

# Tate Britain

## The Growth of British Art

11:00-11:45

Laurence Shafe

# The Growth of British Art

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## Guidelines

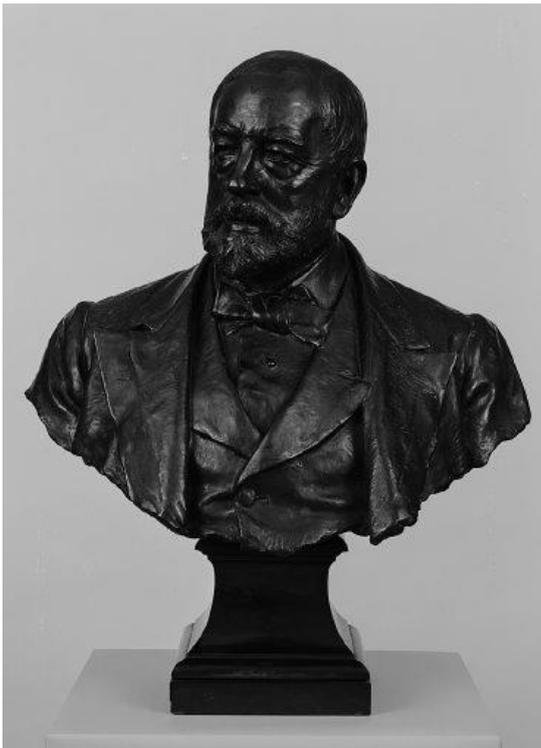
Above all it must be entertaining, engaging and informative. To achieve this the language must be accessible, jargon free and fluent. It must be presented audibly and clearly in a confident and professional manner. Make sure you are positioned correctly and always face the audience and maintain eye contact. Encourage discussion and questions if possible. Keep pathways clear and encourage the audience to come closer. Always keep exactly to the time by adjusting the time spent on each work and keep flexible by extending, cutting short or changing works as necessary but do this in such a way that the audience is not aware of the changes.

Start each work by mentioning the title, artist and (sometimes) date followed by a description of the work, any relevant anecdotes and a description of how it relates to other works and illustrates a theme or general point such as 'the role of the artist in Tudor England'. When finishing each work provide a link to the next work and describe the route you are about to take. The complete talk for each work should last about 3 to 5 minutes so a maximum of 10 can be covered in the 45 minutes and typically only about eight are covered. More works are provided in these notes in case some works are unavailable either because they are not on display or in case another group is in front of them. The notes section for each work is provided to answer background questions.

The section 'Visual Aids' towards the end contains additional images that may be used to make a point or show related works or ideas. I print these as A4 sheets and laminate them. The summary can be printed as a crib and laminated. Optional points are shown in square brackets, quotations are in bold and names are underlined. In general, avoid dates, movements and 'isms' unless directly relevant and only refer to other artists, works or historic events if it is essential to help explain the work being presented or the theme. Do not take any knowledge of history, the artist or an art movement for granted.

## Introduction

1. Welcome to Tate Britain. My name is Laurence and I am your guide for the next 45 minutes.
2. I have a hearing loop for anyone that requires it and if you need a seat there are folding stools over there.
3. The Tate is a charity that depends on donations and volunteers such as myself. It was founded in the nineteenth century by Henry Tate (see below) and this is his bust. It was produced by Thomas Brock, perhaps best known for the Queen Victoria Memorial in front of Buckingham Palace. Henry Tate was a wealthy nineteenth-century entrepreneur who started life working in a grocery store. He grew the business until he owned six stores and then sold out to build a sugar refinery in Silvertown, East London. Previously sugar was brown and came in large blocks and he made a fortune by refining white sugar and selling it as sugar cubes. In later life, he gave a great deal to charity including libraries and hospitals. He decided to donate his collection of 65 paintings to the nation on the condition they would be displayed. The National Gallery said it did not have the space and so Tate donated a further £80,000 to build this building on a marshy site called Millbank that previously was the site of a prison. There are now three associated galleries in London. The National Gallery houses international art prior to 1900. This building, Tate Britain, houses all British art to the present day and Tate Modern houses international art since 1900. There are, of course, many exceptions. [The original front part of this building was designed by Sidney Smith and opened on 21 July 1897].



Thomas Brock (1847-1922), *Henry Tate* (1819-1899), 1898.

4. Tate Britain was originally called the National Gallery of British Art and that is a good description of what it is today. It contains British art from 1545 to the present day and has large collections of key British artists such as William Blake, John Constable and J. M. W. Turner. We have managed to keep our permanent collection free by charging for temporary exhibitions, some Government funding and the use of volunteers like me. Please help us remain free by having lunch here, buying a book or giving a small donation.
5. This tour is called 'The Growth of British Art' and I will be taking you through the development of British art from the sixteenth to the eighteenth century. There is a tour that covers nineteenth-century art at 12:00 and a tour about modern British art at 14:00.
6. I am happy to take questions as we go around so let's get started in the first room.

## Notes

- **The Founder.** Henry Tate (1819-1899) was the son of a clergyman and set up his own grocery shop when he was 20. He expanded this to a chain of six shops which he sold and became the owner of a sugar refinery in 1859. This was 26 years after slavery had been abolished in the British Empire (1833) and 52 years after Britain had abolished the slave trade (1807). In 1872, Tate bought a German patent for making sugar cubes from Eugen Langen and it was this that made his fortune. The same year he opened a refinery in Liverpool. Towards the end of his life he gave money to many colleges, hospitals and founded Streatham, Balham, South Lambeth and Brixton libraries. In 1897, he spent £150,000 (some say £80,000) on building the National Gallery of British Art ('Tate Gallery' in 1932), endowed it with his personal art collection of 65 contemporary paintings and gave it all to the nation. The famous portico was designed by the architect Sidney Smith. It was separated from the National Gallery in 1954. Tate Britain was extended twice by Joseph Duveen, an art dealer who also paid for an extension at the British Museum, and in 1987 Charles Clore funded the Turner wing.
- **Attendance.** According to Wikipedia Tate Modern is the eighth most visited art museum with 5.8 million visitors in 2016. The top eight are the Palace Museum China (16m), National Museum of China (7.6m), Louvre (7.3m), British Museum (6.8m), Metropolitan Museum of Art (6.7m), National Gallery (6.2m) and Vatican Museum (6m) making Tate Modern the most visited gallery of modern and contemporary art in the world.
- **Management.** The Director of the Tate is Maria Balshaw who was previously Director of the Whitworth (University of Manchester) and Manchester City Galleries, and Director of Culture for Manchester City Council. The previous Director, since 1988, was Sir Nicholas Serota (b. 1946). The Director of Tate Britain is Alex Farquharson and of Tate Modern is Frances Morris.
- **Women artists.** According to the Tate Report 2015/16 36% of the works on display in the Blavatnik Building, Tate Modern are by women and half the rooms devoted to individual artists are by women such as Rebecca Horn, Ana Lupas, Louise Nevelson and Phyllida Barlow. There are few women artists in Tate Britain, the problem, as Tate Modern Director, Frances Morris said, is that **"You can rewrite history but you can't reinvent it. We are highlighting the great contributions of women but there is an imbalance in the history."**

## All Nineteenth-Century Works

All the works on display in June 2017, listed chronologically from 1540 to 1800. The works in bold are potential works to discuss on the tour.

### 1540 Room (in date not room order)

1. **John Bettes, 'A Man in a Black Cap' 1545**
2. British School, 'Portrait of a Gentleman, probably of the West Family' 1545–60
3. **Steven van der Meulen, Steven van Herwijck, 'Portrait of Elizabeth I' c.1563**
4. Hans Eworth, 'Portrait of Elizabeth Roydon, Lady Golding' 1563
5. Hans Eworth, 'Portrait of an Unknown Lady' c.1565–8
6. British School 16th century, 'A Young Lady Aged 21, Possibly Helena Snakenborg, Later Marchioness of Northampton' 1569
7. George Gower, 'Lady Kytson' 1573
8. George Gower, 'Sir Thomas Kytson' 1573
9. British School 16th century, 'An Allegory of Man' 1596 or after
10. NO IMAGE Marcus Gheeraerts II, Sir Henry Lee, 1600
11. **British School 17th century, 'The Cholmondeley Ladies' c.1600–10**
12. British School 17th century, 'Portrait of a Lady, Called Elizabeth, Lady Tanfield' 1615
13. Robert Peake, 'Lady Anne Pope' 1615
14. Paul Van Somer, 'Lady Elizabeth Grey, Countess of Kent' c.1619
15. Marcus Gheeraerts II, 'Portrait of a Woman in Red' 1620
16. **Sir Nathaniel Bacon, 'Cookmaid with Still Life of Vegetables and Fruit' c.1620–5**
17. Daniel Mytens the Elder, 'Portrait of James Hamilton, Earl of Arran, Later 3rd Marquis and 1st Duke of Hamilton, Aged 17' 1623
18. Adam de Colone, 'Portrait of Lady Margaret Livingstone, 2nd Countess of Wigtown' 1625
19. COPYRIGHT RESTRICTIONS Adam de Colone, Portrait of John Fleming, 2nd Earl of Wigtown, 1625
20. Cornelius Johnson, 'Portrait of an Unknown Lady' 1629
21. Cornelius Johnson, 'Portrait of an Unknown Gentleman' 1629
22. British School 17th century, 'Portrait of William Style of Langley' 1636
23. NO IMAGE Hubert Le Sueur, Charles I, c.1637
24. Sir Anthony Van Dyck, 'Portrait of Mary Hill, Lady Killigrew' 1638
25. Sir Anthony Van Dyck, 'Portrait of Sir William Killigrew' 1638
26. Alexander Keirincx, 'Distant View of York' 1639
27. William Dobson, 'Endymion Porter' c.1642–5
28. Edward Bower, 'Sir John Drake' 1646

### 1650 Room

29. Sir Peter Lely, 'Susanna and the Elders' c.1650–5
30. Sir Peter Lely, 'Two Ladies of the Lake Family' c.1660
31. Mary Beale, 'Sketch of the Artist's Son, Bartholomew Beale, Facing Left' c.1660
32. Mary Beale, 'Sketch of the Artist's Son, Bartholomew Beale, in Profile' c.1660
33. Francis Barlow, 'Monkeys and Dogs Playing' 1661
34. NO IMAGE Samuel Cooper, Sir Thomas Smith, 1667
35. NO IMAGE Gilbert Soest, Portrait of a Lady as a Shepherdess, c.1670
36. Sir Godfrey Kneller, 'Elijah and the Angel' 1672
37. Sir Peter Lely, 'Elizabeth, Countess of Kildare' c.1679

