

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.

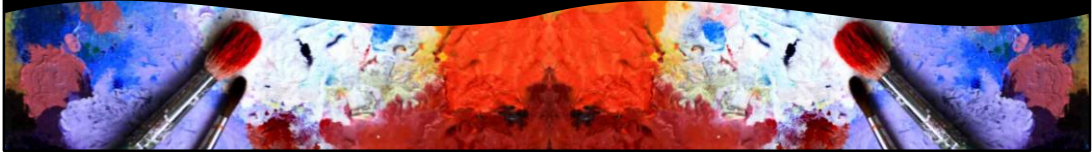
Unless otherwise mentioned all works of art are at Tate Britain.

References and Copyright

- 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.
- Our sponsored charities are Save the Children and Cancer UK.
- Unless otherwise mentioned all works of art are at Tate Britain and the Tate's online notes, display captions, articles and other information are used.
- Each page has a section called 'References' that gives a link or links to sources of information.
- Wikipedia, the Oxford Dictionary of National Biography, Khan Academy and the Art Story are used as additional sources of information.
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A STROLL THROUGH TATE BRITAIN

- The History of the Tate
- **From Absolute Monarch to Civil War, 1540-1650**
- From the Commonwealth to the Georgian Period, 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



West galleries include art from 1540, 1650, 1730, 1760, 1780, 1810, 1840, 1890, 1900, 1910

East galleries include art from 1930, 1940, 1950, 1960, 1970, 1980, 1990, 2000

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

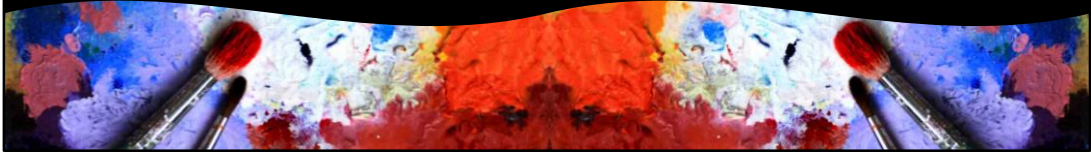
Agenda

1. A History of the Tate, discussing some of the works donated by Henry Tate and others.
2. From Absolute Monarch 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

ABSOLUTE MONARCH TO CIVIL WAR: 1540-1650

- Monarchs
 - 1509-1547 Henry VIII
 - 1547-1553 Edward VI
 - 1553-1558 Mary I
 - 1558-1603 Elizabeth I
 - 1603-1625 James I
 - 1625-1649 Charles I
- Themes
 - Henry VIII and the Reformation
 - Wholesale Destruction of British Art
 - Art as Propaganda and Puzzle
 - Art Collecting



- We will be talking about the paintings, and a few sculptures, in the context of the social history of each period. The rooms at Tate Britain are organised chronologically and I will be putting each painting into its historical context. Each room has a date which is the starting date for that room. The end date is the start date for the next room.
- We will not be visiting Tate Britain but I will be presenting it in a way that will make it easy to find your way round if you visit. For those who cannot visit I will be showing a panorama of each room and selecting particular paintings. Although we have forty hours in total there is still not enough time to discuss every painting.
- I will start each lecture with a 15 minute summary of what it was like to live at the time and the role of art. For this historic summary I will use documents, pamphlets, caricatures and engravings of the period that show aspects of society. A lot of art was temporary and took the form of banners, shields and structures.
 - English Renaissance, Hampton Court as Renaissance cardinal's villa, engraving showing Pope being stoned
 - Something that shows how art was used to create puzzles for the monarch to solve.
 - Art collecting started by Lord Arundel and Charles I's great art collection.



Girolamo da Treviso (active c. 1497-1544), *A Protestant Allegory*, c. 1538-44, 67.9 x 84.4 cm, Hampton Court

Henry VIII and the Reformation

- Religion was one of the central pillars of society and it defined people's lives and created a moral and social framework in which they lived. The Roman Catholic church was a power in the country that ran alongside that of the king. The church had its own courts and its own trans-European structure. Henry VIII's break with Rome was traumatic for the whole population as it removed everything they believed in and their hopes for a future life after death. Some sophisticated people saw that the Roman Catholic church had become corrupt and, more fundamentally, that the Bible, as the direct work of God, could establish a relationship between the individual and God that did not need the intervention of the Church.
- This is a piece of propaganda by Girolamo da Treviso (1508-1544). He was an Italian Renaissance painter who worked in the style of Giorgione and worked in Bologna in the 1520s. Giorgio Vasari, in his *Lives of the Most Excellent Painters, Sculptors, and Architects*, writes that Girolamo travelled to England to work as a military engineer for Henry VIII. He also worked as a painter there, *A Protestant Allegory* in the Royal Collection shows the Pope on the ground being pelted with large stones by various figures. Girolamo was

working as an engineer for Henry when killed by a cannon shot during the siege of Boulogne-sur-Mer in 1544.

- This engraving shows the Pope being stoned by the four Evangelists, Matthew, Mark, Luke and John, who are also stoning 'Hypocrisy' and 'Avarice'. The Pope should be Paul III (Pope from 1534 to 1549) but the likeness is more like Julius III (Pope from 1550 to 1555). On the ground in front are a cardinal's hat and four seals (probably papal bulls). The city on the left may be Jerusalem above which is a burning candle. Another in the foreground has been put out by a cooking dish. The candles may represent the true light of God's church and the false doctrine of Rome.

Notes

- The Act of Supremacy 1534, Henry VIII became head of the Church but he remained a Catholic.
- Henry VIII is known to have had at least two other anti-papal pictures.

References

See <http://www.royalcollection.org.uk/collection/405748/a-protestant-allegory>

Propaganda Messages

Henry VII – rightful king

Henry VIII – European prince, anti-Pope

Edward VI – Protestant prince

Jane Gray

Mary I – Catholic Queen

Elizabeth I – Supreme ruler, classical female rulers, virgin queen, iconic, fair, just



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 Wholesale Destruction of British Art

- The head had been hacked off to prevent eye contact. Iconoclasts also scratched out eyes on images to prevent eye contact with the image.
- This 14th Century devotional statue of St Margaret was found discarded in a blocked roodstair during repairs in the 1980s. It is an unusual survival, and, despite its obvious damage, of fine quality. Thousands of English churches must have had images like this in the late medieval period, but they have almost all been destroyed by Anglican reformers and puritan iconoclasts.
- The sculpture appeared in the Victoria and Albert Museum's *Gothic: Art for England* exhibition in 2003.

Notes

- The statue represents St Margaret the Virgin (also known as St Margaret of Antioch), a very popular saint in England perhaps as she is said to have promised very powerful indulgences (a way to reduce the punishment for sins) to those who read her life. She is regarded as apocryphal and is described in *The Golden Legend*.

She is normally shown with a dragon as she is said to have been swallowed by one but her cross irritated its innards and she was expelled alive.

References

Photograph copyright Simon K, 2012



Attributed to Isaac Oliver (1556-1617) or Marcus Gheeraerts the Younger (1561-1636), *Rainbow Portrait*, c. 1600–02, Hatfield House

Elizabeth I and Art as Propaganda

- ***Rainbow Portrait***. Finally, one of the great symbolic paintings of Elizabeth and, as far as we know, her final portrait.
- **What is she holding?** The answer, for those that speak Latin, is in the motto above '*non sine sol iris*' – '**no rainbow without the sun**'. She is the sun and has created a rainbow, the Biblical sign of **hope and rebirth**. She has put discord and war behind her and brings forth the rainbow signifying sunshine and peace and a new **Golden Age**.
- It is called the **Rainbow Portrait** for obvious reasons and was painted between 1600 and 1602 when the queen was in her late sixties. She was to die in 1603.
 - (Click) If you look closely at her dress you might be surprised to see it is covered in **eyes and ears**. What do you think that means? Fame was shown covered in eyes and ears signifying everyone looking at her and talking about her but it has also been suggested that they represent her cloaked in the protection of her loyal subjects who are looking out for her protection and telling her about any intrigue or plots against her.

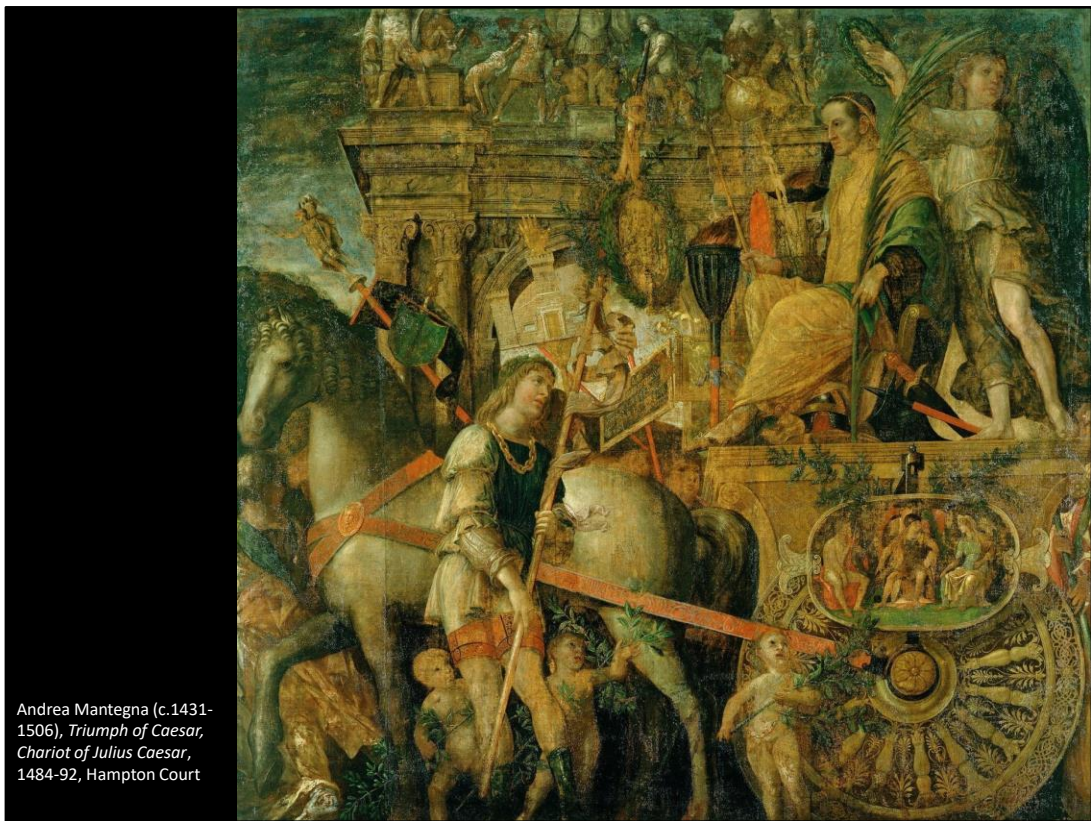
- She also has a **serpent** embroidered on her sleeve with a heart hanging from its mouth. The serpent is a symbol of wisdom and the heart of passion showing that she has the wisdom to control her passions. The celestial globe above the serpents head means that to understand higher matters one must first go down to the earth, like the serpent, and then rise heavenward under good council. The queen is therefore skilled in the affairs of the universe.
 - The **flowers** on the dress show she is Flora, 'Empress of Flowers'.
 - In her hair is the **crescent moon** alluding to 'Cynthia, Queen of Seas and Lands'.
 - On her ruff is the **gauntlet**, a chivalrous emblem showing she is the heroine of her knights.
- She is being shown as **queen of beauty, queen of love**, the **just virgin** of the **Golden Age returned**. Elizabeth was most **proud** of the fact that there was **peace** throughout her reign and although this is an exaggeration as it ignores the troops she sent against Philip II, the raid on Cadiz and the Nine Years' War in Ireland, Elizabeth was cautious and there were many **years of peace**.
 - The portraits, carefully analysed, tell us a lot about Elizabeth. If we look beyond the gorgeous dresses, of which she had 2,000, we find a complex web of symbolism that supports a few clear propaganda messages – **the Virgin Queen reminding us of the Virgin Mary, the Queen of a Golden Age of peace and prosperity and the Empress of the Seas** that will lead to a British Empire.
 - The *Rainbow Portrait* is a fitting end to the way Elizabeth used her portraits to convey these complex messages and maintain her position as monarch and woman.
 - Thank you.

