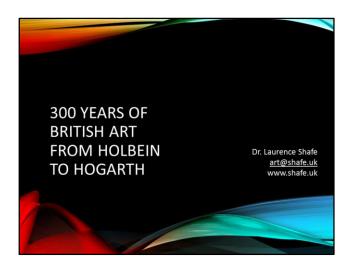


- Welcome to this introduction to the beginnings and then the flowering of English art.
- I have divided the course into 20 self-contained talks which are arranged chronologically so if you miss a talk you will not fall behind.
- When I say 'art', the talks are mainly concerned with paintings but there is a little sculpture and some architecture.
- My approach is to link the art with the society and politics of the period but without turning the talks into history lessons.





- Each talk is two hours with a 15 minute tea break.
- I will send round a register if you could add your name and contact details I would be grateful.
- You may pay this week by cheque or if you prefer wait until next week. If you don't turn up next week then you may have this week's lecture for free.
- The first ten weeks covers the art and architecture of the Tudor and Stuart periods, the English Renaissance, Inigo Jones, Rubens and Van Dyck and the Commonwealth Sale.
- The second ten weeks covers Restoration art, such as the 'Windsor Beauties' and the Georgian period, sometimes called the 'Golden Age' of British art, including Hogarth and Gainsborough.
- Today I briefly cover British art from the building of Stonehenge to 1500, the start of our period.
- I will then give a very brief overview of the next nine talks this term from the start of the Tudor period in 1485 until the end of the Commonwealth in 1660.



- Extraordinary new evidence of Britain's first human inhabitants has been discovered in Norfolk. Around 50 footprints, made by members by an early species of prehistoric humans almost a million years ago, have been revealed by coastal erosion near the village of Happisburgh (pronounced 'Haze-bruh'), in Norfolk, 17 miles north-east of Norwich and about halfway between Great Yarmouth and Cromer. Happisburgh lies on the ancient route of the river Thames.
- In **2010 flint tools at least 800,000 years old** were discovered at Happisburgh. However **Boxgrove near Chichester** remains a site of international archaeological importance because of the discovery in 1994 and 1995 of **500,000 year old early human fossils**, which remain the oldest such fossils ever discovered in the UK.
- We do not know if the hand axe was made by men or women or both. It appears to have been made long after it became obsolete, many have been meticulously sculpted but are unused and some were driven point first into the earth. It is possible they were a cult object or what could be called a work of art.
- Let us start 3,945 years ago at 3:45 in the afternoon of 21 December 1930 BC.

#### Notes

- Although the last ice age ended about 12,000 years ago there were periods of glacial refreezing, the last ended about 9600 BCE after which people moved in. Britain was joined to Continental Europe by dry land, known as Doggerland, until about 6,500 BCE. By 4000 BCE the island was populated by a Neolithic (Stone Age) culture but until the Romans arrived there was no written language. It is believed from a Greek text (Pytheas, 325 BCE) that Britain engaged extensively in trade, particularly tin, one of the metals in bronze.
- Out of Africa Hypothesis. Homo sapiens evolved in east Africa 195-160,000 years ago. The
  earliest dispersal occurred about 130-115,000 years ago but it appears to have failed as few
  homo sapiens sites this old have been found. A later emigration 65-40,000 years ago
  succeeded and led to the colonisation of Europe and Asia and the eventual replacement of
  Neanderthals in Europe. It is possible other colonizations occurred between these two pulses.
- Ice Age. There have been at least six ice ages. The most recent consists of cold and warmer periods over the last two million years. The last cold period was from about 110,000 to 12,000 years ago and the maximum extent of recent glaciation was 22,000 years ago. The most recent retreat of the ice allowed homo sapiens in Asia to migrate to the Americas. Although we are in a warmer period technically we are still in an ice age.

• **Doggerland** was an area of land, now under the North Sea, that connected Britain to mainland Europe during and after the last Ice Age. It was gradually flooded by rising seas about 6,500-6,200BCE (8,500 to 8,200 years ago). It was fertile, occupied by homo sapiens and by mammoth, lions and other large animals. The Thames flowed north past what is now Happisburgh.

## • Simplified Summary

- 175,000 years ago, modern humans evolved in east Africa.
- 120,000 years ago, evidence of the failed dispersal of humans.
- 110,000 years ago, last ice age started.
- 60,000 years ago, human colonisation of Europe and Asia out of Africa.
- 22,000 years ago, last ice age peaked.
- 12,000 years ago, last ice age started to retreat.
- 8,500 years ago Doggerland started to flood.
- 5,000-4,000 years ago, Stonehenge built.



Stonehenge, 3:45pm, 21 December 1930BCE (3,945 years ago)

- Between 10,000 and 13,000 years ago, the ancestors of modern cattle, sheep, goats and pigs
  were domesticated in the fertile crescent, an area that covered what is now Iraq, Kuwait,
  Syria, Lebanon, Jordan, Israel, Palestine, Cyprus, Egypt and the south-eastern part of Anatolia
  (Turkey) and the western edges of Iran. The eastern part is called Mesopotamia, the area of
  land between and surrounding the rivers Tigris and Euphrates.
- Agriculture and the domestication of plants and animals can be traced back to about 11,5000 years ago and the growing of wheat to about 9,800 years ago.
- We do not know when one of the greatest inventions of all time—the wheel—was first made but the oldest wheel and axle mechanism has been found was in Slovenia, and dates to roughly 3100 BCE.
- The other great but less appreciated invention was the plough which came into use in its simplest form, the ard or scratch plough, about the time of Stonehenge, 2500 to 2000 BCE.
   The earliest known Egyptian pyramid (the pyramid of Djoser or Zoser), for comparison, was constructed between 2630 and 2611 BCE.
- English art can be traced back to flint axes but I don't think it is stretching a point to describe Stonehenge as the earliest architectural art work in Britain. It is about four thousand years old.
- Dr. Rupert Till of the University of Huddersfield has created this film using computer
  modelling of Stonehenge. Based on an old laser scan from English Heritage from 1993/4,
  computer modelling has been used to try to create an experimental reconstruction of what it
  might have been like to be at Stonehenge thousands of years ago.
- The **sound** is based on the echoes that are present today, a reconstructed Wilsford flute found near Stonehenge and a low pitched hum heard today and caused by the wind blowing through the stones. Acoustic analysis of the reconstructed site has found that its acoustics are as good as a concert hall and designed for loud rhythmic music. The frequency of the sound encourages Alpha rhythms in the brain and can lead to trance like states of consciousness.

#### Notes

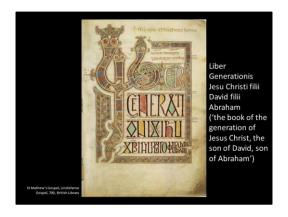
• News flash: a 'superhenge' has been found near Stonehenge at a place called Durrington Walls. It is about 4,500 years old and consisted of 90 (some say up to 200) 4.5 metre stones.

- They create a horseshoe structure half a kilometre wide and for reasons we do not know the stones were toppled over and buried.
- About 1,300 small stone circles have been found across Britain and Ireland in the last few
  years with no equivalent elsewhere in Europe, although there are examples in Brittany.
  They were constructed about 3,300 to 900 BCE (Late Neolithic and Early Bronze Age) and
  are often oriented on sight lines for the setting or rising sun so they may have been
  astronomical instruments to assist with farming. They may have also had a ceremonial
  significance and some appear to have been burial sites. Avebury has the largest stone
  circle in Europe constructed around 2,600 BCE.
- Agriculture. The Early Neolithic 10,000 to 13,000 years ago saw the domestication of
  cattle, sheep and pigs and the ability to grow and process wheat, barley and peas. In
  Europe this first took place in the Fertile Crescent near the Euphrates and Tigris and near
  what is now Iraq, Kuwait, Syria, Lebanon, Jordan, Israel, Palestine, Cyprus, and Egypt. This
  spread across Europe and developed independently in China and Mexico. Trade routes
  spread from Britain to China.



### Mold cape, 1900-1600 BCE, British Museum

- The **bronze age** is generally considered to be 3300 to 1200 BCE but in **Britain 2100 to 750 BCE** so Stonehenge is early bronze age. There was migration from the Continent, some of the bodies in graves around Stonehenge are **from Switzerland** (the area now occupied by modern day Switzerland). The **rich Wessex culture** developed in southern Britain at this time (15% of the graves contain goldwork in Wessex).
- The Mold cape was made for the upper arms and chest and beaten from a single ingot of gold. It was originally supported by sheets of bronze inside.
- It was found in **Mold, Flintshire in 1833** by workmen in a quarry or gravel pit. It is perhaps the most spectacular example of Bronze age gold work ever discovered. Its entire surface is covered in concentric rings and bosses emulating necklaces. There were originally 200-300 amber beads on the cape but only a single bead survives. It is only 45.8cm (18 inches) wide so might have been made for a woman or young person. It also restricts the movement of the upper arms so would not have been everyday wear.
- The bronze age was replaced by the Iron Age about 750 BCE until the Roman conquest of
  Britain in 43 CE under Emperor Claudius (10BCE-54CE). Julius Caesar (100-44BCE) invaded in
  55 and 54 BCE but he did not permanently occupy Britain. Caligula attempted an invasion
  three years before Claudius but ordered his troops to line up across the Channel and attack
  the water. The troops then had to pick up shells as plunder.
- About 30 bronze age hoards have been found in Britain and about 36 iron age hoards. The
  most famous iron age horde is the Snettisham Treasure, about twelve separate hordes
  consisting of a total of about 200 torcs, 100 bracelets, ingots, 234 coins with a total weight of
  40 kilograms (in July 2015 gold was about £23,000 a kilo). Snettisham is in northwest Norfolk
  about 10km north of Kings Lynn.



