

This course is an eclectic wander through art history. It consists of twenty two-hour talks starting in September 2018 and the topics are largely taken from exhibitions held in London during 2018. The aim is not to provide a guide to the exhibition but to use it as a starting point to discuss the topics raised and to show the major art works. An exhibition often contains 100 to 200 art works but in each two-hour talk I will focus on the 20 to 30 major works and I will often add works not shown in the exhibition to illustrate a point.

### **References and Copyright**

- The talks are given to a small group of people and all the proceeds, after the cost of the hall is deducted, are given to charity.
- The notes are based on information found on the public websites of Wikipedia, Tate, National Gallery, Oxford Dictionary of National Biography, Khan Academy and the Art Story.
- If a talk uses information from specific books, websites or articles these are referenced at the beginning of each talk and in the 'References' section of the relevant page. The talks that are based on an exhibition use the booklets and book associated with the exhibition.
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- If I have forgotten to reference your work then please let me know and I will add a reference or delete the information.

## ART HISTORY REVEALED

<ol style="list-style-type: none"> <li>1. Impressionism in London</li> <li>2. Modigliani</li> <li>3. <b>Gothic Revival</b></li> <li>4. Charles I: King and Collector</li> <li>5. A Century of Painting Life</li> <li>6. The Birth of Art Photography</li> <li>7. Picasso 1932</li> <li>8. Monet &amp; Architecture</li> <li>9. The Invention of Antiquity</li> <li>10. Rodin and Ancient Greece</li> </ol>	<ol style="list-style-type: none"> <li>1. Art after World War One</li> <li>2. The Summer Exhibition</li> <li>3. Mantegna and Bellini</li> <li>4. Burne-Jones</li> <li>5. Klimt and Schiele</li> <li>6. Lorenzo Lotto and His Portraits</li> <li>7. The Turner Prize</li> <li>8. Gainsborough's Family Album</li> <li>9. Van Gogh and Britain</li> <li>10. Michelangelo versus Leonardo</li> </ol>
<p><b>Term 1: Wed 26 September, (half-term 24 October) to 5 December 2018</b></p>	<p><b>Term 2: Wed 9 January to 13 March 2019 (no half-term)</b></p>

**Art History Revealed – Wednesday 26 September, half-term 31 October – 5 December, Wednesday 9 January – 13 March (no half-term)**

### **Exhibitions in Start Date Order**

1. Impressionism in London, Tate Britain, 2 November 2017 – 7 May 2018
2. Modigliani, Tate Modern, 23 November 2017 – 2 April 2018
3. Charles I: King and Collector, Royal Academy, 27 January – 15 April 2018
4. All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018
5. Victorian Giants: The Birth of Art Photography, National Portrait Gallery, 1 March – 20 May 2018
6. Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018
7. Monet & Architecture, National Gallery, 9 April – 29 July 2018
8. Rodin and the Art of Ancient Greece, British Museum, 26 April – 29 July 2018
9. Aftermath Art in the Wake of World War One, Tate Britain, 5 June – 16 September 2018
10. The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018
11. Mantegna and Bellini, National Gallery 1 October 2018 – 27 January 2019

12. Burne-Jones, Tate Britain, 24 October 2018 – 24 February 2019
13. Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019
14. Lorenzo Lotto Portraits, 5 November 2018 – 10 February 2019
15. Gainsborough's Family Album, National Portrait Gallery, 22 November 2018 - 3 February 2019
16. Vincent van Gogh (1853-1890). Tate Britain, March 2019. Van Gogh and Britain will be the first exhibition to take a new look at the artist through his relationship with Britain. It will explore how Van Gogh was inspired by British art, literature and culture throughout his career and how he in turn inspired British artists, from Walter Sickert to Francis Bacon.