Notes

- It has always been owned by the Cecil family. **William Cecil**, 1st Baron Burghley (sometimes spelt Burleigh), KG (13 September 1520 – 4 August 1598) was an English statesman, the **chief advisor** of Queen Elizabeth I for most of her reign, twice Secretary of State (1550–1553 and 1558–1572) and Lord High Treasurer from 1572. He was the founder of the Cecil dynasty which has produced many politicians including two Prime Ministers.
- Hatfield House is Jacobean and was built in 1611 by Robert Cecil, First Earl of Salisbury and Chief Minister to King James I and has been the home of the Cecil family ever since.
- Attributed to Isaac Oliver, perhaps the **most heavily symbolic portrait** of the queen is the *Rainbow Portrait*. It was painted around 1600–1602, when the queen was in her sixties. In this painting an ageless Elizabeth appears dressed as if for a masque, in a linen bodice embroidered with spring flowers and a mantle draped over one shoulder, her hair loose beneath a fantastical headdress. She wears symbols out of the popular emblem books: the cloak with eyes and ears, the serpent of wisdom,

the celestial armillary sphere, and carries a rainbow with the motto *non sine sol iris* ("no rainbow without the sun"). Strong suggests that the complex "programme" for this image may be the work of the poet John Davies, whose *Hymns to Astraea* honouring the queen use much of the same imagery, and suggests it was commissioned by Robert Cecil as part of the decor for Elizabeth's visit in 1602, when a "shrine to Astraea" featured in the entertainments of what would prove to be the "*last great festival of the reign*".

- **Cynthia** was originally an epithet of the Greek goddess of the moon, Artemis, who according to legend, was born on Mount Cynthus. Selene, the Greek personification of the Moon, and the Roman Diana (by way of their identification with Artemis) were also sometimes called "Cynthia". '*Cynthia is not the sylvan Diana but the cold, chaste guardian of peace and civility*'.
- **Astraea**, daughter of Zeus and goddess of justice, the celestial virgin, was the last of the immortals to live with humans during the Golden Age.
- Elizabeth took advice and ignored it when it suited her, she was prudent and careful and kept her pugnacious male courtiers entertained for 45 years (1558-1603) with finding ways to praise her both as a woman and as a monarch.



Andrea Mantegna (c.1431-1506), *Triumph of Caesar, Chariot of Julius Caesar*, 1484-92, Hampton Court

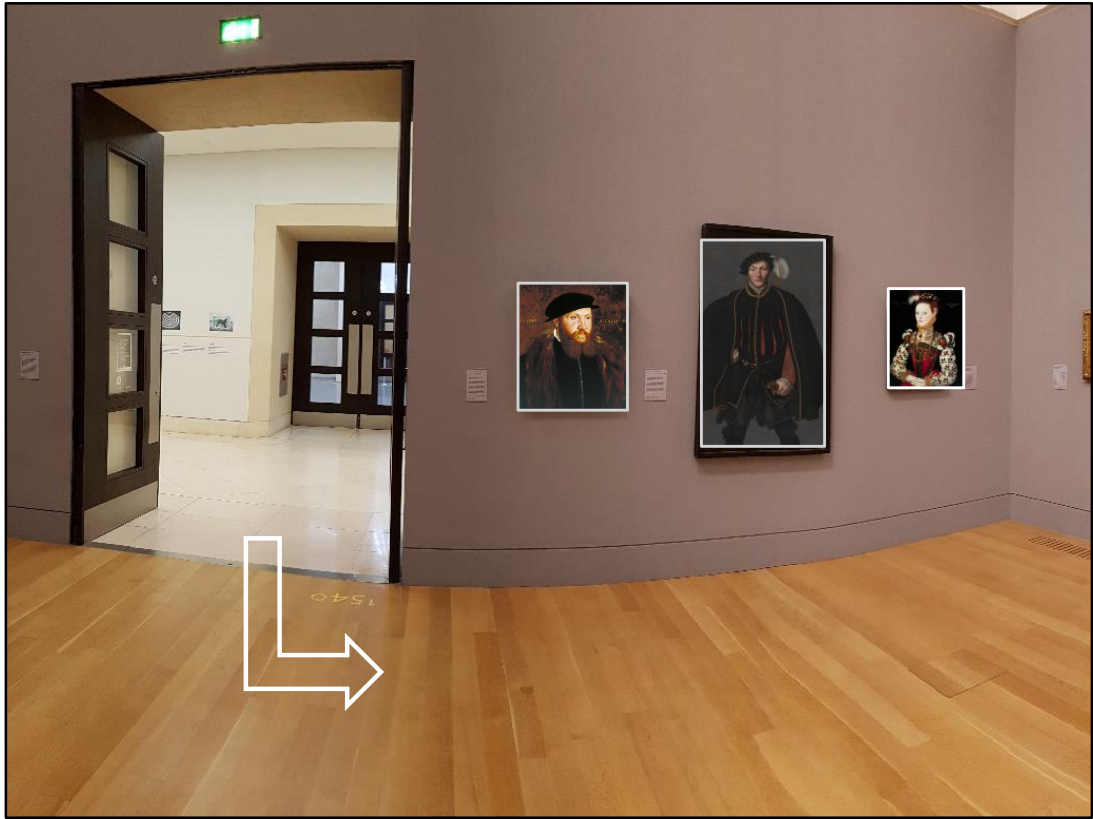
Art Collecting

- Mantegna's *Triumph of Caesar* was to prove the undoing of Daniel Nys. He had successfully negotiated the sale of part of the Gonzaga art collection in 1626 and was tempted to buy the *Triumph of Caesar* for Charles. When payment for the sale was not forthcoming Nys was forced into bankruptcy and spent the rest of his life in London trying to get paid.
- This was typical of many of Charles creditors, from tailors to grocers, they were never paid. On Charles's death about £40,000 was owed and Parliament devised a scheme to pay the creditors by selling all of Charles's worldly goods.
- *The Triumphs of Caesar* are a series of nine large paintings created by the Italian Renaissance artist **Andrea Mantegna** between 1484 and 1492 for the **Gonzaga** Ducal Palace, Mantua. They depict a triumphal military parade celebrating the victory of Julius Caesar in the Gallic Wars. Acknowledged from the time of Mantegna as his **greatest masterpiece**, they remain the most complete pictorial representation of a Roman triumph ever attempted and together they form the

world's largest metric area of renaissance paintings outside Italy.