St Mathew's Gospel, Lindisfarne Gospel, 700, British Library

- The Romans left Britain about the beginning of the fifth century (traditionally 410 CE). There were a series of wars and the Saxons had occupied lowland Britain by about 600 CE.
- There is some evidence that Christian communities appeared about 200-300 CE. Christianity was legalised in the Roman Empire by Constantine I in 313. Pope Gregory I sent a team of missionaries to convert King Æthelbert of Kent and Augustine landed in 597 CE and became the first Archbishop of Canterbury. Oswald, king of Northumbria, was converted in the 630s and 640s. The monastery of Lindisfarne was founded by the Irish monk Saint Aidan, who had been sent from Iona off the west coast of Scotland to Northumbria at the request of King Oswald. The priory was founded before the end of 634 and Aidan remained there until his death in 651. The process of Christian conversion was largely complete by 700 CE but there was a diverse range of local Christian practices and ceremonies.
- The Lindisfarne Gospel was produced about 700CE in a monastery at Lindisfarne. It is one of the finest examples of 'Insular' art and combines Mediterranean, Anglo-Saxon and Celtic elements.
- There are many other examples of British art. **Illuminated manuscripts** alone would form a complete course.
- There were also throughout this period the building of churches and cathedrals, tombs and Celtic crosses.

#### **Notes**

• This page reads: "Liber Generationis Jesu Christi filii David filii Abraham" ('the book of the generation of Jesus Christi, the son of David, son of Abraham'). It is written in insular majuscule script which was first developed in Ireland. Note 'lesu' is contracted to 'lhu' with a tilde on the 'h'. The next line contains the contraction "χρi" with a tilde meaning 'Christi'. This is followed by a more compressed series of words. The first is "filii" (son) with a fi ligature and a letter "I" with two stacked "i" letters on its leg. Then "David" is seen and is formed with a letter "d" with an "a" stacked on a "v" followed by "id". After that, "filii" has the fi ligature is replaced with the Greek letter phi (φ) given its name. The last word is "Abraham" which is split into two lines. The lettering is influenced by Celtic runic script, for example, the 's' in 'generationis' is similar to the rune meaning 'day'. The form of the lettering suggest multiple

meanings derived from the Anglo-Saxon and from Latin. The 'Lib' suggest life and poison from similar Anglo-Saxon words which suggests Genesis and the form of the letters contains the Chi-Rho abbreviation 'Xpe' meaning Christ.

- Lindisfarne is off the Northumberland coast and was founded by the Irish missionary Aidan about 635CE.
- Written and decorated by Eadfrith ('e-add-frith'), who became Bishop of Lindisfarne in 698. They were produced to honour St. Cuthbert (c. 634-687) one of the most important f Northern saints whose cult is centred on his tomb in Durham Cathedral.
- The jewelled cover was lost during a Viking raid and replaced in 1852.
- It was translated from Latin into Old English (written between the original lines) by Aldred,
   Provost of Chester-le-Street in the 10<sup>th</sup> century.
- It is made from vellum from calfskin and written using a quill pen and dark brown or black ink made partly from soot. There is evidence of trace marks made using a type of pencil.
- The pictures were coloured using a wide variety of pigments including lapis lazuli from the Himalayas. The pictures would probably have first been drawn on wax tablets and transferred.
- The 'knot work' design is from Celtic art.
- Other similar works were produced such as the Gospel of St Chad, the Durham Gospels, the Book of Durrow and the Book of Kells.
- It contains the Gospels of the four Evangelists Mark, John, Luke, and Matthew.
- Each section begins with a 'carpet' page whose design is inspired by early Coptic (Christian Egyptian) manuscripts.



Durham Cathedral, nave, 1093-1135, one of the earliest Norman Romanesque cathedrals

- The medieval cathedrals of England, which date from between approximately 1040 and 1540, are a group of twenty-six buildings that constitute a major aspect of the country's artistic heritage. There are Saxon churches (from 597 when Canterbury cathedral was founded to 1066) followed by Norman Romanesque which was replaced by Gothic pointed arches, flying buttresses and pinnacles (a small spire used for ornament or to add compressive strength to a flying buttress) in the late 1100s and early 1200s.
  - **Norman**, 1066-1180, **Durham**, Peterborough and Norwich. English cathedrals were similar to those elsewhere in Europe.
  - Early English Gothic, c. 1180 to 1275. The earliest lancet windows, an austere and simple form with Gothic pointed arches. Salisbury (1220-1258, except the spire and façade), the nave and transept at Wells (1225-1240) and Westminster (1245 by Henry III).
  - **Decorated**, c. 1275–1380, wider windows than the lancet with fanciful tracery and the use of flying buttresses. It is sub-divided into the Geometric style (1250–90) and Curvilinear (1290–1350), **Exeter** (1258-1400, except for the Norman towers and the chapter house), east end of Lincoln (1255), **west front York Minster**, crossing of Ely Cathedral.
  - Perpendicular, c. 1380–1520, a reaction to the Black Death and a rejection of the flamboyance of the Decorated style. It has strong vertical lines and elaborate fan tracery and flying buttresses became flowing and decorative. Examples are Gloucester (1360), Westminster Hall (1395), nave, western transepts and crossing tower of Canterbury Cathedral (1378–1411), Quire and tower of York Minster (1389–1407); King's College Chapel, Cambridge (1446–1515). The rebuilt Palace of Westminster is also in the Perpendicular style.

#### <u>Notes</u>

There were also during this medieval period the 'Eleanor crosses' Edward I had built between 1291 and 1294 for his wife, Eleanor of Castile's funeral route. There were 12 but only three, and some ruins, remain. The one outside Charing Cross Station was built in 1865 and it was designed by E. M. Barry not as a replica. The original stood where the equestrian statue of Charles I now stands (erected 1675) as the original was destroyed in 1647 during the Civil

War. Note that this point is regarded as the centre of London. 'Charing' may derive from 'chère reine' (dear queen) or from the Anglo-Saxon 'cerring' meaning a bend (in the river) or from charcoal charring as charcoal was made at this point.

- The term 'gothic' was derisive and first used by Giorgio Vasari (1511-1574) to described medieval architecture by comparing it with the barbarism of the Goths who sacked Rome.
- Gothic buildings soar upwards, have strong vertical lines, high vaulted ceilings, minimal
  wall space, pointed windows and door openings and buttressed walls, later including the
  use of the flying buttress.



## Doom painting, **1170-1200**, Chaldon, Surrey

- Nearly all of our church art was destroyed during the Reformation but one form of art survived in a few churches, the doom painting.
- A doom painting represents the last judgement, the most famous is Michelangelo's the Last Judgement' on the east wall of the Sistine Chapel. In England doom paintings are typically on the west wall to be seen when the congregation leaves or on the Chancel arch and date from the 12<sup>th</sup> and 13<sup>th</sup> centuries. On the left is heaven (Christ's right hand) and on the right hell. Christ is at the top with typically the Virgin Mary to his right and John the Apostle to his left sometimes with the 24 elders mentioned in the Book of Revelations. Often the Archangel Michael is in the centre with a pair of scales to weigh the souls to see if they are fit for heaven. Sometimes demons try to tip the scales and sometimes the Virgin Mary will counterbalance them.
- Chaldon is one of the earliest known English wall paintings. There are about 40-50 doom paintings surviving in the UK although most are in poor condition.

### **Notes**

- The Chaldon picture depicts the 'Ladder of Salvation of the Human Soul' together with 'Purgatory and Hell'. Wall paintings of this kind were a visual aid to religious teaching.
- It was whitewashed over in the 17<sup>th</sup> century.
- Exploring Surrey Past website, 'The whole picture is in the form of a cross, formed by the Ladder and the horizontal division between Heaven and Hell. Starting at the lower right, we have the 'tree of the knowledge of good and evil', loaded with fruit, with Satan as a serpent in the branches. Two devils hold up a 'bridge of spikes' which dishonest tradesmen have to cross. First, the blacksmith making a horseshoe without his anvil, then a mason without a chisel, the spinners without a distaff, and a potter without a wheel. Below the bridge, the usurer is sitting in flames. He is blind, money pours from his mouth, and he has to count it all (avarice). On his right two figures represent envy, while on the left, two figures embrace lust. The remaining deadly sins are scattered around in small scenes to the left of the ladder. Above the ladder is a cloud containing the head and shoulders of Christ, with the sun on his right and the moon on his left.'



Wilton Diptych, c. 1395-1399, egg tempera on oak panel, each panel is 53 x 37 cm, National Gallery

- One of the wonders of medieval art in Britain. It has been described as "the most studied painting in the history of European art" (D. Gordon, *The Regal Image of Richard II and the Wilton Diptych*, National Gallery, 1997, p. 19).
- Richard II was the first monarch to have his portrait painted.
- Richard II presented to the Virgin and Child by his Patron Saint John the Baptist, Saint Edward the Confessor and Saint Edmund the Martyr.
  - Saint Edward the Confessor (c.1004-1042-1066) was the last Anglo-Saxon king of England. He is described as unworldly and pious but this might be a version constructed following the Norman conquest. He built the original Westminster Abbey in 1042-52 which was replaced by the current building by Henry III in 1245.
  - Saint Edmund or Edmund the Martyr (855-869) is mentioned in the *Anglo-Saxon Chronicle* (late 9<sup>th</sup> century) but almost nothing is known of his life. He is associated with a legend that he was shot with arrows and beheaded by the Danes for refusing to renounce Christ. He was the patron saint of England during the Middle Ages until Edward III adopted St George in 1350.
- Note the angels are all wearing a white hart, the emblem of Richard II. The date is hard to pin down. Some think (George Scharf) that it was made to celebrate his coronation on 21 June 1377, 'in his twelfth year' when Richard was 11 as there are 11 angels. Others believe there is nothing to suggest a connection with his first wife, Anne of Bohemia so rule out any date between 1382 and 1394. Others point out that rosemary was one of the badges of Anne of Bohemia although it was also associated with remembrance. The broom cod collars, an emblem of France, suggest a date after 1396 when he married his second wife Isabelle, daughter of Charles VI of France. The flesh has a green underpaint as used by the Italians but Italian artist always used green based on green earth rather than green based on copper as used here.
- Another painting that survives from the period is the portrait of Richard II (1367-1400) in
  Westminster Abbey. You will see many paintings of kings and queens in country houses but in
  general these were painted hundreds of years later and the portrait features are imaginary.
  We do not know what most of the kings looked like prior to 1500 but this is an exception.