38. John Michael Wright, 'Sir Neil O'Neill' 1680
- 39. Mary Beale, 'Portrait of a Young Girl' c.1681**
40. NO IMAGE King James II, c.1685–1688
41. Benedetto Gennari, 'Elizabeth Panton, Later Lady Arundell of Wardour, as Saint Catherine' 1689
42. Edward Collier, 'Still Life with a Volume of Wither's 'Emblemes'' 1696
- 43. Jan Siberechts, 'View of a House and its Estate in Belsize, Middlesex' 1696**
44. Marmaduke Cradock, 'A Peacock and Other Birds in a Landscape' c.1700
45. Michael Dahl, 'Portrait of Mrs Haire' 1701
46. NO IMAGE Sir Godfrey Kneller, John Smith, Speaker of the House of Commons, c.1707–8
47. Marcellus Laroon the Younger, 'A Musical Assembly' c.1720
48. Peter Monamy, 'Ships in Distress in a Storm' c.1720–30
49. Peter Tillemans, 'Foxhunting in Wooded Country' c.1720–30
50. NO IMAGE David Le Marchand, Sir Christopher Wren, c.1723
- 51. Philip Mercier, 'The Schutz Family and their Friends on a Terrace' 1725**
52. NO IMAGE John Closterman, Portrait of a Gentleman, c.1700

### 1730 Room

- 53. William Hogarth, 'A Scene from 'The Beggar's Opera' VI', 1731**
54. Andrea Soldi, 'Portrait of Henry Lannoy Hunter in Oriental Dress, Resting from Hunting, with a Manservant Holding Game', c.1733–6
55. Jonathan Richardson, 'Portrait of the Artist's Son, Jonathan Richardson the Younger, in his Study', c.1734
56. Gawen Hamilton, 'The Du Cane and Boehm Family Group', 1734–5
57. Joseph Highmore, 'Mr Oldham and his Guests', c.1735–45
58. Balthazar Nebot, 'Covent Garden Market', 1737
59. Francis Hayman, 'Samuel Richardson, the Novelist (1684-1761), Seated, Surrounded by his Second Family', 1740–1
60. Samuel Richardson, the Novelist (1684-1761), Seated, Surrounded by his Second Family, 1740–1
61. Allan Ramsay, 'Thomas, 2nd Baron Mansel of Margam with his Blackwood Half-Brothers and Sister', 1742
62. Joseph Highmore, 'I: Mr B. Finds Pamela Writing', 1743–4
63. Joseph Highmore, 'VII: Pamela in the Bedroom with Mrs Jewkes and Mr B.', 1743–4
64. Joseph Highmore, 'IX: Pamela is Married', 1743–4
65. Joseph Highmore, 'XI: Pamela Asks Sir Jacob Swinford's Blessing', 1743–4
- 66. William Hogarth, 'The Painter and his Pug', 1745**
67. George Lambert, Francis Hayman, 'View of Copped Hall in Essex, from the Park', 1746
- 68. William Hogarth, 'O the Roast Beef of Old England ('The Gate of Calais')', 1748**
69. Canaletto (Giovanni Antonio Canal), 'London: The Old Horse Guards from St James's Park', c.1749
70. Samuel Scott, 'An Arch of Westminster Bridge', c.1750
71. Thomas Gainsborough, 'Peter Darnell Muilman, Charles Crockatt and William Keable in a Landscape', c.1750
72. Canaletto (Giovanni Antonio Canal), 'A View of Greenwich from the River', c.1750–2
73. Charles Brooking, 'A British Man of War Firing a Salute', c.1750–9
74. COPYRIGHT RESTRICTIONS Canaletto (Giovanni Antonio Canal), London: the New Horse Guards from St James's Park, c.1752–3
75. Richard Wilson, 'Rome: St Peter's and the Vatican from the Janiculum', c.1753

76. NO IMAGE Sir Nathaniel Dance-Holland, James Grant, John Mytton, Thomas Robinson and Thomas Wynn in front of the Colosseum in Rome, 1760
77. Thomas Gainsborough, 'Sunset: Carthorses Drinking at a Stream', c.1760
78. Johan Zoffany, 'Three Sons of John, 3rd Earl of Bute', c.1763–4

#### 1760 Room

- 79. George Stubbs, 'Horse Frightened by a Lion', ?exhibited 1763**
80. George Stubbs, 'Mares and Foals in a River Landscape', c.1763–8
81. Tilly Kettle, 'Mrs Yates as Mandane in 'The Orphan of China'', exhibited 1765
82. Sir Nathaniel Dance-Holland, 'The Meeting of Dido and Aeneas', exhibited 1766
83. Johan Zoffany, 'The Bradshaw Family', exhibited 1769
84. Sir Joshua Reynolds, 'Colonel Acland and Lord Sydney: The Archers', 1769
- 85. Sir Joshua Reynolds, 'Three Ladies Adorning a Term of Hymen', 1773**
86. Richard Wilson, 'Llyn-y-Cau, Cader Idris', ?exhibited 1774
87. Angelica Kauffman, 'Portrait of a Lady', c.1775
88. Nathaniel Hone, 'Sketch for 'The Conjuror'', 1775
89. NO IMAGE Sir Joshua Reynolds, Master Crewe as Henry VIII, c.1775
90. George Romney, 'Mrs Johnstone and her Son (?)', c.1775–80

#### 1780 and 1810 Rooms

91. NO IMAGE John Bacon, Sickness, 1778
92. Thomas Gainsborough, 'Gypsy Encampment, Sunset', c.1778–80
93. COPYRIGHT RESTRICTIONS Thomas Gainsborough, Sir Henry Bate-Dudley, Bart., c.1780
94. Joseph Wright of Derby, 'Sir Brooke Boothby', 1781
- 95. Thomas Gainsborough, 'Giovanna Baccelli', exhibited 1782**
96. Sir Joshua Reynolds, 'Lady Talbot', exhibited 1782
97. John Singleton Copley, 'The Death of Major Peirson, 6 January 1781', 1783
- 98. George Stubbs, 'Reapers', 1785**
- 99. George Stubbs, 'Haymakers', 1785**
100. George Romney, 'A Lady in a Brown Dress: 'The Parson's Daughter'', c.1785
101. Francis Towne, 'Naples and Capri', 1786
102. Sir Joshua Reynolds, 'A Child's Portrait in Different Views: 'Angel's Heads'', 1786–7
103. James Barry, 'King Lear Weeping over the Dead Body of Cordelia', 1786–8
104. COPYRIGHT RESTRICTIONS Thomas Gainsborough, Lady Bate-Dudley, c.1787
105. George Morland, 'Roadside Inn', 1790
106. Sir Thomas Lawrence, 'Homer Reciting his Poems', 1790
107. Henry Fuseli, 'Titania and Bottom', c.1790
108. Sir William Beechey, 'Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy', 1793
109. Sir William Beechey, 'Thomas Law Hodges', ?exhibited 1795
110. Philip James De Loutherbourg, 'The Battle of Camperdown', 1799
111. Sir Henry Raeburn, 'Lieut-Colonel Bryce McMurdo', c.1800–10
112. Paul Sandby Munn, 'Bedlam Furnace, Madeley Dale, Shropshire', 1803
- 113. Sir Thomas Lawrence, 'Mrs Siddons', 1804**
114. Sir David Wilkie, 'The Blind Fiddler', 1806
115. NO IMAGE Richard Westmacott, Jupiter and Ganymede, 1811
116. Henry Fuseli, 'Lady Macbeth Seizing the Daggers', ?exhibited 1812

John Bettes, 'A Man in a Black Cap' 1545



John Bettes (active c. 1531-1570), A Man in a Black Cap, 1545, 47 x 41 cm

## John Bettes, 'A Man in a Black Cap' 1545

- **John Bettes.** Welcome to the earliest picture in the Tate collection and unusually we know the artists name as it is written on the back, it is John Bettes and we know when it was painted as it is written on the front, 1545, two years before the end of Henry VIII reign. This is John Bettes most famous painting but we do not know the gentleman portrayed and the picture is simply called 'A Man in a Black Cap'. We know John Bettes is an artist as his name is recorded carrying out decorative work for Henry VIII's court and we know Catherine Parr employed him to produce miniatures of Henry VIII and herself as a New Year present for Prince Edward.
- **Status of artists.** During the Tudor period artists had a low status as the financial value of the materials they used were low and their skill was not highly valued. Most artists, even at court, were employed to paint decorative banners, signs and emblems.
- **Condition.** The painting is oil on oak panel and was cut down at the sides and the bottom before it was acquired by the National Gallery. Like many of Holbein's portraits, it would have had a blue background but long exposure to light has caused the pigment [smalt] to change to brown. He could have used ultramarine, a longer lasting blue pigment, but it was as expensive as gold.
- **Holbein.** We believe Bettes worked in the studio of Hans Holbein the Younger, the most famous Tudor painter because it is painted in Holbein's style even down to the pink priming he used. Bettes is the only British artist known to have used pink priming. Bettes differs from Holbein as you can see here (see Visual Aids). As you can see Bettes paints fur more loosely and the beard is flatter. You can also see that Holbein was painting a higher status person as he uses gold leaf and ultramarine.
- John Bettes had a son who was also called John who is known as John Bettes the Younger. He became a portrait painter during the reign of Elizabeth I who became queen in 1558. Let us look at a portrait of Elizabeth next.

## Notes on John Bettes, 'A Man in a Black Cap' 1545

- The cut piece was fixed to the back and says “faict par Johan Bettes Anglois' ('done by John Bettes, Englishman')”.
- **Notes on the Holbein.** Sir Henry Guildford (1489–1532) was one of Henry VIII’s closest friends. On the King’s accession in 1509 he was appointed Esquire of the Body - a personal attendant on the King - and Master of Revels, responsible for organising the lavish entertainments at court. His parties included Morris dancers, moving stages and a series of elaborate costumes for the young King. Guildford’s influence at court was cut short in the 1519 purge of the so-called ‘minions’, an attempt by older statesmen to limit the influence of hot-headed young men on the 28-year-old monarch. Guildford soon returned to court, however, and developed a distinguished career as Comptroller of the Royal Household. In his continuing support for Katherine of Aragon he made a dangerous enemy of the King’s mistress, Anne Boleyn, and it is a mark of his friendship with Henry that he remained in post until his death in 1532. This is one of Holbein’s most **impressive surviving portraits**.
- Catherine Parr was the last of Henry VIII’s wives and was Queen from 1543 to Henry’s death in 1547 after which she became Elizabeth’s guardian. Six months after Henry’s death she married Thomas Seymour, brother of Jane Seymour, Henry’s third wife. Catherine died in 1548.