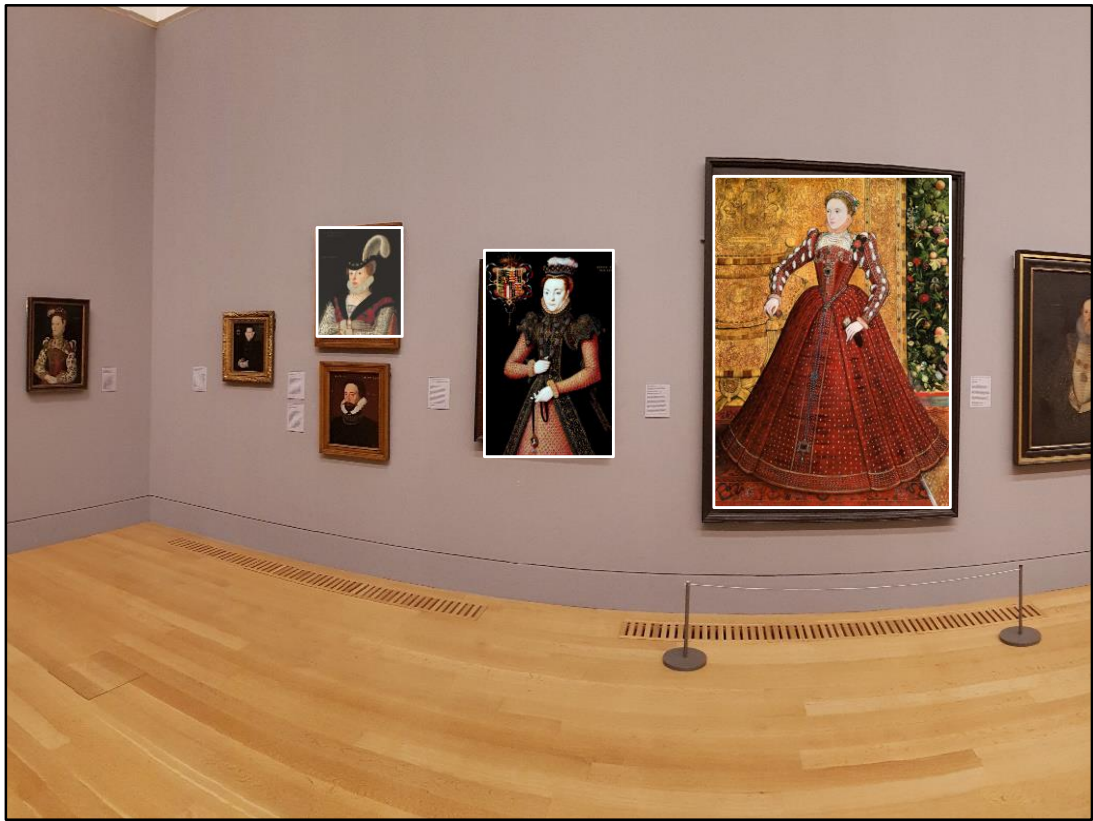
- **Acquired by Charles I in 1629**, they now form part of the Royal Collection at Hampton Court Palace. Originally painted in the fragile medium of egg and glue tempera on canvas, the paintings underwent successive repaintings and restorations through the centuries. In the 1960s a careful restoration to reveal the original paintwork was conducted on all but the seventh canvas, where no trace had been left by previous restorers. Although now mere shadows of Mantegna's cinquecento paintings, they still convey a powerful impression of epic grandeur. In the words of Anthony Blunt, who as Surveyor of the Queen's Pictures supervised the restoration, "The Triumphs may be a ruin but it is a noble one, one as noble as those of ancient Rome which Mantegna so deeply admired."
- The **Gonzaga dynasty was overthrown** in the late 16th century, and the major part of their painting collection was acquired by Charles I of England in 1629, using as an agent in Italy, the **courtier Daniel Nys**. The collection also included works by Titian, Raphael and Caravaggio. They **arrived in 1630** at Hampton Court Palace, where they have remained ever since. The Lower Orangery was originally built to house Mary II of England's collection of botanical specimens. It was chosen as a setting for the series, since it re-creates the interior of the **Palace of San Sebastiano in Mantua**, Italy, where the paintings were hung from 1506 in a specially built gallery. The paintings are displayed as a continuous frieze, separated by small columns.
- After the execution of Charles I in 1649, the Triumphs were listed in an inventory and valued at **1,000 pounds**; (£119 thousand as of 2015) the entire **Gonzaga acquisition cost 25,000 pounds**. (£4.26 million as of 2015). Oliver Cromwell refrained from selling these paintings, almost alone among Charles's collection, due to their fame, and perhaps as they celebrated a general like himself rather than a monarch or Catholic religious theme.

- *Daniel Mytens the Elder, 'Portrait of James Hamilton, Earl of Arran, Later 3rd Marquis and 1st Duke of Hamilton, Aged 17' 1623
- Adam de Colone, 'Portrait of Lady Margaret Livingstone, 2nd Countess of Wigtown' 1625
- COPYRIGHT RESTRICTIONS Adam de Colone, Portrait of John Fleming, 2nd Earl of Wigtown, 1625
- Cornelius Johnson, 'Portrait of an Unknown Lady' 1629
- Cornelius Johnson, 'Portrait of an Unknown Gentleman' 1629
- *British School 17th century, 'Portrait of William Style of Langley' 1636
- NO IMAGE Hubert Le Sueur, Charles I, c.1637
- *Sir Anthony Van Dyck, 'Portrait of Mary Hill, Lady Killigrew' 1638
- *Sir Anthony Van Dyck, 'Portrait of Sir William Killigrew' 1638
- *Alexander Keirincx, 'Distant View of York' 1639
- *William Dobson, 'Endymion Porter' c.1642–5
- Edward Bower, 'Sir John Drake' 1646



We come through the door into the first gallery of art works between 1545 and 1650. Turn left to go round the room in a clockwise direction. The selected works are shown outlined in white and they are described later.

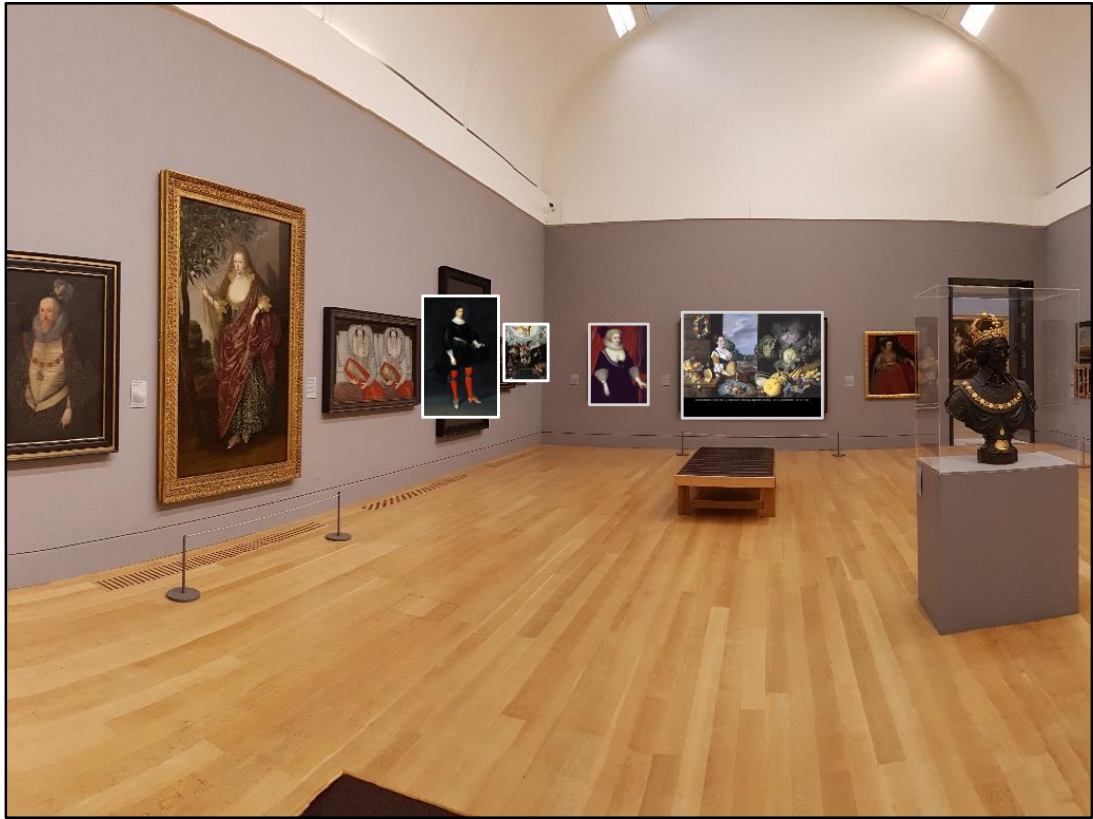
1. John Bettes, *A Man in a Black Cap*, 1545
2. British School, *Portrait of a Gentleman, probably of the West Family*, 1545–60, 133 x 78.5 cm, oil on oak panel
3. British School, *A Young Lady Aged 21, Possibly Helena Snakenborg, Later Marchioness of Northampton*, 1569, oil on oak panel, 62.9 x 48.3 cm



1. George Gower (c. 1540-1596), *Lady Kytson*, 1573, 68.5 x 52.2 cm
2. Hans Eworth (1540-1573), *Portrait of an Unknown Lady*, c.1565–68, 99.8 x 61.9 cm
3. Steven van der Meulen ?–1563 or 4 or Steven van Herwijck (c.1530-1567), *Portrait of Elizabeth I*, c. 1563, oil on canvas, transferred from panel, 196 x 140 cm



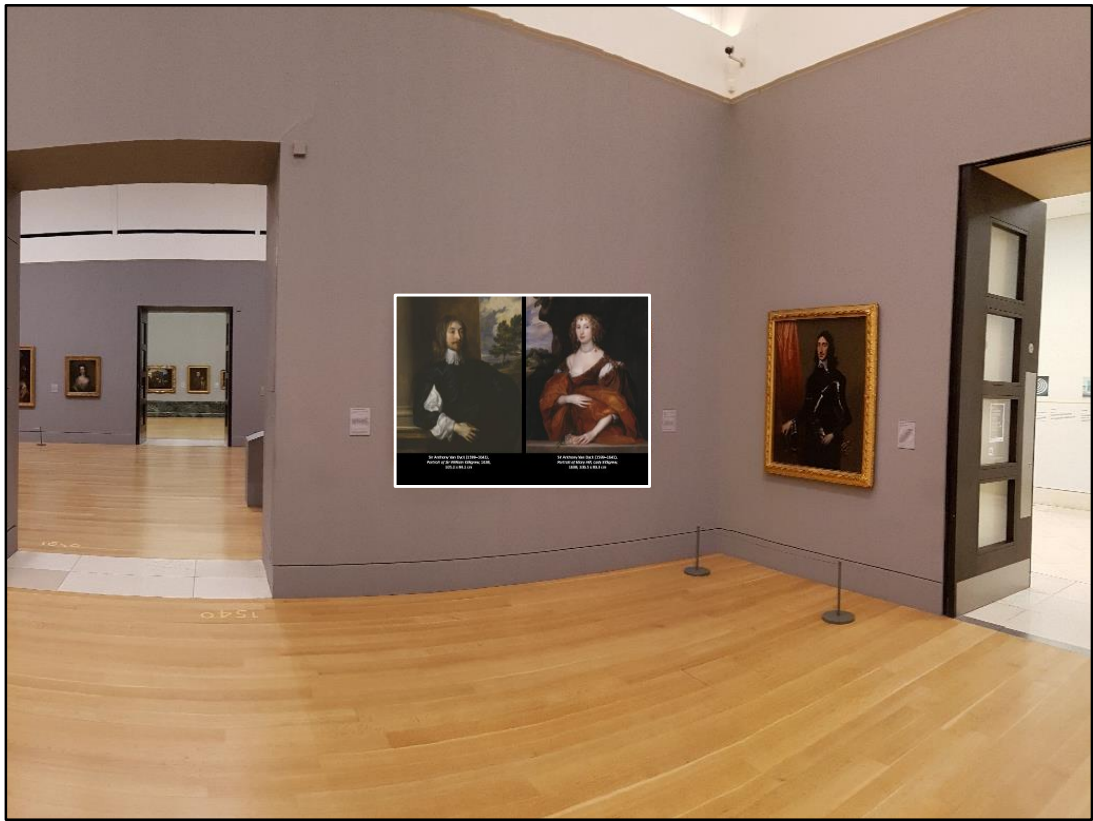
1. British School, *Portrait of a Lady, Called Elizabeth, Lady Tanfield*, 1615, 221.2 x 137 cm, Tate
2. British School 17th century, *The Cholmondeley Ladies*, c.1600–10, 88.6 x 172.3 cm