# **Notes**

• The artist is unknown and may be English, French or Flemish. It is called the Wilton Diptych as it came from Wilton House in Wiltshire, the seat of the Earls of Pembroke. The panel is North European oak.

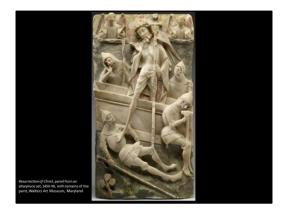


Alabaster effigies of John Harington, 4th Baron Harington and his wife Elizabeth Courtenay, at the Church of St Dubricius, Porlock in Somerset (circa 1471)

- Tomb sculpture is an art form that survived the Reformation. This shows that very high quality art could be found in parish churches not just cathedrals.
- Alabaster effigies (c.1471) in the 13<sup>th</sup> century church of St Dubricius, Porlock (near Minehead), of John Harington, 4th Baron Harington(d.1418) and his wife Elizabeth Courtenay(d.1471), daughter of Edward de Courtenay, 3rd Earl of Devon(d.1419).
- The monument and effigies are believed to have been erected at the expense of Elizabeth's step-daughter the great heiress Cicely Bonville, Baroness Harington and Marchioness of Dorset (1460-1529), and are considered from their very high quality "more befitting a cathedral than a retired country church".

#### **Notes**

- St Dubricius is a 6<sup>th</sup> century British saint. He cured the sick in Wales by the laying on off hands.
- The female effigy may be compared to the smaller alabaster effigy, also wearing a horned head-dress, believed to represent Elizabeth Pollard (d.1430) in the parish church of Horwood, Devon.
- John Harrington (1384-1418) was favoured by Henry V (1413-1422) and accompanied him to France. He died during his second French campaign. His will specified the foundation of a chantry to pray for the souls of his father, mother and ancestors (in order to reduce their time in purgatory) but this was not done until 1474, three years after the death of his wife Elizabeth. Elizabeth survived her first husband and married secondly William Bonville, 1st Baron Bonville(d.1461). The style of armour worn by Baron Harington is of the period c.1470, as was worn in the time of his widow's death, and is not therefore an accurate representation of the armour worn at the time of his death in 1418.



Resurrection of Christ, panel from an altarpiece set, 1450-90, with remains of the paint, Walters Art Museum, Maryland

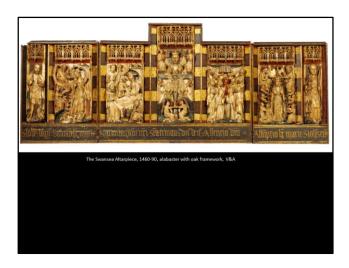
• An alabaster panel from an altarpiece that was originally brightly painted.

#### **Notes**

- Alabaster images in English churches may have survived the Dissolution of the Monasteries in
  the 1530s, but most did not survive the reign of King Edward VI following the Putting away of
  Books and Images Act 1549 ordering the destruction of all images. Indeed eight months after
  this act, in January 1550 the English Ambassador to France reported the arrival of three
  English ships laden with alabaster images to be sold at Paris, Rouen and elsewhere. Whether
  these were new images, or ones removed from English churches, is not entirely clear. From
  the middle of the sixteenth century, workshops focused instead on sculpting alabaster tombs
  or church monuments.
- Alabaster **quarries became exhausted** by the late 18<sup>th</sup> century and the industry died out.
- "In the fourteenth and fifteenth centuries, alabaster was a popular sculptural material in England, where it was in plentiful supply. The soft texture of the stone makes it easy to carve, and the translucent qualities of the surface offer an almost glowing beauty well suited to church decoration. Panels of carved and painted alabaster were pieced together to create large altar frontals, often showing scenes of the Passion of Christ or the Life of the Virgin. These altarpieces were made at workshops in Nottingham, in the region where the alabaster was quarried, and could be used in local churches or exported to continental Europe. This dramatic panel showing the moment of Christ's Resurrection exemplifies the detail and texture that could be achieved by sculptors working in alabaster. In this exquisitely refined carving, even very shallow relief can suggest a decided sense of depth by depicting overlapping forms. The soldiers in front are in front of the open tomb, which is in front of other sleeping soldiers. The figure of the risen Christ is carved with such subtlety that even the fabric of his mantle appears soft. As Christ steps from the tomb, his foot rests so gently on the sleeping soldier that he doesn't even wake."

### References

Walters Art Museum, Baltimore, Maryland



The Swansea Altarpiece, 1460-90, alabaster with oak framework, V&A

- Alabasters were either walled up like the St. Gregory panel from Stoke Charity or taken to the Continent like the Swansea altarpiece. It was purchased by Lord Swansea in Munich in the 1830s.
- The centre of production was Nottingham which exported across Europe, particularly France
- Most are now lost as they were **destroyed during the Reformation** but a few pieces survive as they were hidden under flagstones.
- That brings us in to the period we are considering.

#### **Notes**

- "Liturgical requirements dictated that every church and chapel should have an altar. The
  desirability of furnishing the altars with altarpieces had been recognised as early as the 11th
  century. An altarpiece emphasised the sacred quality of the space in which it was placed and
  illustrated the readings of the celebrant (the priest officiating at the Catholic service of Mass)
  in front of the altar. The Swansea Altarpiece was made in the second half of the 15th century.
  By this time there was a long tradition in England and elsewhere of producing altarpieces with
  scenes from the Life of Christ and the Virgin Mary.
- The carving of alabaster, mostly quarried in Tutbury (west of Derby) and Chellaston (south of Derby) near Nottingham, took on industrial proportions in England between the middle of the 14th and the early 16th centuries. The market for altarpieces and smaller devotional images was a large one. It included not only religious foundations but also the merchant classes.
   Many hundreds of English alabasters were exported, some as far afield as Iceland and Santiago de Compostela in north-west Spain.
- Alabaster a form of gypsum is a comparatively soft material and is therefore easy to carve.
  It can also be polished. Its natural colour was especially useful for the representation of faces
  and flesh, which would normally remain unpainted. The finished alabaster panels in
  altarpieces of this type were fixed into position in the wooden frame by means of lead wires.
  They were embedded in the backs of the panels, fed through holes in the frame and
  secured." (V&A)
- "The four smaller panels tell the story of the Virgin (the 'Joys of the Virgin')
  - first we have the **Annunciation** (the announcement by the angel Gabriel that she

- would have a son which took place on 25 March, called Lady Day, the first day of the year until 1752 and nine months before Christmas)
- the **Adoration of the Magi**, showing Mary as the Mother of God.
- Working right, we see the matching scenes of **Christ's Assumption into Heaven**, where we can see **only his feet** as he soars out of shot,
- the Virgin's own Assumption, combined with her triumphal Coronation by the Trinity.
- The central panel also shows the **Trinity** God the Father, as an old man, the Son on the cross, and the Holy Spirit (the Dove), which has now been lost, leaving only a hole at the top of the cross where he would have been fixed.
- The whole narrative is framed by St John the Baptist and St John the Evangelist. The Baptist holds a lamb and wears his traditional camel robe you can see its head and hooves hanging down. The Evangelist has a chalice, from which emerges a tiny dragon, and a palm. The dragon represents poison which he is meant to have been given in a chalice but he survived. His symbol was an eagle as he could look into eternity, Matthew's was an angel or winged man for Christ's human nature, Mark was a winged lion for courage and the resurrection and Luke was a winged ox or bull for sacrifice and strength.
- These saints were two of the most popular in pre-Reformation England, and with others, like St Catherine (typically with a wheel) and St Margaret (with the dragon she slew), would have been as familiar to the viewer as their own family. A Somerset will from the period refers specifically to St John the Evangelist, 'whom [the author] ha[s] always worshipped and loved...'. Each saint was depicted with his or her symbols, which provided a short cut to recognition St John the Baptist with his lamb, for example. They formed a language that every late medieval churchgoer would have understood.
- This altarpiece therefore gives us an enticing glimpse of the lost world of Catholic England

   hidden from us by the veil of the Reformation and of intervening years. This world was
   one that might be more familiar to Latin-American worshippers than to modern English
   people.
- Churches were ablaze with colour, and gold highlights glittered in the light of many candles. These places of worship were stuffed with devotional images, which were adorned on festival days and adored on others. The Swansea Altarpiece retains more of its original colouring than most other surviving alabaster panels, but is still really a shadow of the glorious object it must once have been." (BBC)

### References

- V&A website
- BBC website



## **Notes**

The history of England can conveniently be divided into periods corresponding to the ruling monarch. The dates of their reigns provide a useful framework upon which more significant social, scientific and cultural changes can be mapped.

## Kings and Queens of England

Anglo-Saxon kings ending in Canute, Harold I (Harefoot) illegitimate son of Canute, Harthacanute son of Canute died aged 24 toasting the bride, last Danish king to rule England.

- Edward the Confessor (1042-1066), religious, rebuilt Westminster Abbey, left Earl Godwin and his son Harold to rule.
- Harold II (1066), no royal bloodline, elected king but William, Duke of Normandy claimed Edward had promised him the throne.

### The Normans (1066 - 1154)

- William I, the Conqueror 1066 1087, illegitimate son of Robert the Devil, Duke of Normandy, 1085 Doomsday Survey, died at Rouen after falling from his horse.
- William II, Rufus 1087 1100, cruel, not popular, never married, killed in New Forest by a 'stray' arrow.
- Henry I 1100 1135, Henry Beauclerc, well educated founded a zoo at Woodstock, gave England good laws, his daughter Matilda was made his heir.
- Stephen 1135 1154, Council offered Stephen the throne, grandson of William I, very weak king, barons, Scots and Welsh looted, civil war when Matilda invaded.
- Empress Matilda 1141, agreed Treaty of Westminster so that her son Henry Plantagenet would rule when Stephen died.

