

A STROLL THROUGH TATE BRITAIN



This two-hour talk is part of a series of twenty talks on the works of art displayed in Tate Britain, London, in June 2017.

Unless otherwise mentioned all works of art are at Tate Britain.

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- The talk is given to a small group of people and all the proceeds, after the cost of the hall is deducted, are given to charity.
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A STROLL THROUGH TATE BRITAIN

- **The History of the Tate**
- Golden Age to Civil War, 1540-1650
- Restoration to Georgians, 1650-1730
- The Georgians, 1730-1780
- Revolutionary Times, 1780-1810
- Regency to Victorian, 1810-1840
- William Blake
- J. M. W. Turner
- John Constable
- The Pre-Raphaelites, 1840-1860
- The Aesthetic Movement, 1860-1880
- Late Victorians, 1880-1900
- The Edwardians, 1890-1910
- The Great War and After, 1910-1930
- The Interwar Years, 1930s
- World War II and After, 1940-1960
- Pop Art & Beyond, 1960-1980
- Postmodern Art, 1980-2000
- The Turner Prize
- Summary



West galleries are 1540, 1650, 1730, 1760, 1780, 1810, 1840, 1890, 1900, 1910

East galleries are 1930, 1940, 1950, 1960, 1970, 1980, 1990, 2000

Turner Wing includes Turner, Constable, Blake and Pre-Raphaelite drawings

Agenda

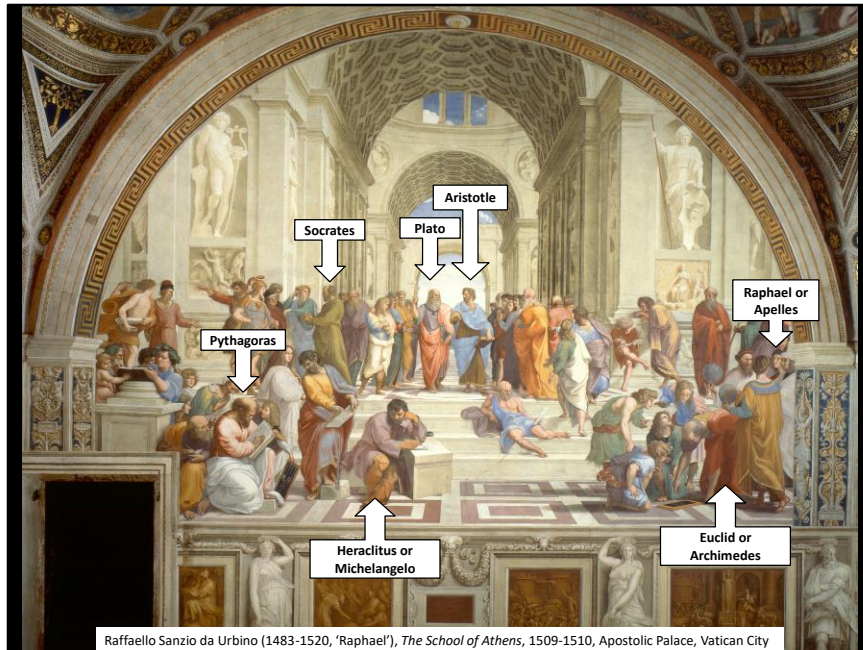
1. A History of the Tate, discussing some of the works donated by Henry Tate and others.
2. From Golden Age to Civil War, 1540-1650
3. From the Restoration to the Start of the Georgian Period, 1650-1730
4. The Georgian Period, 1730-1780
5. Revolutionary Times, 1780-1810
6. Regency to Victorian, 1810-1840
7. William Blake (1757-1827) and his Influence
8. J. M. W. Turner (1775-1851)
9. John Constable (1776-1837)
10. The Pre-Raphaelite Brotherhood, 1840-1860
11. The Aesthetic Movement, 1860-1880
12. The Late Victorians, 1880-1900

13. The Edwardians, 1900-1910
14. The Great War and its Aftermath, 1910-1930
15. The Interwar Years, 1930s
16. World War II and After, 1940-1960
17. Pop Art and Beyond, 1960-1980
18. Art in a Postmodern World, 1980-2000
19. The Turner Prize
20. Summary

Note that the Windsor Beauties, Hogarth and Gainsborough were covered in the '300 Years of British Art' course.



Let us begin with a history of art appreciation, art collecting and the public display of art.



Raffaello Sanzio da Urbino (1483-1520, 'Raphael'), *The School of Athens*, 1509-1510, Apostolic Palace, Vatican City

Appreciating Art

- Prior to and during the Tudor period most art was either religious or was associated with a festival or pageant. Painters were equivalent to what today we call decorators. The more skilled painted inn signs, flags and cloth tapestries. The idea of a painting being worth more than the materials used is an idea that developed during the Renaissance. Renaissance artists created their prestige by paintings works that incorporated complex mythological scenes thus demonstrating a knowledge of the classics and showing new ways of interpreting them. The unique value of a work was based on the skill used and certain artists began to be admired more than others and collected.

The School of Athens

- Raphael's *The School of Athens* (1509-10) has long been seen as "**Raphael's masterpiece and the perfect embodiment of the classical spirit of the Renaissance**".
- **Where is it?** The School of Athens is one of the most famous frescoes by the Italian

Renaissance artist Raphael. It was painted between 1509 and 1511 as a part of Raphael's commission to decorate the rooms now known as the Stanze di Raffaello, in the **Apostolic Palace in the Vatican**. **The Stanza della Segnatura** was the first of the rooms to be decorated, and *The School of Athens*, representing Philosophy, was probably the second painting to be finished there, after La Disputa (Theology) on the opposite wall, and the Parnassus (Literature).

- It represents Philosophy, one of the greatest achievements of the ancient Greeks. Most of the Greek philosophers are shown and many have also been identified with contemporaries of Raphael but the associations are speculation. What is interesting is that the classical knowledge embodied in the painting associates the artist with the literature and ideas of antiquity. The artist has become far removed from their role as painters of inn signs or even the illustration of biblical stories. The status of the artist in Italy had been raised to that of theologian or academic and the value of their work had correspondingly increased. In Britain it took another hundred years before the role of art began to be appreciated.

The Renaissance

- Giotto di Bondone (c.1267–January 8 1337), usually known as **Giotto**, was an Italian painter and architect from **Florence**. He is generally thought of as the first in a line of great artists of the Italian Renaissance.
- One day in 1402, **Filippo Brunelleschi** (1377-1446) and **Donatello** (1386-1466) **visited Rome** and studied and wondered about the ancient ruins they found. They **returned to Florence** where Brunelleschi became a famous architect and Donatello a sculptor. The wealth of Florence was founded on **banking** and the most powerful family was **the Medici**. Giovanni Bicci de' Medici (1360-1429) and his son, Cosimo de' Medici, (1389-1464) were patrons of the arts and Cosimo founded a 'Platonic Academy' where students studied the works of ancient Greek writers and talked about politics, religion and new ideas. Brunelleschi and Donatello were able to create their great works of the Early Renaissance because of the wealthy patrons in Florence who supported the arts and architecture. Cosimo's grandson Lorenzo de' Medici (1449-1492, 'the Magnificent') was even more famous and sponsored some of the most famous artists including - Botticelli, Michelangelo, Leonardo da Vinci and Raphael. In 1508 Raphael was called to Rome by Pope Julius II. He became so popular whilst he was in Rome that he was known as the 'Prince of Painters'. He spent the last 12 years of his life in Rome and created many of his most famous paintings.
- We divide the Renaissance into three periods, the Early Renaissance, the High Renaissance and the Late Renaissance or 'Mannerist' period.



Daniel Mytens, *Thomas Howard, 21st (2nd) Earl of Arundel, 4th (2nd) Earl of Surrey and 1st Earl of Norfolk*, c.1618, 207x127cm, National Portrait Gallery

Daniel Mytens, *Aletheia (née Talbot), Countess of Arundel and Surrey*, c.1618, 207x127cm, National Portrait Gallery

Accepted in lieu of tax by H.M. Government and allocated to the National Portrait Gallery, 1980

Collecting Art in England

- The wealthy families of **Italy had been collecting** paintings and sculpture since the fifteenth century but in England it did not take place until the beginning of the seventeenth century. **Henry VIII and Elizabeth I had portraits** of monarchs and of important events mostly designed to enhance their personal magnificence but the most prestigious items hung on their walls were tapestries.
- The first serious collector of art in England was Thomas Howard, 21st Earl of Arundel (Lord Arundel) in the 1620s. He was born relatively poor as his father had been imprisoned by Elizabeth for his Catholicism. Lord Arundel married Lady Alatheia Talbot who inherited a vast estates.
- **Thomas Howard** , Earl of Arundel (sometimes known as "the

collector earl") and his **wife Aletheia** (1585- 1654) were dedicated **art connoisseurs**. Thomas had gained some works from the collection of his uncle, Baron Lumley. **In 1613-14, Arundel and his wife paid an extended visit to Italy in the company of Inigo Jones** and 34 attendants. In Venice, they were joined by Sir Dudley Carleton who was the ambassador to Venice.

- When the Countess inherited a third of her father's estate they were able to pursue their passion for collecting art. Their activities in collecting statues and paintings was emphasised in a **pair of portraits painted by Daniël Mytens** by depicting them in front of their sculpture and picture galleries.
- When the Civil War started they fled abroad and their collection was slowly dispersed because of the need to sell paintings to support themselves. When Arundel died, he still possessed 700 paintings including 44 works by Holbein, along with large collections of sculpture, books, prints, drawings, and antique jewellery. Most of his collection of marble carvings, known as the Arundel marbles, was eventually left to the University of Oxford. What remained of the collection was sold by their son, following Aletheia's death.

Notes

- **National Portrait Gallery: Inigo Jones** had been inspired by Renaissance and Classical Italianate architecture. We can see his cutting edge designs for the sculpture and picture galleries, which form the backdrops of the twin portraits by **Daniel Mytens**. We know that **Jones refurbished these galleries** for Lord Arundel, but Mytens' two portraits further embellish the redecoration. Contemporary accounts state that these portraits were painted as a gift for the art dealer **Dudley Carleton**, Viscount Dorchester. Carlton, who lived in Venice, was unlikely to see the real thing to verify the painted version of Jones' work. This is a good example of how portraits can not only enhance a sitters' vanity by improving their looks, but also their status by adding specific elements to their recorded (and invented) environment.
- This pair of portraits illustrates contemporary knowledge of the new system of perspective and also develops the idea of the sitter's personal context within the painted portrait. Receding behind them, we can clearly see their collections of portraits and marble sculpture. The use of perspective allows the viewer to feel that the corridors behind the sitters really do go off into the background, and that this is a prime example of creating 'depth' in a picture.



Fold-out engraving from Ferrante Imperato's *Dell'Historia Naturale* (Naples 1599), the earliest illustration of a natural history cabinet

Museums

- **The first museums were private** and were developed out of **cabinets of curiosities**, that is collections of weird and wonderful objects from around the world. A room or rooms would be dedicated to a floor to ceiling collection of the owner's art collection surrounded by classical statues demonstrating their connoisseurship.
- In Northern Europe in the late 1500s there was an interest in creating a cabinet or room of curiosities illustrating natural history, geology, ethnography, archaeology, religious and other relics and works of art. These rooms were also known as **Wunderkammer or Kunstkammer**.
- The most famous Kunstkammer was that of the **Holy Roman Emperor, Rudolf II** (1576-1612). It contained sculptures and paintings, 'curious items from home and abroad' and 'antlers, horns, feathers and other things belonging to strange and curious animals'.
- The 'Wunderkammer' ('Cabinet of Curiosities', literally 'room of wonders') slowly

went out of fashion and collecting paintings became the pursuit of the sophisticated monarch and aristocrat.