### **Extras Not Based on an Exhibition**

- **Gothic Revival, based on an Andrew Graham Dixon TV programme but without the references to the literature of the period**
- The Invention of Antiquity – refers to ideas in Mary Beard and John Henderson, *Classical Art from Greece to Rome*, Oxford History of Art Series, 2001, Nigel Spivey, *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*, 1997 and John Boardman, *Greek Art*, Thames & Hudson, 1996
- The Painting War: Michelangelo versus Leonardo – described in the novel *Oil and Marble*, released on 5 July, 2018, and *The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance*
- The Turner Prize

### **London Galleries**

Wallace  
 British Museum  
 Hayward  
 National Gallery  
 National Portrait Gallery  
 White Cube  
 Serpentine  
 Tate Britain  
 Tate Modern  
 Royal Academy  
 Estorick



Week 3: loosely based on Andrew Graham Dixon's TV programme ***The Art of Gothic: Britain's Midnight Hour***. Andrew Graham-Dixon explores how a group of 19th-century architects and artists spurned the modern age and turned to Britain's medieval past to create iconic works and buildings.

- **Liberty Diversity Depravity.** In the middle of the 18th century - in England - an entirely surprising thing happened. Out of the **Age of Enlightenment** and Reason a **monster was born** - a Gothic obsession with monsters, ghouls, ghosts and things that go bump in the night. From restrained aristocratic beginnings to pornographic excesses, the Gothic revival came to influence popular art, architecture and literature.
- **The City and the Soul.** As the Industrial Revolution promised more and more inexplicable wonders of the modern world, Gothic art and literature became both backward and forward looking. In her novel ***Frankenstein***, Mary Shelley warned of the dangers of **how science could get out of control**, while Sir Giles Gilbert Scott used Gothic architecture to memorialise Prince Albert as a medieval hero. Meanwhile, poets indulged in hallucinatory drugs to reach new Gothic heights. Where would it all end?
- **Blood for Sale: Gothic Goes Global.** Gothic fantasy horror would be outstripped by real horror as the truth of **mechanised warfare** dawned on an innocent world in

1914. The language of Gothic would increasingly come to encapsulate the horrors of the 20th century - from Marx's analysis of 'vampiric' capitalism to Conrad's dark vision of imperialism and TS Eliot's image of *The Wasteland*, a Gothic narrative seemed to make more sense of the modern world more than any other.

### **Contents**

- Salvator Rosa, Witches at their Incantation
- Horace Walpole Otranto, Strawberry Hill
- Stowe, Lord Cobham, Temple of Liberty
- Gordale Scar
- Turner, Hannibal, alpine terror
- Joseph Wright of Derby
- Fuseli *Nightmare*
- French Revolution fuelled horror, terror, Gilray
- William Blake
- Mary Shelley, *Frankenstein*
- Augustus Pugin
- Turner, *Rain, Steam and Speed*
- James Mcpherson Osian
- John Martin
- *Death of Chatterton*
- Luke Fildes
- Frank Holl
- Bram Stoker, *Dracula*



Lincoln Cathedral, foundations laid 1072-92, finished 1092, destroyed by earthquake 1185, rebuilt 1192-1210 with pointed arches, flying buttresses and ribbed vaulting. John Ruskin declared: "I have always held... that the cathedral of Lincoln is out and out the most precious piece of architecture in the British Isles and roughly speaking worth any two other cathedrals we have".

Lincoln Cathedral 'crazy' ribbed vaulting, triforium and clerestory windows let in more light which adds to the soaring verticality. St Hugh's Choir is one of the earliest examples of English gothic style and is distinguished by the 'crazy vaults' the first example of a tierceron vault (which has a third rib springing from a pillar for increased richness).

- **The term 'Gothic' was first used by the Florentine art historian Giorgio Vasari in the sixteenth century to describe the barbaric art and architecture of the late medieval period compared to the flowering of Renaissance art.**
- The Goths were an East German tribe who in the third and fourth centuries harried the Roman Empire. In the late medieval period people admired the 'Gothic' cathedrals as *opus modernum* ('modern work'). For them the cathedrals were God's work and an image of the Heavenly Jerusalem that they were privileged to build on earth. It was a time of profound change when merchants prospered and

the first universities were founded. The papacy was at the height of its power and knights travelled across Europe to fight the Crusades against the Muslims. Nations were beginning to form and the greatest was France.