#### **Plantagenets** (1154 - 1399)

- Henry II 1154 1189, strong king, brilliant soldier, ruled most of France, created English jury system, raised new taxes, had Thomas Becket murdered 29 Dec 1170.
- Richard I the Lionheart 1189 1199, led his army by the age of 16, all but 6 months abroad, led Third Crusade, captured on way back, ransom nearly bankrupt country, died of an arrow wound, no children.
- John 1 1199 1216, John Lackland, short and fat, cruel, self-indulgent, selfish, avaricious, raised taxes, hated, Pope excommunicated him, signed Magna Carta on 15 June 1215, died

- from over eating.
- Henry III 1216 1272, became king aged 9, devoted to church, art and learning, a weak man, captured by Simon de Montfort and forced to set up 'Parlement', rebuilt Westminster Abbey in Gothic style.

## **Kings of England & Wales**

- Edward I 1272 1307, Edward Longshanks, statesman, lawyer and soldier. Formed Model Parliament of Lords and Commons. Defeated the Welsh, 'Hammer of the Scots'. Created Eleanor crosses when his wife died.
- Edward II 1307 1327, weak and incompetent king, had many 'favourites' including Piers Gaveston. Beaten by the Scots, deposed by his wife and Mortimer and held at Berkeley Castle and murdered.
- Edward III 1327 1377, reigned for 50 years, started Hundred Years War starting 1338, his son the Black Prince won great victories, the Black Death (1348-1350) killed half the population.
- Richard II 1377 1399, son of the Black Prince, extravagant, unjust, faithless. 1381
   Peasants Revolt led by Wat Tyler. Death of his first wife Anne of Bohemia unbalanced him.
   Deposed by Henry of Lancaster and starved at Pontefract.

## The House of Lancaster (1399 - 1461)

- Henry IV 1399 1413, son John of Gaunt (3<sup>rd</sup> son Edward III), spent his reign fighting plots, assassination attempts and rebellions, such as by the Percy family. Owen Glendower led a Welsh uprising. Died of leprosy aged 45.
- Henry V 1413 1422, pious, stern and skilful soldier, put down all rebellions. Beat the
  French at Agincourt, married Catherine of France but died of dysentery before he could
  become king of France.
- Henry VI 1422 1461, 1470 1471, a gentle and retiring man who became king aged just 10 months. The Hundred Years War ended with the loss of all France except Calais. He became mentally ill so Richard Duke of York became regent and civil war broke out, the start of the Wars of the Roses.

## **The House of York** (1461 - 1485)

- Edward IV 1461 -1470, 1471 1483, not popular, morals poor, had mistresses, had his rebellious brother murdered. William Caxton established first printing press. Died suddenly.
- Edward V 1483 1483, eldest son of Edward IV, became king aged 13, reigned for 2
  months and he and his brother were murdered in the Tower on the orders of Richard
  Duke of Gloucester.
- Richard III 1483 1485, declared the princes illegitimate and himself king. Killed all who
  opposed him, very unpopular. Killed by Henry Richmond ending the Wars of the Roses. His
  body was found in a Leicester car park.

### **The Tudors** (1485 -1603)

 Henry VII 1485 – 1509, Henry Richmond, descendent of John of Gaunt, defeated Richard at Bosworth Field. Married Elizabeth of York uniting the two houses. Skilful politician but

- avaricious. Playing cards invented showing Elizabeth.
- Henry VIII 1509 1547, Catherine of Aragon (his brother's widow and mother of Mary) annulled, Anne Boleyn (mother Elizabeth) beheaded, declared head of Church, Jane Seymour (mother Edward) died, Anne of Cleves (annulled and survived the longest), Catherine Howard (beheaded), Catherine Parr (widowed).
- Edward VI 1547 1553, sickly (tuberculosis), king aged 9, Duke of Somerset was protector. Cranmer wrote the Book of Common Prayer.
- Jane Grey 1554, reigned for only 9 days, executed aged 17, the best educated woman in England.
- Queen Mary I (Bloody Mary) 1553 1558, devout Catholic, married Philip of Spain. Protestant bishops Latimer, Ridley and Cranmer burnt at the stake.
- Queen Elizabeth I 1558 1603, a remarkable woman, noted for her learning and wisdom, popular, chose advisors wisely. Drake, Raleigh, Hawkins, the Cecil's, Essex and other made England respected and feared. Mary Queen of Scots executed.

## The Stuarts (1603 - 1649) (1660 - 1714)

- James I 1603 1625, son Mary Queen of Scots and Lord Darnley, first to rule England and Scotland, more a scholar than a soldier. 1605 Gunpowder Plot. Authorised Bible published causing Puritans to sail for America.
- Charles I 1625 1649, son of James and Anne of Denmark, believed he ruled by Divine Right which led to the English Civil War in 1642 and his execution on 30 Jan 1649.

<u>Commonwealth of England</u>, from 19 May 1649, led by Oliver Cromwell (1653-1658). Crushed the Irish and Scots, expelled the corrupt Parliament. Richard Cromwell (1658-9), not a soldier, resigned and exiled himself to France until 1680.

- Charles II 1660 1685, the Merry Monarch, a popular but weak king with an inept foreign policy. He had 13 mistresses including Nell Gwyn. Many illegitimate children but no heir. The Great Plague (1665) was followed by the Great Fire. The new St. Paul's cathedral was built by Sir Christopher Wren.
- James II 1685 1688, second son of Charles I, converted to Catholicism. Generally hated.
   Following the Monmouth uprising and the Bloody Assizes Parliament asked William of Orange to take the throne.
- William III 1688 1702 and Queen Mary II 1688 1694, landed unopposed in Torbay and marched to London, the 'Glorious Revolution'. James plotted to return but was defeated at the Battle of the Boyne in 1689.
- Queen Anne 1702 1714, 2<sup>nd</sup> daughter of James II. She had 17 pregnancies but only one child (William) survived but he died aged 11 of smallpox. Protestant aged 37 when she took the throne. Friend of Sarah Churchill, Duchess of Marlborough. The Duke of Marlborough beat the Spanish and the French which led to England having a major influence. The United Kingdom of England and Scotland was formed.

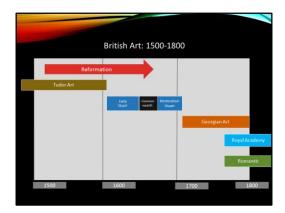
### The House of Hanoverians (1714 -1901)

 King George I 1714 – 1727, son of Sophia, daughter of James I's only daughter. Elector of Hanover, arrived aged 54 speaking little English. Country governed by Sir Robert Walpole

- our first Prime Minister. The Jacobites attempted a failed rebellion in 1715. George I was implicated in the South Sea Bubble scandal of 1720.
- King George II 1727 1760, still relied on Walpole, last king to lead the army into battle.
   Jacobites (Bonny Prince Charlie) landed in Scotland but were routed at Culloden Moor by the Duke of Cumberland.
- King George III 1760 1820, a reign of elegance, Jane Austen, Byron, Shelley, Keats and Wordsworth and statesmen like Pitt and Fox and captains like Wellington and Nelson. The 1773 Boston Tea Party led to American independence on 4 July 1776. Suffered later from porphyria and became blind and insane. His son became regent in 1811.
- King George IV 1820 1830, a wit and buffoon, a lover of art and architecture whose
  private life was a mess. Married twice to Mrs Fitzherbert, a catholic, and Caroline of
  Brunswick. Their daughter Charlotte died in 1817.
- King William IV 1830 1837, the 'Sailor King'. Had 10 children with his mistress Mrs
  Jordan. Married Adelaide Saxe-Coburg. He hated pomp and ceremony and was loved for
  his lack of pretension. Abolished slavery. Reform Act passed.
- Queen Victoria 1837 1901, daughter Edward Duke of Kent, 4<sup>th</sup> son George III. Married Albert of Saxe-Coburg in 1840 and after his death in 1861 she retired until 1887. Longest reigning monarch. Had 9 children and 40 grand-children.

## Saxe-Coburg-Gotha and The Windsors (1901 -1910) (1910 - Today)

- King Edward VII 1901 1910, much loved. He liked horse-racing, gambling and women. An
  age of elegance. Had 6 children. Married the beautiful Alexandra of Denmark had
  mistresses including Mrs Keppel and Lily Langtry.
- King George V 1910 1936, changed name to **Windsor**. Bluff, hearty man who did not expect to be king. King during WWI and the troubles in Ireland. Problems with his son the Prince of Wales and Mrs Simpson.
- King Edward VIII June 1936, very popular so when he renounced the throne to marry Mrs Simpson it could not be believed. He went to live abroad.
- King George VI 1936 1952, shy and nervous man with a stutter but he was sound and much loved. He and Queen Elizabeth set an example of courage and fortitude.
- Queen Elizabeth II 1952 present day, served in the Army as a driver. She married her cousin Prince Philip, Duke of Edinburgh and had four children, Charles, Anne, Andrew and Edward.



- The first period we will cover is **1500 to 1650. Why 1500?** Because at the beginning of the sixteenth century **painting**, mostly portrait painting, became popular in England.
- The Tudor period marks the end of the Middle Ages. During the Middle Ages most works of art were religious and were **destroyed during the Reformation**.
- The first period we are covering has sometimes been called the English Renaissance (although historians prefer 'early modern').
- There were very significant changes that took place in society and culture over this period but the use of the Italian term 'Renaissance' can mislead.
- The Italian term Renaissance, meaning rebirth, sets the scene for the English lagging behind and following the Italian movement.
- What I will show is that the changes that took place in England were very different from Italy and were a reflection of the needs and desires of English society and its cultural assumptions and requirements.
- By 'British Art' I mean art produced by painters living in Britain, mostly England but a few Scottish artists. I also include architecture and a few works of sculpture when they add to the story of painting.
- My second series of talks includes what has been called the Golden Age of British Art from the 1720 to the 1850s and so this course overlaps slightly with my talks on the nineteenth century but I will cover different aspects of the art.
- There were many reasons for painting portraits, they were relatively small and light and so
  portable, they were exchanged as gifts, sent overseas often as part of marriage negotiations,
  displayed to show loyalty to the crown and they could even be playful.
- We start with the sixteenth century which was when the Church of England was established, the bible was published in English, and the country became recognised as an important maritime power. England was also recognised as an important cultural centre for literature, with Edmund Spenser, William Shakespeare, Christopher Marlowe and ben Johnson, and the music of William Byrd, Thomas Tallis and John Dowland.