Notes

- A select number of Italian families, the Farnese, the **Medici**, the Gonzaga and the Borghese created **galleries of art in the late 1400s** for reasons of splendour and magnificence.
- In Northern Europe, by 1600 the pre-eminence of classical statues was assured but it was not until **after 1600 that the esteem of paintings started to grow**. However, even during the 1600s paintings were not valued as highly as tapestries and plate and jewels. In France, Cardinal Mazarin's paintings were valued at 224,873 livre but his jewels and goldsmith work at 417,945 livres and eighteen large diamonds alone at 1,931,000 livres. By 1600 there were large art collections held by the various Italian families, the Spanish royal family, the French royal family, and by the Hapsburgs. The Dutch and Flemish did not collect art until later in the 1600s. The English were also late and Arundel was the first major collector and Charles I was the first English monarch to collect art seriously as a connoisseur.
- In seventeenth-century parlance, both French and English, a *cabinet* came to signify a collection of works of art, which might still also include an assembly objects of virtù or curiosities, such as a virtuoso would find intellectually stimulating. The word *cabinet* originally referred to one or more rooms containing the collection but later it meant a cabinet with sections, drawers or pigeon holes for the items.
- Art was created for religious purposes and wealthy individuals would have religious art. Tapestries and gold plate were also collected to demonstrate wealth and power.



David Teniers the Younger (1610-1690), *Archduke Leopold William in His Gallery*, c. 1647, Prado, Madrid

- This is a **typical seventeenth century art collection**. This one belongs to **Archduke Leopold Wilhelm Habsburg**, the Governor of the Spanish Netherlands from 1646 to 1656.
- In 1647 **David Teniers** became court painter to the Archduke and keeper of his collection of painting and sculpture. He painted several of these gallery portraits of the collection.
- The Archduke is shown wearing a tall hat conducting visitors round his collection. It was **mostly Venetian** and almost **half of the paintings were by Titian**. Other Venetians represented in the painting are Giorgione, Antonello da Messina, Palma Vecchio, Tintoretto, Bassano and Veronese; also there are Mabuse, Holbein, Bernardo Strozzi, Guido Reni and Rubens. The sculpture supporting the table, representing Ganymede, is a bronze by Duquesnoy the Younger. Teniers himself is represented as the figure on the far left.
- Collecting paintings required **connoisseurship** as there were so many copies, **forges** and works by mediocre artists. Connoisseurship enabled art to be appreciated based on formal properties such as brushwork, style and composition

as distinct from content. This meant the sophisticated Protestants collector could appreciate Catholic art without needing to believe what was represented. By 1626, the artist's reputation had become the most important aspect of collecting in England and prices for 'big name' artists increased.

Notes

- Paintings shown in the picture include:
 - Top centre, Titian, *Diana and Callisto*, 1556-9, National Gallery London/Scotland. *Diana and Callisto* and *Diana and Actaeon* were painted for King Philip II of Spain between 1556 and 1559 and belong to a group of large-scale mythologies inspired by the Roman poet Ovid's 'Metamorphoses' – Titian himself referred to them as 'poesie', the visual equivalent of poetry. At the same time, Titian began another painting associated with this pair, *The Death of Actaeon*, also in the National Gallery. For some reason, Titian never sent this painting to the king and it remained in his studio unfinished at his death.
 - Bottom right, fourth from right, Titian, *Woman with a Mirror*, 1512-5, Louvre.
 - Top right, Titian, *Danae*. Now known to be studio of Titian.
 - Top left, Titian, *Nymph and Shepherd*, 1575-6, 149.6 x 187 cm, Kunsthistorisches Museum, Vienna, a late painting, roughly painted and not commissioned. The nude's pose is borrowed from Campagnola's *Reclining Nude* of 1513.
- European art was originally produced for religious reasons and patrons did not own the art but were funding it for a particular religious organisation.
- The Italian Renaissance was associated with an interest in the antique and collecting antiquities. Plutarch assembled a library and antique coins in the late 14th century.
- Rulers created a room for their collections, such as the one created by Isabella d'Este, wife of Francesco Gonzaga III, at the ducal palace in Mantua. Decorated by Andrea Mantegna it showed off her collection of jewellery, antique cameos and sculptures.
- Collecting painting for aesthetic and secular purposes started in Italy in the 1400s but an art market, as such, required collectors, the production of moveable works of art that could be owned and a mechanism for selling the works, either by the artists or through intermediaries.
- Archduke Leopold Wilhelm of Austria (1614-1662) was an Austrian military commander and patron of the arts. From 1647 he employed David Teniers as a painter and as keeper of his collection at the Coudenberg Palace. He spent enormous sums on acquiring paintings by Dutch and Flemish artists as well as Italian masters. During the Commonwealth Sale he commissioned the British

painter John Michael Wright to travel to Cromwell's England, and acquire art and artefacts. He bought paintings owned by Charles I and by the Duke of Buckingham and when Leopold returned to Austria he moved the collection to Vienna and they are now in the Kunsthistorisches Museum. This painting is now in the Prado as it was presented to Philip IV of Spain by Archduke Leopold Wilhelm before 1653. Paintings were perfect gifts between monarchs as they were not exorbitantly expensive and demonstrated erudition and discernment.

- It has been suggested that Velázquez borrowed the device of the half-open door at the back of this picture for his *Las Meninas*; at least *Las Meninas* can be understood as a similar picture, designed to illustrate the enlightened patronage of the patron and the corresponding pride of the court artist.

References

Web Gallery of Art



Museums in England

Museums originally had restricted entry. The **British Museum**, when it first opened, was by **appointment only** to stop hordes of the public from destroying the exhibits. Some early museums are:

- The Capitoline Museums houses the oldest public collection of art in the world and it began in 1471 when Pope Sixtus IV donated a group of important ancient sculptures to the people of Rome.
- The Vatican Museums, the second oldest museum in the world, traces its origins to the public displayed sculptural collection begun in 1506 by Pope Julius II
- The Royal Armouries in the Tower of London is the oldest museum in the United Kingdom. It opened to the public in 1660, though there had been paying privileged visitors to the armouries displays from 1592.

Ashmolean

- The first modern public museum was The Ashmolean Museum, founded in **1677** from the personal collection of Elias Ashmole. It was set up in the University of Oxford to be open to the public. The collection included that of Elias Ashmole which he had collected himself, including objects he had acquired from the gardeners, travellers and collectors John Tradescant the elder and his son of the

same name. The collection included antique coins, books, engravings, geological specimens, and zoological specimens

British Museum

- The first British Museum, **1753**, was based on the **Hans Sloane** (1660-1753) collection. It was the **first national public museum in the world**. From the beginning it granted **free admission** to all 'studious and curious persons'. Visitor numbers have grown from around 5,000 a year in the eighteenth century to nearly 6 million today. Over his lifetime, Sloane collected more than 71,000 objects which he wanted to be preserved intact after his death so he bequeathed the whole collection to King George II for the nation in return for a payment of £20,000 to his heirs.
- Wikipedia, 'The British Museum is dedicated to human history, art and culture, and is located in the Bloomsbury area of London. Its permanent collection, numbering some 8 million works, is among the largest and most comprehensive in existence and originates from all continents, illustrating and documenting the story of human culture from its beginnings to the present. The British Museum was established in 1753, largely based on the collections of the physician and scientist Sir Hans Sloane. The museum first opened to the public on 15 January 1759, in Montagu House, on the site of the current building. Its expansion over the following two and a half centuries was largely a result of an expanding British colonial footprint and has resulted in the creation of several branch institutions, the first being the British Museum of Natural History in South Kensington in 1881 (it is nowadays simply called the Natural History Museum). In 1973, the British Library Act 1972 detached the library department from the British Museum, but it continued to host the now separated British Library in the same Reading Room and building as the museum until 1997.'



James Pollard, Trafalgar Square, c. 1836-43
 The National Gallery has been built but there's no Nelson's Column.

Trafalgar Square

- Trafalgar Square was **begun in 1826** and involved demolishing the houses and slums between the Crown Stables (on the site of what was to become the National Gallery), St Martin-in-the-Fields, the Strand and Whitehall. It was **opened** to the public in **1844**. The site had a steep slope and the earth was moved to flatten Green Park and steps and a balustrade were built.

Nelson's Column

- Nelson's Column was constructed between **1840 and 1843** to a design by **William Railton** at a cost of **£47,000**. It is a column of the **Corinthian order** built from **Dartmoor granite**. The Craigleith sandstone **statue of Nelson** is by **Edward Hodges Baily** (1788-1867, bankrupt because of Buckingham Palace not paying), and the four bronze lions on the base, added in 1867, were designed by Sir **Edwin Landseer**. Landseer worked from real lion corpses and casts of a lion statue in Turin. He strove for accuracy but he did make one big mistake: the lion's poses. In real life, lion's backs are convex, and not concave, when lying down. The lions

replaced four stone lions by Thomas Milnes, which were not considered impressive enough. Milnes's lions are still in Saltaire, Bradford, today.

National Gallery

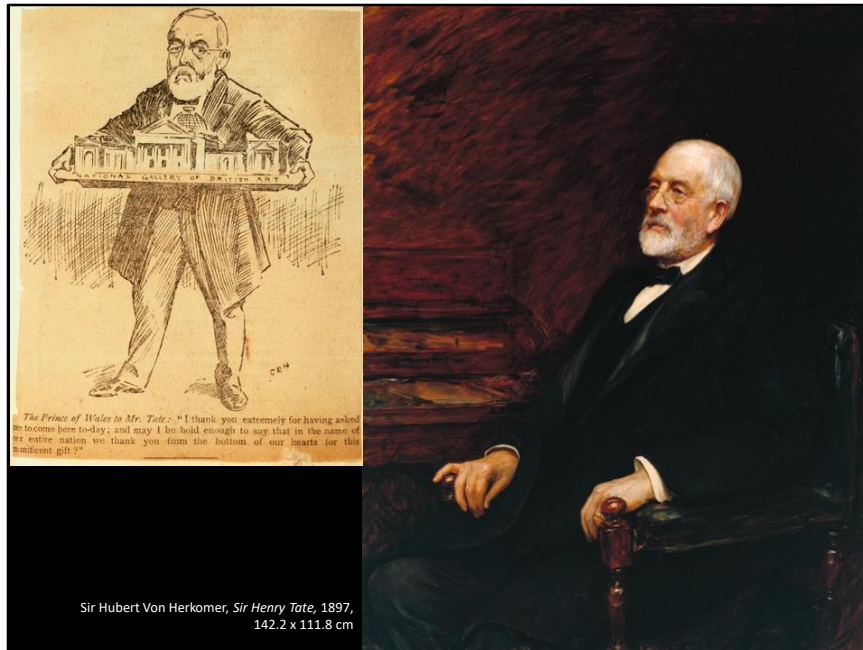
- The National Gallery is an art museum now in Trafalgar Square. **Founded in 1824**, it houses a collection of over **2,300 paintings** dating from the mid-13th century to 1900. In April 1824 the House of Commons agreed to pay **£57,000** for the picture collection of the banker **John Julius Angerstein**. His **38 pictures** were intended to form the core of a new national collection, for the enjoyment and education of all. The pictures were displayed at Angerstein's house at **100 Pall Mall** until a dedicated gallery building was constructed. The size of the building – Angerstein's house – was compared unfavourably with other national art galleries, such as the Louvre in Paris, and ridiculed in the press. In **1831** Parliament agreed to construct a **building for the National Gallery at Trafalgar Square**. There had been lengthy discussion about the best site for the Gallery, and Trafalgar Square was eventually chosen as it was near what had become considered the centre of London. It was not the geographic centre but next to the original site of the Charing Cross memorial cross erected in 1290 for Queen Eleanor by Edward I. The new building finally opened in 1838 and at that time it also housed the Royal Academy.
- The National Gallery was built on the north side between **1832 and 1838** to a design by **William Wilkins**. Britain was one of the **last major European countries to open a national gallery**.