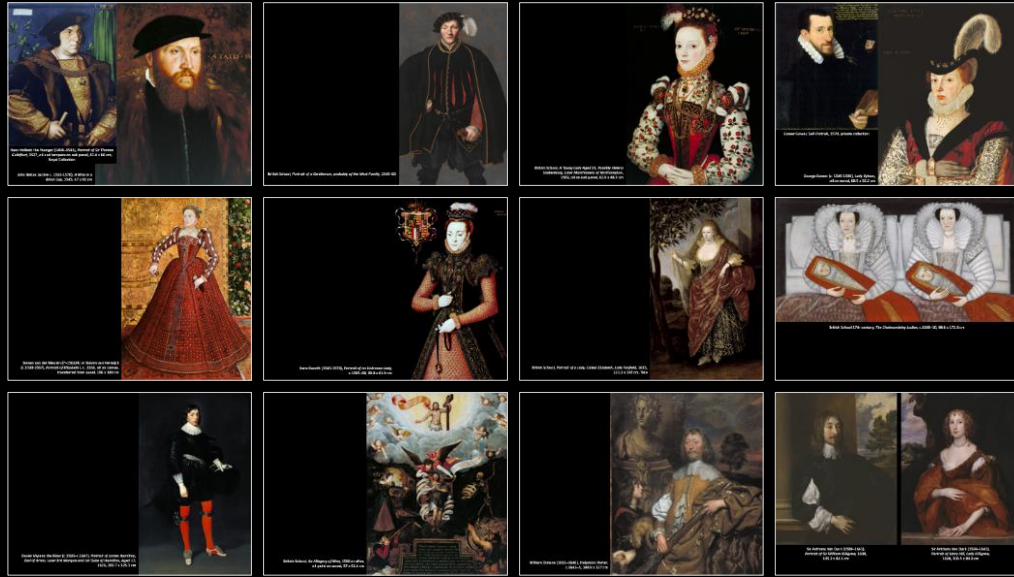
1. Daniel Mytens the Elder (c.1590–c.1647), *Portrait of James Hamilton, Earl of Arran, Later 3rd Marquis and 1st Duke of Hamilton, Aged 17*, 1623, 200.7 x 125.1 cm
2. British School, *An Allegory of Man*, 1596 or after, oil paint on wood, 57 x 51.4 cm
3. Paul Van Somer (c.1577/78–c.1621/22), *Lady Elizabeth Grey, Countess of Kent*, c.1619, oil paint on wood, 114.3 x 81.9 cm
4. Nathaniel Bacon (1585–1627), *Cookmaid with Still Life of Vegetables and Fruit*, c.1620–5, unconfirmed: 151 x 247.5 cm



1. Alexander Keirincx (1600–1652), *Distant View of York*, 1639, oil paint on oak, 52.9 x 68.7 cm
2. British School, *Portrait of William Style of Langley*, 1636, 205.1 x 135.9 cm
3. William Dobson (1611–1646), *Endymion Porter*, c.1642–5, 149.9 x 127 cm



1. Anthony Van Dyck (1599–1641), *Portrait of Sir William Killigrew*, 1638, 105.2 x 84.1 cm
2. Anthony Van Dyck (1599–1641), *Portrait of Mary Hill, Lady Killigrew*, 1638, 106.5 x 83.3 cm



Summary by Date

As a reminder we will now go through all the works again but this time in strict date order. Let us see how many we can remember.



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

Hans Holbein the Younger (1497/8–1543), *Portrait of Sir Thomas Guildford*, 1527, oil and tempera on oak panel, 81.4 × 66 cm, Royal Collection

Inscribed at a later date: Anno. D: MCCCCCXXVII. / Etatis. Suae. .xl ix: (Year 1527 / His Age 49)

- 'This is the earliest picture in the Tate collection. The artist's name is inscribed on the back, and the inscriptions on the front indicate that the work was painted 'in the year of our Lord 1545', and that the sitter was aged 26. Bettes is first recorded carrying out decorative work for Henry VIII's court in 1531–3, and he may have worked in the studio of Hans Holbein the Younger, the most famous Tudor painter. Originally this portrait was larger, and would have had a blue background similar to the colour often used by Holbein. Due to long exposure to light, the pigment (smalt) has changed to brown.' (Tate display caption)
- He is thought to have worked under Holbein for stylistic and technical reasons. For example, Holbein used a pink priming and Bettes is the only British artist known to have used the same technique. However, he differs from Holbein as he paints fur more loosely and the beard is flatter.
- The painting is oil on oak panel and was cut down at the sides and the bottom

before it was acquired by the National Gallery. The cut piece was fixed to the back and says "faict par Johan Bettes Anglois" ('done by John Bettes, Englishman').

- This is by John Bettes the Elder and this is his most famous work. His son John Bettes the Younger was a pupil of Nicholas Hilliard and was a portrait painter during the reigns of Elizabeth I and James I. The Elder lived in Westminster and worked for Henry VIII at Whitehall Palace in 1531. Catherine Parr employed him to produce miniatures of Henry VIII and herself as a New Year present for Prince Edward.

Notes

- **Sir Henry Guildford** (1489–1532) was one of Henry VIII's **closest friends**. On the King's accession in 1509 he was appointed Esquire of the Body - a personal attendant on the King - and **Master of Revels**, responsible for organising the lavish entertainments at court. His parties included morris dancers, moving stages and a series of elaborate costumes for the young King. Guildford's influence at court was cut short in the 1519 purge of the so-called 'minions', an attempt by older statesmen to limit the influence of hot-headed young men on the 28-year-old monarch. Guildford soon returned to court, however, and developed a distinguished career as Comptroller of the Royal Household. In his continuing support for Katherine of Aragon he made a dangerous enemy of the King's mistress, Anne Boleyn, and it is a mark of his friendship with Henry that he remained in post until his death in 1532. This is one of Holbein's most **impressive surviving portraits**

References

https://en.wikipedia.org/wiki/John_Bettes_the_Elder

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



British School, *Portrait of a Gentleman, probably of the West Family*, 1545–60, 133 x 78.5 cm, oil on oak panel

- Does he look as if he would go to any lengths to get what he wanted?
- This is probably William West (born in 1519), later Baron De La Warr and nephew of the 9th Lord De La Warre, whom he tried to poison to gain the family estates. We believe this because the ring he is wearing has the West family heraldic motif on it. His attempted murder was detected and he was disbarred from all honours from 1550 but was pardoned in 1563 and himself made Baron De La Warr (sic) in 1570.
- The design of his clothes (c. 1550s), the pigments used (sixteenth century), the design of the sword hilt (1540-60) and an analysis of the oak panel (which indicates after 1527) on which it is painted together suggest a date of around 1550.
- The De La Warr family traces its ancestry back to the Norman Conquest and forward to the present day. The De La Warr Pavilion in Bexhill-on-Sea was named after the family. The family had the name West at this time and later Sackville.
- When this painting first appeared in 1868 it was thought to be by Hans Holbein and the frontal posture suggests the Whitehall mural of Henry VIII.

References

<http://www.tate.org.uk/art/artworks/british-school-portrait-of-a-gentleman-probably-of-the-west-family-n04252>

https://en.wikipedia.org/wiki/William_West,_1st_Baron_De_La_Warr explains why William West was disinherited and the poisoning



British School, *A Young Lady Aged 21, Possibly Helena Snakenborg, Later Marchioness of Northampton*, 1569, oil on oak panel, 62.9 x 48.3 cm

- If you are asked to date a painting the first thing to do is to look and see if there is a date on the painting. It is not always correct but in this case we think the painting is 1569. The inscription on the left says she is 21 or in her 21st year.
- Above her left ear is a carnation, often used as a symbol of betrothal. Behind it but hard to see are oak leaves, symbol of constancy.
- She is wearing two gold necklaces, one has a female figure holding a large, blue stone and the other has a brooch in the form of five oakleaves studded with pearls or clear stones. Her arms are covered with red roses and her cap is studded with jewels containing white roses. The red and the white rose together are the symbol of the Tudor dynasty and so the two are presumably a symbol of loyalty to Queen Elizabeth I (reigned 1558-1603).
- An historian suggested the woman could be Helena Snakenborg who was 21 in 1569 and who became a close friend of Queen Elizabeth and served her until her death in 1603. She was Swedish and came to England as a maid of honour to Swedish Princess Cecilia. She was noticed by William Parr, Marquess of Northumberland and brother of Catherine Parr who had died in 1548. Following a

seven year engagement they married and he died six months later. She later married a Groom of the Privy Chamber.