## References

[https://en.wikipedia.org/wiki/John\\_Bettes\\_the\\_Elder](https://en.wikipedia.org/wiki/John_Bettes_the_Elder)

<http://www.tate.org.uk/art/artworks/bettes-a-man-in-a-black-cap-n01496>

Steven van der Meulen, 'Portrait of Elizabeth I' c.1563



## Steven van der Meulen, 'Portrait of Elizabeth I' c.1563

- **Advertisement.** This full length portrait of Elizabeth I is unique as it is advertising her availability as a wife and the symbols suggest her fecundity. As you know Elizabeth was later known as the Virgin Queen and never married so why is she advertising her availability at this point. The clue is the date. It was painted in 1563 the year after the queen had nearly died from smallpox. There were no obvious successors to the throne as she was the youngest and last surviving child of Henry VIII. She recovered from the smallpox but her advisors were so worried about who would become king that they persuaded her to find a husband. She did not like having her protrait painted. She said she '**hath been always of her own disposition unwilling**' for anyone '**to take the natural representation her majesty**'. But she was persuaded to have this likeness painted and we believe it was painted by Steven van der Meulen.
- **Accuracy.** We do not know how accurate a portrait it is. You will notice her face is unmodelled and white. It is possible Elizabeth started to use heavy white makeup to hide the smallpox scars and to wear a wig as there is some evidence she lost her hair at this time. Heavy white makeup was also fashionable perhaps because only workers in the field had a sun-burnt face.
- **Symbolism.** The background is gold, a format that was typically used to represent the Virgin Mary. The amount of gold used exceeds that of any other painting of the period and the low viewpoint suggest the artists knew it would be hung up high. In her right hand is a carnation, symbol of the Virgin Mary, Queen of Heaven, and it also represents representing the love of God, as well as love and marriage. In the background is a tapestry elaborately decorated with fruit and flowers, unusual in portraits of this period. The entwined honeysuckle flowers suggest a union, while the the bursting pomegranate and pea pods symbolize the queen's fertility. The painting shows Elizabeth as fruitful and a prime candidate for marriage although it can also be interpreted as early vision of Elizabeth as Astraea, the virgin goddess of justice, innocence and purity who ruled the earth during the Golden Age when fruit and other crops were so plentiful no one needed to farm as they could just pick the food they needed. Elizabeth is wearing a red and white dress, the colours of the houses of Lancashire and York that combined in the Tudors. The red rose on her shoulder is a reference to the Tudor rose and to the Virgin Mary. At the end of the string of pearls is a celestial or armillary sphere, the first time this is used in a portrait of Elizabeth and it was much used later. It is thought to refer to the celestial harmony that her reign has brought to the kingdom. The gold background, the gold throne and the gold royal coat of arms demonstrate magnificence. Magnificence was a virtue in the wealthy demonstrated by spending large sums of money on art, buildings and other projects.
- In the end, Elizabeth never married and by the end of the 1560s it became clear she had no intention of marrying and this portrait would have become an embarrassment.
- Let us next turn to another portrait pair related to marriage and fecundity. One of the most popular portraits in our collection.

- Steven van der Meulen (?Antwerp-?1563-64), a Flemish painter who is best known for his Barrington Park portraits of Elizabeth. Described in the 1590s in the catalogue of the Lumley collection as 'the famous painter Steven'. This has traditionally been identified as Steven van der Meulen but an alternative is Steven van Herwijck (c. 1530-1565/7), a Netherlandish sculptor and gem engraver famous for his portrait medallions.
- Provenance: by descent through the Hampden family and the Earls of Buckinghamshire at Hampden House (Bucks.) Parts of the house are Elizabethan, the tower is 14th century. Elizabeth is alleged to have stayed there on her progresses. John Hampden is famous as the person who refused to pay Charles I's Ship Money and was prosecuted. A monument marks the spot he refused. The house is not open to the public but can be hired for weddings. Sold at Sotheby's 22 November 2007 for £2,596,500 by the trustees of the Hampden settlement. It was bought by Philip Mould Fine Paintings of London. The painting has rarely been reproduced.
- The succession had been fraught, Edward VI only lived six years and he became king aged 9. He died of TB. Mary was only queen for five years. In 1562 Elizabeth caught smallpox when at Hampton Court and almost died. This led to an urgent search for a suitable marriage partner to ensure the succession. This may be the basis of two changes to the royal portraits, the attempts to produce a better likeness and the start of using the portraits to convey political propaganda messages.
- Another theory as to the provenance is provided by the red rose on Elizabeth's left shoulder. It is surrounded by oak leaves which combines the rose of love with the strength of oak. However, all her other portraits show a rose surrounded by rose leaves. Also, the green of the oak leaves has a different composition to the other greens in the painting as if they had been added by another painter. We know the oak leaves are contemporary and oak leaves were one symbol used by Robert Dudley as the Latin for oak is Robur, which is similar to Robert. So, it is possible the portrait was owned by Robert Dudley and he had another artist add the oak leaves to symbolize their joint love.
- The need to find a marriage partner was made more urgent by the fact that when close to death Elizabeth had named her favourite Robert Dudley, 1st Earl of Leicester, as her successor, on condition he married Mary, Queen of Scots. Dudley was someone that no one could accept. He was made an Earl in 1564 and Mary agreed in 1565 but Dudley refused. By 1566 Dudley reached the opinion she would never marry as she had maintained from the age of 8. From 1569 Dudley had a relationship with Douglas Sheffield and in 1574 she gave birth to a son called Robert Dudley. In 1578 Dudley (Leicester) married Lettice Knollys secretly, Elizabeth was furious when she found out. They had a son called Robert Dudley but he died aged 3.
- The colours of the dress, red and white, reflect the union of the Houses of Lancashire and York and the plainness of the dress contrasts with her later garments. Red could only be worn by the monarch and close members of her household. She stands in front of a gold throne above which is the royal coat of arms.
- When she came to the throne in 1558 everyone thought she would soon marry. Her role as a woman on the throne was made more difficult by *The First Blast of the Trumpet Against the Monstruous Regiment of Women* a work by the Scottish reformer John Knox, published in 1558. It attacks female monarchs, arguing that rule by females is contrary to the Bible. Following her attack of smallpox in 1562 when she nearly died she gave the most convincing promise that she wished to marry. In April 1563 she addressed Parliament and said, 'if any here doubt that I am, as it were, by vow or determination bent never to trade that life [i.e., marriage], put out that heresy; your belief is awry'. However, by the late 1560s it was increasingly clear that she did not intend to marry.

- The red rose on her shoulder is curiously surrounded by oak leaves which may signify the strength of her love. However, the paint of the oak leaves is a different composition of green than the other green pigment in the painting. In other portraits the rose has rose leaves and it is possible that Robert Dudley, whose emblem is the oak leaf, had the oak leaves painted on when he had possession of the picture at Kenilworth.
- Said to have been a gift from Elizabeth to Griffith Hampden when she stayed at Hampden House.
- The foliage, fruit and flowers are perhaps the first attempt at a still life in England.
- Return of the Golden Age, Geoffrey of Monmouth's 12th century History of the Kings of Britain was accepted as correct and Britain was founded and named by Brutus, the descendent of Aeneas who founded Rome. The Tudors are of Welsh descent and so the most ancient and descended directly from Brutus and the Trojans. The Golden Age was a period before history described in Ovid's Metamorphosis. It was a period of peace, harmony, stability and prosperity and was followed by the Silver, Bronze, Heroic and then the present Iron age, a period of decline.
- The excessive gold in the background suggests a medieval religious icon.
- Elizabeth holds a carnation also called a gillyflower. In Greek, a carnation is dianthus which means the love of God. The carnation was an attribute of the Blessed Virgin Mary. Here it suggests Elizabeth is the Handmaid of God and the Queen of Heaven/England. She was the supreme governor of the Church of England. The carnation was also a symbol of love and betrothal and can be interpreted here as a public declaration of the Queen's intention to marry.
- The armillary, or celestial, sphere that hangs at the end of a string of large pearls hanging from the Queen's waist. The historian Roy Strong identifies this as the first painting to include this royal emblem. The device recurs in portraits of Elizabeth and her courtiers throughout her reign. It is thought to refer to the harmony which the Queen by her uprightness and wisdom has brought, and will continue to bring, to the kingdom: the religious settlement, the ending of the war with France inherited from her sister Mary I, and, perhaps by her marriage and child-bearing, a settled succession.
- Alexander Nowell, the Dean of St. Paul's, was very outspoken about the importance of marriage and succession when he spoke at the opening of Parliament in January of 1563, saying, "All the Queen's most noble ancestors have commonly had some issue to succeed them, but Her Majesty none ... the want of your marriage and issue is like to prove a great plague ... If you parents had been of your mind, where had you been then?"
- Royal Coat of Arms. Were first adopted by Richard I but were modified over the centuries. Elizabeth chose the English Royal Lion (on the left) and the Welsh Dragon (on the right), symbolizing she was Queen of England and Wales. The motto below her coat of arms was typically 'Semper Eadem' ('always the same'), the personal motto of Elizabeth I, but in this case it was the standard royal motto 'Dieu et mon Droï' ('God and my right').

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British School 17th century, 'The Cholmondeley Ladies' c.1600–10



British School 17th century, The Cholmondeley Ladies, c.1600–10, 88.6 x 172.3 cm

## British School 17th century, 'The Cholmondeley Ladies' c.1600–10

- This double portrait makes me smile every time I see it. It suggests the game, 'Spot the difference!' The first thing you might notice is that their eyes are a different colour, one has blue eyes and the other brown, so they are not identical twins. Their clothes are similar but different and they are both sitting up in bed holding similar babies.
- The inscription bottom-left says, '**Two Ladies of the Cholmondeley Family, Who were born the same day, Married the same day, And brought to Bed [gave birth] the same day**'.
- The identity of the two ladies is unknown even though a great deal of research has been done on the Cholmondeley family tree. There is no record in the Cholmondeley family of twins so they may have shared a birthday by coincidence.
- Family group portraits that use emblems and symbols to indicate identity and status were common at this time and the sitters were rarely given any individual personality. The pose however, is not known in any other British painting but is common in tomb sculpture.
- The next painting is also about fecundity but of a different type. Let us walk down to the end of the room.

## Notes on British School 17th century, 'The Cholmondeley Ladies' c.1600–10

- It was first mentioned in a history in Cheshire in 1882.
- Cholmondeley is pronounced 'Chumley'.
- This painting is a great favourite with the public and is always on display.