Notes

- The **Royal Collection** is the art collection of the British Royal Family and the largest private art collection in the world. It consists of 7,000 paintings and over one million items and is looked after by the Royal Collection Trust and its 500 staff. The Surveyor of the Queen's Pictures is Desmond Shawe-Taylor.
- Sir Robert **Walpole's** major international **art collection** was offered to the nation to buy in 1777 but it was turned down and was bought by **Catherine the Great** and is now in the **Hermitage**, St. Petersburg.
- Britain's first purpose-built public gallery, the **Dulwich Picture Gallery, in 1814**.
- A number of other collections were offered to and refused by the Government.
- The unexpected repayment of a war debt by Austria finally moved the government to buy a collection from John Julius Angerstein for £57,000. The National Gallery opened in his house in Pall Mall in 1824. The location was partly decided because it was between the wealthy West End and the poorer areas to the east. According to the Parliamentary Commission of 1857, "*The existence of the pictures is not the end purpose of the collection, but the means only to give the people an ennobling enjoyment*". For the first thirty years most of the works were by High Renaissance masters. There were many other bequests during the nineteenth century including the enormous Turner Bequest of 1851. With the purchase of two paintings in 1885

for £87,500 the 'golden age of collecting' came to an end.

- The Royal Academy was housed in the east wing of the National Gallery from 1837 to 1868.



Sir Hubert Von Herkomer, *Sir Henry Tate*, 1897, 142.2 x 111.8 cm

- **Henry Tate** (1819-1899) was the son of a clergyman who became a **grocer's apprentice** in Liverpool. He set up his own **grocery store** and by the age of 35 had a chain of **six shops**. In 1859 he became a **partner in a sugar refinery** and sold his shops two years later. By 1869 he had gained complete control of the company and named it **Henry Tate & Sons**. In 1872, he purchased a **patent for making sugar cubes** from German **Eugen Langen**. He built a refinery in Liverpool and then one in **Silvertown, Newham**, London, which is still in production.
- Tate was a **modest, retiring man**, well known for his concern with workers' conditions. He built the Tate Institute opposite his Thames Refinery, a bar and dance hall for his workers' recreation.
- In 1921, Henry Tate & Sons merged with its arch-rival Abram Lyle & Sons to form Tate & Lyle.

References

<http://www.tate.org.uk/learn/online-resources/opelia/opelias-travels/sir-henry-tate-gift>



Millbank Penitentiary taken from a balloon in the late 19th century
 A photograph of one of the few remaining boundary walls of the Millbank Prison
 An aerial view of the site today with the old Millbank Prison outlined in red.

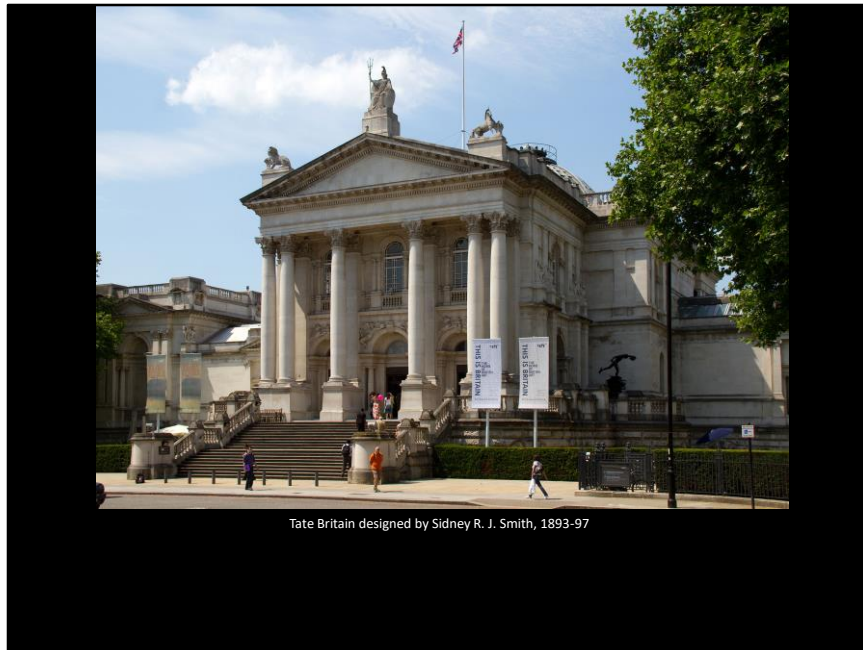
- **Henry Tate rapidly became a millionaire** and donated generously to charity. **In 1889 he donated his collection of 65 contemporary paintings** to the government, on the condition that they be displayed in a suitable gallery. The bequest was turned down by the trustees of the National Gallery because there was not enough space. A campaign was begun to create a new gallery dedicated to British art and, with the help of an **£80,000 donation** from Tate himself, the gallery at **Millbank** was built and opened in 1897. Tate's original bequest of works, together with works from the National Gallery, formed the founding collection. The **National Gallery of British Art**, nowadays known as Tate Britain, was opened on **21 July 1897**, on the site of the old **Millbank Prison**. The prison had been the departure point for sending convicts to Australia and it had been demolished in 1890.
- Tate often donated anonymously and supported non-establishment causes. He donated £10,000 to the library at Manchester College a dissenting academy for religious non-conformists. He gave £20,000 to a homoeopathic hospital and

supported health and education. He donated to the **free library in Streatham**, where he lived and to **libraries in Balham, South Lambeth and Brixton**. His house was opposite Streatham Common and was converted to a nunnery in 1923. In 2001-02 the house and grounds were redeveloped as a gated, luxury residential complex.

- Tate eventually donated **£150,000 to complete** the Millbank Gallery and the year before he died accepted a **baronetcy** after refusing it a number of times. He gave the gallery to the nation '**for the encouragement and development of British art**, and as a thank offering for a prosperous business career of sixty years.' The initial hang consisted of 'The Tate Collection' in one room and another group of British works from the National Gallery, the Chantrey Bequest and GF Watts's gift. The gallery was very popular with over three thousand visitors recorded on the first six Sundays of opening, double that of the National Gallery.

References

<https://blackcablondon.net/2015/03/26/long-lost-dread-the-millbank-penitentiary/>



- **Sidney R.J. Smith** (1858-1913) was chosen as the **architect** for the new gallery. His design is the core building that we see today, a grand porticoed entranceway and central dome which resembles a temple. The **statue of Britannia** with a **lion and a unicorn** on top of the pediment at the Millbank entrance emphasised its function as a gallery of British art. The gallery opened its doors to the public in 1897, displaying **245 works in eight rooms** from British artists dating back to 1790.
- Construction, undertaken by Higgs and Hill, commenced in 1893, and the gallery opened on 21 July 1897 as the National Gallery of British Art. However, from the start it was commonly known as the Tate Gallery, after its founder Sir Henry Tate, and in 1932 it officially adopted that name. **Before 2000**, the gallery housed and **displayed both British and modern collections**, but the launch of **Tate Modern** saw Tate's modern collections move there, while the old Millbank gallery became dedicated to the display of **historical and contemporary British art**. As a consequence, it was renamed Tate Britain in March 2000.
- The front part of the building was designed by Sidney R. J. Smith with a classical portico and dome behind, and the central sculpture gallery was designed by John Russell Pope. Tate Britain includes the Clore Gallery of 1987, designed by James Stirling, which houses work by J. M. W. Turner. The Clore Gallery has been regarded as an important example of Postmodern architecture, especially in the use of

contextual irony: each section of the external facade quotes liberally from the building next to it in regard to materials and detailing.

- **Sidney Smith** also designed the **libraries at Streatham, Brixton Oval, South Lambeth Road, Kennington** and the Euston underground station (since demolished).

References

- <http://www.tate.org.uk/about/who-we-are/history-of-tate#stives>



Tate Modern, converted Bankside Power Station

Tate Modern opened in 2000 and was extended in 2016.

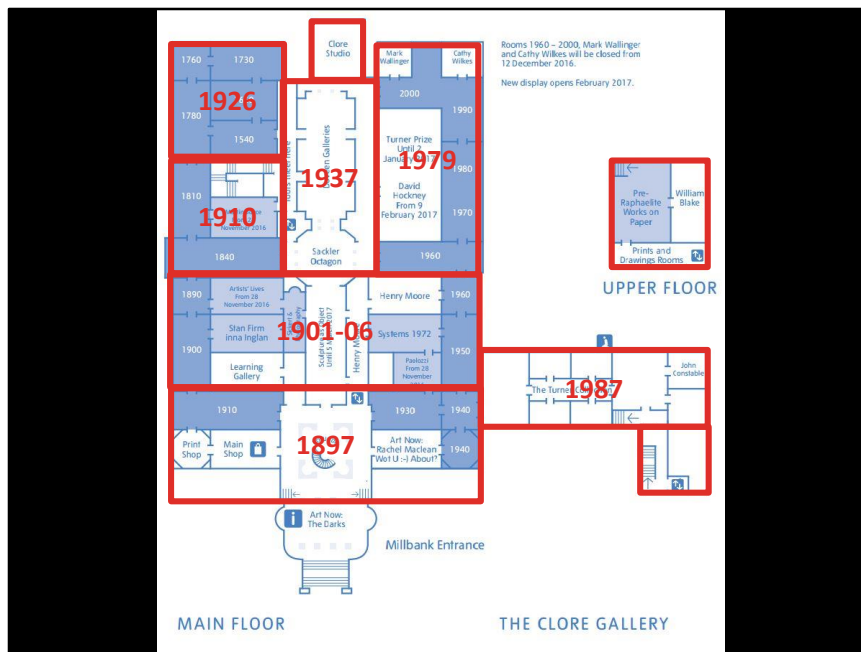
- **Tate Modern** was built on the site of a converted power station called Bankside.
- **Bankside power station** was designed by **Giles Gilbert Scott** (1880-1960) who designed Liverpool Cathedral and many of the red telephone boxes. He was the grandson of the prolific Victorian architect **George Gilbert Scott** (1811-1878) who designed the Midland Hotel at St. Pancras and the Albert Memorial. The façade of the building is made from 4.2 million bricks. The chimney is 325 feet (99m) and was designed to be lower than St. Paul's Cathedral opposite (365 feet, 111m). At its peak, the power station generated 300 megawatts but it became uneconomic and too polluting and was closed in 1981. The turbine hall is 509 feet (155 m) long, 115 feet (35 m) wide and 85 feet (26 m) high. The conversion was carried out by **Herzog & de Meuron** at a cost of **£134 million** of which £50 million was from the Millennium Commission. Tate Modern opened in 2000 and had become one of the most visited museums of modern and contemporary art in the world.
- **Attendance.** According to Wikipedia and the Tate Annual Report 2014-15 the four Tate galleries received 7.9 million visitors and **Tate Modern 5.7 million**. The **Louvre** was number one with **9.7 million**, number two was the **Metropolitan Museum of**

Modern Art with **6.1 million**, the **British Museum** was number three with **5.6 million** and Tate Modern was number four.