References

<http://www.tate.org.uk/art/artworks/british-school-16th-century-a-young-lady-aged-21-possibly-helena-snakenborg-later-t00400>



George Gower (c. 1540-1596), *Lady Kytson*, 1573, 68.5 x 52.2 cm

- ‘Recusants’ were Roman Catholics that refused to submit to the regulations. As recusants the Kytsons were regularly fined under Elizabeth I and Lady Elizabeth Kytson (1546/7-1628) was even imprisoned although this was preferably to being burned at the stake. The Kytsons lived at Hengrave Hall in Suffolk in 1560. Work on the house was begun in 1525 by Thomas Kytson, a London merchant and member of the Mercers Company, who completed it in 1538. The house is one of the last examples of a house built around an enclosed courtyard with a great hall. Recently it was a convent school and then a religious community centre. The current owner of the hall is David Harris who has submitted plans to convert the existing building into private housing. It is currently used for wedding receptions and other functions.
- She is wearing the bright colours that had just come into fashion and an expensive fur collar. Her sleeves have roses. Honeysuckle and carnation embroidered on them and they are covered by a thin gauze. She is dressed for outside as she is wearing her gloves and a tall, masculine hat.
- George Gower (c.1540–1596) was an English portrait painter who became Serjeant Painter to Queen Elizabeth I in 1581. He was the leading portraitist of the period

and in this portrait he was painting in the linear, shadowless style the queen is known to have preferred. His earliest work was this portrait and the companion piece of her husband Sir Thomas Kytson. He is best known for painting the 'Sieve' portrait of Elizabeth I in 1581 and the astronomical clock at Hampton Court.

- Gower painted a self-portrait in 1579 that shows his coat of arms and his artist's tools of his trade. An allegorical device shows a balance with an artist's dividers outweighing the family coat of arms, **'a startling claim in England where a painter was still viewed as little more than an artisan.'**

References

<http://www.tate.org.uk/art/artworks/gower-lady-kytson-n06091>



Steven van der Meulen ?–1563 or 4 or Steven van Herwijck (c.1530-1567), *Portrait of Elizabeth I*, c. 1563, oil on canvas, transferred from panel, 196 x 140 cm

- “This portrait of Elizabeth I (1533–1603) is the earliest known full-length portrait of the queen. It is unique in alluding to her status as a prospective bride, painted at a time when she was forced to address the question of marriage. She holds a carnation flower in her right hand, representing the love of God, but also love and marriage. In the background is a tapestry elaborately decorated with fruit and flowers, unusual in portraits of this period. The entwined honeysuckle flowers suggest a union, while the ripe fruit symbolise the queen’s fertility.” (Tate display caption)

The identification of the artist is based on a 1590 inventory notation that it was painted by ‘the famous paynter Steven’. This has traditionally been identified as Steven van der Meulen but an alternative is Steven van Herwijck (c. 1530-1565/7), a Netherlandish sculptor and gem engraver famous for his portrait medallions.

- **The first high-quality likeness.** In 1563 it was said that Elizabeth 'hath been always of her own disposition unwilling' for anyone 'to take the natural representation her majesty' but this painting suggests she was persuaded to

change her mind.

- This painting is unique as it symbolically refers to her becoming a wife and mother. The fruit and flowers refer to Elizabeth's fecundity. The pressure to marry may be related to Elizabeth nearly dying of smallpox the previous year.
- **Elizabeth nearly died.** There was another more important reason that may have resulted in the Proclamation.
 - **Smallpox.** In 1562 Elizabeth caught smallpox when at Hampton Court and almost died. This led to an urgent search for a suitable **marriage** partner to ensure the succession. This may be the basis of two changes to the royal portraits, the attempts to produce a **better likeness** and the start of using the portraits to convey political **propaganda messages**.
 - **Marriage.** This painting shows Elizabeth as fruitful and a prime **candidate for marriage**. It can also be interpreted as early vision of Elizabeth as **Astraea**, the virgin goddess of justice, innocence and purity who ruled the earth during the Golden Age when fruit and other crops were so plentiful no one needed to farm as they could just pick the food they needed.
 - **White face.** It is possible Elizabeth started to use heavy white makeup to **hide the smallpox scars** and to wear a wig as there is some evidence she lost her hair at this time. Heavy white makeup was also fashionable perhaps because only workers in the field had a sun-burnt face. However, in the Clopton portrait she also had a white face and that was before she had smallpox.
 - **Magnificence.** The amount of gold used exceeds that of any other painting of the period and the low viewpoint suggest the artists knew where it would be hung. The two together create an imposing and magnificent portrait that would have stunned viewers at the time.
- **Symbols.** Elizabeth is wearing **red and white dress**, the colours of the houses of Lancashire and York that combined in the Tudors. The **red rose** on her shoulder is a reference to the **Tudor** rose and to the **Virgin Mary**. She holds a gilly-flower or **carnation**, another symbol of the **Virgin Mary** as well as a symbol of **love and marriage**. At the end of the string of pearls is a celestial or **armillary sphere**, the first time this is used in a portrait and much used later. It is thought to refer to the **celestial harmony** that her reign has brought to the kingdom. The **gold background**, the gold throne, the gold royal coat of arms demonstrate **magnificence** and the **floral tapestry** on the right suggest **marriage** and her ability to have children and be fruitful.
 - From now on her portraits become more **symbolic** and I will start by looking at one of two **allegorical** paintings that tell us something about the **qualities** Elizabeth was trying to convey before all the symbols and myths are combined into the **propaganda messages** of her later great portraits.
- It was in 1563 that Elizabeth most clearly expressed her intention to marry but by the end of the 1560s it became clear she had no intention of marrying and this

portrait would have become an embarrassment.

Notes

- Steven van der Meulen (?Antwerp-?1563-64) Flemish painter best known for his Barrington Park portraits of Elizabeth of which this is the best example. Described in the 1590s in the catalogue of the Lumley collection as '*the famous painter Steven*'.
- This is the first more attractive portrait of Elizabeth since she became queen. There were competent artists, such as Hans Eworth but in 1563 it was said that Elizabeth '*hath been always of her own disposition unwilling*' for anyone '*to take the natural representation her majesty*'.
- **Provenance:** by descent through the Hampden family and the Earls of Buckinghamshire at Hampden House (Bucks.) Parts of the house are Elizabethan, the tower is 14th century. Elizabeth is alleged to have stayed there on her progresses. John Hampden is famous as the person who refused to pay Charles I's Ship Money and was prosecuted. A monument marks the spot he refused. The house is not open to the public but can be hired for weddings.
- Another theory as to the provenance is provided by the red rose on Elizabeth's left shoulder. It is surrounded by oak leaves which combines the rose of love with the strength of oak. However, all her other portraits show a rose surrounded by rose leaves. Also, the green of the oak leaves has a different composition to the other greens in the painting as if they had been added by another painter. We know the oak leaves are contemporary and oak leaves were one symbol used by Robert Dudley as the Latin for oak is Robur, which is similar to Robert. So, it is possible the portrait was owned by Robert Dudley and he had another artist add the oak leaves to symbolize their joint love.
- The need to find a marriage partner was made more urgent by the fact that when close to death Elizabeth had named her favourite Robert Dudley, 1st Earl of Leicester, as her successor, on condition he married Mary, Queen of Scots. Dudley was someone that no one could accept. He was made an Earl in 1564 and Mary agreed in 1565 but Dudley refused. By 1566 Dudley reached the opinion she would **never marry** as she had maintained from the age of 8. From 1569 Dudley had a relationship with Douglas Sheffield and in 1574 she gave birth to a son called Robert Dudley. In 1578 Dudley (Leicester) married Lettice Knollys secretly, Elizabeth was furious when she found out. They had a son called Robert Dudley but he died aged 3.
- This is the earliest full-length portrait of Elizabeth issued the **same year** as the draft proclamation and it may have been issued in conjunction with it.
- The historian Roy Strong calls this and similar portraits Barrington Park type as a high-quality version was in that collection.
- The colours of the dress, red and white, reflect the union of the Houses of Lancashire and York and the plainness of the dress contrasts with her later

garments. Red could only be worn by the monarch and close members of her household. She stands in front of a gold throne above which is the royal coat of arms. The fruit and flowers could signify her fruitfulness and willingness to marry. When she came to the throne in 1558 everyone thought she would soon marry. Her role as a woman on the throne was made more difficult by *The First Blast of the Trumpet Against the Monstruous Regiment of Women* a work by the Scottish reformer John Knox, published in 1558. It attacks female monarchs, arguing that rule by females is contrary to the Bible. Following her attack of smallpox in 1562 when she nearly died she gave the most convincing promise that she wished to marry but by the late 1560s it was increasingly clear that she did not intend to marry.

- The red rose on her shoulder is curiously surrounded by oak leaves which may signify the strength of her love. However, the paint of the oak leaves is a different composition of green than the other green pigment in the painting. In other portraits the rose has rose leaves and it is possible that Robert Dudley, whose emblem is the oak leaf, had the oak leaves painted on when he had possession of the picture at Kenilworth.
- Said to have been a gift from Elizabeth to Griffith Hampden when she stayed at Hampden House.
- The foliage, fruit and flowers are perhaps the first attempt at a still life in England.
- **Return of the Golden Age**, Geoffrey of Monmouth's 12th century *History of the Kings of Britain* was accepted as correct and Britain was founded and named by Brutus, the descendent of Aeneas who founded Rome. The Tudors are of Welsh descent and so the most ancient and descended directly from Brutus and the Trojans. The Golden Age was a period before history described in Ovid's *Metamorphosis*. It was a period of peace, harmony, stability and prosperity and was followed by the Silver, Bronze, Heroic and then the present Iron age, a period of decline.
- Sold at Sotheby's 22 November 2007 for £2,596,500 by the trustees of the Hampden settlement. It was bought by Philip Mould Fine Paintings of London. The painting has rarely been reproduced.
- **Intention to marry**. In April 1563 she addressed Parliament and said, 'if any here doubt that I am, as it were, by vow or determination bent never to trade that life [i.e., marriage], put out that heresy; your belief is awry'.
- **Symbols**. Based on Philip Mould website.
 - The excessive **gold** in the background suggests a medieval religious icon.
 - Elizabeth holds a **carnation** also called a gillyflower. In Greek, a carnation is dianthus which means the love of God. The carnation was an attribute of the Blessed Virgin Mary. Here it suggests Elizabeth is the Handmaid of God and the Queen of Heaven/England. She was the supreme governor of the Church of England. The carnation was also a symbol of love and betrothal, and can be interpreted here as a public declaration of the Queen's