### Notes

- Giorgio Vasari *Lives of the most eminent architects, painters and sculptors* (1550): 'there is another sort of architectural work called German which is very different in its proportions and its decorations from both the antique and the modern. Its characteristics are not adopted these days by any of the leading architects, who consider them **monstrous and barbaric**, wholly ignorant of any accepted ideas of sense or order... This manner of building was **invented by the Goths**, who put up structures in this way after all the ancient buildings had been destroyed and **all the architects killed in the wars**. It was they who made vaults with pointed arches... and then filled up the whole of Italy with their accursed buildings.' Quoted in Chris Brooks (1999) *The Gothic Revival*.
- The Romanesque style of horizontal and gains its power from the earth, the arches are rounded like Roman arches. The Gothic style is vertical and gains its power from the way it reaches to the sky (heaven) and from the large windows and the light they allow to flood into the interior. It is also recognized by its pointed arches, flying buttresses and pointed spires, intricate sculptures and ribbed vaults. These features combine to allow more window area and therefore more light to enter.
- The clerestory as a way of admitting light goes back to the buildings of Ancient Egypt. During the Romanesque period (roughly 900-1200) the triforium was introduced below the clerestory and above the arcade. The triforium opens into the roof space of the angled roof above the arcades.
- English Gothic can be divided roughly into periods:
  - Early English (c. 1180–1275)
  - Decorated (c. 1275–1380)
  - Perpendicular (c. 1380–1520)
- But most cathedrals (except Salisbury) combine these styles as they were built over hundreds of years.

### Michael Lewis, *The Gothic Revival*, World of Art Series, 2002

- Professor Michael Lewis writes, '**The Gothic Revival is more than a fashion craze for pointed arches and pinnacles. During its years of greatest influence, it subjected every aspect of art, belief, society and labour to intense intellectual scrutiny, using the Middle Ages as a platform from which to judge the modern world.**' The craze for Gothic Revival architecture spread throughout continental Europe and the USA from the eighteenth century, and shaped the face of Victorian England. It soon outgrew its religious and historical beginnings and was adopted in many countries to serve political or nationalist purposes. Pugin and Barry were two of the many dazzling talents of the nineteenth century; they are associated



with many of England's best-known buildings, most notably the Houses of Parliament. The Gothic style demonstrates energetically the confrontation of Western architecture with modernity, applying the inspiration of the medieval cathedral builders to the new engineering ideas of the industrial age.

- 18<sup>th</sup> century admired for its association with decay and melancholy, the early 19<sup>th</sup> century for its religious piety and the late 19<sup>th</sup> century for its superb engineering.
- The Gothic originated in Ile-de-France around 1140. It started as a series of improvements on the prevailing Romanesque style including the pointed arch both for its versatility and its structural efficiency. The groin vault was replaced by the ribbed vault supported by external flying buttresses.
- If Gothic Revival is a self-conscious recreation of the original Gothic style then the first exponent was Christopher Wren and his restoration of Westminster Abbey followed by Nicholas Hawksmoor's two west towers. This continuation of the Gothic is sometimes called Gothic Survival as it survived the Renaissance dismissal of the Gothic. Vasari mocked it as the 'German style'.
- There was a new Georgian appetite for gloom, melancholy, horror and decay.
- Associationism not beauty was the route taken by 18<sup>th</sup> century thinkers to justify the Gothic style.