#### <u>Notes</u>

The 'early modern' period begins with events such as :

- the beginning of the High Renaissance in Italy in the 1490s;
- the invention of moveable type printing in the 1450s;
- the Fall of Constantinople in 1453;
- the end of the Wars of the Roses in 1487;
- the Voyages of Christopher Columbus in 1492;
- the end of the Reconquista, the Islamic state in the Iberian peninsula, which lasted from 711 to its fall in 1492:
- or the start of the Protestant Reformation in 1517.
- Its end point is often linked with the outset of the French Revolution in 1789 or the start of industrialization in late 18<sup>th</sup>-century Britain.
- This term there are ten lectures covering 1500 to 1660, which includes the Tudors, the Early Stuarts and the Commonwealth.
  - 01 Introduction 1500-1660
  - 02 How Art Helped Establish the Tudor Dynasty—the use of art as propaganda.
  - 03 The Hidden History of Hampton Court—from before Cardinal Wolsey to the present day.
  - 04 Holbein at the Court of Henry VIII—now the most famous artist of the period.
  - 05 The Wholesale Destruction of English Art—iconoclasm between the reign of Henry VIII and the Commonwealth.
  - 06 Images of Elizabeth I and their meaning.
  - 07 Secret and Puzzling Tudor Art—reading some unusual Tudor art as an insight into the period.
  - 08 Van Dyck and the Early Stuart Painters—Van Dyck, Rubens and other artists of the Stuart period.
  - 10 The World's Largest Art Sale—the |Commonwealth sale of Charles I's art collection and other goods.
  - 11 Introduction 1660-1800
  - 12 The Windsor and Hampton Court Beauties—Lely and Kneller.
  - 13 Wren and the English Baroque
  - 14 Hogarth, His Life and Society
  - 15 Gainsborough and His Rivals
  - 16 The Royal Academy
  - 17 Zoffany and the Conversation Piece
  - 18 The Romantic Age of English Painting
  - 19 The Art of the Industrial Revolution
  - 20 Summary 1500-1800



Anon, Henry VII Holbein workshop, Henry VIII William Scrots, Edward VI, c. 1550 Anon, Lady Jane Grey, 'The Streatham Portrait' Antonis Mor, Mary I, 1554 Anon, Elizabeth I, 'The Darnley Portrait', c. 1575 Daniel Mytens, James I, 1621 After Van Dyck, Charles I, 1636, Royal Collection John Michael Wright or studio, Charles II, c. 1660-1665 Godfrey Kneller, James II, 1684 Godfrey Kneller, William III Peter Lely, Mary II, 1677 Michael Dahl, Anne, 1705 Studio Kneller, George I, c. 1714 Thomas Hudson, George II, 1744 Allan Ramsay, George III, 1762

### **Monarchs and Art**

- In order to put the period in an historic context I will briefly skip through the monarchs of the period using portraits painted by well known artists.
- Henry VII used art as propaganda to reinforce his right to rule.
- **Henry VIII** used art to demonstrate magnificence and as propaganda against the Pope. He also built more palaces than any other monarch.
- Edward VI reigned for only 6 years and died aged 15 of TB.
- Lady Jane Gray became queen as she was the great-granddaughter of Henry VII but she was overthrown after only 9 days.
- Mary was only queen for 5 years.
- **Elizabeth** was not interested in art but it was used as propaganda and by her courtiers to promote their causes and flatter the queen.
- **James I** was not interested in art but his sons Arthur and Charles were and a new awareness of painting was developing.
- Charles I is perhaps the greatest art collector of any English monarch and he and his courtiers amassed one of the largest collections in Europe.

- The Commonwealth was a time of iconoclasm and the royal collection was sold to overseas buyers.
- **Charles II** was not interested in art collecting but portraiture was becoming common including portraits of the court beauties.
- James II ruled for less than 4 years and his time was occupied by fighting Parliament.
- William III and Mary II were interested in architecture and redeveloped Hampton Court.
- Anne took a connoisseur's interest in all the arts and painting was used to convey political messages.
- George I was not interested in art but the arts flowered during the Georgian period.
- George II was not interested in art but royal portraits were used as propaganda.
- **George III** supported the formation of the Royal Academy of Arts with large grants from his private funds. Of his art collection, the two most notable purchases are Johannes Vermeer's *Lady at the Virginals* and a set of Canaletto's.

#### Kings and Queens 1485-1820

- Anon, Henry VII (1457-1485-1509) and Elizabeth of York—a mean king but a good administrator.
- Holbein workshop, Henry VIII (1491-1509-1547) and Catherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, Catherine Howard, Catherine Parr—one the biggest personalities, when young the ideal handsome, intelligent Renaissance monarch, left the country in debt.
- William Scrots, Edward VI (1537-1547-1553) —came to the throne aged 9 and died when he was 15, probably of tuberculosis (consumption).
- Anon, 'The Streatham Portrait', Jane Grey (1553) —the 9-day queen, the greatgranddaughter of Henry VII through his younger daughter Mary and married to the son of Edward's chief minister, John Dudley, Duke of Northumberland.
- Antonis Mor, Mary I (1553-1558) and Philip II of Spain—'Bloody Mary', burned 283 compared to Elizabeth's 4.
- Anon, 'The Darnley Portrait', Elizabeth I (1553-1558-1603) —very intelligent, regarded as our greatest monarch by some, 'I have no desire to make windows into men's souls'.
- Daniel Mytens, James I (1566-1603-1625) and Anne of Denmark—promoted his sexual favourites, James was the son of Mary, Queen of Scots, and a great-great-grandson of Henry VII.
- After van Dyck, Charles I (1600-1625-1649) and Henrietta Maria of France—believed in the 'divine right of kings'
- Commonwealth
- John Michael Wright, Charles II (1630-1660-1685) and Catherine of Braganza—a compromising king
- Godfrey Kneller, James II (1633-1685-1688) and Mary of Modena—an absolute king
- Godfrey Kneller, William III (1650-1689-1702) and Peter Lely, Mary II (1662-1689-1694)
   —an effective team
- Michael Dahl, Anne (1665-1702-1714) and Prince George of Denmark—could not produce an heir despite trying
- Studio Kneller, George I (1660-1714-1727) and Sophia Dorothea of Celle—could not speak English and preferred Hanover

- Thomas Hudson, George II (1683-1727-1760) and Caroline of Ansbach—hated his son
- Allan Ramsay, George III (1738-1760-1820) and Charlotte of Mecklenburg-Strelitz—a very long serving and responsible king who went insane



- I would like to start the course by summarising the **next nine classes**. Each class is a self-contained talk about a particular artist or topic and I have or will be giving some of these talks elsewhere.
- 1. Introduction: 1500-1660
- 2. How Art Helped Establish the Tudor Dynasty
  - Establishing a dynasty
  - Magnificence, Aristotle
  - How art was used
- 3. The Hidden History of Hampton Court
  - A chronological tour through the palace's architecture
  - Paintings in or associated with Hampton Court
- 4. Hans Holbein at the Court of Henry VIII
  - Key paintings by Holbein of Henry and his courtiers
  - The Ambassadors
- 5. The Destruction of Art in Tudor England
  - The Reformation
  - Stages of destruction Henry VIII, Edward IV, Mary I and Elizabeth, Commonwealth destruction.
  - Destruction and conversion of churches
  - Some Catholic art (architecture) survived
  - Puritanism
- 6. Images of Elizabeth I: Fashion or Propaganda?
  - (see lecture)
- 7. Secret and Puzzling Tudor Art
  - The Tudor love of puzzles and allegory
  - See shafe.uk 'Tudor: The Origins and Functions of the Portrait Miniature'
  - Holbein, Mrs Jane Small
  - Simon Bening
  - Lucas Horenbout
  - Nicolas Hilliard, 'Young Man Among Roses', the Art of Limning
  - Isaac Oliver, Hilliard's pupil and Limner to Queen Anne of Denmark 1604, Lord Herbert of Cherbury.

- Levina Teerlinc
- 1. Van Dyck and the Early Stuart Painters
  - The status of artists
  - Anthony van Dyck, knighted on his arrival, lived in Blackfriars, King Charles on Horseback 1633 (he was 5' 4" and had a stammer), based on Rubens who based it on Titian's equestrian portrait of Hapsburg Emperor Charles V
  - Peter Paul Rubens
  - Cornelius Johnson (1593-1661), an English portrait painter with Flemish or Dutch parents. Active in England from 1618 to 1643.
  - William Dobson (1611-1646), apprentice to William Peake (c. 1580-1639), portrait of Endymion Porter, c. 1642-5.
  - Robert Walker (1599-1658), self-portrait, portraits of Oliver Cromwell and Richard Deane, 1653
  - Isaac Fuller (1606?-1672), trained in France, self-portrait. Horace Walpole wrote that 'in his historic compositions Fuller is a wretched painter: his colouring was raw and unnatural, and not compensated by disposition or invention', but praised his portraits, in which 'his pencil was bold strong and masterly'.
- 2. Inigo Jones, Man, Masques and Mansions
  - (see lecture)
- 3. How the Royal Collection was Mis-sold (the origins of collecting, Charles I collection, 'The Commonwealth Sale')
  - Collecting in the Tudor and Stuart Periods
  - The period of the Wunderkammer leading to the Bilderkammern
  - Connoisseurship (p.49), it became possible to distinguish style, composition and form from content, so Protestants could appreciate Catholic art.
  - Robert Carr became James's favourite. Married Francis Devereux caused a scandal as she was already married, they were tried for murdering Overbury. He was a collector and used Sir Dudley Carleton who sold half the collection he had bought for Carr to Arundel.
  - Carr was replaced by George Villiers, later Duke of Buckingham, in 1615.
  - Lord Arundel, Thomas Howard had a collection to rival the king. He acquired Carleton's paintings. A collection from Carr and from Roos. He became Earl Marshall, the senior aristocrat.
  - William Herbert, collector.
  - Henry Wriothesley, collector.
  - Charles I, French wife Queen Henrietta Maria, Charles tried to emulate the achievements of Prince Henry but never quite achieved it. He collected across Europe from the Low Countries, to Spain and then Italy. Charles created an enormous debt by plunging the country into wars with Spain and then France. His imposition of the Anglican prayer book led to the Bishop's Wars in Scotland. His policies also caused the Ulster Uprising of 1641. In the late 1620s Charles paid £18,000 for the Gonzaga collection from Mantua, one of the greatest collections in Italy. The collection included Mantegna's *Triumph of Caesar*. Charles used collecting to define his royal authority and perhaps to console him for the deaths of his brother, sister and mother and his father in his early twenties. Charles