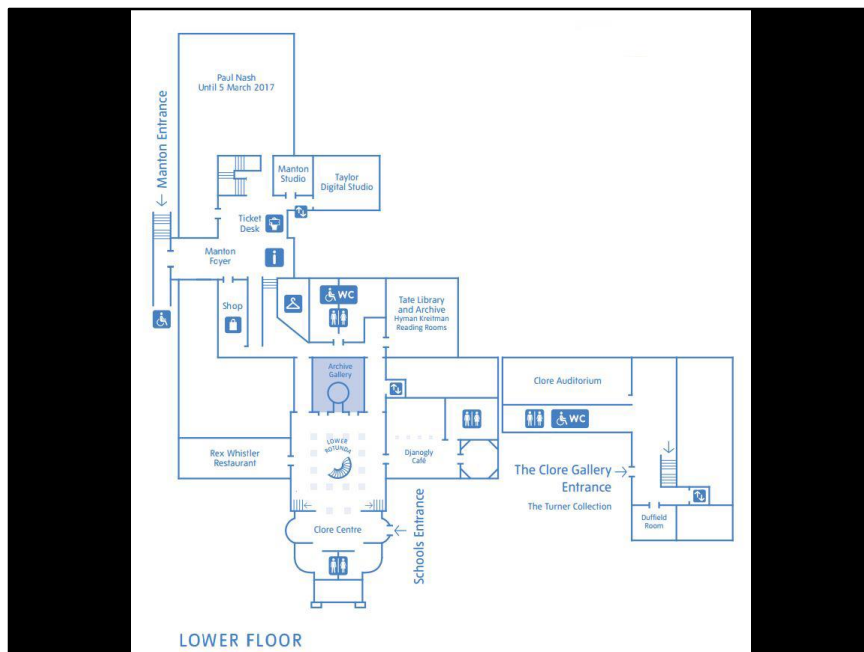
- **Extension.** Within four years of opening our success meant we started planning to expand the gallery. This new extension, again designed by **Herzog & de Meuron**, cost **£260 million** and opened on **17 June 2016**. This ten-storey extension, now called the **Blavatnik Building**, increases the display space by 60%. Len Blavatnik is the UK's richest person and has been a UK citizen since 2010.
- **Gender balance.** Nearly 40% (38%) of the artists on display at Tate Modern are women and 50% of the monographic rooms are by women.
- **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 Modern is **Frances Morris** and of Tate Britain **Alex Farquharson**.



- **Tate Liverpool** was conceived as a 'Tate of the North' for a new, younger audience. It was designed by the architect James Stirling and opened in **1988**. It is in a converted warehouse in Albert Dock. **2008** marked the year Liverpool was named **European Capital of Culture**. To celebrate this, in 2007 the gallery hosted the **Turner Prize**, the first time the competition was held outside London. More than **600,000 visitors a year** visit Tate Liverpool.
- St Ives has been associated with artists since Victorian time. Artists linked with the town include Barbara Hepworth, Naum Gabo, Alfred Wallis and Mark Rothko. **Tate St Ives** was founded in **1993** and designed by architects Eldred Evans and David Shalev. The Tate also runs the **Barbara Hepworth museum** in St. Ives. It was built on the site of the **old gasworks** and the architects were asked to reflect the form of the old buildings. It receives **over 240,000 visitors a year**. It closed in October 2015 and the refurbished building re-opened on 31 March 2017. In October 2017 a new building is expected to open which will double the gallery space.



1. 1897 - The Tate Britain that we see today is a very different gallery from the one which opened in 1897. Since its original opening, with just eight rooms displaying 245 pictures it has had seven major building extensions.
2. 1906 – the capacity doubled with a new extension.
3. 1910 – another five rooms were added to house the Turner bequest.
4. 1926 – Joseph Duveen pledged £30,000 a new gallery to display modern international paintings.
5. 1937 - Duveen Gallery - opened in 1937 and funded by Lord Duveen, the 300 feet long neo-classical galleries were designed by John Russell Pope, Romaine-Walker and Gilbert Jenkins.
6. 1979 – the north-east quadrant was added.
7. 1987 - The Clore Gallery – was built at a cost of £6.85 million. It was designed by James Stirling and houses work by J. M. W. Turner. The Clore Gallery has been regarded as an important example of Postmodern architecture, especially in the use of contextual irony: each section of the external facade quotes liberally from the building next to it in regard to materials and detailing



- **Lower Floor.** With the creation of Tate Modern, built to house modern international works of art and opened in May 2000, the original Tate building on Millbank has again become a gallery devoted to showing British art. In 2001 there was a further development which involved the building of ten new galleries, refurbishing five existing ones and creating an additional ground floor entrance on Atterbury Street (the **Manton Entrance**). It also included the conversion of the disused art storage areas under the main building, into a new Research Centre to house the expanding Library and Archive Collection.
- **Sir Edward Manton donated £12 million to Tate** one of the largest donations it has ever received. He made his money in the American insurance market and was a keen collector of Constable. He once admitted that over half of his collection was fake as he purchased compulsively. He was so grateful to the Keeper of the Tate's British Collection advising him that a painting he wanted to buy was a fake that he donated £5 million on top of the £7 million he had already donated. He set up the American Fund for Tate Britain, which with further donations from others is now worth \$70 million and it has encouraged many American artists to donate their work.

HENRY TATE'S BEQUEST

- John Crome, *Near Hingham Norfolk*
- John Hoppner RA, *Portrait of a Lady*
- ❖ Sir John Everett Millais RA, *Ophelia*
- Sir John Everett Millais RA, *The Vale of Rest*
- ❖ Sir John Everett Millais RA, *The Knight Errant*
- ❖ Sir John Everett Millais RA, *The North West Passage*
- Sir John Everett Millais RA, *Mercy: St Bartholomew's Day, 1572*
- Sir John Everett Millais RA, *St Stephen the Martyr*
- Sir John Everett Millais RA, *Resignation*
- ❖ Sir Frederick Leighton L RA, *And the Sea gave up the Dead which were in it*
- J. C. Hook RA, *Home with the Tide*
- J. C. Hook RA, *Young Dreams*
- J. C. Hook RA, *The Seaweed Raker*
- Briton Riviere RA, *The Herd of Swine*
- Briton Riviere RA, *Giants at Play*
- Briton Riviere RA, *The Poacher*
- Briton Riviere RA, *Running the Blockade*
- ❖ W. Q Orchardson RA, *Her First Dance*
- W. Q Orchardson RA, *The First Cloud*
- W. Q Orchardson RA, *Her Mothers Voice*
- ❖ Luke Fildes RA, *The Doctor*
- ❖ L Alma Tadema RA, *A Silent Greeting*
- Peter Graham RA, *A Rainy Day*
- T. Faed RA, *The Silken Gown*
- T. Faed RA, *Faults on both sides*
- T. Faed RA, *The Highland Mother*
- H. W. B Davis RA, *Mother and Son*
- A. C. Gow RA, *A Musical Story by Chopin*
- A. C. Gow RA, *A Lost Cause: Flight of King James II after the Battle of the Boyne*
- Henry Woods RA, *Cupids Spell*
- Sir Edwin Landseer RA, *A Scene at Abbotsford*
- Sir Edwin Landseer RA, *Uncle Tom and his Wife for Sale*
- John Phillip RA, *The Promenade*
- Frank Holl RA, *Hush!*
- Frank Holl RA, *Hushed*
- Erskine Nicol ARA, *Wayside Prayer*
- Erskine Nicol ARA, *The Emigrants*
- G H Boughton ARA, *Weeding the Pavement*
- BW Leader ARA, *The Valley of the Lugwy*
- J W Waterhouse ARA, *Consulting the Oracle*
- ❖ J W Waterhouse ARA, *St Eulalia*
- ❖ J W Waterhouse ARA, *The Lady of Shalott*
- ❖ Stanhope Forbes ARA, *The Health of the Bride*
- J B Pyne, *Alum Bay*
- John Linnell, *The Noonday Rest*
- John Linnell, *Contemplation*
- Keeley Halswell [sic], *Pangbourne*
- ❖ Albert Moore, *Blossoms*
- Albert Goodwin, *Sinbad the Sailor storing his Raft*
- S. E. Waller, *Success*
- S. E. Waller, *Sweethearts and Wives*
- ❖ Elizabeth Butler (née Thompson), *The Remnants of an Army*
- J Haynes Williams, *Ars Longa, Vita Brevis*
- Dendy Sadler, *Thursday*
- Dendy Sadler, *A Good Story*
- ❖ J. R. Reid, *A Country Cricket Match*
- E. Douglas, *Mother and Daughter*
- S Carter, *Morning with the Wild Red Deer*
- T. B. Kennington, *The Orphans*
- Alfred Hunt, *Windsor Castle*
- E. J. Gregory ARA, *Marooning*
- Bronze Statuette
- Andrew Ford ARA, *The Egyptian Singer, bronze statue*

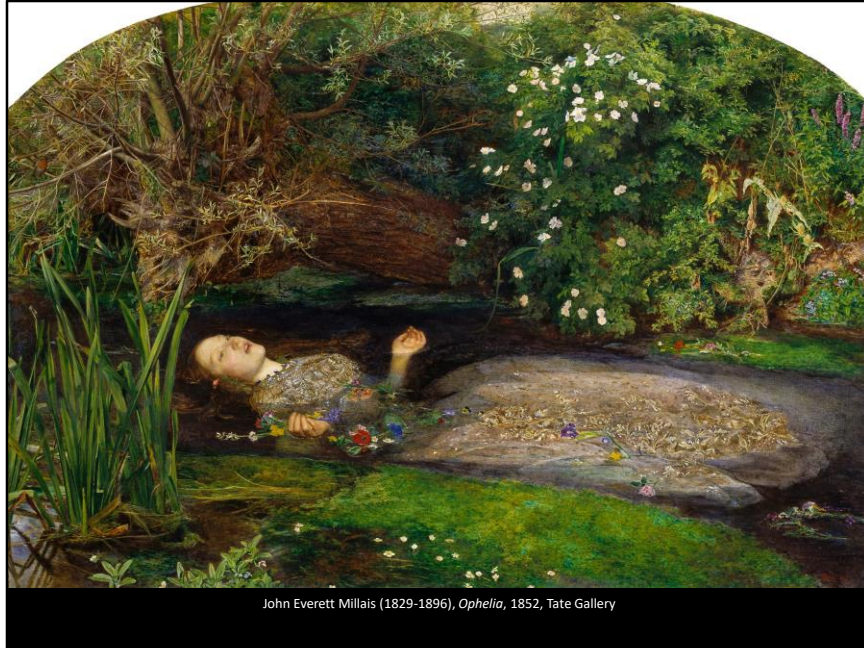
- In 1892 the sugar magnate, Henry Tate, decided to donate his collection of **65 works to the National Gallery** on the understanding that they would be displayed together in one room. His collection had a **'taste for painterliness, a desire for a clear and thoughtful narrative and a fondness for the contemplative'**