### References

<http://www.tate.org.uk/art/artworks/british-school-17th-century-the-cholmondeley-ladies-t00069>

Sir Nathaniel Bacon, 'Cookmaid with Still Life of Vegetables and Fruit'  
c.1620–5



Nathaniel Bacon (1585–1627), Cookmaid with Still Life of Vegetables and Fruit, c.1620–5, 151 x 247.5 cm

## Sir Nathaniel Bacon, 'Cookmaid with Still Life of Vegetables and Fruit' c.1620–5

- This is *Cookmaid with Still Life of Vegetables and Fruit* by Sir Nathaniel Bacon. Paintings like this were very unusual in Britain but common in the Netherlands, for example, this painting by Joachim Beuckelaer (see Visual Aids). We know that the artist of the Tate painting was Nathaniel Bacon and we know he visited the Netherlands. Bacon was not a typical artist. He was wealthy and the youngest of nine sons and he painted as a hobby. We also know that he was interested in horticulture.
- The vegetables were all grown in England although not at the same time of year. There is possibly some symbolism as the most prominent vegetable, the cabbages made a moral point, they symbolized modest living and avoiding excess.
- There is an enormous variety of fruit and vegetables. The three roots at first sight look like parsnips but are more probably yellow carrots and the thin light brown root is probably a skirret from central Asia. The huge cabbages are 'kraut' cabbages, which were often preserved in brine or vinegar for the winter. The dish is kraak ware which was made in China and later was copied by Delft. It had become popular only 20 years before so it was very fashionable.
- On the cabbage leaf in the foreground are cherries, cherry-plums and mirabelles. Quinces rest on the corner of the table with greengages, plums, black and white cultivars of figs and, in the basket, peaches, plums, pears and perhaps two varieties of apples from central Asia. Bacon has painted in loving detail; he has even shown that one of the pears has been pecked by a blackbird. Bacon obviously gives pride of place to two cultivars of 'cantaloupe' melons and the bunch of white turnips on her arm are also prestigious items. The smooth curve of the melon she holds is reflected in the curve of the cookmaid's breasts. It was common at this time for high status ladies to have a very low neckline but we do not know if this is simply a fashionable style or a saucy reference. It is probably a reinforcement of the message of the fruitfulness of nature. It has been suggested that the woman is the goddess Ceres. In ancient Roman religion, Ceres was a goddess of agriculture, grain crops, fertility and motherly relationships.
- Although Bacon shows us all this fruitfulness we know there were poor harvests and famines in 1623 and 1624 when it was painted but as a wealthy person he would have been isolated from these disasters.
- We have looked at a number of male artists because the vast majority of artists were men. But there were exceptions.

## Notes on Sir Nathaniel Bacon, 'Cookmaid with Still Life of Vegetables and Fruit' c.1620–5

- The painting is oil on a fine linen canvas. It is in good condition and was painted as a single layer, evenly applied with little evidence of brushstrokes.
- Bacon was the youngest of the nine sons of Nicholas Bacon, the premier baronet of England. He was wealthy and did not paint professionally. He was a keen gardener and all the items shown are known to have been grown in Britain although not at the same time of year. At this time almost all painters were craftsmen so Bacon was unusual. It is known he was a keen artist as there is a palette carved on his tombstone. He is credited with inventing a new type of 'Pinke' (that is, yellow) from a green weed. His interest in horticulture was a fashionable pastime at court. His tombstone contains the inscription (translated from Latin), **'Look Traveller, this is the monument of Nathaniel Bacon, a Knight of the Bath, whom, when experience and observation had made him most knowledgeable in the history of plants, astonishingly, Nature alone taught him through his experiments with the brush to conquer Nature by Art. You have seen enough. Farewell.'**
- He is known to have travelled to the Low Countries a number of times and may have received artistic training there. No other British artist of the period painted still lifes. The Antwerp artist Frans Snijders (1579–1657) was a major exponent of the genre and Bacon visited Antwerp in 1613. The display of fruit and vegetables displays the artist's skill and the illusion of real produce would be seen as a reference to Pliny the Elder's description of the grapes painted by Zeuxis which were so convincing that the birds flew down and pecked them. Cabbages made a moral point, live modestly and not to excess.
- Joachim Beuckelaer, *The Four Elements: Earth*, 1569, National Gallery. There are 62 different fruit and vegetables and the abundance was surprising. The detail and the pride in the produce reflects the Dutch empire and their control of the world.

### References

<http://www.tate.org.uk/art/artworks/bacon-cookmaid-with-still-life-of-vegetables-and-fruit-t06995>

Mary Beale (1633-1699), Portrait of a Young Girl, c.1681



Mary Beale (1633-1699), Portrait of a Young Girl, c.1681, 53.5 x 46 cm

## Mary Beale (1633-1699), Portrait of a Young Girl, c.1681, 53.5 x 46 cm

- You may be wondering why we have seen so few women artists. It is because there weren't many. As our female director, Frances Morris, said, **"You can rewrite history but you can't reinvent it. We are highlighting the great contributions of women but there is an imbalance in the history."** However, there are exceptions and Mary Beale was a very successful women artist in the seventeenth century. In 1681 at the height of her powers she painted this, *Portrait of a Young Girl*.
- There was a brief period, following the Restoration of Charles II in 1660 when there were more opportunities available for women in many professions. For example, we know from fire insurance records that 10% of businesses were run by women, probably widows. There was the first woman scientist, Margaret Cavendish [née Lucas] who married William Cavendish, Duke of Newcastle. She was one of the most original thinkers of her day and became a role model for emancipated women. The first daily newspaper, *The Daily Courant*, was written by a woman, Elizabeth Mallet and Aphra Behn demanded equality with men and became the first women to make a living from writing plays.
- **Returning to Mary Beale.** She was taught to paint by her father who was an amateur painter and she worked semi-professionally when she was young. When the plague came to London followed by the Great Fire she and her husband Charles left London and her husband lost his job as a clerk. He was an amateur painter and helped her by mixing the pigments and handling the accounts. When they returned to London five years later she was helped by a friend of her father, the famous artist, Peter Lely (pronounced 'lay-lee'). He helped her set up a studio in the fashionable part of London and she became very popular painting in a similar style. By the late 1670s, her annual income exceeded £400. This was at a time when a middle-class family could live on £100 a year and £500 was borderline rich. We know she was sympathetic, hard-working and puritan, giving 10% of her income to charity every year. Lely died in 1680 and the fashion for his style faded so by Beale's commissions began to dry up but when she painted this in 1681 she was at the peak of her powers. She died in 1699 and is buried in St James's Church, Piccadilly.
- Her son Bartholomew trained in her studio as a boy but went on to Clare College, Cambridge and became a physician in Coventry. Her younger son Charles became an artist and produced some of the finest drawings of the period.

## Notes on Mary Beale (1633-1699), Portrait of a Young Girl, c.1681, 53.5 x 46 cm, Tate

- Mary Beale (née Cradock; 1633–1699) was one of the most successful professional female Baroque portrait painters of the late 17th century and she became the principal financial provider for her family. She married Charles Beale when she was 18 and her father died a few days later and they moved to Walton-on-Thames. When this sketch was made, the Beale family was living in Hind Court, off Fleet Street in London, where Charles, was employed as Deputy Clerk of the Patents Office. He was an amateur painter and so understood the requirements and the business of painting. She became semi-professional in the 1650s and 1660s working from home. He became her studio manager and mixed pigments and throughout their marriage they worked as equals. In 1654 their first son Bartholomew died and their second son, also called Bartholomew was born in 1655/6. Their third son Charles was born in 1660. In 1663 she wrote *Observations*, the first instruction book ever made available by a woman. She established a good reputation thanks to her contacts and charged £5 for a half-length portrait and £10 for a three-quarter length. In 1664 Charles's job became uncertain and the family moved to Hampshire for five years for financial reasons and because of the Great Plague. In Hampshire, Mary wrote *Essay on Friendship* in which she proposes equality between men and women in friendship and marriage. She returned in 1670 and set up a studio in Pall Mall. She quickly attracted the gentry and the aristocracy and built a thriving business. Her income rose from £118 in 1671 to £429 by 1677. She was sympathetic, hard-working and puritan, giving 10% of her income to charity every year. Peter Lely supported her, showed her his techniques and with his help she built a lucrative trade in copying his portraits although she toned down the overtly sensuous and erotic elements of his work. Her work became unfashionable after his death in 1680. She died in 1699 and is buried in St James's Piccadilly.
- The intimate sketches alongside the *Portrait of a Young Girl* show Beale's elder son Bartholomew Beale (1656–1709) at around four years of age. In the 1670s Bartholomew worked as a studio assistant to his mother but by 1680 had abandoned painting to study medicine at Cambridge, later practising as a physician in Coventry. The technique of producing oil sketches on primed paper, rather than sketching in chalk on paper or in paint on canvas, is unusual and characteristic of Mary Beale's early work.
- Earlier British women artists include:
  - Joan Carlile (c. 1606-79, née Palmer) was one of the first women to paint professionally.
  - Levina Teerlinc (1510/20-1576), daughter off Simon Bening, a renowned illuminator, was a Flemish Renaissance miniaturist who served as a painter to the English court of Henry VIII, Edward VI, Mary I and Elizabeth I. In Henry VIII's court she was paid £40 a year, more than Hans Holbein had been paid. It is likely that she helped introduce the portrait miniature to England.

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Jan Siberechts (1627-c. 1700), View of a House and its Estate in Belsize, Middlesex, 1696



Jan Siberechts (1627-c. 1700), View of a House and its Estate in Belsize, Middlesex, 1696, 107.9 x 139.7 cm

## Jan Siberechts (1627-c. 1700), *View of a House and its Estate in Belsize, Middlesex, 1696*

- This is called a *View of a House and Its Estate in Belsize, Middlesex* and is by Jan Siberechts. Belsize Park is now a busy London suburb but it was then in the country. It is four miles north of London which we can see on the horizon with the smoke rising from all the chimneys. We can see Westminster Abbey before Nicholas Hawksmoor added the towers fifty years later.
- The house had just been built and was very modern with sash windows. Following the accession of William III in 1688, his Dutch courtiers began to replace the smaller mullion windows with sash windows as they let more light into the rooms. The fashion was soon taken up in houses throughout the country as we see here.
- It was normal then to walk to the house from the main road but there is also a field by the side of the house with what looks like a drive. In that field there are six white poles. Can any one guess what there were for. I thought they might be for tying up horses but I found out that they are for hanging out the washing. Around the house we can see an orchard, a river, a vegetable garden, a summer house and stables. Behind the house is a walled kitchen garden that may pre-date the house as it is not aligned. There is a gravel path around the garden and grass paths divide it into square compartments with fruit trees set in hedges, a popular arrangement. In the wall on the right is a summerhouse or gazebo and to the left is an orchard and beyond this on the extreme left what looks like a river.
- It is a smart new home for a London goldsmith called John Coggs. He had some important clients including Queen Anne and in 1703 was granted heraldic arms. So, the coach outside is not displaying his arms as this was painted before then. They appear to be those of Anne West, wife of the 5<sup>th</sup> Baron De la Warr who was the previous owner of the land. By this date they had given up the property so Coggs might have been pointing out his status in acquiring the property of a nobleman or the West family may have been his patrons in some way. Coggs rose high in his trade and started banking activities but he eventually went bankrupt. The house was demolished seventy years later and replaced by another house that is still on the site.
- The artist is Jan Siberechts who specialized in pictures of country estates when he settled in Britain in the 1670s. The country house and estate portrait, of which Siberechts was the most accomplished practitioner, was a fashionable genre in Britain by the late seventeenth century. The typical bird's-eye view allows a maximum amount of detail to be depicted, including possibly the best recorded vegetable and fruit garden of the period.

