, 92 x 77 cm, Victoria and Albert Museum

John Everett Millais (1829–1896), *My First Sermon*, c. 1862-1863, watercolour, 92 x 77 cm, Guildhall Art Gallery

John Everett Millais (1829–1896), *My Second Sermon*, c. 1864, watercolour, 92 x 77 cm, Victoria and Albert Museum

## INNOCENCE

- This is *My First Sermon* by John Everett Millais, one of the three founders of the Pre-Raphaelite Brotherhood.
- The model was Millais' five-year old daughter Effie and she is sitting in one of the **old high-backed pews** in **All Saints Church, Kingston-on-Thames**, which Millais hurried to paint in December 1862 shortly before they were removed. *The Art Journal* wrote, '**One of the happiest works this artist has ever painted**'.
- (CLICK) The painting was so successful that he exhibited this, *My Second Sermon*, the following year. In his speech at the next Royal Academy Banquet, the Archbishop of Canterbury claimed it as a warning against '**the evil of lengthy sermons and drowsy discourses**', blaming therefore vicars rather than the children.
- In most early cultures children were seen simply as small adults. The idea of childhood as a special period of innocence and beauty, when children are seen as cute, precious but also vulnerable therefore requiring continual, vigilant adult supervision is a creation of the nineteenth century.
- Both images were widely reproduced as prints helping to make Millais one of the wealthiest artists of the nineteenth century. [1]

- Until the Victorian period, children were largely depicted as “**miniature adults**”. As one museum curator wrote, “**It’s really only in the 19th century that children start being viewed more sympathetically, more as individuals with unique characteristics and that they require protection and a separate time and space to develop and grow.**” (Katherine Pearce exhibition curator of *Seen and Heard: Victorian Children in the Frame* at Guildhall Art Gallery, 2018-19.)

## NOTES

- One critic noted: ‘**Everybody is rejoiced to recognise, sitting in the same place as last year, the little girl, now dear to many a heart, who then was listening...in rapt attention.**’

## THE CREATION OF THE MODERN CHILD

- Art historians to make a number of general points concerning the way in which the representation of children changed during the nineteenth century:
  - Artists created a new relationship between adults and children which intensifies the fascination with childhood.
  - They express a strong cultural desire to idolise and aestheticise children.
  - They often identify faith with childhood.
  - They honour childhood as a time of innocence and potential virtue.
  - They make the well-being of children a touchstone of good.
  - They portray children as desirable but time-doomed and a menaced state of being.
  - They present children as adorable but also vulnerable requiring vigilant adult concern.
  - They often eroticise and sexualise childhood (although not in this painting), for example, Lewis Carroll’s *Alice in Through the Looking-Glass* or Millais’s *Cherry Ripe*.
  - They imply a child’s experience is a predictor for later life.
  - They place children in a narrative that extends beyond childhood and so conceives it retrospectively implying psychoanalytic insight.
  - They turn ideas about ‘proper’ social station and class division into problems.

- The overall effect is to treat the child as an object onto which adult fantasies of innocence, morality, faith and nostalgia are projected.

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John Everett Millais  
(1829–1896),  
*Bubbles*, 1886, Lady  
Lever Art Gallery,  
Port Sunlight



John Everett Millais (1829–1896), *Bubbles*, 1886, Lady Lever Art Gallery, Port Sunlight

### USING CHILDREN TO SELL GOODS

- This is ***Bubbles* by Millais**. By 1886 when he painted it he was the most famous and wealthiest artist in the country and he lived in a grand house in Kensington.
- It was based on early 17<sup>th</sup>-century Dutch paintings in the **vanitas** tradition. Vanitas paintings remind the viewer of the transience of life. There is a unhealthy **plant** on one side and a **broken pot** on the other and the boy stares at a **large bubble** that is about to burst all symbols of the shortness of life. It was exhibited at the Grosvenor Gallery and bought by **Sir William Ingram** (1847-1924) owner of the *Illustrated London News*. It was seen in the paper by **Thomas Barratt** (1841-1914), "the father of modern advertising" and the managing director of A&F Pears.
- (CLICK) He convinced Millais to sell him the copyright to *Bubbles* for £2,200. Millais was wealthy and successful and was worried about being exploited and 'selling out' but he finally agreed and was very happy with the campaign. Barratt spent **£30,000** on the campaign and millions of reproductions would hang in homes around the world.
- The child was Millais's grandson **William Milbourne James** (1881-1973, by his daughter Effie) who was dogged by the image throughout his life and became known as 'Bubbles'. However this did not stop him becoming an Admiral, a politician and an author and being knighted.
- It was not until nine years later that Millais was criticised (by Marie Corelli in *The*