### **Andrew Graham Dixon – *The Art of Gothic***

- Gothic – what remains? cathedral, stained glass, pre-Reformation, vision of heaven and hell, rejected for three (two) centuries.
- Gothic revival, can be seen as a secret history of Britain during a period of intense change.
- Horace Walpole Otranto – the starting point and basis of all future Gothic novels – William Marshall translator of Onuphrio Muralto, a made up author, but why?
- Strawberry Hill, theatrical, recreation, pseudo stage set which he was proud to show visitors, 'rather unusual', 'a bit queer', different. He was homosexual, is this relevant?
- Age of Reason, classical, Greek and Roman basis of education and classical houses, such as Stowe, Lord Cobham, military hero turned politician, Gothic was the crumbling remains of British history, ruined abbeys, he built the Temple of Liberty (1741) very early Gothic. Horace Walpole remarked of it, "in the heretical corner of my heart I adore the Gothic Building, which, by some unusual inspiration, Gibbs has made pure and beautiful and venerable." Cobham was a Whig and equated the ancient British witan with the rule of Parliament rather than the monarchy.
- Sham ruins were built, follies, real ruins became appreciated, the Picturesque, guide books, cult of ruins, Tintern Abbey, Wordsworth, melancholy, nature
- Wild nature, cliffs, Gordale Scar
- Earl of Shaftesbury – end of civilization
- Salvator Rosa predate the Gothic revival - *Witches at their Incantation* (NG)
- Edmund Burke, Sublime, terror

- Turner, Hannibal, alpine terror
- Shakespeare was rediscovered as a route back to the medieval, magical, visionary, ghosts, witches, fates, fallen kings
- Thomas Parnell, poet, *Night Piece on Death*
- William Blake, *The Flea*
- Fuseli *Nightmare*, lots of interpretations over the years.
- James Mcpherson Osian, ghosts, witches
- Chatterton produced a forgery, curious blackened texts in British library, died aged 17, Henry Wallis, *Chatterton*, 1856.
- William Beckford inherited fortune, father was Lord Mayor, scandalised London, three day orgy on his 21<sup>st</sup> birthday, intrigued by the orient, wrote *Vathek* (a nasty caliph who killed 50 boys), built Fonthill Abbey
- Ann Radcliffe, Gothic novels became very popular especially read by breathless young women, heroines, Radcliffe made a fortune, Jane Austen in *Northanger Abbey* satirised her
- French Revolution fuelled horror, terror, blood and gore, Gilray
- Matthew Lewis – *The Monk*, based on gruesome stories, most shocking novel of 18<sup>th</sup> century England [https://en.wikipedia.org/wiki/The\\_Monk](https://en.wikipedia.org/wiki/The_Monk)

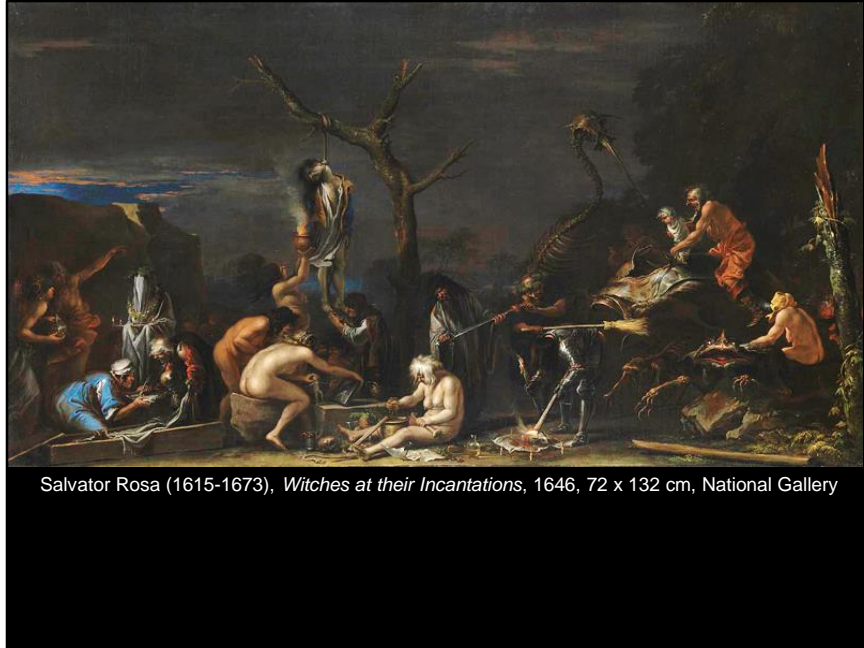
Andrew-Graham Dixon, *The Art of Gothic* second and third programmes