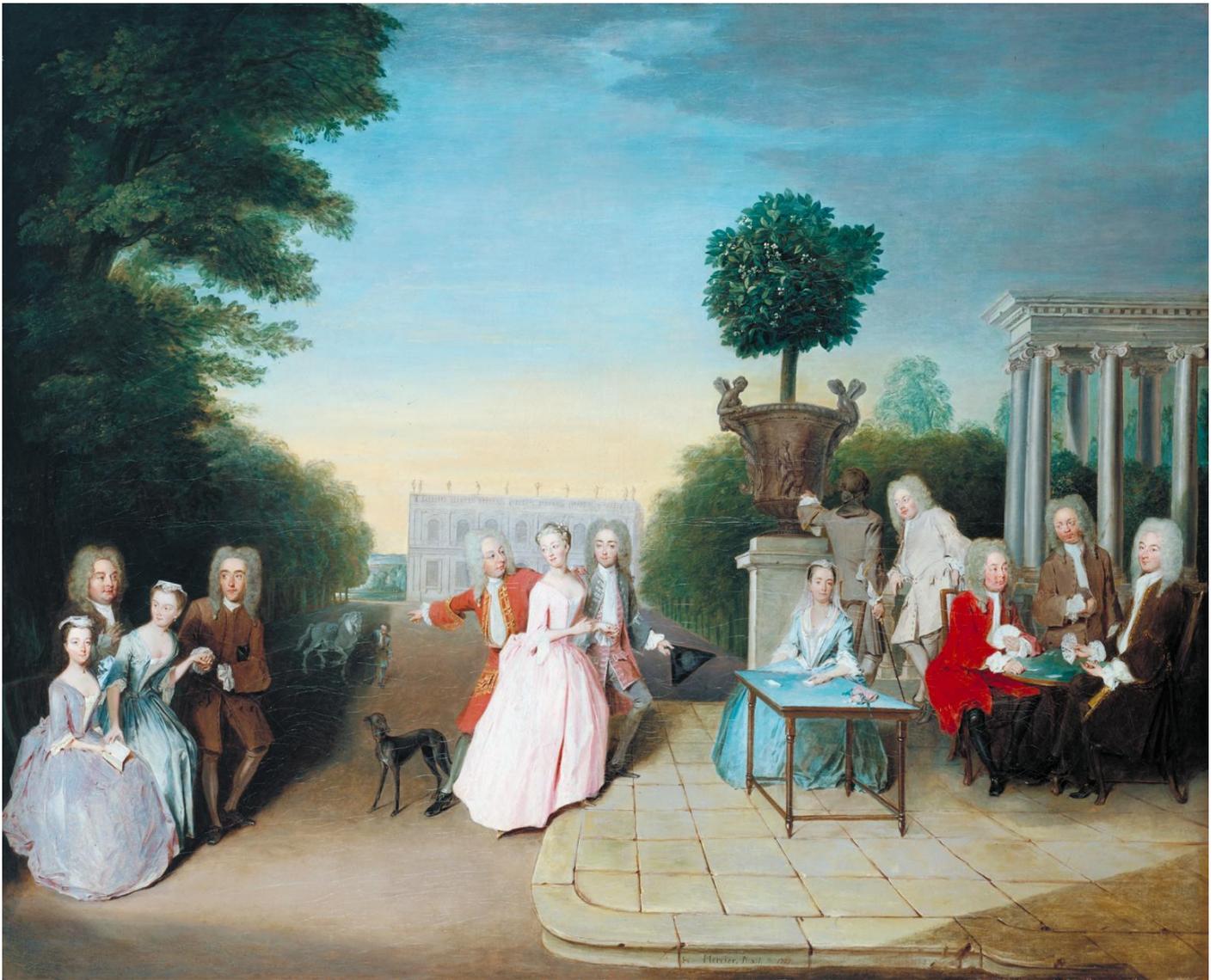
Notes on Jan Siberechts (1627-c. 1700), View of a House and its Estate in Belsize, Middlesex, 1696

- In 1696, when this picture was made, the whole of Belsize belonged to the Dean and Chapter of Westminster Abbey (the Abbey and other landmarks are visible on the horizon). The road in the foreground is what is now Rosslyn Hill. The coach is heading towards Hampstead.

References

<http://www.tate.org.uk/art/artworks/siberechts-view-of-a-house-and-its-estate-in-belsize-middlesex-t06996>

Philip Mercier, 'The Schutz Family and their Friends on a Terrace' 1725



Philip Mercier (?1689-1760), The Schutz Family and their Friends on a Terrace, 1725, 102.2 x 125.7 cm

## Philip Mercier, 'The Schutz Family and their Friends on a Terrace' 1725

- This is an enigmatic painting whose symbolism has not yet been fully decoded. It is called *The Schutz Family and their Friends on a Terrace* and is the first example of what became a very popular type of painting in England called the conversation piece. Such paintings typically show a group of people inside or outside engaged in conversation.
- **Symbolism.** The symbolism is puzzling. The figure at the far left has been reading but is being implored to stop reading and join the group on the right. This might indicate that reading is anti-social at a time when polite conversation was an important part of social interaction. The figure in the red military uniform has his hand on the groom's shoulder and seems to be pointing towards the horse, perhaps indicating that the bride is aligned with the House of Hanover. It is very unusual to see a card table outside and there is money on the table indicating gambling, a pursuit of the wealthy. The woman at the card table has her hand on a deck of cards and there is another deck at the table but no chair. There is also a purse on the table with coins spilling out. In the background two gentlemen are discussing the bas relief figures on a garden urn. The three figures at the right are playing a card game and the figure at the far right is showing us his hand but the cards that can be made out do not have any particular significance.
- The simplest interpretation of this painting is that it is a wedding portrait with the richly dressed groom in the centre leading his bride dressed in pink from one family group to another. If the couple are Penelope and Augustus Schutz, who married in 1717 or 1727, then the gentleman with them could be General James Tyrell who was ward of the bride.
- The building in the background could be the Banqueting House in Whitehall representing the Stuart dynasty, in which case the orange tree could represent William III and the House of Orange and the white horse being led forward the House of Hanover, whose device was a white horse.

## Notes on Philip Mercier, 'The Schutz Family and their Friends on a Terrace' 1725

- The painting is in the style of the French artist Jean-Antoine Watteau (1684-1721) and this painting is the earliest example of a 'conversation piece' in British art.
- There are thirteen figures who have never been identified with certainty. One undocumented source claims include 'Baron and Lady Schutz, Dr Tessier, Mrs Blunt, the daughter of Sir Timothy Tyrell, Mrs Bensoin, Colonel Schutz, and Count Betmere'.
- Another source identifies them the key figures as,
  - Augustus Schutz (c. 1693–1757), Keeper of the Privy Purse and Master of the Robes to George II;
  - his wife Penelope, née Madan, formerly ward of General James Tyrrell of Shotover, Lady in Waiting to Queen Caroline;
  - Dr George Lewis Tessier of Celle (naturalised 1705, d.1742), Physician in Ordinary to George II and his Household;
  - Colonel Johann Schutz (d.1773), younger brother of Augustus, Keeper of the Privy Purse and Master of the Robes to Frederick, Prince of Wales;
  - and either Count Hans Caspar von Bothmar (1656–1732), principal Advisor to George I, or his son, who was a close friend of the Schutzes
- However, other sources claim that Mrs Blunt predeceased her husband who died in 1693.

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<http://www.tate.org.uk/art/artworks/mercier-the-schutz-family-and-their-friends-on-a-terrace-t03065>

William Hogarth, 'The Painter and his Pug', 1745



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

## William Hogarth, 'The Painter and his Pug', 1745

- This is a portrait of William Hogarth one of our finest painters. If you look carefully you can see it is a painting of a portrait of Hogarth painted on an oval board. The only direct portrait is of the dog. The dog was important to Hogarth. He called this painting 'The Painter and his Pug' and on the right sits one of Hogarth's favourite pugs called Trump. Hogarth was apparently fond of remarking on the resemblance between himself and his dog and probably saw in it something suggestive of his own notoriously pugnacious nature.
- We know from X-ray analysis that Hogarth originally showed himself dressed as a gentleman wearing a full wig, a flowing white cravat, and a coat and waistcoat with gold buttons. During a visit to Paris he found that in France artists had a much higher status in society and on his return he changed the painting to show himself wearing the informal cap and artists smock. To illustrate the high status of art his portrait rests on three books – William Shakespeare, John Milton and Jonathan Swift. The implication is not only that he took his inspiration from drama, contemporary satire and epic poetry, but also that he saw the art of painting as their equal.
- On the left is his palette and on it is drawn a serpentine 'line of beauty and grace' although the words 'and grace' were painted out. This line summarises his theoretical analysis of beauty that he published as the *Analysis of Beauty* eight years later. At the heart of the book was his idea of variety and the S-shaped line, which was believed by Hogarth to be the essence of harmony and beauty. The book was revolutionary and he was rejecting the straight lines of the classical.
- The portrait was clearly painted with engraving in mind, and Hogarth used the engraving he made as the frontispiece to bound copies of his engraved works (see Visual Aids). In the print the image is reversed, except for the scar on the forehead - reputedly received in youth and displayed with pride - which the artist has adjusted to remain on the correct side, over his right eyebrow. Also included in the foreground of the engraving is a burin to represent Hogarth's work as a graphic artist; this is absent in the painting, but X-rays show that originally a graving-tool, larger than that in the engraving, lay in front of the portrait on top of the pile of books. Another noticeable difference in the engraving are the blobs of paint on the palette, carefully graded from light to dark, of which there seems to be no trace in the original painting.

## Notes on William Hogarth, 'The Painter and his Pug', 1745

- X-ray analysis also shows that a bunch of long brushes had originally been stuck through the thumbhole of the palette. The oval of the self-portrait had at one time been much smaller and drawn closer to the head.
- Hogarth's mother was a shopkeeper and his father a schoolmaster and publisher. His youth was overshadowed by the chronic financial problems of his father, who was imprisoned for five years because of his debts. This humiliating experience formed Hogarth for the rest of his life.
- Hogarth started an apprenticeship as a silversmith in 1714, but never finished it. He then became an independent engraver and his early commissions were for cards, book illustrations and single prints. In 1720, he registered at the John Vanderbank Art Academy. Around 1726 or earlier, he was taught painting by James Thornhill whose daughter he later married. He earned some reputation for theatre decoration paintings.
- Hogarth experienced his first big financial success with *A Harlot's Progress*, a series of paintings from which he produced engravings in 1732. Only the engravings survived. The paintings were lost in a fire in 1755. It was a completely new kind of genre prints that were referred as moral history subjects.
- After this success Hogarth published a male counterpart series, *A Rake's Progress* (1732-33) - a story in eight plates showing the decline of a promising young man into a life of drinking and immoral behaviour.
- In 1743, the painting series *Marriage à la Mode* was completed. It is considered his masterpiece. In *Marriage à la Mode* Hogarth turned his satire on the follies of the upper classes. Although the prints of *Marriage à la Mode* sold well, the paintings did not. Therefore, all prints designed afterwards, were created exclusively as print designs without any painted counterparts.
- In 1747 followed the series *Industry and Idleness*, a moral story of an idle and an industrious apprentice in twelve plates.
- In 1753 Hogarth wrote his book *The Analysis of Beauty*, a wrap-up of his artistic and aesthetic principles.
- Hogarth was a controversial and individual character. Driven by a sense for justice, he missed no chance to get into a quarrel with his contemporaries. His most hated enemy was the British politician John Wilkes, whom he had ridiculed in one of his engravings.
- Hogarth died six years before the Royal Academy was founded.