*Sorrows of Satan*) indirectly by a character in a novel for prostituting his talent and he defended himself by saying he had sold the copyright so could not control the use. This argument roused the art world, was reported in the press and many artists protested against this use of fine art. Corelli retracted her comments in a later edition but the argument continued into the twentieth century **until Andy Warhol** united fine art and mass marketing.

## NOTES

- Thomas Barratt married Mary Pears, the eldest daughter of Francis Pears, the head of the company. Barratt was **the father of modern advertising** with his slogans, use of visual impact, testimonials and children and then the *Pears Annual* (first edition 1891) and *Pears Cyclopaedia* (1897).
- The company was founded in about 1807 by **Andrew Pears** (1770-1845) who developed the first transparent yet foaming soap that was a cosmetic aid and kind to the complexion. In the early nineteenth century his company became famous among the wealthy and the soap was endorsed by artists such as Lillie Langtry. Their marketing was always clever and appealed to the masses.
- The campaign was part of a **racist message** 'The first step towards lightening the white man's burden is through teaching the virtues of cleanliness'.
- *Bubbles* was originally called *A Child's World* and the model was his five-year old grandson **William Milbourne James**. James (1881-1973) became an Admiral, politician and author. His mother was Effie, daughter of Millais. The painting dogged his life and he was often called 'Bubbles'.
- Chapter IX of Corelli's *The Sorrows of Satan* (1895), the high-brow writer Geoffrey Tempest proclaims:
  - *I am one of those who think the fame of Millais as an artist was marred when he degraded himself to the level of painting the little green boy blowing bubbles of Pears' soap. That was an advertisement. And that very incident in his career, trifling though it seems, will prevent his ever standing on the same dignified height of distinction with such masters in art as Romney, Sir Peter Lely, Gainsborough, and Reynolds.* [pp. 80-81]

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John Everett Millais (1829-1896), *The Boyhood of Raleigh*, 1870, 120.6 x 142.2 cm

John Everett Millais (1829-1896), *The Boyhood of Raleigh*, 1870, 120.6 x 142.2 cm

## ADVENTURE

- John Everett Millais again. This time capturing a child dreaming of the wonder of adventure and discovery when they are an adult.
- The child on the left is Walter Raleigh, one of the most celebrated explorers of the Elizabethan age. He is listening with rapt attention to **'tales of wonder on sea and land'** told by a Genoese sailor. [1]
- The painting was **extremely popular** and can be seen as a **celebration of the British Empire** based on **control of the seas** through the power of the **Royal Navy**.
- A **model ship** lies to one side indicating the tale the sailor is telling them. Its **red flag is not a Red Ensign** as it does not contain the small cross of Saint George used before 1707. It is probably the red flag raised to indicate a ship is about to **engage in combat**.
- The boys' expressions show their concentration and we imagine they are thinking of the exotic worlds conjured up by the sailor. These worlds are indicated by the **two exotic birds** behind the anchor, one a **toucan**, and **the wicker basket covered in exotic feathers**.

## NOTES

- Walter Raleigh (c. 1554-1618) was an English landed gentleman, writer, poet, soldier, politician, courtier, spy and explorer. Knighted in 1585, explored Virginia, married one of the Queen's ladies-in-waiting without permission and was sent to the tower. In 1594 he sailed to South America to find the 'City of



Gold', El Dorado. After 1603, when Elizabeth died, he was imprisoned in the Tower for plotting against James I who did not like him. He was released in 1616 to find El Dorado but ransacked a Spanish outpost violating the terms of his pardon and a peace treaty with Spain. On his return he was arrested and executed. He was voted 93 in the BBC poll of the 100 Greatest Britons.