Henry Tate, Deed of Gift of a Collection of Pictures, 6 Nov 1894

1. John Crome, *Near Hingham Norfolk* (now regarded as after John Crome, not on display)
2. John Hoppner RA, *Portrait of a Lady* (not on display)
3. *Sir John Everett Millais RA, *Ophelia*
4. Sir John Everett Millais RA, *The Vale of Rest* (not on display)
5. *Sir John Everett Millais RA, *The Knight Errant* (on loan)
6. *Sir John Everett Millais RA, *The North West Passage* (not on display)
7. Sir John Everett Millais RA, *Mercy: St Bartholomew's Day, 1572* (not on display)
8. Sir John Everett Millais RA, *St Stephen the Martyr* (not on display)
9. Sir John Everett Millais RA, *Resignation* (?)
10. *Sir Frederick Leighton L RA, *And the Sea gave up the Dead which were in it*
11. J. C. Hook RA, *Home with the Tide* (not on display)
12. J. C. Hook RA, *Young Dreams* (not on display)

13. J. C. Hook RA, *The Seaweed Raker* (not on display)
14. Briton Riviere RA, *The Herd of Swine* (not on display)
15. Briton Riviere RA, *Giants at Play* (not on display)
16. Briton Riviere RA, *The Poacher* (not on display)
17. Briton Riviere RA, *Running the Blockade* (not on display)
18. ***W. Q Orchardson RA, *Her First Dance*** (not on display)
19. W. Q Orchardson RA, *The First Cloud* (1840 room)
20. W. Q Orchardson RA, *Her Mothers Voice* (not on display)
21. ***Luke Fildes RA, *The Doctor*** (room 1890)
22. ***L Alma Tadema RA, *A Silent Greeting***
23. Peter Graham RA, *A Rainy Day* (not on display)
24. T. Faed RA, *The Silken Gown* (not on display)
25. T. Faed RA, *Faults on both sides* (not on display)
26. T. Faed RA, *The Highland Mother* (not on display)
27. H. W. B Davis RA, *Mother and Son* (not on display)
28. A. C. Gow RA, *A Musical Story by Chopin* (not on display)
29. A. C. Gow RA, *A Lost Cause: Flight of King James II after the Battle of the Boyne*
(not on display)
30. Henry Woods RA, *Cupids Spell* (not on display)
31. Sir Edwin Landseer RA, *A Scene at Abbotsford* (room 1810)
32. Sir Edwin Landseer RA, *Uncle Tom and his Wife for Sale* (not on display)
33. John Phillip RA, *The Promenade* (not on display)
34. Frank Holl RA, *Hush!* (not on display)
35. Frank Holl RA, *Hushed* (not on display)
36. Erskine Nicol ARA, *Wayside Prayer* (not on display)
37. Erskine Nicol ARA, *The Emigrants* (not on display)
38. G H Boughton ARA, *Weeding the Pavement* (not on display)
39. BW Leader ARA, *The Valley of the Llugwy*
40. J W Waterhouse ARA, *Consulting the Oracle* (not on display)
41. ***J W Waterhouse ARA, *St Eulalia*** (room 1840)
42. ***J W Waterhouse ARA, *The Lady of Shalott*** (room 1840)
43. ***Stanhope Forbes ARA, *The Health of the Bride***
44. J B Pyne, *Alum Bay*
45. John Linnell, *The Noonday Rest* (not on display)
46. John Linnell, *Contemplation* (not on display)
47. Keeley Halswell [sic], *Pangbourne* (Halswelle, not on display)
48. ***Albert Moore, *Blossoms*** (room 1840)
49. Albert Goodwin, *Sinbad the Sailor storing his Raft* (not on display)
50. S. E. Waller, *Success* (not on display)
51. S. E. Waller, *Sweethearts and Wives* (not on display)
52. ***Elizabeth Butler (née Thompson), *The Remnants of an Army***
53. J Haynes Williams, *Ars Longa, Vita Brevis* (not on display)

- 54. Dendy Sadler, *Thursday* (not on display)
- 55. Dendy Sadler, *A Good Story* (not on display)
- 56. ***J. R. Reid, *A Country Cricket Match*** (room 1840)
- 57. E. Douglas, *Mother and Daughter*
- 58. S Carter, *Morning with the Wild Red Deer*
- 59. T. B. Kennington, *The Orphans*
- 60. Alfred Hunt, *Windsor Castle*
- 61. E. J. Gregory ARA, *Marooning*
- 62. Bronze Statuette
- 63. Andrew Ford ARA, *The Egyptian Singer, bronze statue*



John Everett Millais (1829-1896), *Ophelia*, 1852, Tate Gallery

1852

John Everett Millais (1829-1896), *Ophelia*, **1852**, Tate Gallery

- In 1852 Millais painted *Ophelia* and *A Huguenot on St Bartholomew's Day*

Ophelia

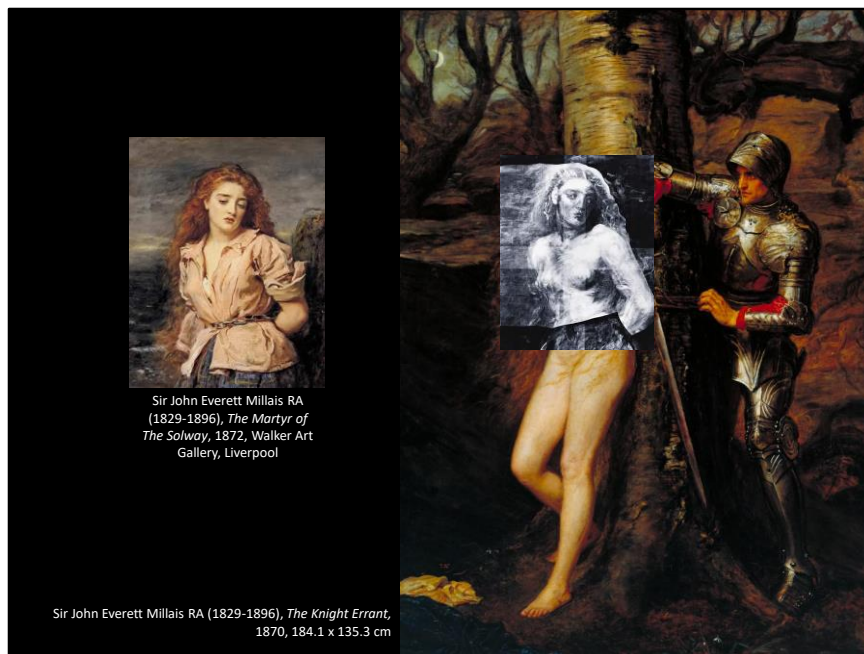
- Ophelia is a character in Shakespeare's *Hamlet* who drowns herself in a river after Hamlet denies he loves her and accidentally kills her father.
- The idea of seeing the world in new ways was part of the motivation of the Pre-Raphaelites, who described Joshua Reynolds as 'Sloshua' and looked back to before Raphael to find an innocent way of looking at the natural world, uncontaminated by technique. Pre-Raphaelite paintings, such as Millais's *Ophelia* (1851-52), demonstrated a commitment to this idea through the sheer hard work obvious in the detail of the brushwork. They were worked over in minute detail on every inch of the canvas, producing a flat tapestry of colour that assigned every object in the foreground, middle ground and background equal prominence.
- *Ophelia* was the result of **months of painstaking painting** on the banks of the Hogsmill River, near Tolworth. Millais was a fast painter and yet he said that he could only paint an area 'no larger than a five shilling piece' (known as a 'crown' and it was 38mm in diameter). Millais painted for 11 hours a day, six days a week

over a five month period in 1851. By November it started to snow and Millais had a hut built by the river to enable him to finish the landscape. As the painting took so long to produce, it conflated time, which for scenes of nature produced anachronisms. The painting consists of an assembly of minutely observed yet disconnected parts.

- Millais is now thought to have sat in the 'Six Acre Meadow on the west bank at the bottom of the Manor House garden in Old Malden', as reported by Richard Savill, 'Mystery of Location of Millais' Ophelia Solved' in *The Telegraph*, 30 June 2010. (Take the road south from Tolworth, A240, turn left into Worcester Park Road, B284, and it is about a kilometre along the road on the left). Holman Hunt worked on his *The Hireling Shepherd* nearby.
- There was a water rat swimming in the river but in December 1851 relatives of Holman Hunt did not recognise what it was so Millais painted it out.
- The flowers are the one's mentioned in *Hamlet* except for the red poppies which signify sleep and death. The human skull many have seen in the bushes was not intended to be a skull.
- The model was Elizabeth Siddal and Millais painted her in a bath heated by candles back in the studio. The most famous story associated with this picture is how she developed a severe cold when Millais did not notice the candles had gone out. Her father sent Millais a letter demanding £50 for medical expenses, about twice the annual salary of a live-in servant. He eventually accepted a lower sum. The studio was at 7 Gower Street which still remains and has a blue plaque outside.
- At the time the painting was not acclaimed. A critic in *The Times* wrote that '**there must be something strangely perverse in an imagination which souses Ophelia in a weedy ditch, and robs the drowning struggle of that lovelorn maiden of all pathos and beauty**', while a further review in the same newspaper said that '**Mr. Millais's Ophelia in her pool ... makes us think of a dairymaid in a frolic**'.
- In 1936 **Salvador Dalí** wrote, 'How could Salvador Dalí fail to be dazzled by the flagrant surrealism of English Pre-Raphaelitism'.
- It has a cult following in **Japan** but when it was exhibited in Tokyo in 2008 the gallery was afraid to show the painting on posters in case its power would cause young women to **take their own lives**.
- It was bought on December 10 1851 by Henry Farrer for **300 guineas**. It was sold and resold and continued to increase in value, it is now estimated to be worth at least **£30 million**.

References

See [http://en.wikipedia.org/wiki/Ophelia_\(painting\)](http://en.wikipedia.org/wiki/Ophelia_(painting))
<http://www.tate.org.uk/art/artworks/millais-ophelia-n01506>



Sir John Everett Millais RA (1829-1896), *The Knight Errant*, 1870, 184.1 x 135.3 cm, Tate Britain

Sir John Everett Millais RA (1829-1896), *The Martyr of The Solway*, 1872, Walker Art Gallery, Liverpool

- This is the **first and only nude** painted by John Everett Millais. Unlike the continental practice of idealising the nude and placing it in a classical setting Millais has painted an unclothed woman. This caused consternation among the critics and in June 1870, the *Art Journal* claimed that '**the manner is almost too real for the treatment of the nude**' (quoted in Nead p.235) and assumptions were made about the woman's probable loose morals.
- Recent **x-ray photographs** of the picture reveal that her head and torso were originally turned towards the Knight, establishing eye contact. Many poor reviews, coupled with the fact that the painting did not sell, compelled **Millais to cut out the head and chest** of the female figure from his canvas and re-work these parts to show the woman turning modestly away. The original section was later sewn into another canvas and exhibited in 1872 as ***The Martyr of The Solway*** (Walker Art Gallery, Liverpool). Following Millais's revision, the *Knight Errant* was sold in 1874.

Notes

- **Margaret Wilson** (c. 1667 – 11 May 1685) was a **young** Scottish Covenanter (someone who upholds the Scottish Presbyterian Church), from **Wigtown** in Scotland executed by drowning for refusing to swear an oath declaring James VII (James II of England) as head of the church. She died along with **Margaret McLachlan**. The two **Margarets** were known as the **Wigtown** Martyrs.