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William Hogarth, 'A Scene from 'The Beggar's Opera' VI', 1731



William Hogarth (1697–1764), A Scene from 'The Beggar's Opera' VI, 1731, 57.2 x 76.2 cm

## William Hogarth, 'A Scene from 'The Beggar's Opera' VI', 1731

- This is one of William Hogarth's first oil paintings and one of the earliest known paintings of a stage performance. We are looking at a scene from *The Beggar's Opera* by John Gay when the main character, a highwayman named Macheath, stands chained, under sentence of death, between his two lovers, the jailer's daughter, Lucy Lockit, and the lawyer's daughter, Polly Peachum. At either side of the stage Hogarth has included members of the audience, notably at the far right the Duke of Bolton, real-life lover of the actress Lavinia Fenton, who played the part of Polly Peachum.
- The opera was enormously successful and this new style of English Opera satirised the conventional Italian opera by substituting popular ballads.
- On the left, with her back to the audience, Lucy Lockit (Mrs Egleton) pleads with her father the Prison Warden (played by 'Mr Hall') to save Macheath from hanging. On the right Polly Peachum (Lavinia Fenton), dressed in white, does the same with her father (John Hippisley), a dishonest lawyer and informer; both ladies believe themselves to be married to Macheath.
- The players are flanked by the audience, privileged members of which sat in boxes which occupied part of the stage, a practice abolished only in 1763 by David Garrick (1717-1779). It is an added dimension of the drama that Lavinia Fenton as Polly faces the Duke of Bolton, shown seated prominently in the right-hand box, wearing the Garter star and ribbon, for a celebrated aspect of the production was the fact that the Duke, twenty-three years her senior and separated from his wife, fell in love with Lavinia on the first night and thereafter became a constant attendant at performances. At the end of the season Lavinia Fenton retired from the stage to become his mistress, and eventually, on the death of his wife in 1751, Duchess of Bolton.

## Notes on William Hogarth, 'A Scene from 'The Beggar's Opera' VI', 1731

- John Gay's *The Beggar's Opera*, first performed at the Lincoln's Inn Theatre in 1728.
- Hogarth chose to represent one of the most dramatic moments towards the end of the opera (Act III, scene XI, air LV), set in Newgate prison, where all the main actors appear on stage together. The highwayman hero Macheath (played by Thomas Walker, fig.22) stands, dressed in scarlet and chained, in the centre.
- The two Latin inscriptions on the ribbons on either side are 'veluti in speculum' ('as in a mirror'), and a quote from Horace's *Ars Poetica*, 1.343: 'Omne tulit punctum qui miscuit utile dulci' ('He who joins instruction with delight, carries all the votes'). The phrase 'utile dulci' ('the useful with the pleasurable') was a popular phrase at the time particular in the letters of young men on the Grand Tour trying to justify their social activities as educational.

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William Hogarth, 'O the Roast Beef of Old England ('The Gate of Calais')', 1748



William Hogarth (1697–1764), *O the Roast Beef of Old England ('The Gate of Calais')*, 1748, 78.8 x 94.5 cm

## William Hogarth, 'O the Roast Beef of Old England ('The Gate of Calais')', 1748

- When Hogarth was returning from Paris he stopped in Calais and took the opportunity to do some sketching of the town. The French thought he was a spy and arrested him and this painting is his satirical anti-French response that he painted on his return.
- It is called *O the Roast Beef of Old England* and is named after a popular song at the time that praised roast beef as the symbol of Britain's wealth and power. On the left we can see Hogarth drawing with a hand coming out behind him to arrest him. The French are represented by a rabble of scrawny soldiers and a fat friar is salivating over the haunch of beef imported for the British tourists. Hogarth contrasts the staple food of England with the watery soup eaten by the French. The 'Old England' of the song describes a country in which kings protected their people against unjust masters and all lived in harmony and prosperity; in contrast to France with its autocratic ruler Louis XV. Hogarth also knocks the Catholic Church represented by the fat friar. In France only the poor paid taxes, the church and the aristocracy were exempt. In England, everyone and everything was taxed, there was even a brick tax, a candle tax, a clock tax a glass tax and even a hair powder tax.
- In the right foreground, a starving Jacobite sits with his pathetic meal of an onion and a piece of bread, his overturned cup beside him. The Jacobites were Scotsmen who fled to France after the unsuccessful Scottish rebellion of 1745. Through the gate a white dove hangs on an inn sign above the cross, making fun of the Catholic Church. The fish-wives in the left foreground laugh at a skate whose unpleasantly human features resemble the friars. To the left of the gate, framed by vegetables, sits Hogarth himself. As he sketches the drawbridge, the arresting officer's hand clasps his shoulder.

## Notes on William Hogarth, 'O the Roast Beef of Old England ('The Gate of Calais')', 1748

- This painting is Hogarth's satirical comment on his second visit to France in the summer of 1748 when he was arrested as a spy while sketching the arms of England on the old city gate at Calais. To prove his innocence he did a drawing of monks ogling roast beef and was released. The line of beauty is used for the chef holding the beef. The French soldiers are eating gruel. The fish wife's are laughing at the face on the ray fish. Notice the beef is 'weighed' against the soldier. See the hand about to arrest the artist on the left. The French poor paid high taxes but the nobility and the church paid nothing. The Bonnie Prince Charlie Scottish soldier holds an onion that looks like a snail. Through the arch is a religious procession and a sign of a dove on the shop. A crow on the roof looks at the beef. Overall it looks like a stage set.
- Ernst Gombrich, better known as an art historian, wrote in 2005, "Louis XV and Louis XVI, the Sun King's [Louis XIV] successors, were incompetent, and content merely to imitate their great predecessor's outward show of power. The pomp and magnificence remained. ... Finance ministers soon became expert swindlers, cheating and extorting on a grand scale. The peasants worked till they dropped and citizens were forced to pay huge taxes."
- The title is taken from a popular tune of the day. 'The Roast Beef of Old England' is an English patriotic ballad. It was written by Henry Fielding for his play *The Grub-Street Opera*, which was first performed in 1731. The lyrics were added to over the next twenty years. The song increased in popularity when given a new setting by the composer Richard Leveridge, and it became customary for theatre audiences to sing it before, after, and occasionally during, any new play. It is used by both the Royal Navy and the US Marine Corp.

### References

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George Stubbs, 'Horse Frightened by a Lion', ?exhibited 1763



George Stubbs (1724–1806), Horse Frightened by a Lion, ?exhibited 1763, 70.5 x 101.9 cm

## George Stubbs, 'Horse Frightened by a Lion', exhibited 1763

- This is by the famous horse painter, George Stubbs. It shows a horse startled by a lion and is called *Horse Frightened by a Lion*.
- The theme of a lion attacking a horse interested Stubbs for over thirty years and this painting comes from a series of four episodes in a terrifying attack on a passive horse. This is the first stage, as the horse sees the lion emerging from its cave and rears up in fright. The rocky landscape is based on an area in the middle of England called the Peak District that was then a wild region that interested Stubbs.
- Stubbs's father was a leather merchant and he worked for him when he was young. When his father died he worked briefly as an apprentice artist but soon left and was largely self-taught. He worked as a portrait painter and studied human anatomy and published a textbook on midwifery. He visited Italy and on his return rented a farmhouse and spent 18 months dissecting and drawing horses. He moved to London and published *The Anatomy of the Horse*. Horses were a passion with much of the aristocracy and he found it easy to win commissions because of the accuracy of his equine portraits.
- He studied the encounter between a horse and a lion as it enabled him to introduce drama and show the heroism of the horse as well as enabling him to show his knowledge of horse anatomy in action.
- His knowledge of the lion's anatomy is based on numerous studies of a lion in Lord Shelburne's menagerie at Hounslow Heath. He produced 18 works on the subject which was very popular and Stubbs modelled a bas-relief for Josiah Wedgwood.
- This work is one of a pair with *Horse Devoured by a Lion*, acquired by Tate in 1976 (see Visual Aids). The two paintings so moved Horace Walpole (1717-97), the great eighteenth-century writer and critic, that he composed a poem '**On seeing the celebrated Startled Horse, painted by the inimitable Mr. Stubbs**'.

## Notes on George Stubbs, 'Horse Frightened by a Lion', ?exhibited 1763

- The idea may have been inspired by an antique sculpture of a Lion devouring a horse which he probably saw on his visit to Rome in 1754.
- The work's exploration of terror and death is an example of the sublime and of Romanticism. The dramatic rocks based on the Creswell Crags, on the Nottinghamshire-Derbyshire border.

### References

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Sir Joshua Reynolds, 'Three Ladies Adorning a Term of Hymen', 1773



Joshua Reynolds (1723-1792), Three Ladies Adorning a Term of Hymen, 1773, 233.7 x 290.8 cm

## Sir Joshua Reynolds, 'Three Ladies Adorning a Term of Hymen', 1773

- This painting is by Joshua Reynolds, one of the founders and the first President of the Royal Academy. This was the first time that artists could distinguish themselves from house painters and craftsmen and give themselves a professional status. He developed this 'Grand Manner' which aimed to elevate portraiture to the level of high art. In this portrait, the aristocratic Montgomery sisters pay homage to the Greek god of marriage, Hymen. By including a reference to the classical world he has elevated the painting from a portrait to what was then regarded as the highest form of art, a History Painting. To add to its status Reynolds has taken their poses directly from the work of old master painters he admired. Reynolds has used a pyramid-shaped composition and has made it more lively by showing movement and swirling drapery and cascading flowers.
- The women are, left to right, Barbara who is preparing for marriage, Elizabeth who is engaged and Ann who is married. Elizabeth was engaged to the politician Luke Gardiner, who commissioned this picture. They were the daughters of a rich landowner with an estate in Ireland and who lived in Scotland. The daughters were known in society as the 'Irish Graces' after the three Greek goddesses known as the Graces.
- The painting is called *Three Ladies Adorning a Term of Hymen*. A term is a statue or a human bust or an animal carved out of the top of a square pillar; originally used as a boundary marker in ancient Rome. Hymen was the ancient Greek god of marriage ceremonies. Here the daughters are engaged in some form of marriage ritual as we can see smoke rising from an altar behind the term. It is a light-hearted but serious representation of to celebrate fecundity as they prepare to become the mothers of the next generation of the aristocracy. However, it is all an upper-class game with the purpose of celebrating the culture, status and discrimination of the patron and his choice of a perfect wife. Like the horse pictures by Stubbs we are examining the property of wealthy eighteenth-century patrons and both artists accurately portrayed their subjects as part of their value lies in their beauty to the male spectator.