- The picture was painted during Millais visit to Budleigh Salterton in 1869-70. The boys are Millais's sons Everett aged 14 and George aged 11. George died of consumption aged 19. Millais and Effie had eight children Everett, born in 1856; George, born in 1857; Effie, born in 1858; Mary, born in 1860; Alice, born in 1862; Geoffroy, born in 1863; John in 1865; and Sophie in 1868
- The earliest citation for 'red flag' in the Oxford English Dictionary is from 1602 and shows that at that time the flag was used by military forces to indicate that they were preparing for battle.

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Francis Meadow Sutcliffe,  
*Three Happy Boys*, 1889

Francis Meadow Sutcliffe, *Three Happy Boys*, 1889

## HAPPY CHILDHOOD

- Francis Meadow (Frank) Sutcliffe (1853–1941) was an English photographic artist whose work presents an enduring record of life in the seaside town of Whitby and surrounding areas, in the late Victorian era and early 20th century.
- He was born in Leeds and had a basic education before becoming a portrait photographer in Tunbridge Wells and then, for the rest of his life, in Whitby, Yorkshire. His father was a painter who introduced him to John Ruskin. He resented prostituting his art by taking photographs of holiday makers but in his own time he built up one of the **most complete and revealing collection of photographs of late Victorian England**.
- Sutcliffe was the son of a painter and as a child slept in his father's studio. He went to a Dame School before taking up photography. His father moved his family to Whitby in the hope of more commissions but he died when Sutcliffe was 18 leaving him responsible for supporting his mother and seven siblings. He was made an Honorary Fellow of the Royal Photographic Society in 1941, the year he died.

## REFERENCES

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Mary Cassatt (1844-1926), *The Child's Bath (The Bath)*, 1893, 100.3 × 66.1 cm, Art Institute of Chicago

Mary Cassatt (1844-1926), *The Child's Bath (The Bath)*, 1893, 100.3 × 66.1 cm, Art Institute of Chicago, Chicago

## MOTHER AND CHILD

- **Mary Cassatt was an American artist who lived much of her life in France.** She was friends with **Edgar Degas** (1834-1917, aged 83) and **exhibited with the Impressionists**. She often painted the social and private lives of women particularly their relationship with children.
- She came from a **wealthy family and moved to Paris when she was 22** chaperoned by her mother and family friends. As a woman she was not accepted at the École des Beaux-Arts and so she **studied privately** with the highly regarded artist and teacher Jean-Léon Gérôme.
- She found women artists were dismissed with contempt and could not exhibit unless they had a friend on the jury but **she refused to flirt with jurors** to gain their favour. She became friends with Degas and he invited to exhibit at the first and subsequent Impressionist exhibitions.
- In later life, from about 1888 (aged 44) she produced many of these **rigorously drawn and tenderly observed paintings of mother and child** and her reputation today is largely based on these paintings.

## NOTES

- **Her father** was insisting she pay for her own materials as he **never wanted her to be an artist or even work**.
- From 1890 onwards she concentrated almost exclusively on these mother and child paintings inspired by Italian Renaissance depictions of the Madonna and

Child.

- The **unusual angle is inspired by Japanese prints** which influenced many avant garde artists at this time.
- In the mid-1880s the authorities called on people to bathe regularly as a medical prevention measure against disease at a time when cholera was rampant.
- The mother and child are not playing but have a serious expression indicating a solemn, even spiritual occasion, which suggests a sacred ritual such as the Virgin Mary washing Christ's feet.

### **REFERENCES**

- Cassatt exhibited three works at the Impressionist exhibitions of 1878, the very successful 1879 exhibition, the 1880 and 1881 exhibitions and the final 1886 exhibition in Paris and the US. The 1886 exhibition was well received in America thanks to the reputation of the organiser Durand-Ruel and Cassatt's role.