- Wright of Derby, *Air Pump*
- Is God being killed by science?
- Wright of Derby *The Old Man and Death*,
- Wright of Derby factory with lights
- This was a time of the first manned flights in a balloon, the first steam locomotive, electricity and the spark of life. When Mary Shelley (1797-1851, née Godwin) was 17 she met Percy Bysshe Shelly. Her mother was Mary Wollstonecraft although she never met her.
- Wright of Derby *Dovedale* 1784
- Frankenstein terror of science that might run out of control. Seen here as William Blake painting of *The Flea* inspired by him seeing a flea through a microscope. Blake has turned observation and science into wonder and mystery.
- Mesmerism seemed very sinister as the person seemed to be entering another world.
- The Romantic poets and the Ancient Mariner.
- The 'old' gothic was all ruined castles but the 'new' Gothic concerned the mind, the self and drugs. Coleridge, Keats, Byron and de Quincey *Confessions of an Opium Eater*. Escaping unhappiness by turning to drugs.
- Vast spaces (Giovanni Battista Piranesi 1720-1778) were described by de Quincey and he spoke of seeming to have lived for 100 years in a single night.
- Turner *Rain, Steam and Speed* astonishing
- George Crookshanks, *March of Bricks and Mortar*

- There was a very rapid transition from the rural life to the industrial, which was a shock or trauma to society.
- The family was undermined. New form of literature developed such as the Penny Dreadful which included tales of Spring-heeled Jack and Sweeney Todd.
- Dickens produced urban Gothic for the middle classes in novels such as *Bleak House*. It is not Bleak House that is Gothic but the whole of London with its fogs, darkness and 'demons' such as the thief, the beggar and the poor. Tom All Alone's a black, dilapidated street, avoided by all decent people. Dickens mentions spontaneous human combustion and the death of Lady Dedlock outside a cemetery.
- Luke Fildes, *Applicants for Admission to a Casual Ward*, 1874
- Frank Holl, *Newgate, Committed for Trial*, 1878.
- John Martin *The Great Day of his Wrath* 1851 pantomime like gothic doom, the Last Judgement. 8 million people saw it around the world.
- People longed for an earlier age, the mediaeval became fashionable with its pageantry and colour. They wanted to return to a more spiritual world and escape to an idealised past. The movement was very conservative and is typified by Walter Scott's *Ivanhoe* with its strict class hierarchy and its jousts. They were re-enacted by Earl Eglington and 100,000 people arrived but it rained and was so wet the horses sank in the mud. However, it set a trend which still survives today.
- Augustus Pugin published *Contrasts* when he was 24. It rammed his arguments down readers throats and spelt out the modern city and its ills. He presented the city as vast, sprawling and impersonal in contrast with the mediaeval town which was tranquil and spiritual. It was very naive but caught the mood of time and people's fantasies of a mediaeval past.
- The Palace of Westminster burned down in 1834 and it was decided to rebuild it in the new Gothic style partly as classical was associated with revolutionary France. It was started in 1838 under the control of Pugin who was obsessive. It is a confusion of detail. He turned the House of Lords into a church. The problem is it induces a soporific state of indifference to the problems of the present, you lose yourself in a dream of the past.
- St Giles Church, Cheadle, Staffordshire 1840 has manic detail. Pugin worked so hard he drove himself mad and died aged 40.
- Victoria's Albert died in 1861 age 42. She became obsessed with death and wanted a memorial but many thought is a waste of money. In the end it was built and became the apex of the Gothic movement. Gothic inspired railway stations, bridges, museums, schools and colleges.
- In 1885 Thomas Holloway with the architect Thomas Crosland built a lunatic asylum called Holloway Sanatorium. The writhing creatures inside suggest madness not hope. It is now Holloway College.
- All Gothic roads lead to Stoker's *Dracula*. *Das Kapital* can be seen as a Gothic in which consumers are the deluded victims mesmerised by capitalism and

commodities are the fetishes of voodoo economics.