## Notes on Sir Joshua Reynolds, 'Three Ladies Adorning a Term of Hymen', 1773

- 'Joshua Reynolds was the leading English portraitist of the 18th century. Through study of ancient and Italian Renaissance art, and of the work of Rembrandt, Rubens and Van Dyck, he brought great variety and dignity to British portraiture. Reynolds was born at Plympton in Devon, the son of a headmaster and fellow of Balliol College, Oxford: a more educated background than that of most painters. He was apprenticed in 1740 to the fashionable London portraitist Thomas Hudson, who also trained Wright of Derby. He spent 1749-52 abroad, mainly in Italy, and set up practice in London shortly after his return. He soon established himself as the leading portrait painter, though he was never popular with George III. He was a key figure in the intellectual life of London, and a friend of Dr Johnson. When the Royal Academy was founded in 1768, Reynolds was elected its first President. Although believing that history painting was the noblest work of the painter, he had little opportunity to practise it, and his greatest works are his portraits. His paintings are not perfectly preserved due to faulty technique. The carmine reds have faded, leaving flesh-tones paler than intended, and the bitumen used in the blacks has tended to crack.' (National Gallery)
- Reynolds was the first President of the RA which was founded in 1768. The women are, left to right, Barbara (preparing for marriage), Elizabeth (engaged) and Ann (married). Daughters of a rich landowner with an estate in Ireland and who lived in Scotland. The painting was commissioned by the fiancé of Elizabeth. The hierarchy of art was developed by the French, first history painting, portraits, genre, landscapes and still life. Reynolds has added the term to upgrade the status of the portrait to that of a history painting. Hyman was the god of love and passion.
- Barbara, Elizabeth and Anne, the daughters of Sir William Montgomery of Macbie Hall, Peeblesshire, nicknamed the 'Irish Graces' because they had grown up in Ireland.

## References

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Thomas Gainsborough, 'Giovanna Baccelli', exhibited 1782



Thomas Gainsborough (1727-1788), Giovanna Baccelli, exhibited 1782, 226.7 x 148.6 cm, purchased 1975

## Thomas Gainsborough, 'Giovanna Baccelli', exhibited 1782

- This is a portrait of a famous dancer and actress called Giovanna Baccelli by Thomas Gainsborough.
- She was a popular actress and was known to be the mistress of John Sackville, 3rd Duke of Dorset.
- It was painted in 1782 and that year this painting was selected to be exhibited at the Royal Academy Summer Exhibition. However, it was realised that a portrait of John Sackville also by Gainsborough was going to be displayed at the same exhibition and this was regarded as inappropriate and so his portrait was not hung. Note the brushwork to create the gauzy material and her modest downcast eyes. Her dress was her actual costume from the play.
- Everyone knew her, she was what was known as a 'demirep' (an abbreviation of demi-reputable), a less-than-respectable woman who rejected the accepted notions of femininity, made their own money, gambled, left their husbands and wore French fashions. This painting makes it clear they also managed their image like any modern pop star.
- The Duke was a handsome and extravagant man with a string of famous mistresses but Baccelli was the last and he set up a suite of rooms for in his country estate at Knole, Kent. Baccelli also accompanied him to Paris in 1783 when he was appointed Ambassador to France. They entertained lavishly, patronising the Paris Opéra, and were admitted to the friendship of Queen Marie-Antoinette. Horace Walpole records that when the Duke was awarded the Order of the Garter in 1788, Baccelli danced at the Opéra wearing the blue Garter ribbon around her head. As the events of the French Revolution unfolded, the pair returned to Knole, where Baccelli remained until their amicable parting in 1789. She left a son behind and her naked statue is still at Knole.
- This lively portrait, which was at Knole until 1890, is an excellent example of Gainsborough's mature style, which is distinguished by small, quick, light brushstrokes. Most striking is the artist's successful rendering of movement. Baccelli was by accounts more charming than beautiful, and Gainsborough's portrait captures this aspect of her character perfectly. A contemporary newspaper critic said the portrait was '**as the Original, light airy and elegant**'.

## Notes on Thomas Gainsborough, 'Giovanna Baccelli', exhibited 1782

- Tate website, 'The Italian dancer Giovanna Francesca Antonio Giuseppe Zanerini was born in Venice and took her mother's name, Baccelli, as her stage name. She was a principal ballerina in London at the King's Theatre, Haymarket, where she first appeared in 1774. She reached the peak of her acclaimed career during the 1780-1 season when she appeared with Gaetan Vestris and his son Auguste in several important ballets devised by Noverre. As one reviewer noted, she appears in this portrait in the costume, make-up and pose from a ballet she danced that season, *Les Amans Surpris* ('The Surprise Lovers') in the Haymarket: 'the artist was not only obliged to vivify and embellish; but, if he would be thought to copy the original, to lay on his colouring thickly. In this he has succeeded, for the face of this admirable dancer is evidently paint-painted'. Baccelli also danced with great success in Venice in 1783-4, and at the Paris Opéra as late as 1788. When she left John Sackville she developed close friendships with Henry Herbert, 10th Earl of Pembroke, and Mr James Carey, with whom she remained until her death in 1801.
- Gainsborough was well-acquainted with many theatre people, including Richard Brinsley Sheridan, the famous dramatist and part-owner of the King's Theatre.
- A receipt from Gainsborough is still preserved at Knole: 'Recd. of His Grace the Duke of Dorset one hundred guineas in full for the two 3/4 Portraits of his Grace, one full length of Madlle Baccelli, two Landskips and one sketch of Begger Boy and Girl 63105. June 15 1784/ Tho. Gainsborough'.
- A small finished oil sketch for this painting is at Russborough. It has no tambourine in the lower left corner and there are other slight compositional variations. Baccelli was also painted by Ozias Humphrey (exhibited 1780, untraced), John Graham (exhibited 1784, untraced), and Gainsborough Dupont (c.1795, Royal Collection); a nude sculpture by Locatelli is at Knole.

## References

<http://www.tate.org.uk/art/artworks/gainsborough-giovanna-baccelli-t02000>

George Stubbs, 'Reapers' and 'Haymakers', 1785



George Stubbs (1724–1806), Haymakers, 1785, 89.5 x 135.3 cm



George Stubbs 1724–1806, Reapers, 1785, 89.9 x 136.8 cm

## George Stubbs, 'Reapers' and 'Haymakers', 1785

- These paintings are called *Reapers* and *Haymakers* and are by George Stubbs, the artist best known for his portraits of horses.
- This type of picturesque rural subject was popular at this time. These paintings are his second and improved version of the subject. He improved the compositions, reorganising the groupings and increasing the number of figures from four in *Haymakers* and five in *Reapers* to seven in each. He reordered the landscape elements, thereby altering the lighting and overall mood of the scenes. The pictures were most likely based on preliminary drawings made from nature, which he then rearranged to suit the design.
- We see little of the dirty clothes and hard work of the agricultural worker. They are shown dressed in clean clothes and arrayed as if in a conversation piece. In the *Reapers* the powerful pyramidal structure draws attention to the central woman who stands hand on hip staring confidently out at us. The pictures are unsentimental and there is little or no story associated with the workers although it has been suggested that the overseer on the horse in *Haymakers* is looking at the woman who is returning his gaze while another worker looks on.
- [During his lifetime, George Stubbs was famous for his paintings of domestic and exotic animals, and was thought to have produced the most anatomically precise images of horses. Stubbs was an avid student of anatomy, having contributed illustrations to a treatise on midwifery and his own publication *The Anatomy of the Horse* in 1766—a hugely influential volume among naturalists and artists alike. Though he painted genre scenes, landscapes, and history paintings with less success, Stubbs was characterized as a sporting painter and so denied membership to the Royal Academy. Few of his paintings survive undamaged because Stubbs painted with thin and diluted oils.]
- These are some of the first paintings to show the agricultural worker and it was the industrial and the agricultural revolutions that enabled Britain to become the leading power in the world over the next one hundred years.

## Notes on George Stubbs, 'Reapers', 1785

- Tate website, 'This is one of a pair with Reapers (Tate Gallery T02257). They were the only works Stubbs exhibited in 1786, and his first exhibited pictures since 1782. He had painted earlier versions of the subjects, in oil on panel, in 1783 (National Trust, Bearsted Collection, Upton House). For his second versions, Stubbs improved the compositions, reorganising the groupings and increasing the number of figures from four in Haymakers and five in Reapers to seven in each of the 1785 paintings. He reordered the landscape elements, thereby altering the lighting and overall mood of the scenes. The pictures were most likely based on preliminary drawings made from nature, which he then rearranged to suit the design. Numerous studies and drawings of the subjects were included in the artist's posthumous sale, although they are now lost.
- Both the 1785 paintings were exhibited at the Royal Academy in 1786, then shown at the second exhibition of the Society for Promoting Painting and Design, Liverpool, in 1787. Stubbs announced his intention to engrave the pictures in 1788-9, publishing the engravings in 1791. He later adapted the subjects to three oval versions painted in enamel: Haymaking, 1794 (Lady Lever Art Gallery, Port Sunlight), Haymakers, 1795 (Lady Lever Art Gallery) and Reapers, 1795 (Yale Center for British Art, New Haven, Connecticut).
- Stubbs's Haymakers is similar to an oval scene on the same theme painted in watercolour by Thomas Hearne, A Landscape and Figures from Thomson's Seasons of 1783 (Whitworth Art Gallery, Manchester). This suggests that the two artists may have studied the same scene, or that Stubbs borrowed from Hearne the images of the girl pausing in front of the haycart with her hayrake upright, the woman raking in hay, and the man on top of the cart. Hearne's picture was exhibited at the Society of Artists in 1783, but Stubbs chose not to exhibit his early versions of Haymakers and Reapers that year, possibly to avoid the inevitable comparisons.
- George Stubbs, one of Europe's most important painters of animal subjects, was virtually self-taught as a zoologist, botanist, painter, and engraver. Born in Liverpool, the son of a leatherworker, he embarked on a career as a portraitist and became lecturer on human and animal anatomy at York County Hospital. In 1754, he visited Italy 'to convince himself that nature was and is always superior to art whether Greek or Roman'. As much a scientist as an artist, in 1756 he rented a farmhouse in Lincolnshire, and spent 18 months dissecting horses, assisted by his common-law wife, Mary Spencer. He moved to London in about 1759 and in 1766 after working in the morning and evening for six years on the 18 plates he published *The Anatomy of the Horse*, illustrated from his own dissections. Aristocratic patrons recognised that his paintings of horses were more accurate than his rivals and his career was secure. He also experimented with Josiah Wedgwood in painting with enamels on ceramic plaques but these were less successful. He is known for his animal paintings and for his conversation pieces.
- We do not know the location of the scene which is possibly in the south midlands but such scenes would have been seen within walking distance of the centre of London within a few miles of Stubbs's house in Somerset Street.