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Pablo Picasso (1881-1973), *La Vie*, 1903, 196.5 × 129.2 cm, Cleveland Art Gallery



Pablo Picasso (1881-1973), *La Vie*, 1903, 196.5 × 129.2 cm, Cleveland Art Gallery

### **45 MIN POINT - THE CYCLE OF LIFE**

- This is *La Vie, The Life*, the great masterpiece from Picasso's **Blue Period** from **1901-1904**. Picasso said, “**I started painting in blue when I learned of Casagemas’s death.**” His close friend **Carles Casagemas** (1880-1901, pronounced 'KAHR-les kah-sah-GEH-mahs') had committed suicide. He had fallen in love with **Germaine Pichot**, a model and friend of Picasso and Casagemas. She refused his love and so he arranged a dinner at which he asked her to marry him, she refused, he shot at her and then shot himself. The bullet missed her but he died in hospital that evening.
- **Picasso was 21 years old, desperately poor, and suffering from depression from his friend's death. He painted in blue** and his themes were of the misery and poverty of the lower classes.
- The painting is hard to interpret. The man is **Carles Casagemus** and he points to a woman and her baby. He is close to another woman, possibly Germaine. Is he dreaming of the future that might have been if Germaine had loved him? In his sketches for this painting the woman on the right was originally a bearded man drawing a picture of the two woman we now see in the background. Why did he change it? It has been suggested to represent sacred love on the right and profane love on the left.
- It has also been interpreted as a cycle of life painting starting with the baby, then the young lover on the left, then the mature woman holding the baby and finally the lower drawing behind them of a woman close to death.

### **NOTES**

- As a further level of meaning the man's gesture is similar to that of Christ in Antonio da Correggio's *Noli me tangere*, c. 1525. The title in Latin means "do not touch me" but a better translation from the Greek is "cease holding on to me" in the sense that he is now purely spiritual and so no physical contact is possible.

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Käthe Kollwitz (1867-1945), *Germany's Children Are Starving*, 1924, lithograph, 33.5 × 23 cm, Leicester's German Expressionist Collection



Eglantyne Jebb (1876-1928)

Käthe Kollwitz (1867-1945), *Germany's Children Are Starving*, 1924, lithograph, 33.5 × 23 cm, Leicester's German Expressionist Collection

## CHARITY IN THE 20TH CENTURY

- This is after the First World War and the **German artist Käthe Kollwitz** (1867-1945) shows the effects of the First World War on children.
- **Her son died in World War I and after the war she worked with Otto Dix creating anti-war propaganda.** She wanted to show the horrors of war at a time when a **pro-war sentiment** was growing in Germany. In 1924 she finished her three most famous posters: *Germany's Children Starving*, *Bread*, and *Never Again War*.
- (CLICK) It was images of starving children in Germany that inspired **Eglantyne Jebb** to found **Save the Children** in April 1919. There was an Allied naval blockage to prevent food reaching Germany (Austria-Hungary and the Ottoman Empire) which is estimated to have resulted in the death by starvation of half to three-quarters of a million civilians, 100,000 after the war had ended as the blockage was continued after the armistice to force Germany to sign the Treaty of Versailles.
- Jebb's **Save the Children appeal** was criticised by many as Pro-German but her perseverance resulted in British public donations of over £1 million. During the 1920s she devoted her time to Save the Children and died in 1928 aged only 52 (of thyroid problems).

## NOTES

- The **Allies, or the Entente Powers**, were an international military coalition of

countries led by France, the United Kingdom, Russia, the United States, Italy, and Japan against the **Central Powers** of Germany, Austria-Hungary, the Ottoman Empire, and Bulgaria in World War I (1914–1918).

- The total number of military and civilian casualties in World War I, was around 40 million. There were **20 million deaths** and 21 million wounded. The total number of deaths includes 9.7 million military personnel and about **10 million civilians**.

### **KÄTHE KOLLWITZ (1867-1945)**

- Käthe Kollwitz (1867-1945) father was a mason and house builder and growing up she was influenced by her grandfather's religion and socialism. She may have suffered from a neurological disease as a child. She began drawing lesson when she was 12 and by the age of sixteen she was drawing working people in the Realist style.
- In 1891 she married a doctor in Berlin.
- In 1898 she exhibited a series of etchings called *The Weavers* illustrating the lives of the oppressed Silesian weavers. It became her most widely acclaimed work and would have won a gold medal in Berlin but Kaiser Wilhelm II withheld his approval, saying "**I beg you gentlemen, a medal for a woman, that would really be going too far ...**".
- Her second major cycle was *Peasant War* produced between 1902 and 1908. It documented The German Peasant's War in Southern Germany during the Reformation in the sixteenth century.
- In 1919 she was appointed as the first woman professor at the Prussian Academy of Arts although in 1933 the Nazi government forced her to resign.