- William Morris was a revolutionary socialist. For him the Social Democratic Federation was not radical enough so he set up the Socialist League. He held public meetings and was appalled by the police brutality. He read *Das Kapital* and John Ruskin *The Nature of Gothic*. Morris tried to turn Ruskin's ideas about the mediaeval workmen into a modern business.
- Keeble College by the architect Butterfield was the last true Gothic building and this was the end of Gothic Revival buildings. It was cut off by the modern but many modern building designs incorporate Gothic elements.
- By coincidence another William Morris built cars in Cowley, Oxford in 1913, 15 years after the first Morris died
- 1890s cinema propelled Gothic around the world. In 1897 *Dracula* was written and inspired many movies such as *Nosferatu* and Hitchcock's *The Lodger* about a serial killer. Cinema is the ultimate Gothic haunted house of 'ghosts'. Hammer Films produced some of the most successful films made in Britain.
- Joseph Conrad *Heart of Darkness* 1899, a Gothic horror story told in the Thames estuary by Marlow. Kurtz was the Imperial vampire.
- Ruskin wrote about the grotesque. He wrote "Most men's minds are dim mirrors, in which all truth is seen, as St. Paul tells us, darkly; this is the fault most common and most fata"
- In 1895 HG Wells wrote *The Time Machine*
- In the 1890s people's thoughts turned to degeneracy and the fin de siècle.
- World War 1 Paul Nash *We are Making a New World*
- *The Wasteland* by TS Eliot talks about a phantom London.
- Algernon Newton views of London
- Francis Bacon inspired by *The Wasteland* and by Gothic



Salvator Rosa (1615-1673), *Witches at their Incantations*, 1646, 72 x 132 cm, National Gallery

- In the seventeenth century scenes of the occult were rare, though not unknown. Most witch art was produced in Northern Europe where there was a greater interest in everyday life. However, one exception was the Italian artist **Salvator Rosa** (1615-1673). During his years in Florence (1640-9) Rosa produced a number of **scenes of witchcraft**, of which this (signed) painting is the most ambitious surviving example. It may be the painting referred to in a letter by Rosa of 1666 as having been painted twenty years earlier and **one of his finest**, and it is probably contemporary with **one of Rosa's poems** entitled 'The Witch'. Rosa is reacting against the doctrine of ideal beauty by showing the monstrous, grotesque and deformed. There was an interest in alchemy and sorcery. We could compare the scene with Shakespeare's witches in *Macbeth*.
- **Spells are cast** in the centre, below a **man hanged** from a withered tree. The **brightly illuminated foreground** is contrasted with the nocturnal landscape behind. A giant skeleton that reminds us of a dinosaur but had he seen a dinosaur skeleton? A naked witch is mixing a revolting soup, there is a knight with a flaming torch, a figure covered in a shroud, a person being made to sign a document and a

witch cutting the toe off the hanged man.

It is a representation of an imagined witches' sabbath, a so-called black mass, an event that fascinated witchfinders in the 16<sup>th</sup> and 17<sup>th</sup> centuries.

- By the eighteenth century witches were often treated as comic or as symbols of irrationality and superstition. Later we will see **William Hogarth's** (1697-1764) print, ***Credulity, Superstition and Fanaticism*** (1762), an attack on all forms of irrational belief. It was at this time that the Halloween witch appeared in print with a pointed hat, broomstick and black cat.

### **References**

- <https://www.theguardian.com/artanddesign/2010/sep/11/salvator-rosa-paintings-james-hall>
- <https://www.theguardian.com/artanddesign/jonathanjonesblog/2010/apr/13/salvator-rosa-art-witchcraft>
- [https://tspace.library.utoronto.ca/bitstream/1807/32905/1/Stone\\_Linda\\_G\\_2012\\_06\\_PhD\\_thesis.pdf](https://tspace.library.utoronto.ca/bitstream/1807/32905/1/Stone_Linda_G_2012_06_PhD_thesis.pdf) (PhD thesis, *Terrible Crimes and Wicked Pleasures: Witches in the Art of the Sixteenth and Seventeenth Centuries* by Linda Gail Stone, 2012, discusses the symbolism in this painting, pp. 175-195)

### **Notes**

- The last execution for witchcraft in **England** was in 1684, when Alice Molland was hanged in Exeter. James I's statute was repealed in 1736 by George II. In Scotland, the church outlawed witchcraft in 1563 and 1,500 people were executed, the last, Janet Horne, in 1722. Victoria Helen McCrae Duncan (1897–1956) was a Scottish medium best known as the last person to be imprisoned under the British Witchcraft Act of 1735 which made falsely claiming to procure spirits a crime.