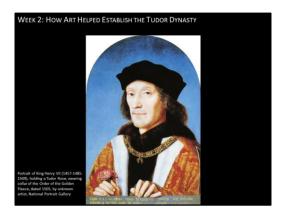
collection was overseen by van der Doort. Gerrit van Honthorst Duke of Buckingham. Van Dyck the young Duke of Buckingham and his brother (his father George Villiers was reviled and assassinated in 1628). The Stuarts were more connected to Europe, France and Italy than the Tudors and collecting was sweeping the Continent. He followed European taste for Mantegna, Giorgione, Raphael and, above all, Titian. He also collected the new baroque style artists, Rubens, Guido Reni and Orazio Gentileschi. He became one of the most voracious collectors of art the British royal family has ever seen. Charles was a passionate collector but not a connoisseur, he relied on intermediaries to advise him. It was not astronomically expensive, he spent about £8,000 a year and his biggest purchase was £18,000 against his total crown revenues of nearly £1 million a year. He spent far more on buildings, masques and clothes. A fashionable suit cost £500 but a full length Van Dyck cost £50.

- Buckingham and Arundel had the only collection to rival the king. Buckingham
  had 300 paintings at York House including Rubens Caravaggio, Titian, Tintoretto
  and Bassano overseen by Balthazar Gerbier.
- John, Lord Lumley, collector
- Henry Howard, Earl of Northampton, collector
- Anna of Denmark, Van Somer 1617, collector. See p. 36 Somerset House
- Cecil, Lord Salisbury (Elizabeth's advisor), collector, Hatfield, Salisbury House on the Strand, Sir Henry Wotton in Venice (ambassador and purchaser).
- William Larkin, George Villiers portrait, p.67
- Carleton dealt with Rubens, p. 69-70
- 1619 Banqueting House burned down and Inigo Jones designed a new one.
- Anna bequeathed her art collection to Charles in 1621 which started his collection, p. 73-4.
- Charles, Rubens self-portrait, p. 76
- Rubens, Aletheia Talbot, p.76
- Raphael cartoons, to be made into tapestries at Mortlake, purchased by Charles
- Charles trip to Spain to marry the Infanta ended in disaster.
- The last decade. Charles I's collecting was overshadowed by the bitter Thirty Years War (1618-1648) which he used to buy art from bankrupt kings and states. In 1629 Charles dismissed Parliament and embarked on a decade of personal rule. When he left London in 1642 to raise an army against Parliament his palaces at Whitehall, Greenwich, Hampton Court, Richmond and Windsor were crammed with treasures, statues, tapestries, medals, cameos and over 1,000 paintings.
- The Commonwealth Sale. On 30 January 149 Charles was beheaded and Parliament drew up the Act for the Sale of his property and vast art collection. The sale was intended to reduce the magnificence of monarchy to a simple cash value. In terms of the needs of the state, the sale of the paintings raised very little money but some individuals made substantial profits by buying wisely and reselling in Europe. Paintings were increasingly given away to pacify state debtors and Cromwell increasingly retained art works to confer authority and prestige on the new Commonwealth. Royalists rapidly recast Charles as a noble

- patron who enriched the country with an art collection that rivalled any in Europe and this brief flowering had been destroyed by the barbarous rebels.
- **Restoration**. In the early years of the restoration much of Charles I's collection was forcibly repossessed. The Sale had defined the value of paintings and it created an art market in England for he first time.

### **Next Term**

- 1. Introduction, 1650 to 1800 (two geniuses Holbein and Gainsborough)
- 2. The Power of Beauty (Restoration Art, the portraiture of Lely and Kneller, the 'Windsor and Hampton Court Beauties')
- 3. The English Baroque (decorative painting from Verrio to Thornhill)
- 4. Social Realism in Georgian art (William Hogarth and his contemporaries)
- 5. Eighteenth Century Portraiture (from 'classical' Reynolds to 'Gainsborough dramatizes her beauty, sensitivity, sexuality')
- 6. The Royal Academy
- 7. The Conversation Piece (Zoffany)
- 8. The Romantic Age of English Painting (from Joseph Wright of Derby to William Blake, Neo-Gothic, Sublime)
- 9. The Industrial and Agricultural Revolutions in Art (Gainsborough, Morland, Stubbs)
- 10. Summary of 300 Years of British Art



Portrait of King Henry VII (1457-1485-1509), holding a Tudor Rose, wearing collar of the Order of the Golden Fleece, dated 1505, by unknown artist, National Portrait Gallery

## Week 2: How Art Helped Establish the Tudor Dynasty

- The course begins by exploring art over the whole Tudor period but focusing on the role and purpose of the art. Art was not collected during this period and had little aesthetic purpose.
   Its role was to convey a particular message regarding the patron, generally their power and magnificence.
- The **earliest painting** in the National Portrait Gallery collection. Painted on 29 October 1505 by order of Herman Rinck, an agent for the Holy Roman Emperor, Maximilian I (1459-1519). It was probably painted as part of an unsuccessful marriage proposal as Henry hoped to marry Margaret of Savoy, Maximilian's daughter, as his second wife. His first wife, Elizabeth of York, had seven children and died in 1503.
- Earlier Tudor influences include Pietro Torrigiano (1472-1528) the violent artist who broke
  Michelangelo's nose in a fight and who was given the commission for the magnificent effigial
  monument for Henry VII and his queen, which still exists in the lady chapel of Westminster
  Abbey (1512-1517). It also includes the Italian sculptor Giovanni da Maiano II (c. 1486-c.
  1542) who employed by Henry VIII and Cardinal Wolsey to decorate their palaces including
  eight terracotta medallions at Hampton Court costing £2 6s 8d each.

### **Example Slides**

- 1. Henry VI (1457-1509) reigned 1485-1509, above portrait by an unknown Netherlandish artist, 1505, National Portrait Gallery
- 2. The family of Henry VII
- 3. Henry VII, d. 1509, tomb by Pietro Torrigiano and terra cotta bust
- 4. Henry VIII (1491-1547), reigned 1509-1547, unknown Anglo-Netherlandish artist, c. 1520, National Portrait Gallery
- 5. Propaganda, Battle of the Spurs,
- 6. Embarkation at Dover,
- 7. The meeting of Henry and Maximillian,
- 8. Field of the Cloth of Gold
- 9. Propaganda Holbein mural
- 10. Propaganda, anti-Pope engraving

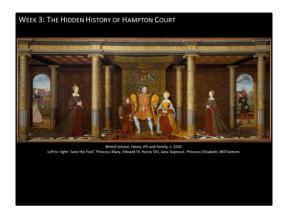
- 11. The family and magnificence of Henry VIII, Hampton Court painting
- 12. The wives of Henry VIII
- 13. Cardinal Wolsey and his Renaissance Prince's Palace at Hampton Court
- 14. Tapestries
- 15. Henry's magnificent palaces Nonsuch palace
- 16. Edward VI (1537-1553), reigned 1547-1553, unknown Anglo-Netherlandish artist, dated 1546 to 1547, Lord Egremont Collection
- 17. Mary I (1516-1558), reigned 1553-1558, Hans Eworth, 1554, Society of Antiquaries
- 18. Return of Catholic art
- 19. Elizabeth I (1533-1603), reigned 1558-1603, unknown English artist, c. 1588, National Portrait Gallery
- 20. Summary, the five Tudor monarchs

**Henry VI** (1457-1509) reigned 1485-1509, above portrait by an unknown Netherlandish artist, 1505, National Portrait Gallery

- Henry beat Richard III at the battle of Bosworth Field (between Coventry and Leicester although the exact location of the battle is disputed) on 22 August 1485.
- This was the last major battle of the Wars of the Roses and the last king to win the throne on a battle field.
- Henry III, a Lancastrian, consolidated his claim by marrying Elizabeth of York, daughter of Edward IV and niece of Richard III.
- He restored stability and carried out a number of shrewd initiatives but he was financially
  prudent if not greedy. Some historians claim his 'greed' was the means by which he
  maintained control during his later years. It meant that he had accumulated a fortune by
  the time Henry VIII became king.
- His first priority was to secure his hold on the throne. His main claim was by right of conquest. His grandfather Owen Tudor had been a page in the court of Henry V and may have secretly married his widow. One of their sons Edmund Tudor was Henry VII's father. His main claim was through his mother, Lady Margaret Beaufort, great-granddaughter of John of Gaunt, fourth son of Edward III and his mistress Katherine Swynford who he later married. He also claimed descent from Cadwaladr, in legend the last British king but the claim was weak. His marriage to Elizabeth of York strengthened his claim as she was daughter of Edward IV and niece of Richard III. She was mother of Henry VIII, grandmother of Edward IV, Mary I and Elizabeth I, great-grandmother of Lady Jane Gray and grandmother, great-grandmother and great-great-grandmother of James V, Mary Queen of Scots and James VI.
- When Elizabeth died in childbirth Henry went into mourning and may have died of a broken heart six years later.