References

- <http://www.tate.org.uk/art/artworks/millais-the-knight-errant-n01508>



John Everett Millais, *The North-West Passage*, 1874, 176.5 x 222.2 cm

- The painting was **hugely successful** at the time, and was very widely circulated in reproductions. Millais' son says he once saw a reproduction in "the hut of a Hottentot shepherd" in South Africa. Along with Millais' earlier painting *The Boyhood of Raleigh* it came to symbolise Britain's self-image as a nation of heroic explorers and empire-builders. However, at face value it is a story of failure, albeit heroic failure.
- It was a painting that provoked patriotism, the subtitle was 'It might be done, and England should do it'. The painting was hugely popular. The leader of the 1875 Arctic Expedition to the North Pole acknowledged that Millais's painting had swayed public opinion in favour of the voyage. The search for the North-West Passage was one of legend, a warm ocean, dangerous whirlpools, the frozen sea lifting ships, alleged sightings of a fish like a lion, strange voices, a sea unicorn and an Inuit woman alleged to be a witch.
- The models were Edward John Trelawny and Mrs Ellis, a professional model. There were originally two children looking at a globe on the right but Millais painted them and replaced them by a screen covered with British naval flags because he thought they distracted from the main figures. Trelawny, who was teetotal,

complained he had been handed down to posterity with a glass of grog (rum and water).

- The painting is not currently on display but has appeared in various exhibitions and is a well-known work by Millais.
- It was exhibited in 1874 and bought by Henry Bolckow for **£4,930**. Henry Tate bought it from his estate for 4,000 guineas and subsequently bequeathed it to the National Gallery of British Art.
- Tate website “The north-west passage was the unnavigable sea route round North America which was thought to provide a passage to the East. In time, it became synonymous with failure, adversity and death, with men and ships battling against hopeless odds in a frozen wilderness. Millais painted this picture in 1874 when another English expedition was setting off. Previous representations had shown the desolate beauty of the terrain with details such as wrecked ships to underline the futility of man’s ambition. Millais encapsulates the risks of such a voyage primarily through the old seaman, with his grim, distant look and clenched fist.”

References

- <http://www.tate.org.uk/art/artworks/millais-the-north-west-passage-n01509>
- https://en.wikipedia.org/wiki/The_North-West_Passage



Sir Frederic Leighton, *And the Sea gave up the Dead which were in it*, 1892, 228.6 x 228.6 cm

- This dramatic painting shows the **dead rising from their graves** on the day of **Last Judgement** (Book of Revelations). It was originally created as one of eight to decorate the spandrels around the dome of **St Paul's Cathedral** but was **abandoned** as unsuitable for a Christian church. This reduced version was commissioned by Henry Tate for his new gallery. The main group shows a husband, wife and child reunited but still in various stages of life. The man is alive, the woman still has a greenish hue of death and the boy is half-alive.
- The painting is influenced by Michelangelo's *Last Judgement* from the Sistine Chapel and his *Entombment*, Eugene Delacroix (1798-1863) in his use of colour and Théodore Géricault (1791-1824) *Raft of the Medusa* (1819).
- It met with only modest praise. One critic described its '**a cold - almost oppressive - dignity**' but did add that it displayed his '**loftiness of thought**'.

Notes

- 'And the sea gave up the dead which were in it; and death and hell delivered up the dead which were in them: and they were judged every man according to their

works.' (*Revelation* 20:13)

References

<http://www.tate.org.uk/art/artworks/leighton-and-the-sea-gave-up-the-dead-which-were-in-it-n01511>



Sir William Quiller Orchardson (1832–1910), *Her First Dance*, 1884, 101.6 x 138.4 cm, Tate Britain

- Tate caption, “The popularity of the Scottish artist Orchardson grew steadily until by the 1880s, he was regarded as **one of the greatest modern painters**. He specialised in **depicting failures of communication** between people on **social occasions**. Here, this failure is between an experienced young man and a novice who are asked to open the dancing at a ball. The setting recreates a scene of about **1820**, so Orchardson imagined actors of about the generation of his parents, a time which the people who first saw this painting could just remember. The wide format and empty space of his pictures emphasises the distances between people. He was much praised for his delicate colouring, often near monochrome.”
- This was painted in the High Victorian period and it harks back to an earlier, more formal period but it does not eulogise. Instead it points to the **pretensions, weaknesses and failures underlying Victorian society**.
- <http://www.tate.org.uk/art/artworks/orchardson-her-first-dance-n01519>



Luke Fildes (1843-1927), *The Doctor*, 1891, Tate Britain

Luke Fildes (1843-1927), *The Doctor*, 1891, Tate Britain
His name is pronounced to rhyme with 'childs' and is one syllable.

Fildes, *The Doctor*

- Perhaps what lifts a work of art from the 'merely' sentimental is a better understanding of the social circumstances and intent behind the painting. An academic reading is much more difficult if we become 'entangled' in the emotions of a work. For example, this is Luke Fildes's painting *The Doctor* (1891), depicting a night vigil beside a child. When I saw this painting at the Tate with a group of art historians the **feminist view** was that it shows the **power** of the **male doctor**. The way he **sits reminds** us of **Lorenzo de' Medici** carved by **Michelangelo** (1520-1534, tomb of Lorenzo de' Medici, Duke of Urbino, containing figures of Dawn and Dusk). The figure has been nicknamed *Il Pensieroso*, '**The Thoughtful One**'. The implication is that the doctor is a different class, a thinking class, and the poor people are dependent on him for physical salvation as they depend on their priest for religious salvation.

- In 1890, Sir **Henry Tate** (1819-98) **commissioned** a painting from Luke Fildes, the subject of which was left to his **own discretion**. The artist chose to recall a **personal tragedy** of his own, when in 1877 his first son, Philip Luke, had died at the age of one in his Kensington home. Fildes' son and biographer wrote,

'The character and bearing of their doctor throughout the time of their anxiety, made a deep impression on my parents. Dr. Murray became a symbol of professional devotion which would one day inspire the painting of The Doctor'.
- Fildes's painting was also inspired by the professional devotion of **Dr Gustavus Murray** who treated him. But this work shows the moment when a child shows the **first sign of recovery**. The **redeeming light of dawn** is shining on the child. In order to make the picture convincing Fildes **constructed a cottage interior** in his studio. He began **work at dawn** each day to catch the exact light conditions. The image of an ordinary doctor's quiet heroism was a huge success with the late-Victorian public
- Fildes chose a rustic interior with the boy's father resting his hand on the shoulder of his wife whose hands are clasped in prayer. The man is bravely looking into the face of the thoughtful doctor trying to read any sign of recovery. They are poor, there is a scrap of carpet on the floor and their clothes are **ragged** but the child has been given **medicine** and the bowl and the jug of water used to try to reduce his temperature. The **scraps of paper** on the floor could be prescriptions made out by the doctor and now taken. Fildes described the shaft of daylight as signifying the imminent recovery of the child. He wrote,

'At the cottage window the dawn begins to steal in – the dawn that is the critical time of all deadly illnesses – and with it the parents again take hope into their hearts, the mother hiding her face to escape giving vent to her emotion, the father laying his hand on the shoulder of his wife in encouragement of the first glimmerings of the joy which is to follow'.
- A year later it was exhibited at the Royal Academy and an engraving was published that sold more than a **million copies in America alone**. It became one of the **most profitable prints** Agnews had ever produced. **Tate paid Fildes £3,000** for the painting and he **donated it and 56 other** pictures as a gift to the nation in 1897 and it became that **start of the Tate** collection.

Is Sentimental Art Unforgiveable?

- Why do many critics and art historians find sentimental Victorian art unforgiveable? It might be that art historians **look down** on art that **appeals to popular taste** or because the emotional themes – childhood and especially child death, forsaken love, animals, sunsets, heart-rending stories and pathetic scenes – now seem **hackneyed or trivialised**. It is sentimental and so **trivialises deep human emotions**. **Sentiment reduces all emotions to comfort and warmth**. In the **18th century sentimentality** was the **reliance on feelings** as a **guide to truth** and was much in vogue among the polite. By the end of the **19th century** it was seen as **false** and in **modern times**, as **Oscar Wilde** said,

'A sentimentalist is one who desires to have the luxury of an emotion without paying for it'.

- The term 'sentimental' is often associated with Victorian genre painting but I will show that many paintings concerned social issues and morality.
- Alternatively, it could be that we see Victorian subject painting as trying to **manipulate us** by the use of emotion and manipulative images. We are used to being manipulated by **advertising** as so Victorian art could be seen as **debased** by similar motives. In this case not for commercial gain but to **persuade us** that the **religious, social and political systems are in our best interests**. For example, the 'deserving poor' are shown in a way that convinces us that everything is being done to correct the situation.
- Some later critics and art historians even believe that all painting that tries to **tell a story** is **dishonest** because it is **not the job** of the **medium**. Each art should focus on what **best suits the medium** so story telling is the task of writing and painting should be concerned with putting colours on a flat surface.

Sir (Samuel) Luke Fildes (1843–1927)

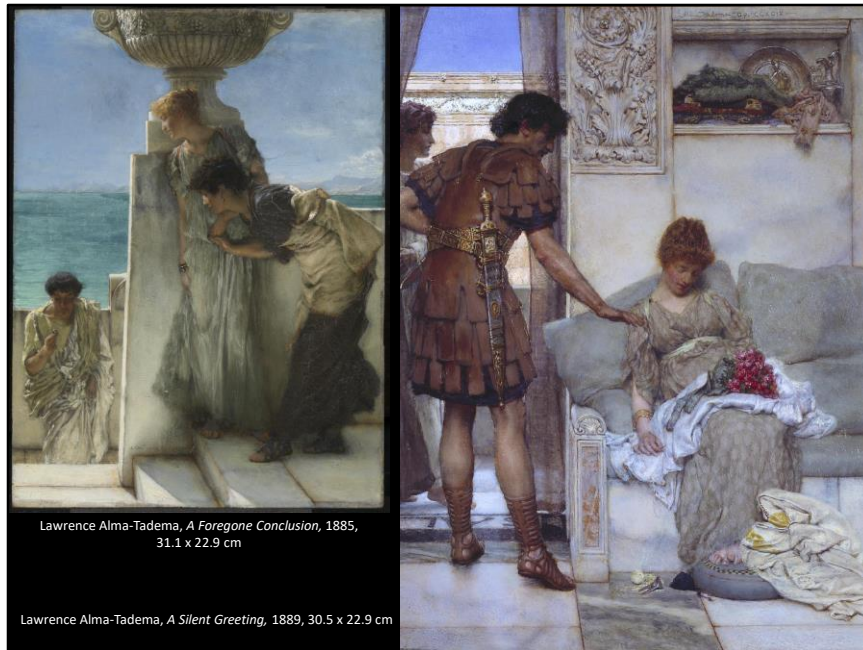
- Illustrator and genre and portrait painter, was born on 18 October **1843** at 22 Standish Street, **Liverpool**, the fourth of the ten children.
- His **grandmother**, Mary Fildes, was a radical reformer (Manchester Female Reformers Society) who was injured at the **Peterloo massacre**.
- Trained as an **illustrator**. Government Art Training School and RA School.
- Influenced by Millais.
- **Five large social realist paintings**, praised for their realism but criticized as

inappropriate subject matter for fine art.