- intention to marry.
- The **armillary**, or celestial, sphere that hangs at the end of a string of large pearls hanging from the Queen's waist. The historian Roy Strong identifies this as the first painting to include this royal emblem. The device recurs in portraits of Elizabeth and her courtiers throughout her reign. It is thought to refer to the harmony which the Queen by her uprightness and wisdom has brought, and will continue to bring, to the kingdom: the religious settlement, the ending of the war with France inherited from her sister Mary I, and, perhaps by her marriage and child-bearing, a settled succession.
 - The most obviously symbolic area of the picture is the floral background to the right of Elizabeth. This is an allusion to the Queen's marriage potential, and shows a decorated tapestry of the type seen in Tudor royal palaces. Here the flowers, such as the honeysuckle, and some of the fruit are carefully arranged in pairs, and indicate the Queen's willingness to get married, while elsewhere in the tapestry we see ripened fruit, such as an open pomegranate, and even vegetables such as peas about to burst out from their pod, all of which are obvious symbols to the Queen's ability to bear children.
 - Alexander Nowell, the Dean of St. Paul's, was very outspoken about the importance of marriage and succession when he spoke at the opening of Parliament in January of 1563, saying, *"All the Queen's most noble ancestors have commonly had some issue to succeed them, but Her Majesty none ... the want of your marriage and issue is like to prove a great plague ... If you parents had been of your mind, where had you been then?"*
 - **Royal Coat of Arms.** Were first adopted by Richard I but were modified over the centuries. Elizabeth chose the English Royal Lion (on the left) and the Welsh Dragon (on the right), symbolizing she was Queen of England and Wales. The motto below her coat of arms was typically 'Semper Eadem' ('always the same'), the personal motto of Elizabeth I, but in this case it was the standard royal motto 'Dieu et mon Droï' ('God and my right').

References

- <http://www.tate.org.uk/art/artworks/meulen-herwijck-portrait-of-elizabeth-i-x49543>
- <http://www.historicalportraits.com/Gallery.asp?Page=Item&ItemID=1288&Desc=Elizabeth-I-%7C--Anglo-Flemish-School>



Hans Eworth (1540-1573), *Portrait of an Unknown Lady*, c.1565-68, 99.8 x 61.9 cm

- 'Her rich dress and jewels show that this woman was of extremely high rank, although her identity is unclear. Her most notable piece of jewellery is the cameo suspended on a black ribbon. It shows the figure of Prudence, one of the cardinal virtues and considered then an especially appropriate quality in a woman. The remains of an inscription, upper right, date the picture to between 1565 and 1568. The large heraldic arms were added later; they belonged to Lady **Eleanor Brandon**, but she cannot be the woman depicted because she had died in 1547, around 20 years before this was painted.' (Tate display caption)
- Eleanor Brandon was the daughter of Henry VIII's sister Mary, who had briefly been married to Louis XII of France. Her descendants thus had a claim to the English throne.
- Later it was thought that the sitter might be this couple's only child, Margaret Clifford (1540-1596) who married Henry Stanley, Lord Strange, later 4th Earl of Derby, in 1555. At some time prior to 1866, a 75 mm strip was removed from the right-hand side of the painting and part of the inscription was consequently lost. As a result, while the truncated Roman numerals can refer only to 1565-8, the age of the sitter is now unknown. Margaret Clifford would have been 25-28 years old

but as she was married the arms should have incorporated those of her husband although it has now been shown that in 16th and early 17th century portraits married women could be represented by their maiden coat of arms surmounted by helmet and crest.

- The open balloon wings at the shoulders was a short-lived fashion of the late 1560s.
- The red of the dress was originally much darker and the background much lighter.
- **Hans Eworth** (or **Ewouts**; c. 1520–1574) was a Flemish painter active in England in the mid-16th century. Along with other exiled Flemings, he made a career in Tudor London, painting allegorical images as well as portraits of the gentry and nobility. About 40 paintings are now attributed to Eworth, among them portraits of Mary I and Elizabeth I. Eworth also executed decorative commissions for Elizabeth's Office of the Revels in the early 1570s.

References

- <http://www.tate.org.uk/art/artworks/eworth-portrait-of-an-unknown-lady-t03896>



British School, *Portrait of a Lady, Called Elizabeth, Lady Tanfield*, 1615, 221.2 x 137 cm, Tate

- The portrait was called 'Portrait of a Lady in Masque Dress' and is thought to be of Elizabeth Tanfield. The allegorical setting between a peach tree and an architectural feature and the unusual dress including an 'Irish mantle' which she lifts to shield her from the sun, a shorter than usual skirt, hair falling loosely over her shoulders and a wreath of heart's ease or pansies indicate she is dressed for a masque, which Queen Anne is known to have been addicted. However, the particular masque and the symbolic meaning are lost.
- Elizabeth Tanfield Cary, Viscountess Falkland (1585-1639) was a translator, writer of letters, poet and dramatist. As a child she was precocious and spent the whole day reading and quickly mastered French, Spanish, Italian, Latin and Hebrew without the aid of a teacher. Her father was a lawyer and her mother was of higher social status and was 'never kind' to Elizabeth who had to kneel to speak to her. Her father forbid the servants to give her candles but she ran up big debts to them as she frequently read all night. She married Sir Henry Cary when she was 15.

Notes

- Masques were a combination of acting and poetry with dancing. They became popular at the court of James I and the first masque of that court was *The Masque of Blackness* in 1605. Inigo Jones created the stage set, the elaborate stage machinery and the lighting. It was performed on 6 January and was written by Ben Jonson. It was Jones's innovative and exciting stage events brought him to the attention of the king, James I (1603-1625) and his queen, Anne of Denmark.

References

<http://www.tate.org.uk/art/artworks/british-school-17th-century-portrait-of-a-lady-called-elizabeth-lady-tanfield-t03031>



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

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

- Spot the difference!
- The inscription bottom-left says, 'Two Ladies of the Cholmondeley Family, Who were born the same day, Married the same day, And brought to Bed [gave birth] the same day'.
- The identity of the two ladies is unknown even though a great deal of research has been done on the Cholmondeley family tree. There are differences, for example, the eye colours are carefully differentiated so they are not identical twins. There is no record in the Cholmondeley family of twins so they may have shared a birthday by coincidence.
- Family group portraits that use emblems and symbols to indicate identity and status were common at this time and the sitters were rarely given any individual personality. The pose however, is not known in any other British painting but is common in tomb sculpture.

Notes

- It was first mentioned in a history in Cheshire in 1882.
- Cholmondeley is pronounced 'Chumley'.

- This painting is a great favourite with the public and is always on display.

References

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



Daniel Mytens the Elder (c.1590–c.1647), *Portrait of James Hamilton, Earl of Arran, Later 3rd Marquis and 1st Duke of Hamilton, Aged 17*, 1623, 200.7 x 125.1 cm

Daniel Mytens the Elder (c.1590–c.1647), *Portrait of James Hamilton, Earl of Arran, Later 3rd Marquis and 1st Duke of Hamilton, Aged 17*, 1623, 200.7 x 125.1 cm

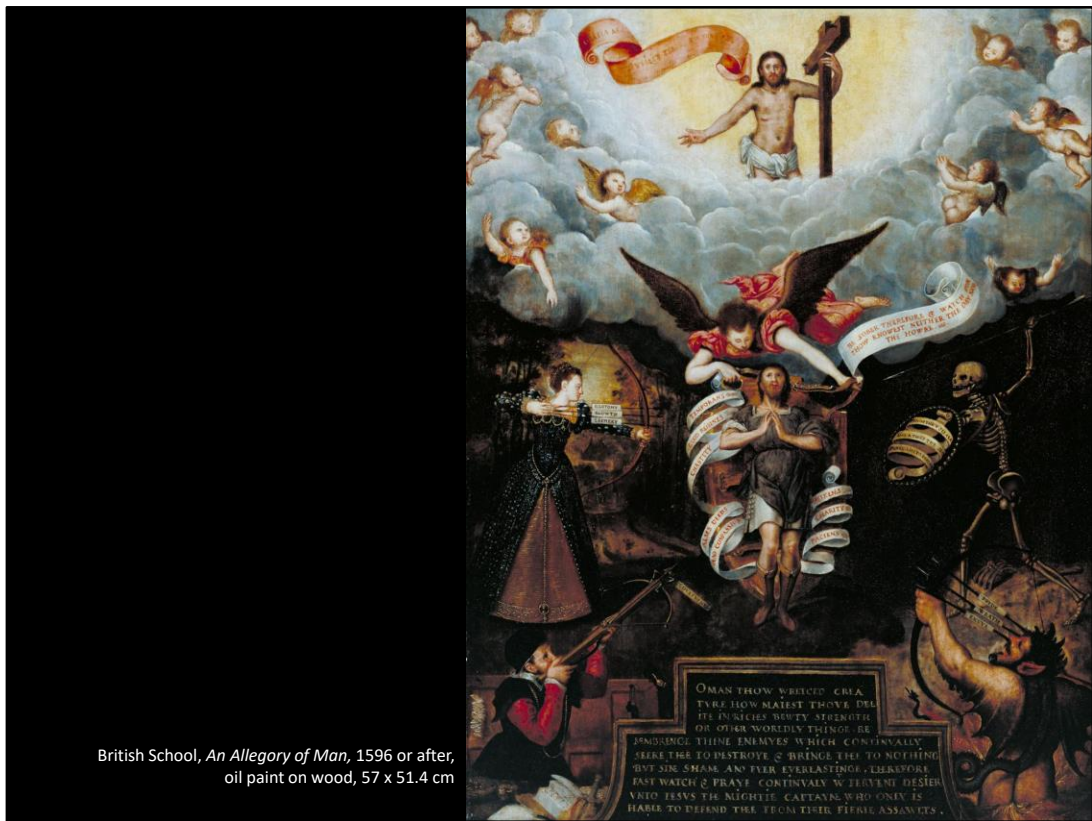
- The identity of the sitter was lost but has now been confirmed by means of a catalogue description from c. 1700 and another portrait in the Scottish National Portrait Gallery.
- The Hamiltons were next in line to the Scottish throne after the Stuarts, and had immense landholdings. Arran's father was among the most powerful of the Scottish nobles who joined James I's court in England.
- 'Mytens was born and trained in the Netherlands and from 1618 he worked in England. Compared with local artists, he offered a striking naturalism. Hamilton shared an interest in art-collecting with the future Charles I, whom Mytens painted in a similar pose. In 1623, the date of this picture, Hamilton had attended the Prince in Madrid during Charles's unsuccessful attempt to marry a Spanish princess, the Infanta Maria, sister of the seventeen-year-old King Philip IV. There they saw portraits by the young Diego Velasquez. Years later, during the Civil War, the royalist Hamilton was beheaded shortly after Charles himself.' (Tate display caption)
- Arran's sombre black clothes may reflect the fashion of the Spanish court following

Philip IV's banning of rich materials and ornaments in 1623. He became one of the leading British collectors after Charles came to the throne in 1625 and amassed a collection of 600 works, mostly Venetian. Arran was a favourite of Charles and was later made a duke and later a general although he was to prove to be a poor politician and a poor general. He was executed a few days after Charles I.