#### References

Tudor artefacts: http://www.thetudorswiki.com/page/ARTIFACTS+of+the+Tudors



British School, *The Family of Henry VIII*, c. 1545, Royal Collection, Hampton Court Palace Left to right: 'Jane the Fool', Princess Mary, Edward VI, Henry VIII, Jane Seymour, Princess Elizabeth, Will Somers

### Week3: The Hidden History of Hampton Court

- This painting is displayed at Hampton Court but shows Whitehall Palace.
- The first palace at Hampton Court was built by Cardinal Wolsey and the biggest changes were made by Henry VIII and then 150 years later by William and Mary.
- This talk gives a chronological tour of the building work at Hampton Court followed by a summary of the major paintings, such as this one, associated with the Palace.

#### **Notes**

- Royal Collection website: This important dynastic portrait of Henry VIII and his family shows
  the king seated in the centre beneath a canopy of state flanked by his third wife, Jane
  Seymour and Prince Edward, later Edward VI. On the left is Princess Mary, later Mary I, the
  king's daughter by his first wife, Catherine of Aragon, and on the right Princess Elizabeth, later
  Elizabeth I, his daughter by his second wife, Anne Boleyn.
- The view through the arches is of the Great Garden at Whitehall Palace. The heraldic King's Beasts, carved in wood with gilt horns and set on columns, are prominently displayed amidst the flower beds, which are demarked by wooden fencing and painted in the Tudor colours of white and green. Through the archway on the left can be seen part of Whitehall Palace and the Westminster Clockhouse, balanced by a view through the archway on the right of the north transept of Westminster Abbey and a single turret of Henry VIII's Great Close Tennis Court. The two figures in the archways are members of the Royal Household, that on the right being the king's jester, Will Somers.
- Although the artist is unknown, the influence of Holbein is very strong, not only in the
  portraiture, but also in the classicising style of the architecture and the intricacy of the
  decorative motifs, so liberally highlighted in gold.
- History Today: There are two other figures, strikingly framed by the two archways in the
  wings. One is a man in red hose with cropped ginger hair, who has a monkey poised to check
  his head for lice. He can be identified as William Somer, the king's fool. The bald woman on
  the left, whose attention has been gripped by something in the distance, is probably 'Jane the

Fool', fool to Anne Boleyn, Princess Mary and Katherine Parr, Henry VIII's sixth and actual wife at the time. Their inclusion in this royal dynastic portrait suggests that fools had a distinct, privileged and vital role to play at the Tudor court.

- Will Somer was a fool at Henry VIII's court from June 1535, remained in the service of Edward VI and Mary I and died early in Elizabeth I's reign.
- The article argues fools were 'natural fools', that is people with learning disabilities, not intelligent wits. In 1551 a payment of 40 shillings was made 'to keep Will Somer' implying he needed to be looked after. Hampton Court staged a play using actors with learning disabilities. Fools were badly treated as they could not known God but Erasmus in his *The Praise of Folly* (1511) argued that 'all men were fools before God, and the foolishness of God was wiser than men's wisdom' (1 Corinthians i. 25), fools could therefore be considered holy, possessors of an essential goodness and simplicity that meant they were incapable of sin and conduits of the divine. This was the reason for the Tudor court fools' authority and favour, their rich clothing and even, possibly, their shaven heads, echoing the tonsures of the religious.

Early Tudor art, Henry VII and VIII (Henry VII family, Field of the Cloth of Gold)

- Oldest painting in Tate Britain
- · Henry VIII portraits

### Paintings at Hampton Court

## The Family of Henry VII with St George (c 1505-9)

The painting The Family of Henry VII with St George (by an unknown artist) is thought to have been a royal commission of Henry VII. Its date is presumably between the birth of the King's last child in 1505 and the death of Henry VII himself in 1509. The armour fits this date. It may have been commissioned for the royal palace at Richmond for a chapel dedicated to St George.

## The Battle of the Spurs (after 1513)

The Battle of the Spurs was the most heroic English moment in the 1513 campaign. A French cavalry force, which had come to succour the besieged town of Thérouanne, suddenly found itself opposite the Anglo-Imperial army, the size and position of which it had misjudged. Repelled by the latter's artillery, the French turned and fled, with English and Burgundian cavalry in hot pursuit.

### The Meeting of Henry and Maximilian (c 1520)

The painting The Meeting of Henry and Maximilian depicts Henry VIII and the Holy Roman Emperor Maximilian I as they join forces to fight France. It shows their meeting, and the victorious results of their joint campaign: the capture of two French cities, and the defeat of the French army at the Battle of the Spurs in 1513.

### The Embarkation at Dover (c 1545)

The painting The Embarkation at Dover shows Henry VIII's English fleet setting sail from Dover en route to the Field of the Cloth of Gold on 31 May 1520.

### The Field of the Cloth of Gold (c 1545)

The major theme of the painting The Field of the Cloth of Gold is really 'Magnificent Peace', Henry VIII's new approach after it proved too costly to go to war with France every year... not that the Field of the Cloth of Gold was a cheap affair!



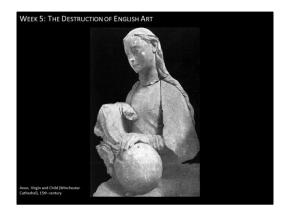
Hans Holbein the Younger (c. 1497-1543), Sir Thomas More, 1527, New York, Frick Collection

## Week 4: Hans Holbein at the Court of Henry VIII

- · Holbein's early work before coming to England
- Holbein portraits and Holbein's drawings and methods
- Holbein's portraits of Henry VIII
- The Ambassadors

## **Background**

- Holbein first visited England in 1526-28 before returning to Basel. He then returned in 1532
  and spent the rest of his life based in England until his death, probably from the plague on
  1543, aged 45.
- His earliest surviving portrait was a commissioned he carried out when he was only 18 of the mayor of Basel, Jakob Meyer and his wife (Basel), 1516. He was not yet a master so we don't know how he obtained the commission.
- Holbein's father was a leading painter in Augsburg and we believe that Holbein was an apprentice to his father. We can see similarities in the style if we examine his fathers works. The style is ultimately derived from Jan van Eyck.
- In 1524-26 Holbein went to France to gain a court appointment but he was not successful as there was no vacancy. There was a tradition of using coloured chalk for portraits in France. Chalk was not unknown to him previously but he abandoned silverpoint altogether at this period. Clouet was the leading court artist in France and he had a more linear approach than Holbein. There was a fashion for unfinished portraits in France at the time and the name of the sitter would be folded under and the game was to guess the person. Clouet uses flat shading strokes from top right to bottom left (as he was right-handed). Holbein's shading is always top left to bottom right as he was left-handed.
- Holbein came to England in 1526 with a letter of introduction to Sir Thomas More from Erasmus. More was a Privy Councillor at the time, he did not become Lord Chancellor until 1529, but he was still a very powerful figure. More wrote to Erasmus saying there might not be enough work for Holbein but he commissioned a full-size painting of his family which was sadly destroyed by fire in the 18th century. Two full-scale copies survive, one in the NPG, and one small painting at the V&A.



Anon, **Virgin and Child** (Winchester Cathedral), 15th century. This statue was found in rubble and a statue of St. Margaret (St. Andrew's Church, Fingringhoe, Essex), c.1450-1500 was found sealed in a niche which was plastered over. The head had been hacked off to prevent eye contact, iconoclasts scratched out eyes on images to prevent eye contact with the image.

## Week 5: The Destruction of English Art

• It is difficult to talk about art that no longer exists. This is a talk where we must really use our imagination. However, I believe it is worth the effort as it gives and insight into the wonderful lost art of early England.



Attributed to Isaac Oliver (1556–1617) and to Marcus Gheeraerts the Younger (1561–1636), *The Rainbow Portrait*, c. 1600-1602, 17 x 99.1 cm. Hatfield House, Hertfordshire

## Week 6: Images of Elizabeth I: Fashion or Propaganda?

- Elizabeth was in her late sixties when this was painted but she is shown as an ageless icon. She holds a rainbow with the inscription "Non sine sole iris" ("No rainbow without the sun"), a reminder that only the Queen's wisdom can bring peace and prosperity.
- The artist is uncertain but the most likely is **Isaac Oliver** who was a pupil of Elizabeth's favourite court painter, Nicholas Hilliard, and the brother-in-law of Marcus Gheeraerts the Younger. Some historians have argued that Gheeraerts painted this portrait.
- Elizabeth's dress is covered in wildflowers indicating her role as Astraea, the virgin goddess of innocence and purity and associated with Dike, the Greek goddess of justice. Astraea was the last of the immortals to live with humans at the end of the Golden Age. According to Ovid she abandoned the earth during the Iron Age because of human wickedness and became the constellation Virgo. According to legend, Astraea will one day come back to Earth, bringing with her the return of the utopian Golden Age of which she was the ambassador.
- Elizabeth's cloak is covered in eyes and ears implying she sees and hears all. The jewelled serpent is a symbol of wisdom and it has a heart-shaped ruby in its mouth symbolising the queen's passions are controlled by her wisdom. The pearls in her headdress symbolize her virginity and the crescent shaped jewel above her crown is a reference to Diana (or Cynthia), the goddess of the moon.

Elizabeth's Portraits – see the lecture on the portraits and their significance



The Drake Jewel, portrait by Nicholas Hilliard, 1586-88

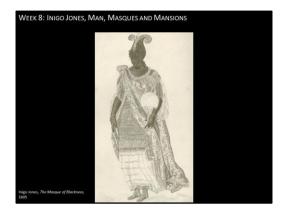
## Week 7: Secret and Puzzling Tudor Art

- Henry VIII's tiny golden gifts.
- The Elizabethan portrait miniature and its role.
- Elizabethan puzzles, emblems and conceits.
- Elizabethan jewellery and its secret messages. This is an example, which was given by Elizabeth I to Sir Francis Drake. There is a portrait of Elizabeth by Nicholas Hilliard with a cover containing one of her emblems, a phoenix. The other side contains a cameo portrait carved from onyx of an African male bust superimposed on a white European female bust. This may refer to Drake's alliance with runaway African slaves in Panama which enabled him to capture a Spanish plate train. It may refer to the gods of the Golden Age, Saturn and the virgin goddess Astraea, who was commonly associated with Elizabeth. The god Saturn was associated with black bile, the cold and dry and the humour melancholy. Saturn is the guardian of wealth, the god of farming and the ruler of the Golden Age but is also devourer of his own children. His melancholy was also associated with thoughtfulness and this was reinterpreted by Marsilio Ficino in 1489 as the Renaissance 'man of genius'. Ficino interpreted Saturn as representing the furthest reaches of the human mind, its deepest connection with spiritual reality and an intelligence which borders on that of God. So this could represent Elizabeth as the combination of the two gods of the Golden Age.