### **EGLANTYNE JEBB (1876-1928, AGED 52)**

- She went to Oxford to study history, then became a teaching trainee in 1898 at Stockwell College, London. Unsuccessful teaching career followed. Published an acclaimed study of poverty in Cambridge, in 1906.
- She went to Macedonia for the Macedonian Relief Fund in 1913. Founded Save The Children Fund in 1919. It was a dramatic success, and during the 1920s she devoted her time to its work.
- She was considered an attractive, even beautiful, young woman but thyroid problems affected her health. She never married and died relatively young on December 17, 1928.



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Stanley Spencer (1891–1959),  
*Hilda, Unity and Dolls*, 1937,  
Leeds Art Gallery



Stanley Spencer (1891–1959), *Hilda, Unity and Dolls*, 1937, Leeds Art Gallery

### **DIVORCE & ALIENATION**

- This is *Hilda, Unity and Dolls* by Stanley Spencer. It was painted **three months after his divorce from Hilda** and it captures her grief and that of their seven-year old daughter Unity. Spencer married Patricia Preece a week after the divorce but she was a lesbian who was living with Dorothy Hepworth and she refused to consummate the marriage and refused to divorce Spencer.
- In the painting Hilda's averted eyes suggest **still-raw emotions**, whilst **Unity's challenging gaze** may speak of child-like recriminations. But it's the apparently **eyeless dolls** that serve to heighten the painting's sense of loss and dislocation. The dolls' eyes have produced many hundreds of words of explanation by art critics and historians including the **possibility that Unity poked out their eyes**. We now know the doll's still have eyes as the one called **Golden Slumbers Sonia Rose** was shown at the **Henley Literary Festival in 2015 by 85-year-old Unity Spencer**. The doll **still had working undamaged eyes** that opened and closed. In the painting Spencer has painted the eyes of both dolls as black sockets. Their black sockets reinforcing the piercing, accusing stare of his daughter Unity.

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Norman Rockwell, *Freedom from Want*, 1943, illustration for *The Saturday Evening Post*, March 6, 1943, Norman Rockwell Museum



Norman Rockwell, *Freedom from Want*, 1943, illustration for *The Saturday Evening Post*, March 6, 1943, collection of Norman Rockwell Museum

## HAPPY FAMILIES

- **In contrast are the happy families.** This is one of the best known pictures of a happy family in America, It is by **Norman Rockwell** and is called *Freedom from Want* (also known as *The Thanksgiving Picture* or *I'll Be Home for Christmas*), and it is the third of what he called the *Four Freedoms* series of four oil paintings.
- It was inspired by a State of the Union Address by Franklin D. Roosevelt (1882-1945, 32nd President 1933-1945) in 1941. As America entered the war he described four freedoms - freedom of speech, freedom of worship, freedom from want, and freedom from fear - which symbolised America's war aims. Roosevelt said "**The third is freedom from want—which, translated into world terms, means economic understandings which will secure to every nation a healthy peacetime life for its inhabitants—everywhere in the world.**" So, in those days, America saw its goal was to bring those four freedoms to the world and they became incorporated in the charter of the United Nations.
- Rockwell said about the turkey, "**Our cook cooked it, I painted it and we ate it. That was one of the few times I've ever eaten the model.**"
- The older woman bottom right is his mother and his wife Mary is opposite. The child in this painting is the girl at the end of the table on the left, his neighbour Shirley Hoisington (1936-2012) who was six. She said later she "enjoyed her 15 minutes of fame".

## **NOTES**

- All the people in the painting were friends and family who were photographed and painted into the scene which was in Rockwell's living room. The woman holding the turkey dish was the family cook, Mrs. Thaddeus Wheaton who is the focal point as she stands next to her husband and presents the turkey to (clockwise from the Wheaton's) Lester Brush, Florence Lindsey, Rockwell's mother Nancy, Jim Martin, Dan Walsh, his wife Mary Rockwell, Charles Lindsey and the Hoisington children, Bill and Shirley.
- The family is gathered round for a communal dinner and the painting has come to represent a family Thanksgiving meal although it could represent any large family gathering. It was popular at the time and is still a popular painting but it caused resentment in Europe at the time because of the hardships being experienced.
- It is one of his most famous works and shows his mastery of white-on-white. The Office of War Information, which six months previously had rejected Rockwell as an illustrator not a real artist, ordered 2.5 million sets of posters of the Four Freedoms for its war bond drive.
- FDR (Franklin D. Roosevelt) is the only US President to have served four terms. It was before the 22nd Amendment of 1951 which limited it to two terms.