- Mytens was the leading court portraitist from 1621 when he first painted the king.

References

<http://www.tate.org.uk/art/artworks/mytens-portrait-of-james-hamilton-earl-of-arran-later-3rd-marquis-and-1st-duke-of-hamilton-n03474>



British School, *An Allegory of Man*, 1596 or after, oil paint on wood, 57 x 51.4 cm

British School, *An Allegory of Man*, 1596 or after, oil paint on wood, 57 x 51.4 cm

- Religious paintings of this type are extremely rare during this Late Elizabethan period.
- The central figure wears military attire and the text warns of the dangers of vanity and of the world. The scroll held by the angel contains the Christian virtues. The crossbow bolt says covetousness. There is a lady with an hourglass slung from her waist alluding to slothfulness. There is a devil in hell aiming three arrows bottom right with a skeleton above him aiming a long spear. Above him are clouds and angels surrounding the figure of Christ who has the same features as the man. Any image of Christ was very unusual as following the Reformation all religious images were banned.
- It was originally thought to date from 1570 because of the lady's fashion but tree-ring dating places it to about 1596.
- The painting is inscribed as follows:
 - 'O MAN THOW WRETCHED CREA ;
 - TVRE HOW MAIEST THOVE DEL ;
 - ITE IN RICHES BEWTY STRENGTH ;

- OR OTHER WORDLY THINGE. RE ;
 - MEMBRINGE THINE ENEMYES WHICH CONTINVALLY ;
 - SEEKE THEE TO DESTROYE & BRINGE THEE TO NOTHING ;
 - BVT SINE SHAME AND FYER EVERLASTINGE. THEREFORE ;
 - FAST WATCH & PRAYE CONTINVALY WT FERVENT DESIER ;
 - VNT0 IESVS THE MIGHTIE CAPTAYNE WHO ONLY IS ;
 - HABLE TO DEFEND THEE FROM THEIR FIERIE ASSAWLTS.'
- In the bottom cartouche; 'COVETVSNES' on the miser's arrow, lower left; 'GLOTONY', 'SLOWTH' and 'LECHERY' on the lady's three arrows, centre left; 'GRATIA ME SVFICIT TIBIE, 2 COR[.] 12.' on scroll by Christ, top; 'BE SOBER THEREFORE & WATCH FOR ; THOW KNOWEST NEITHER THE DAY NOR ; THE HOWRE.' on scroll, centre right, above Death the skeleton; 'BEHIND THEE Y STEALE ; LIKE A THEIF THE TEM / PORAL LIFE TO DEVOWER' on shield (oval target) of Death; 'PRYDE', 'WRATH' and 'ENVYE' on three arrows of devil, bottom right; 'TEMPORANS', 'GOOD REISINES', 'CHASTITY', 'ALMES DEEDS', 'AND COMPASSION', 'MEEKENES', 'CHARITY', 'PACIENS' on scroll encircling central figure of Man.

Notes

- The Theological Virtues: Love, Hope and Faith, as defined by St. Paul (who placed love as the greatest of them all). The **four** Cardinal Virtues: Prudence, Temperance, Courage and Justice. The **Seven** Heavenly Virtues: Faith, Hope, Charity, Fortitude, Justice, Temperance, Prudence.

References

<http://www.tate.org.uk/art/artworks/british-school-16th-century-an-allegory-of-man-t05729>



Paul Van Somer (c.1577/78–c.1621/22), *Lady Elizabeth Grey, Countess of Kent*, c.1619, oil paint on wood, 114.3 x 81.9 cm

- ‘Van Somer came to Britain in 1616, and worked for Anne of Denmark, wife of the British king James I. This portrait may relate to her death early in 1619, for the sitter, who is dressed in black, had been a favoured attendant of Queen Anne. Under her heart, Lady Kent wears a jewel with the crowned monogram ‘AR’, standing for the Latin ‘Anna Regina’ (meaning ‘Anna the Queen’). It is probably a closed miniature-case, as a very similar example, given by the queen to another lady in waiting, is in the collection of the Fitzwilliam Museum, Cambridge.’ (Tate display caption)
- Lady Elizabeth Talbot married Henry Grey and was a favourite of Queen Anne and attended her funeral. As she is wearing black and black jewellery including jet beads, this may be her funeral attire. The ring tied round her wrist with a black ribbon may also be significant. It contains a picture of a breed of dog known as a ‘Talbot’, a punning reference to her name.
- The extremely low neckline was the fashion for ladies at court, even for the Queen and for older women and was considered entirely acceptable.
- ‘Paul van Somer was a Netherlandish painter, who worked in Amsterdam, Leiden,

the Hague and Brussels before settling in London by December 1616. Although his working life in England was to last only five years, he worked, from the outset, for the most elite court patrons. In 1617 he portrayed James I's queen, Anne of Denmark (1574-1619) at full-length in hunting attire (Royal Collection), a work in which he reinvented her visual image. The following year he did the same for the image of James I himself, depicting him in line with mainstream Continental fashion, with the royal regalia on a table at his side (Royal Collection). On 13 May 1619 van Somer attended the Queen's funeral as her 'picture maker'; less than two years later he was dead himself.' (Tate)

Notes

- She was the daughter and co-heiress of the 7th Earl of Shrewsbury, Lady Elizabeth Talbot (1581-1651) married Henry Grey, Lord Ruthin (died 1639) in 1601; he succeeded his father as 8th Earl of Kent in September 1623.

References

<http://www.tate.org.uk/art/artworks/van-somer-lady-elizabeth-grey-countess-of-kent-t00398>



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

- Paintings like this were very unusual in Britain but Nathaniel Bacon visited the Netherlands where they were popular. In the background there are two people engaged in an activity that has not been identified.
- The dish is *kraak* ware which was made in China and later was copied by Delft. It had become popular only 20 years before so it was very fashionable. Is the woman the goddess Ceres?
- There were famines in 1623-24 when it was painted.
- Bacon was the youngest of the nine sons of Nicholas Bacon, the premier baronet of England. He was wealthy and did not paint professionally. He was a keen gardener and all the items shown are known to have been grown in Britain although not at the same time of year. At this time almost all painters were craftsmen so Bacon was unusual. It is known he was a keen artist as there is a palette carved on his tombstone. He is credited with inventing a new type of 'Pinke' (that is, yellow) from a green weed. His interest in horticulture was a fashionable pastime at court. His tombstone contains the inscription (translated from Latin), '**Look Traveller, this is the monument of Nathaniel Bacon, a Knight of**

the Bath, whom, when experience and observation had made him most knowledgeable in the history of plants, astonishingly, Nature alone taught him through his experiments with the brush to conquer Nature by Art. You have seen enough. Farewell.'

- He is known to have travelled to the Low Countries a number of times and may have received artistic training there. No other British artist of the period painted still lifes. The Antwerp artist Frans Snijders (1579–1657) was a major exponent of the genre and Bacon visited Antwerp in 1613. The display of fruit and vegetables displays the artist's skill and the illusion of real produce would be seen as a reference to Pliny the Elder's description of the grapes painted by Zeuxis which were so convincing that the birds flew down and pecked them. Cabbages made a moral point, live modestly and not to excess.
- There are an enormous variety of fruit and vegetables. The three roots at first sight look like parsnips but are more probably yellow carrots and the thin light brown root is probably a skirret from central Asia. The huge cabbages are 'kraut' cabbages, which were often preserved in brine or vinegar for the winter. On the cabbage leaf in the foreground are cherries, cherry-plums and mirabelles. Quinces rest on the corner of the table with greengages, plums, black and white cultivars of figs and, in the basket, peaches, plums, pears and perhaps two varieties of apples from central Asia. One of the pears has been attacked by a blackbird. Bacon obviously gives pride of place to two cultivars of 'cantaloupe' melons and the bunch of white turnips on her arm are also prestigious items.
- The fruitfulness of nature is reinforced by the voluptuous figure of the female servant and the relationship between her breasts and the melon.

Notes

- The painting is oil on a fine linen canvas. It is in good condition and was painted as a single layer, evenly applied with little evidence of brushstrokes.