#### <u>Notes</u>

- 'Uncommon Sense' article, David Shields, University of South Carolina, extracts:
  - One of the rites of the Elizabethan court was the giving of jewels to the Queen, usually to mark the New Year, and the occasional gift by the Queen of jewels and portrait miniatures to favoured servants and defenders of the realm. After Drake circumnavigated the globe, he gave Queen Elizabeth a composite jewel token made with rare materials gathered from around the globe: a ship with an ebony hull, enamelled gold taken from a prize off the Pacific coast of Mexico, a diamond from Africa.
  - Elizabeth's gift to Sir Francis Drake is similarly evocative: one side is a locket with a
    portrait of the Queen by Nicholas Hilliard with a cover featuring on the interior her
    avian emblem, the phoenix. A miniature portrait was the single most frequent gift

- given by Elizabeth I to persons she would reward.
- The other side with the intaglio cut cameo of onyx featuring an African male bust in profile superimposed over the profile of a European. There is some debate whether the European is a regal woman or a Roman Briton of the sort William Camden was idealizing in his *Britannia*. It is not the face of any contemporary man—and certainly not Drake—for it is clean shaven. The symbolism here operates in two registers: a general imperial iconics in which the global range of imperium is figured in the equivalent faces of the African Emperor and the English Empress.
- There is also a much more pointed symbolism meant particularly for Drake. The conjoint effort of Africa and the English will liberate the world from the power of Spain. Drake's alliance with the Cimmarroons, runaway African slaves who intermarried with Natives, in Panama in 1576 led to his successful capture of the Spanish plate train crossing Panama. This act thrust Drake onto the world stage, secured him and the crown immense treasure, and gave the English forces in the Caribbean the character of liberators. In the West Indian invasion of 1585-1586, he planned to resurrect his alliance, as part of his design to assert English power in the Spanish main. It survived as one of the most potent scenes in the English imperial imagination, serving as the central action of the Sir William Davenant's opera, "The History of Sir Francis Drake," one of only two stage works permitted during the English Commonwealth, and a piece condoned personally by Oliver Cromwell, who also sought to liberate Spanish America from "tyranny & popery." In the Americas Drake had learned the truth that Elizabeth I understood on the eastern side of the Atlantic—the defeat of Spain required a combination, and the hatred of tyranny brought together Anglo and African. Elizabeth's cultivation of Mulay Ahmad al-Mansur (ruler of Morrocco from 1578–1603) in an alliance against their mutual enemy, Spain, was a diplomatic correlative to the martial alliance that Drake had forged in the jungles of the isthmus.
- The Jewel was probably manufactured and given between 1586 and 1588. It appears hanging conspicuously from Drake's belt, the chief ornament of his person, in the 1591 portrait painted by Marcus Gheeraerts the Younger now at the National Maritime Museum in London.
- Sardonyx has coloured bands of sard (shades of red) rather than the more common black onyx. Most onyx today is artificially coloured.



Inigo Jones, The Masque of Blackness, 1605

## Week 8: Inigo Jones, Man, Masques and Mansions

- The Masque of Blackness was an early Jacobean era masque, first performed at the Stuart Court in the Banqueting Hall of Whitehall Palace on Twelfth Night, 6 January 1605. The masque was written by Ben Jonson at the request of Anne of Denmark, the queen consort of King James I, who wished the masquers to be disguised as Africans. Anne was one of the performers in the masque along with her court ladies, and appeared in blackface makeup.
- The plot concerns how the Ethiopian ladies will find a land ending 'tania' and its ruler will
  cleanse them by his radiant light. They reappear as white-skinned in another masque called
  The Masque of Beauty, performed in 1608.
- Inigo Jones designed the set and they became increasingly elaborate. Jones created the proscenium arch, a raised stage and wings that hid the mechanisms. Scenes could quickly change, actors could appear in clouds apparently floating above the stage and he created seascape using billowing cloths.
- This masque starts with the gods entering on giant seahorses followed by the twelve black daughters of the god Niger played by the queen and her ladies in waiting. The ladies road in a giant seashell that appeared to float on the waves accompanied by six large sea monsters.
   Witnesses commented on the brightness of the light Jones employed which used mirrors and coloured filters.
- The masque cost £3,000 and was criticized for its impropriety as the queen and her ladies used body paint rather than masks.



Peter Paul Rubens (1577-1640), self-portrait, 1623, 85.7 x 62.2 cm, Royal Collection. Commissioned by Henry Danvers, Earl of Danby, as a present for Charles I when Prince of Wales Anthony Van Dyck (1599-1641), self-portrait, 1613-14, 43 × 33 cm, Academy of Fine Arts, Vienna

### **Week 9: Van Dyck and the Early Stuart Painters**

- Van Dyck followed his master Peter Paul Rubens to England and his portraits of Charles I
  present him as an intelligent and powerful Renaissance monarch.
- We will look at other painters of the period including Cornelius Johnson, Robert Peake (Elizabeth's Painter) painting of Henry and Isaac Oliver.

## Royal Collection website,

- This painting seems to have been something of a face-saver. In 1621 Rubens supplied Lord Danvers with a Lion Hunt (now lost), a studio work, not knowing that it was intended for Charles, Prince of Wales. Danvers had it sent back as 'a peese scarse touched by his own hand'. Rubens seems to have planned with Lord Danvers to make a peace offering to the Prince the moment he realised his mistake. Later Rubens claimed that he was concerned at the arrogance of sending a self portrait under these circumstances: 'it did not seem fitting to send my portrait to a prince of such high rank, but he overcame my modesty' (Rubens, letter of 10 January 1625; to Palamède de Fabri, Sieur de Valavez; 1582-1645). The most important thing, however, was that the work should be executed by Rubens and not his assistants: Lord Danvers wrote to William Trumbull in Brussels, asking 'for his owne picture made originall and every part of it wrought with his owne hand' (letter of 18 December 1622). Danvers adds in the same letter that this is a self portrait 'which I heare hee hath made alreadie'; it is difficult to know if this means that Rubens redirected an existing (obviously recent) self portrait, or whether enough progress had been made on the portrait which Danvers himself instigated (through some previous, now lost, instruction) for word to get out that it was 'made alreadie'. Whatever the explanation, the portrait is signed and dated 1623 and seems to have arrived in London in that year.
- This is an interesting piece of self-promotion; it does not advertise Rubens's invention, figure
  drawing or story-telling, important elements of his art. Instead we see purely pictorial
  qualities at their most intense: contrast of light and dark, with shades of deep black and a
  softly luminous face; strong accents of colour on the face and sky (again contrasting with the
  areas of black); variations of paint application from thinly scrubbed areas in the background,

- where brown underpaint shows through, to the thick, mobile rivers of oil paint, drawn by the brush, over the face. Rubens's 'owne hand' is obviously and everywhere at work'.
- The objects in the background of this portrait could be described as 'a rock and a
  reddening sky', which, in Latin, would read, Petrus et caelum rubens. It has been
  suggested that the artist included them as a play on his own name (reinforcing the Latin
  signature), or indeed that the whole portrait depicts a shame-faced, blushing or rubens
  Rubens.
- Signed, dated and inscribed along top right margin:Petrus Paullus Rubens / se ipsum expressit / A.D MDCXXIII / Aetatis Suae XXXXV

### Van Dyck

• This portrait of Van Dyck was painted when he was 14 and shows his virtuosity. He was a child prodigy and pupil of Rubens but he was not content to be second to his master and so left for Italy and then England where he became court painter to Charles I. Van Dyck was handsome but vain and so was called 'il pittore cavalleresco' (the chivalric painter, meaning the painter with airs above his station). He loved high society and strutted around wearing a sword. He arrived in London with a train of servants and the baggage and clothing of an aristocrat. He adopted the sunflower as his personal symbol. Yet he was a supreme portraitist and influenced many generations of artist with his penetrating and intimate representations.



Leonardo da Vinci (1452-1519), St. John the Baptist, 1513-16, 69 × 57 cm, Louvre, acquired 1661

## Week 10: How the Royal Collection was Mis-sold

- During the Early Stuart period (1603-1649) collecting art, particularly paintings by famous masters, became extremely popular. Royal courts around Europe already had large art collections but England lagged behind. Charles I was an avid collector and during his reign (1625-1649) he and his courtiers acquired one of the largest art collections in Europe. Other collectors included the Whitehall Group Thomas Howard, Earl of Arundel, George Villiers, 1st Duke of Buckingham, William Herbert, 3rd Earl of Pembroke, Philip Herbert, 4th Earl of Pembroke, James Hamilton, 1st Duke of Hamilton. Many were not connoisseurs and so would use agents to find and negotiate on their behalf, such as Sir Dudley Carlton, William Petty, Inigo Jones, Sir Balthazar Gerbier, Daniel Nys and Abraham van der Doort. They introduced a taste for 16th century Italian masters rather than Dutch masters.
- Following Charles I's execution Parliament passed a bill to sell all of his belongings including
  his art collection, partly to pay of his many debtors and partly to fund the navy. However,
  Parliament misunderstood the nature of the art market and the first sale was ineffective. In
  the end, the art was sold and a few made a fortune and many did not receive their
  compensation.



Next week was start with "How Art Helped Establish the Tudor Dynasty"