## References

<http://www.tate.org.uk/art/artworks/stubbs-reapers-t02257>

Sir Thomas Lawrence, 'Mrs Siddons', 1804



Thomas Lawrence (1769-1830), Mrs Siddons, 1804, 254 x 148 cm

## Sir Thomas Lawrence, 'Mrs Siddons', 1804

- This portrait of the most famous tragic actress of her day, Sarah Siddons, is by Thomas Lawrence. Lawrence is less well known today but in his time he was regarded as one of Britain's greatest portrait painters. He was a child prodigy and was supporting his family with his pastel portraits by the age of ten. At 18 he went to London and soon became established as a fashionable portrait artist and he received his first royal commission, to paint Queen Charlotte, wife of George III, when he was 21. He was self-taught, could capture a likeness and was a virtuoso at handling paint. He was described recently as '**one of the great painters of the last 250 years and one of the great stars of portraiture on a European stage.**' He was the leading portrait painter in the Regency period and on his return from Italy he was voted as President of the Royal Academy that same evening. He never married and when he died in 1830 at the age of 61 he was the most fashionable portrait painter in Europe. His death is a mystery and may have been caused by over zealous bleeding. The other mystery was where all his money went. He worked extremely hard, was paid well and did not gamble or drink. He kept poor or no accounts and was very generous so it is wondered if he gave it away to his family and friends. He almost went bankrupt and on his death his estate was worth nothing. His reputation declined after his death but has recently been partially restored.
- Sarah Siddons was a Welsh-born actress particularly famous for her interpretations of Shakespearian roles, in particular Lady Macbeth, a character she made her own. She is also well known for fainting at her first sight of the Elgin Marbles when they were displayed in London. Siddons retired from the stage in 1812 and Lawrence painted her near the end of her career. She appears here at one of her dramatic readings, with volumes of plays by Thomas Otway and William Shakespeare beside her.

## Notes on Sir Thomas Lawrence, 'Mrs Siddons', 1804

- Sir Thomas Lawrence (1769-1830) was the most gifted and successful British portrait painter in the generation following Gainsborough and Reynolds, and his pre-eminence was confirmed by his election as President of the Royal Academy of Arts in 1820. His work has sometimes been dismissed as flashy and meretricious but recent research shows that Lawrence was an intelligent, hard-working, and conscientious artist.

### References

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[https://en.wikipedia.org/wiki/Sarah\\_Siddons](https://en.wikipedia.org/wiki/Sarah_Siddons)

## Visual Aids

- Hans Holbein the Younger (1497/8-1543), *Sir Henry Guildford* (1489-1532), dated 1527, oil on oak panel, Royal Collection
- Joachim Beuckelaer, *The Four Elements: Earth*, 1569, National Gallery
- William Hogarth, self-portrait, engraving
- George Stubbs (1724–1806), *Horse Devoured by a Lion*, ?exhibited 1763, 69.2 x 103.5 cm



Anno. D. mccccxxvij. c.  
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## Summary of 'The Growth of British Art' (11:00-11:45)

**John Bettes, 'A Man in a Black Cap' 1545.** May have worked in Hans Holbein's studio as he has a similar style including the pink priming. Artists were low status. Blue smalt pigment has turned brown. John Bettes son worked for Elizabeth I.

**Steven van der Meulen, Steven van Herwijck, 'Portrait of Elizabeth I' c.1563.** Painted the year after she nearly died of smallpox. She said she **'hath been always of her own disposition unwilling'** for anyone **'to take the natural representation her majesty'**. But she was persuaded to have this likeness painted Gold typically for Virgin Mary. Carnation is Virgin Mary, love of God, and marriage. She is possibly Astraea, the virgin goddess of justice, innocence and purity. Tapestry of fruit and vegetables shows fecundity in bursting pomegranates and pea pods. Her white face may have been make up to hide smallpox scars. Red and white dress if houses of Lancashire and York.

**British School 17th century, 'The Cholmondeley Ladies' c.1600–10.** The inscription says, **'Two Ladies of the Cholmondeley Family, Who were born the same day, Married the same day, And brought to Bed [gave birth] the same day'**. But they are not identical twins as they have brown and blue eyes. No record of twins or shared birthdays. Family group portraits were becoming popular but not this pose.

**Sir Nathaniel Bacon, 'Cookmaid with Still Life of Vegetables and Fruit' c.1620–5.** Very unusual but not in Netherlands, see Joachim Beuckelaer. Youngest of nine sons interested in horticulture. There are 62 different fruit and veg. No other British artist at the time painted still life. Parsnips are probably yellow carrots. Thin brown roots are probably 'skirret' from central Asia, huge cabbages are 'kraut cabbages' Cabbages mean modest living. The dish is fashionable 'kraak ware' made in China and later copied by Delft. The very low neckline was fashionable for high-class ladies. Harvests were very poor in 1623-4. Tombstone reads, **'Look Traveller, this is the monument of Nathaniel Bacon, a Knight of the Bath, whom, when experience and observation had made him most knowledgeable in the history of plants, astonishingly, Nature alone taught him through his experiments with the brush to conquer Nature by Art. You have seen enough. Farewell.'**

**Mary Beale, 'Portrait of a Young Girl' c.1681.** **Very few women artists.** Frances Morris, said, **"You can rewrite history but you can't reinvent it. We are highlighting the great contributions of women but there is an imbalance in the history."** More women had an opportunity following the Restoration. 10% ran businesses. Margaret Cavendish writer, first woman scientist. Elizabeth Mallet produced first newspaper, *The Daily Courant*. Aphra Behn first female playwright demanded equality with men. Mary Beale was a very successful portrait painter. Peter Lely helped her find commissions. By late 1670s her income exceeded £400 a year, £500 was borderline rich.

**Jan Siberechts, 'View of a House and its Estate in Belsize, Middlesex' 1696.** Four miles from London, can see the smoke and Westminster Abbey, before Nicholas Hawksmoor's towers added. Brand new home of John Coggs, goldsmith. Sash windows Dutch fashion, William III gave brighter rooms. Six white poles for washing. Vegetable garden. On carriage heraldic arms of Anne West, wife 5<sup>th</sup> Baron De La Warr who previously owned the land perhaps to show Coggs high status links. Coggs went bankrupt later. The house was demolished in 1676.

**Philip Mercier, 'The Schutz Family and their Friends on a Terrace' 1725.** First conversation piece. Symbolism obscure. Figure in red the groom, in white the bride. The white horse associates the bride with the House of Hanover. Banqueting House in background means Stuart dynasty. The orange tree the House of Orange and William III. Gambling outside is unusual. The figure on the left is being stopped from reading, maybe because it is anti-social. Penelope and Augustus Schutz, who married in 1717 or 1727, General James Tyrell was her ward.

**William Hogarth, 'The Painter and his Pug', 1745.** Hogarth has painted a portrait of his pug, called Trump, and a picture of himself. Books are Shakespeare, Milton and Swift. The palette has the 'line of beauty' representing his theory in his later book *The Analysis of Beauty*. Painted with engraving in mind, see Visual Aid, scar moved to correct side. He changed his portrait from a wig and waistcoat with gold buttons to an artist cap and smock.

**William Hogarth, 'A Scene from 'The Beggar's Opera' VI', 1731.** One of his first oils. *The Beggar's Opera* by John Gay. A highwayman named Macheath, stands chained, under sentence of death, between his two lovers, the jailer's daughter, Lucy Lockit, and the lawyer's daughter, Polly Peachum. At either side of the stage Hogarth has included members of the audience, notably at the far right the Duke of Bolton, real-life lover of the actress Lavinia Fenton, who played the part of Polly Peachum, who married her when his wife died in 1751.

**William Hogarth, 'O the Roast Beef of Old England ('The Gate of Calais')', 1748.** A very popular song sung at the end of theatre and opera performances. Roast beef represents English wealth and power. The French have thin gruel soup. The fat friar represents the corruption of the Catholic church. The Jacobean soldier is sitting on the right. The fish wives are laughing at a skate whose features look like the friar. Hogarth is on the left about to be arrested. In France only the poor paid taxes, in England everything was taxed, brick, candle, clock, glass, even a hair powder tax.

**George Stubbs, 'Horse Frightened by a Lion', ?exhibited 1763.** Horace Walpole (1717-97), the great eighteenth-century writer and critic, was so moved he wrote a poem 'On seeing the celebrated Startled Horse, painted by the inimitable Mr. Stubbs'. Father was a leather merchant. Studied anatomy and wrote a book on midwifery. Studied horse anatomy for 18 months in a farmhouse and wrote *The Anatomy of a Horse*. Widely regarded as the best horse painter at a time when the aristocracy admired the beauty of their horses.

**Sir Joshua Reynolds, 'Three Ladies Adorning a Term of Hymen', 1773.** Montgomery sisters, Barbara who is preparing for marriage, Elizabeth who is engaged and Ann who is married. Elizabeth was engaged to the politician Luke Gardiner, who commissioned this picture. A term is a bust on a square pillar. Hymen was the ancient Greek god of marriage ceremonies. An upper-class game. Like the horse pictures by Stubbs we are examining the property of wealthy eighteenth-century patrons

**Thomas Gainsborough, 'Giovanna Baccelli', exhibited 1782.** A dancer and actress at the Haymarket. Mistress of John Sackville, 3rd Duke of Dorset. She was a 'demirep', a less-than-respectable woman who rejected the accepted notions of femininity, made their own money, gambled, left their husbands and wore French fashions. This painting makes it clear they also managed their image like any modern pop star. She went with Sackville to Paris, met Marie-Antoinette and danced at the Opéra wearing his Order of the Garter ribbon. She had a suite of rooms at Knole and her naked statue is still in the house. Gainsborough's mature style with small, quick, light brushstrokes. A newspaper said the portrait was 'as the Original, light airy and elegant'.

**George Stubbs, 'Reapers' and 'Haymakers' 1785.** This picturesque rural subject was popular and although it does not show the hardship and dirt it is not sentimental. This is the second version with 7 figures. Strong pyramid composition. The central woman looks out defiantly perhaps to the future when the industrial and agricultural revolutions in England made it the wealthiest and most powerful nation on earth.

**Sir Thomas Lawrence, 'Mrs Siddons', 1804.** Sarah Siddons was a Welsh-born actress particularly famous for her interpretations of Shakespearian roles, in particular Lady Macbeth, a character she made her own. She is also well known for fainting at her first sight of the Elgin Marbles. Lawrence was a self-taught virtuoso who painted Queen Charlotte, wife of George III when he was 21. He quickly became the greatest Regency portrait painter and when he died in 1830 was the most fashionable artist in Europe. He was described recently as 'one of the great painters of the last 250 years and one of the great stars of portraiture on a European stage.' There is a mystery as he died with nothing although he earned a fortune and never gambled or drank.