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Martin Parr (b. 1952), *The Last Resort 40*, 1983–6, 100 × 125 cm, printed 2018, presented by the artist and Rocket Gallery 2002



**Martin Parr** (b. 1952), *The Last Resort 40*, 1983–6, 100 × 125 cm, printed 2018, presented by the artist and Rocket Gallery 2002

## HOLIDAYS

- Martin Parr is preoccupied by the ways **different nations and classes spend their leisure time**, particularly on the beach. He said, "**The beach is always going to be an integral part of what I do – it just goes on and on**".
- This is *The Last Resort* a series of forty photographs taken in **New Brighton, a beach suburb of Liverpool**. Shot with a medium-format camera and daylight flash, the photographs are an early example of Parr's **characteristic saturated colour**.
- The woman is sunbathing on concrete because in the 1960s most of the **golden sands disappeared** due to tidal changes in the River Mersey.
- In the 1980s New Brighton was a **popular destination for the economically deprived working-class** of Liverpool and Parr's warts and all photographs caused controversy at the time. Critics thought they were cruel and voyeuristic. Some saw *The Last Resort* as an **indictment of the economic policies** of the Conservative government led by **Margaret Thatcher** (Prime Minister 1979-90). Parr maintained that his interest **was not in 'class' but in the truisms of everyday life that all people must deal with** – such as finding somewhere to sunbathe, dealing with screaming children and bad weather".

## NOTES

- **More recently**, in her monograph on Parr, Val Williams has proposed a **less political reading** of the pictures. In her view, *The Last Resort* typifies Parr's

**incisive eye for the eccentric** ... In this image, a woman with heavily freckled shoulders is sunbathing face down on a white towel. Her face is turned away from the camera, and her red hair pinned with a series of plastic combs. Her young daughter crouches nearby, her pink swimsuit tied round her neck with a bright blue bow. She appears to be playing with a red plastic bucket. Other buckets and a spade lie in the foreground of the picture, denoting a family day out at the seaside. The **ordinariness of the scene** is **undermined** by the **unintentionally comical location** of the family on a patch of concrete right in front of a **large piece of haulage machinery**, possibly a crane. Huge tank-like wheels loom over the reclining figure. ... **The scene suggests a futuristic wasteland where families share beach space with industrial machinery**, and this, as much as the fluorescent colours of the toys, gives it a recognisably 1980s aesthetic: **science-fiction films** of the period conveyed a sense of **post-industrial apocalyptic dread** that this image seems to **gently satirise**. Here the machine is neither aggressive nor benign; it is simply part of the landscape." [1]

- Films include *Mad Max* (1979), *Escape from New York* (1981) and *When the Wind Blows* (1986).
- Parr said, "**It's very easy to look back and be nostalgic, thinking that everything was better in the 'Good Old Days'. Well it wasn't, it just evolves.**"

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Grayson Perry (b. 1960), *The Adoration of the Cage Fighters*, 2012, Arts Council Collection, Southbank Centre

Grayson Perry (b. 1960), *The Adoration of the Cage Fighters*, 2012, 200 × 400 cm, Arts Council Collection, Southbank Centre

### A CHILD GROW UP (IN THE 21ST CENTURY)

- *The Adoration of the Cage Fighters* is the first in a series of six tapestries together called *The Vanity of Small Differences*. It is based on Andrea Mantegna's *The Adoration of the Shepherds*, a 15th century painting.
- The series concerns **social mobility** in the 21st century and they are a **response to Hogarth's** 18th century *The Rake's Progress* that we saw earlier. Perry reverses the story and tells of the life of Tim Rakewell rather than Tom Rakewell. Tim has working class roots but achieves fame and fortune.
- This is the first tapestry of the series and shows baby Tim reaching out to try to grab his mother's smartphone. It is set in **Tim's great-grandmother's front room**. His mother is dressed to go out and her four friends on the right are waiting for her. A pair of **martial art 'cage fighters'** kneel before **Tim** and his mother and present icons of tribal identity, a **Sunderland AFC football shirt** and a **miner's lamp**. Tim is also on the stairs on the right as a four-year-old facing another evening alone with the television.
- Tim's Mother's words are written around the red outline, she describes her life as part of "**A normal family, a divorce or two, mental illness, addiction, domestic violence... the usual thing... My friends they keep me sane... take me out... listen... a night out ... in town is a precious ritual.**"