- ***Applicants for Admission to a Casual Ward*** (exh. RA, 1874; Royal Holloway College, Egham), 23 freezing adults, children and babies waiting for food and a bed.
- ***The Widower*** (National Art Gallery of New South Wales, Sydney, Australia; reduced version, 1902, Walker Art Gallery, Liverpool), man looking after five children, one sick
- ***Return of a Penitent*** (1879, City Hall, Cardiff), a young woman returns to find the old cottage deserted
- ***The Village Wedding*** (ex Christies, 12 June 1992), exhibited at the Royal Academy in 1883, young newly marrieds walking down the street followed by wedding guests
- ***The Doctor*** (exh. RA, 1891; Tate collection)
- Friend **Henry Woods** (1846-1921, painter and illustrator, Neo-Venetian School, RA 1893), married his sister Fanny had six children.
- **Compassionate, caring, loving, affectionate.**
- 1879 associate RA, 1887 RA, knighted 1906.
- Admired by **Van Gogh**, took up portrait painting late in life and his main **rival** was John Singer **Sargent**.
- Fellow social realist painters included **Frank Holl** and **Hubert von Herkomer**, also **David Wilkie** and **Thomas Faed** and later **Richard Redgrave** and **George Frederick Watts**.

References

- <http://www.tate.org.uk/art/artworks/fildes-the-doctor-n01522>



Lawrence Alma-Tadema (1836-1912), *A Silent Greeting*, 1889, 30.5 x 22.9 cm
 Lawrence Alma-Tadema, *A Foregone Conclusion*, 1885, 31.1 x 22.9 cm

- Tate website: "This painting was **commissioned by Sir Henry Tate** (1819-99) as a companion piece to ***A Foregone Conclusion*** which he had given to his wife, Amy, as a wedding present in 1885. Both paintings depict a male or female gazing at their loved one. *A Silent Greeting* is characteristic of many of Alma-Tadema's paintings from this period which depict an anecdotal scene of Roman life set in an **archaeologically reconstructed interior**. The rediscovery of **Herculaneum in 1738** and **Pompeii ten years later had revealed a plethora of artefacts**, including wall paintings, statues and mosaics. Alma-Tadema built up an **enormous collection of photographs of fragments of classical antiquity** and architecture which he consistently referred to when composing his pictures. In addition the same items were often included in different paintings. For example the decorative silver jug on the shelf in the background also appears in *An Audience at Agrippa's*, *A Bath* and *A Dedication to Bacchus* (Barrow, p.173)."
- **Alma Tadema** (1836-1912) was a Dutch artist who moved to England in 1870, aged 34, partly because of the Franco-Prussian war, partly because he had fallen in love

with a British woman, partly because his wife had recently died and partly because he had fallen ill and was advised to seek medical opinions in London. He became famous for his depictions of Roman life and became one of the wealthiest artists of the nineteenth century by giving the public what they wanted. He was elected to the Royal Academy in 1879. Although his paintings were a meticulous and well research recreation of the Roman period they often had a humorous or sensual element and used the Roman period to highlight aspects of the Victorian. John Ruskin described him as 'the worst painter of the 19th century' and he was derided after his death but has been re-evaluated since the 1960s. His paintings have been used as source material by directors such as Cecil B. DeMille who wished to create the ancient world.

- His name was Lourens Alma Tadema and he adopted the name 'Laurence', later 'Lawrence' and added 'Alma' to his surname so he would appear at the beginning of catalogues. He did not hyphenate it but this later became the convention.

References

<http://www.tate.org.uk/art/artworks/alma-tadema-a-silent-greeting-n01523>



Frank Holl (1845-1888), *Hush!*, 1877, 34.3 x 44.5 cm

Frank Holl (1845-1888), *Hush!*, 1877, 34.3 x 44.5 cm

- **Frank Holl** was born into a **family of engravers** but he entered the **Royal Academy School in 1860** when he was **just 15** and progressed rapidly in painting winning a **silver and a gold prize**. He started exhibiting when he was 19 and became a **regular contributor** to the Academy exhibition. He was interested in depicting the **plight of the poor**, a type of painting known as **social realism**. Together with **Luke Fildes** and **Hubert von Herkomer** he produced illustrations for a new weekly newspaper called *The Graphic*. Although charity work with the poor was a respectable occupation for the wealthy his paintings of the poor were **criticized by many** who did not see why painting should deal with such **offensive subjects** which were best kept '**out of sight, out of mind**'. In 1878 he was elected **Associate Royal Academician** and in **1879** he exhibited a portrait of Samuel Cousins which was very well received by the critics. From this point on he was **overwhelmed by requests for portraits** by all the leading figures in the country. He could not say no and **worked seven days a week** until the **strain of the work killed him** when he was **just 43**.
- This painting shows a sick baby in a cot with a concerned mother asking her other child to not make a sound. The young boy looks on concerned.

- 'Child death was a common occurrence in Victorian society. These two pictures were once described as 'a pathetic little story in two chapters'. In *Hush* a mother devotedly watches over her sick baby, her anxiety mirrored in the face of an older child. Hushed, its companion piece, shows the baby's death. The mother covers her face with her hand in the universal gesture of grief, while her other child appears bewildered. Holl confronts his subject directly, without sentimentality. The sombre colouring and the strong contrasts between light and shade serve to heighten the grim mood.' (Tate display caption)

References

- <http://www.tate.org.uk/art/artworks/holl-hush-n01535>
- <https://mydailyartdisplay.wordpress.com/2012/02/09/hush-and-hushed-by-frank-holl/>



Frank Holl (1845-1888), *Hushed*, 1877, 34.3 x 44.5 cm

Frank Holl (1845-1888), *Hushed*, 1877, 34.3 x 44.5 cm

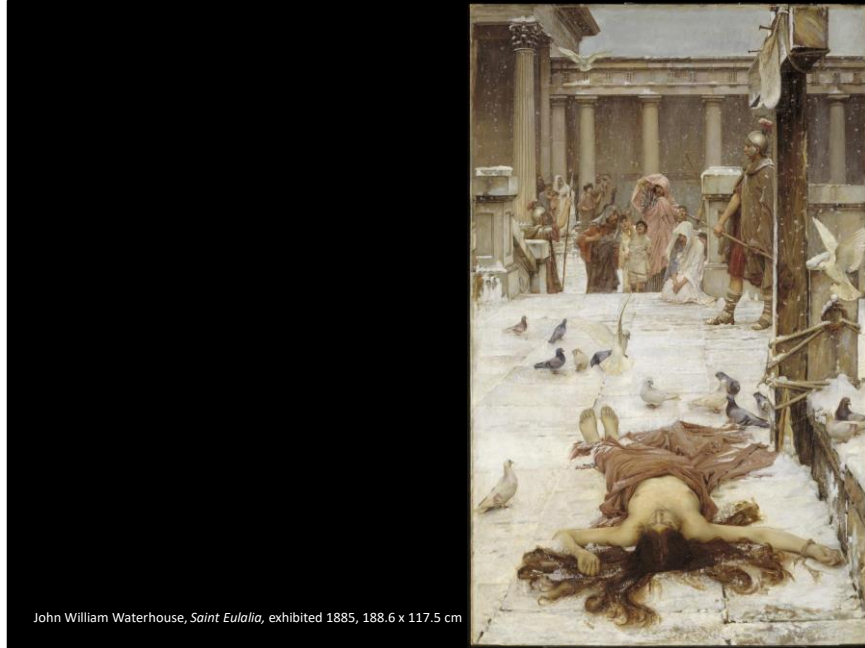
- In the companion painting the baby has died and the young mother looks at the empty cot in grief while her young son looks at his mother but is unable to console her. It shows a poor family and death rates were much higher among the poor but even wealthy families lost many children before they were five as there was few treatments available for infectious diseases. On average one in five children died before the age of five.

Notes

- Few treatments were available although cowpox inoculation against smallpox was introduced in 1798 by Edward Jenner. It was the introduction of clean water and the removal of sewage did the most to reduce child mortality.

References

<http://www.tate.org.uk/art/artworks/holl-hushed-n01536>
<http://www.victorianweb.org/science/health/health10.html>



John William Waterhouse (1849-1917), *Saint Eulalia*, exhibited 1885, 188.6 x 117.5 cm

- Tate website "Waterhouse exhibited this picture at the Royal Academy in 1885 with the following note: 'Prudentius says that the **body of St. Eulalia** was shrouded "by the **miraculous fall of snow** when lying in the forum after her martyrdom.'" St Eulalia was **martyred in 304AD for refusing to make sacrifices to the Roman gods**. The method of her death was **particularly gruesome**: two executioners tore her body with iron hooks, then lighted torches were applied to her breasts and sides until finally, as the fire caught her hair, she was suffocated. Given the horrific circumstances of her death, and Eulalia's tender age (she is said to have been **twelve years old**), Waterhouse demonstrates **little concern for realism**. The setting for the picture is supposed to be Merida in Spain, which was then under the rule of the Roman Emperor Diocletian, but has been transferred to the Forum in Rome. Eulalia's body appears **totally unharmed**, her exposed breasts and flowing hair giving her a **seductive rather than pathetic appearance**. Although there is snow falling and lying on the ground, **her body is uncovered**. As an explanation for these alterations to the legend, the artist **includes a wooden cross** on the right of the composition, implying that the martyrdom was by crucifixion.

The **composition is extremely daring**: Eulalia's **dramatically foreshortened** body leads the eye towards a **void at the centre** of the picture. A **group of mourners form a pyramid** towards the top of the composition, but the viewer's eye is drawn back down towards the martyred figure by the right-hand soldier's spear, via a zig-zag of ropes, to the young woman's outflung arms. According to the account given by the Spanish Christian poet Prudentius (348-405), at the moment of her death, a **white dove emerged from Eulalia's mouth and flew towards heaven**. Waterhouse refers to this event by **including sixteen doves** in his painting. The youngest mourner points upwards at a single hovering dove towards the top of the picture, a symbol of Eulalia's departing soul. The picture was **well received by the critics** and secured Waterhouse's election as an **Associate of the Royal Academy**. One reviewer approved in particular of the image's **simplicity and idealism** and its avoidance of the grotesque. He wrote, '**the conception is full of power and originality. Its whole force is centred in the pathetic dignity of the outstretched figure, so beautiful in its helplessness and pure serenity, so affecting in its forlorn and wintry shroud, so noble in the grace and strength of its presentment**' (quoted in Hobson, pp.34-7)."

- John William Waterhouse was an English artist who **worked in the Pre-Raphaelite style long after** the original Brotherhood had disbanded. He often portrayed the ancient world, mythological scenes and Arthurian legend. He was born in Italy to English painters and moved to England where he entered the Royal Academy School. He became a full Academician in 1895. He became known as "**the modern Pre-Raphaelite**" and his works were known for their depictions of women from both ancient Greek mythology and Arthurian legend.