References

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

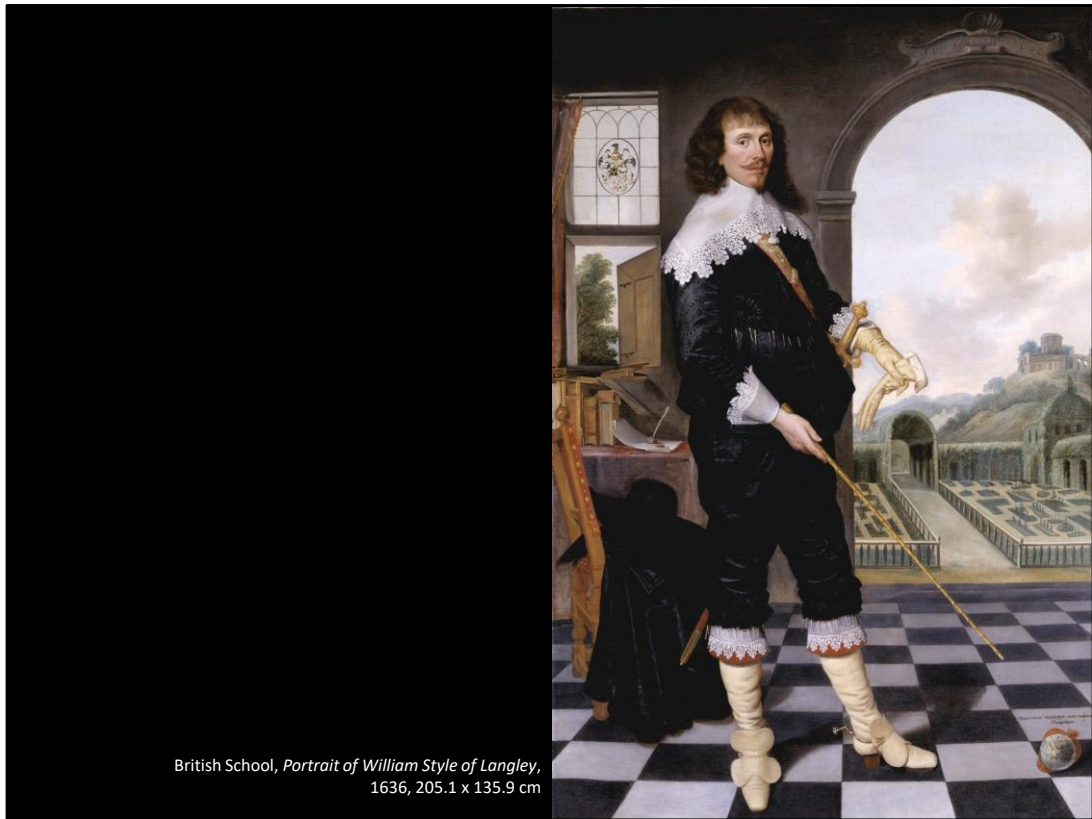


Alexander Keirincx (1600–1652), *Distant View of York*, 1639, oil paint on oak, 52.9 x 68.7 cm

- **Landscape painting was at this date only very rarely practised in Britain**, and this commission appears to have been unique. Charles I is, however, known to have owned a considerable number of imported Netherlandish landscapes.
- Keirincx was born and trained in Antwerp and lived in Westminster from 1638-41. Charles I commissioned ten landscapes from him although only six are known. This one bears Charles's monogram branded on the back.
- The view was thought to be Pontefract when the picture was purchased by the Tate but was later identified as York although there are a number of errors. The west front of York Minster is clearly visible but other parts of York are incorrect. It is possible Keirincx, who was a picturesque painter rather than a topographical painter never visited York but painted this from drawings done by someone else. A draft list of the contents of Charles's Cabinet Room contains a reference to drawings by Adrian van Stalbemt (1580–1662) with the implication that Keirincx may have supplied paintings based on the drawings.

References

<http://www.tate.org.uk/art/artworks/keirincx-distant-view-of-york-t04168>



British School, *Portrait of William Style of Langley*, 1636, 205.1 x 135.9 cm

- William Style (1599/1600 or 1603-79) was a barrister who published books on law and a devotional handbook. The portrait contains elements that metaphorical link to the handbook which exhorts the reader to abandon worldly vanities for a more Christian life. He turns his back on his possessions including his coat-of-arms in the window towards a garden that represents the church. The Latin motto underneath reads 'vix ea nostra voco' ('I scarcely call these things my own'). The possessions include books and a musical instrument. The garden is protected by a hedge that separates it from a mountainous wilderness that includes an antique ruin symbolising, perhaps, a pagan world. The expensive black and white floor is now thought to have rarely been fitted. He points to a motto that would have been easily understood by his contemporaries: 'Microcosmus Microcosmi non impletur Megacosmo' which can be translated as 'The microcosm (or heart) of the microcosm (or man) is not filled (even) by the megacosm (or world)' - that is to say that the human heart is not sated with the whole created world, but only with its Creator. In front is a globe within a burning heart.
- 'Style was a lawyer involved in the Counter-Reformation religious movement and

his portrait is full of symbolic elements. The emblem on the floor and its motto proclaim that the human heart cannot be satisfied by worldly matters, but burns for the spiritual life. Style therefore turns his back on the trappings of his earthly life, represented by his family arms set in the window, by his books and writings and by the small violin. Instead, he moves towards the Church, symbolised by a closed garden, beyond which lies a pagan wilderness, including a classical ruin.’ (Tate display caption)

- The painting style bears some resemblance to the work of British portraitist Edward Bower (active c.1636-67) who may have worked as an assistant to Sir Anthony van Dyck (1599-1641). Bower is known to have had a studio located at Temple Bar, in London, at the junction of the Strand and Fleet Street, which was close to Style's quarters at the Inner Temple.

References

<http://www.tate.org.uk/art/artworks/british-school-17th-century-portrait-of-william-style-of-langley-t02308>



William Dobson (1611–1646), *Endymion Porter*, c.1642–5, 149.9 x 127 cm

- ‘**Endymion Porter** was a favourite courtier of Charles I, for whom he bought works of art. He is shown here as a huntsman with his kill, a possible reference to the ongoing Civil War. His patronage of the arts is indicated by the statue of Apollo and the classical frieze he is leaning on. Dobson painted this portrait at the exiled court of Charles in Oxford. The pose is taken from a portrait of the Roman Emperor Vespasian by Titian, which was then in Charles I’s collection. Porter was later forced into exile in France.’ (Tate display caption)
- Porter is shown outside with a German sporting rifle and his left arm rests on a bas relief representing the arts. Painting holds a palette and brushes and supports a canvas on which is painted an image of Minerva, goddess of the arts. Sculpture sits in the middle and has carved the figure of Minerva that painting has copied while to the right is Poetry with a quill pen. To the left of Porter is an attendant holding a hare being sniffed by a dog while behind him is a statue of Apollo, god of the Arts.
- Porter was from a minor gentry family but visited Spain with the Earl of Nottingham and developed important contacts at the Spanish court. On his return he entered the service of George Villiers, the future 1st Duke of Buckingham. He

accompanied Villiers and Prince Charles, later Charles I, on their journey to Spain in 1623. There he was able to act as an intermediary between the prince and the Spanish court, and to demonstrate his knowledge of works of art. When Charles became king Porter became a member of the royal household.

- **William Dobson** (1611-1646) was a portraitist and one of the first notable English painters, praised by his contemporary John Aubrey as "the most excellent painter that England has yet bred". He was born in London, the son of a lawyer and was apprentice to William Peake. Little is known of his career but when Anthony van Dyck died in 1641 Dobson may have become serjeant painter to the king and groom of the privy chamber according to one unverified source. He moved to Oxford with the Royalists but when the town fell he returned to London and, now without patronage, he was briefly imprisoned for debt and died in poverty at the age of thirty-six. About 60 of his works survive, mostly half-length portraits from 1642 or later. In the view of Waldemar Januszczak he was 'the first British born genius, the first truly dazzling English painter.'

References

<http://www.tate.org.uk/art/artworks/dobson-endymion-porter-n01249>



Anthony Van Dyck (1599–1641), *Portrait of Sir William Killigrew*, 1638, 105.2 x 84.1 cm

Anthony Van Dyck (1599–1641), *Portrait of Mary Hill, Lady Killigrew*, 1638, 106.5 x 83.3 cm

- 'This portrait, and that of the sitter's wife (displayed nearby) were designed as a pair. In both, the compositions and finely painted landscapes echo the work of the 16th-century Venetian painter Titian. Titian's paintings were admired by the English king Charles I and his court, and greatly influenced van Dyck. Sir William was a courtier to Charles I and later a playwright. He is shown leaning meditatively against the base of a column. A ring, tied by a ribbon to his black satin jacket, may allude romantically to his wife, or denote mourning for a friend or relative.' (Tate display caption)
- Anthony van Dyck lived in Antwerp and was Rubens best pupil. He came to England and then travelled to Italy and was influenced by Titian and Tintoretto. Charles knighted him and gave him a salary of £200 a year. He painted 40 portraits of Charles I and 30 of the queen.
- Killigrew's courtier father lived near Hampton Court and Killigrew did a lengthy tour (1624-26) of Europe before the Grand Tour became fashionable. He was in the

royal household and later became MP for Penryn in Cornwall. One of his major projects was draining the fenlands and this so exhausted his fortune that he was financially hard-pressed for the rest of his life. Here he is wearing a ribbon with a ring at the end maybe for someone he wants to remember. The rock in the painting of his wife represents constancy. The paintings were apart for 150 years and Tate Britain purchased them from different owners and reunited them in 2003. Sir William Killigrew (1606-1695) was a courtier to Charles I, and also later a playwright. Van Dyck depicts him as a meditative scholar, his gaze withdrawn from the viewer.

- Lady Mary here gazes out at the viewer directly. By the late 1630s, van Dyck seems to have devised for his female portraits a less specifically fashionable form of dress. Clearly the prestige of being painted by him was such that his sitters were prepared to accept this. Lady Mary is shown in just such a gown – simplified, and minus the kind of richly textured lace that was so time-consuming to paint – and which has thus become a ‘timeless’ version of contemporary dress. She is shown holding roses which, as attributes of Venus, symbolise love, particularly within marriage. As Royalists, the couple were forced by poverty to live apart during the Civil War and Commonwealth period. They were re-united at the Restoration of the Stuart monarchy in 1660, when Sir William regained his earlier court post and Lady Mary became dresser to the dowager queen Henrietta-Maria.
- Van Dyck has had a greater impact on British portrait-painting than any other artist. He was born and trained in Antwerp and first visited England in 1620-21, before moving to Italy where he assimilated the works of Titian and other Venetian painters. Out of these varying influences, he evolved new forms of portraiture by adapting the visual language of these earlier artists. In 1632 he returned to England and entered the service of Charles I; he reinvented the visual imagery of the English court. He painted a number of portraits connected with the Killigrew family in or around the year 1638. The composition of these fine, sensitive portrait from the middle of van Dyck’s English career reflects his study of Venetian art. Titian had frequently included a column in the background of his male portraits to convey the status and worth of the sitter. This type of portrait was to influence British artists, including Joshua Reynolds and Thomas Gainsborough

References

<http://www.tate.org.uk/art/artworks/van-dyck-portrait-of-sir-william-killigrew-t07896>

<http://www.tate.org.uk/art/artworks/van-dyck-portrait-of-mary-hill-lady-killigrew-t07956>



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Georgian Period, 1650-1730