### NOTES

- Tim's Mother's words are written around the red outline:



- 'I could have gone to Uni\*\*, but I did the best I could, considering his father upped and left. He (Tim) was always a clever little boy; he knows how to wind me up. My mother liked a drink, my father liked one too. Ex miner a real man, open with his love, and his anger. My Nan\*\*\* though is the salt of the earth, the boy loves her. She spent her whole life looking after others. There are no jobs round here anymore, just the gym and the football. **A normal family, a divorce or two, mental illness, addiction, domestic violence... the usual thing... My friends they keep me sane... take me out... listen... a night out of the weekend in town is a precious ritual.**
  - \*Cage fighting is a form of mixed martial arts that takes place in a cage or similarly enclosed arena.
  - \*\*University
  - \*\*\*Grandmother
- It was inspired by Grayson Perry's 2012 documentary on Channel 4 called *All in the Best Possible Taste*.
- *The Adoration of the Cage Fighters* is the first in a series of six tapestries together called *The Vanity of Small Differences*. The series concerns social mobility in the 21st century and they are a response to Hogarth's *The Rake's Progress* of the 18th century. The series' title is a pun on Sigmund Freud's concept of 'the narcissism of small differences': the notion that the people we are most keen to distinguish ourselves from are in fact those with whom we share the most in common. Perry gave the tapestries to the nation.
- *The Agony in the Car Park*, Tim is at grammar school with a computer magazine in his pocket while his stepfather, a club singer, sings badly.
- *Expulsion from Number 8 Eden Close*, Tim is at University studying Computer Science
- *The Upper Class at Bay*
- *The Annunciation of the Virgin Deal*, Tim is now extremely wealthy and has just sold his business to Richard Branson.
- *Lamentation*, Tim lies dead after crashing his new sports car.

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Banksy, Borodyanka,  
Ukraine, November 2022



## UKRAINE

- My final work of art. I wanted to end with a recent work of art concerned with children in one of the current major conflicts.
- This is a Banksy mural in **Borodyanka** (pronounced 'boro-dee-anka') in **Ukraine**. **It was sprayed onto the wall of a missile damaged kindergarten.**
- (CLICK) The image has since been turned into a stamp in Ukraine. In November 2022 Banksy posted this photo and six others in Ukraine. It shows the Russian leader Vladimir Putin being thrown by a child, a reference to the Biblical story of David and Goliath.
- This must be particularly galling for Putin as he has had a lifelong passion for judo since he became a black belt in 1976 (at the age of 24).
- We still do not know the identity of Banksy. We believe he was born in Bristol and has been active since the 1990s. The Mail on Sunday claimed in 2008 that Banksy is Robin Gunningham, a Bristol-born ex-public schoolboy who is now estimated to be worth £50 million. However, the mystery surrounding his identity is a more engaging story and his art is still powerful.

## NOTES

- Putin was stripped of his honorary judo title by the International Judo Federation and European Judo Federation in March 2022.
- On 14 November 2022, Banksy confirmed the creation of 7 murals in Ukraine, spanning several locations, from Kyiv, to Irpin, and Borodyanka. Borodyanka is north-west of Kiev in the Kiev oblast or region with a population of about 12,000.

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**Save the Children**

## CHILDREN IN ART

DR. LAURENCE SHAFE  
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Banksy, Borodianka, Ukraine

- That brings me to the end and time for any questions. I have shown you how children were regarded from ancient Egypt to the present day and I leave you with a thought from John F. Kennedy, he said, "**Children are the living messages we send to a time we will not see.**"
- Thank you.

### NOTES

Nelson Mandela said, "**There can be no keener revelation of a society's soul than the way in which it treats its children.**"

The author Ray Merritt said, "**Old men can make war, but it is children who will make history.**"