References

- <http://www.tate.org.uk/art/artworks/waterhouse-saint-eulalia-n01542>



John William Waterhouse (1849-1917), *The Lady of Shalott*, 1888, Tate Britain

- **This is Waterhouse's best known work.** He painted **three different versions** of *The Lady of Shalott*, in 1888, 1894 (tied up in the threads of her loom), and 1916 (wearing a red dress in front of a round window and her unbroken loom). Another of Waterhouse's favourite subjects was Ophelia; the most famous of his paintings of Ophelia depicts her just before her death, putting flowers in her hair as she sits on a tree branch leaning over a lake. Like *The Lady of Shalott* and other Waterhouse paintings, it deals with a woman dying in or near water. He also may have been inspired by paintings of Ophelia by Dante Gabriel Rossetti and John Everett Millais.
- *The Lady of Shalott* (1832) was a poem by the Poet Laureate Alfred Tennyson (1809-1892). According to this poem "the Lady of Shalott was forbidden to look directly at reality or the outside world; instead she was **doomed to view the world through a mirror**, and weave what she saw into tapestry. Her despair was heightened when she saw loving couples entwined in the far distance, and she spent her days and nights aching for a return to normalcy. One day the Lady **saw Sir Lancelot passing** on his way in the reflection of the mirror, and **dared to look**

out at Camelot, bringing about **a curse**. The lady escaped by boat during an autumn storm, inscribing 'The Lady of Shalott' on the prow. As she sailed towards Camelot and **certain death**, she sang a lament. Her frozen body was found shortly afterwards by the knights and ladies of Camelot, one of whom is Lancelot, who prayed to God to have mercy on her soul.”

References

- [https://en.wikipedia.org/wiki/The_Lady_of_Shalott_\(painting\)](https://en.wikipedia.org/wiki/The_Lady_of_Shalott_(painting))
- <http://www.tate.org.uk/art/artworks/waterhouse-the-lady-of-shalott-n01543>



Stanhope Alexander Forbes (1857-1947), *The Health of the Bride*, 1889, 152 x 200 cm, Tate Britain

- Forbes finished *The Health of the Bride* in 1889 and the £600 proceeds from its sale enabled him to get married the same year. It was sold to Henry Tate who gave it to the nation in 1897 when the Tate Gallery was founded.
- Forbes depicts **generations of the same family seated around a table at the wedding breakfast.**
- A **sailor raises a toast** to the bride who **stares pensively** into her bouquet, her eyes not meeting the gazes of her admiring onlookers.
- The *Health of the Bride* received an **enthusiastic response** at the Royal Academy exhibition in 1889 (the Tate website says 1899). The critic of the *Art Journal* remarked in 1893 that the '**solemn awkwardness** of the young couple themselves, the **knowledgeable indifference** of the old, and the **innocent unconcern** of the very young - all these are managed with **frankness and skill**' (quoted in Cook, p.168).
- Forbes was praised for his choice of subject, its painterly qualities and his handling of light from two sources. Note that the source on the right is not visible, what looks like a window is the reflection from the glass front of a cabinet.

Notes

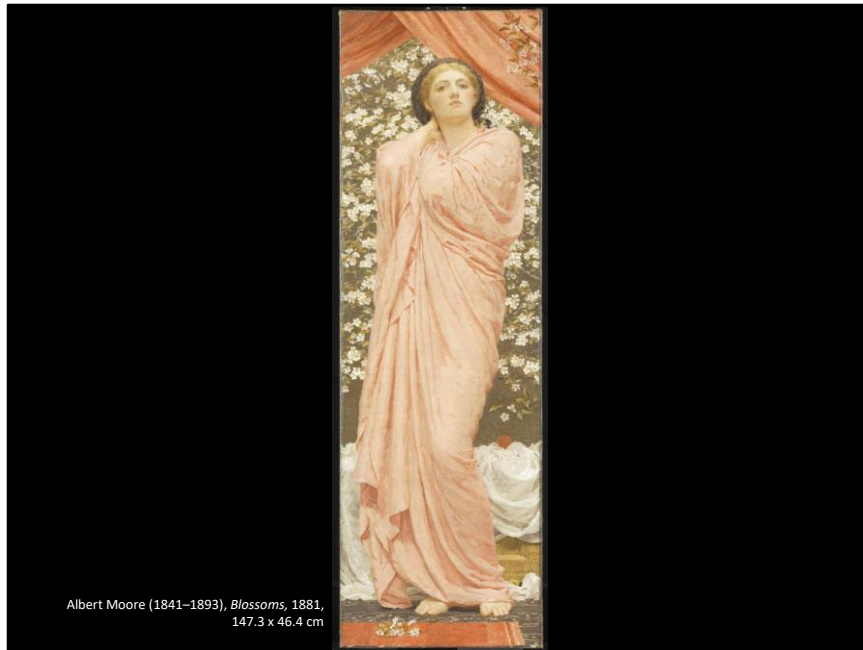
- The party is shown toasting the bride with her sail brother. The sailor is a sergeant.
- The picture was painted from the **artist's friends** at his studio in Newlyn, not from professional models, and the setting is the local inn.
- Lord Lever considered buying Stanhope Forbes's *Health of the Bride*. He described how the painting was 'ready' for the purpose of advertising: "Scarcely wants a touch ... I should have put a box of Sunlight Soap in the hands of the best man, who is standing up with a glass in his hand drinking health and prosperity to the newly-married couple. The glass would have been replaced by the soap, with the toast, 'Happy is the Bride that Sunlight Soap Shines Upon.' " However, the painting was already promised to Henry Tate, the sugar magnate who left his collection to what was renamed the Tate Gallery.
- Tate:
 - On 16 July 1889 Stanhope Alexander Forbes wrote to Sir Henry Tate (1819-1899) 'I myself will be rather occupied down here - no less a matter than my own wedding. It was inevitable after painting this picture' (quoted in Cook and Hardie, p.84). Forbes was writing from **Newlyn where he had been staying since 1884**.
 - The small Cornish fishing village attracted a number of artists in the late nineteenth century including **Thomas Cooper Gotch** (1854-1931), **Frank Bramley** (1857-1915) and Walter Langley (1852-1922). Opposed to the insularity of British painting, these artists were **encouraged to paint en plein air**, taking much of their inspiration from the work of French naturalist painters such as **Jules Bastien-Lepage** (1848-1884) and Jules Breton (1827-1906), and often choosing 'working life' subjects.
 - Forbes recalled that the idea for the painting came to him when 'Standing in one of these inn parlours I had first thought of a painting of an anglers' meeting - you will notice one or two cases of fish on the wall - but it occurred to me that a wedding party could be much more picturesquely grouped, even though one had to paint them in the smarter, more conventional Sunday clothes' (quoted in Fox, p.28).
 - The *Health of the Bride* reflects many of the aims of the Newlyn artists at the time. Forbes has chosen to use **non-professional models** and a **recognisable site**, the local inn in Newlyn. In addition, he includes evidence of the local fishing industry, for example the **stuffed fish**, **print** of a painting of a ship and the **masts of ships** seen through the window. This painting can be included amongst a number of works by Forbes, including *Off the Fishing Grounds* (1886) and *Old Newlyn* (1884), which reveal an **unchanging view of life** in Newlyn at a time when rural activities and traditional ways of life were gradually disappearing. **Forbes had a**

monopoly on such subjects in the eyes of the Victorian public, his paintings being characterised by their subdued palette and **square brushwork**.

- The painting was **bought for the large sum of £600 by Sir Henry Tate** in 1889 and was to become part of the collection which he gave to the nation at the foundation of the Tate Gallery. The **profits** from the sale of the painting **enabled Forbes to propose to the artist Elizabeth Armstrong** (1859-1912) who had moved to Newlyn in 1885. Their marriage took place in St Peter's Church in Newlyn a few months after *The Health of the Bride* was completed.

References

- <http://www.tate.org.uk/art/artworks/forbes-the-health-of-the-bride-n01544>



Albert Moore (1841–1893), *Blossoms*, 1881, 147.3 x 46.4 cm, Tate Britain

- Tate caption, “Moore came under the influence of Japanese art and ancient Greek sculpture in the 1860s as can be seen in the design and subtle colour of this work. *Blossoms* reflects both sources: the pose and rippled drapery of the single female figure are suggestive of an antique statue of Venus, while the delicate colouring and decorative background of flowers is an exercise in ‘Japonisme’. It is also a celebration of female beauty and of ‘art for art’s sake’.”
- Albert Moore painted mostly **classical scenes** but he intentionally introduced objects from outside the period. His use of classical forms was to create a feeling of beauty without any context for interpretation. His paintings can therefore be seen as abstract or decorative constructions that invoke a feeling of beauty but whose subject matter cannot be ‘read’ at any level. Moore was a friend of **James Abbott McNeill Whistler** (1834-1903) and they were two leading creators of the **Aesthetic or ‘art for art’s sake’ movement**. Moore was a **leading and influential artist** of the period but he **never became an Academician**. Some historians have speculated that it was because he had a mistress, like many other artists at the time, but unlike them he never hid the relationship.

References

- <http://www.tate.org.uk/art/artworks/moore-blossoms-n01549>



Elizabeth Butler (1846-1933, née Thompson), *The Remnants of an Army, Jellalabad, January 13, 1842*, better known as *Remnants of an Army*, 1879, 132.1 x 233.7 cm, Tate on permanent loan to Somerset Military Museum

- It shows William Brydon, assistant surgeon in the Bengal Army, arriving at the gates of **Jalalabad (eastern Afghanistan)** in January **1842**. The walls of Jalalabad can be seen in the background and riders from the garrison gallop from the gate to reach the solitary figure bringing the first word of the fate of the "Army of Afghanistan".
- Supposedly Brydon was the **last survivor of the approximately 16,000 soldiers** and camp followers from the 1842 **retreat from Kabul in the First Anglo-Afghan War**, and is shown toiling the last few miles to safety on an exhausted and dying horse. In fact a few other stragglers from the Army eventually arrived, and larger numbers were eventually released or rescued after spending time as captives of Afghan forces.
- The painting was made in the middle of the Second Anglo-Afghan War. Lady Butler was developing a reputation for her military pictures after the favourable reception of her earlier painting *The Roll Call* of 1874, on a subject from the Crimean War.

Notes

- Acquired by Sir Henry Tate and given to Tate Gallery in 1897.

References

<http://www.tate.org.uk/art/artworks/butler-the-remnants-of-an-army-n01553>



J. R. Reid (1851-1926), *A Country Cricket Match*, 1878, 106.7 x 181.6 cm

- *Tate website* “**Robertson Reid was one of several Scottish artists who lived in the south of England during the 1870s, and who revived an almost documentary manner of painting rural subjects. He painted this scene at Ashington in Sussex.** Reid delighted in details of folk culture and the varied social strata of rural community life. Here he shows the villagers as a social unit, either playing or watching the cricket match. In fact the match itself is secondary to the interaction of a carefully staged group in the foreground, which includes local gentry, milkmaids and shepherds.”
- John Robertson Reid (1851-1926) was a Scottish artist who worked in Surrey and from the 1880s in Cornwall. Reid was a friend and neighbour of the better known artist **George Clausen** and Reid’s success with this painting at the Royal Academy had some influence on Clausen around the late 1870s. Both Clausen and Reid were influenced by the **French Realist painter Jules Bastien-Lepage**. He painted a number of rural cricket match scenes in Surrey and he would **hire locals to model for him**. *A County Cricket Match* was painted in the grounds at the rear of The Well House, West Sussex and has been of interest to cricket historians. In 1886 Reid became **President of the Society of British Artists**. Reid was one of the many

excellent Scottish painters to settle in England in the nineteenth century. His later work consists mostly of coastal scenes. In his old age **he used to paint outside with the young Winston Churchill**.

- Finally, we have a link back to the Tate as **Reid was the great-uncle of Sir Norman Reid** (1915-2007), **Director of the Tate Gallery** (1964-1979) and widely regarded as the foremost of the Tate's Directors, having developed the gallery into "an international museum of the first rank".

References

- <http://www.tate.org.uk/art/artworks/reid-a-country-cricket-match-n01557>



Next week we get started in the room with the earliest paintings in the Tate collection.