Strawberry Hill House, Twickenham, 1749

### **Gothic Revival**

- **Gothic Revival** is an architectural movement that began in the late 1740s in England. Its popularity grew rapidly in the early 19th century, when many intellectuals began to see the beauty of medieval Gothic architecture, in contrast to the neoclassical styles prevalent at the time. Gothic Revival draws features from the original Gothic style, including pointed arches, flying buttresses, decorative patterns, finials (an ornament at the apex of a roof or corner), scalloping, lancet windows, hood mouldings, and label stops (the cranked termination of a drip-stone or hood mould over an aperture such as a window).
- A highly influential milestone in **Gothic Revival architecture**, built in **1749** by **Horace Walpole** (1717–1797). It set the "**Strawberry Hill Gothic**" style.
- In the mid-18th century, with the **rise of Romanticism**, an increased **interest and awareness of the Middle Ages** among some influential connoisseurs created a more appreciative approach to selected **medieval arts**, beginning with **church architecture**, the tomb monuments of royal and noble personages, stained glass, and **late Gothic illuminated manuscripts**. Other Gothic arts, such as tapestries and

metalwork, continued to be disregarded as barbaric and crude, however Sentimental and nationalist associations with historical figures were as strong in this early revival as purely aesthetic concerns. Gothic architecture emerged in France in the early 12<sup>th</sup> century and spread and developed until the late 15<sup>th</sup> century and beyond. The term 'Gothic' was originally pejorative and referred to the destruction of Rome by Gothic tribes in 410 and the end of Classical art.

- **The Gothic Revival** in the fine and decorative arts did not take place **until about 1830 and lasted until about 1900**. Gothic Revival was one of the **most influential styles of the 19th century**. Designs were based on forms and patterns used in the Middle Ages. Serious study was combined with a more fanciful, romantic vision of Medieval chivalry and romance. A wide range of religious, civic and domestic buildings were built and furnished in the Gothic Revival style including **The Palace of Westminster** (1837-67), **Charles Barry and A. W. N. Pugin**, All Saints' Church, Margaret Street, London (designed by William Butterfield and constructed from 1850 to 1859), **St. Pancras Station** (designed by **George Gilbert Scott** and built between 1866 and 1876).

- Key figures in the development and promotion of the style were:

#### **Augustus Welby Northmore Pugin (1812 - 1852)**

- The writings of A.W.N. Pugin, particularly *Contrasts* (1836) and *True Principles of Pointed or Christian Architecture* (1842), had a major influence on the style and theory of the Gothic Revival. Pugin organised the Medieval Court display at the Great Exhibition of 1851.

#### **John Ruskin (1819 - 1900)**

- John Ruskin was the most influential art critic of his day. His interest in Medieval architecture was aroused by travels in Europe. Two of his most important books, *The Seven Lamps of Architecture* (1849) and *The Stones of Venice* (three volumes, 1851-1853), had an enormous impact on the Gothic Revival.

#### **William Burges (1827 - 1881)**

- William Burges was one of the most original and exuberant designers of the 19th century. His work drew on a number of sources, including the arts of the Middle Ages, the Islamic world and East Asia. Burges created two of the most opulent Gothic Revival buildings in Britain, Cardiff Castle and Castell Coch (near Cardiff).

#### **Dante Gabriel Rossetti (1828 -1882)**

- Dante Gabriel Rossetti was a British poet, illustrator, painter and translator. He founded the Pre-Raphaelite Brotherhood in 1848 with William Holman Hunt and John Everett Millais. Rossetti was later to be the main inspiration for a second generation of artists and writers influenced by the movement, most notably William Morris and Edward Burne-Jones. His work also influenced the European Symbolists and was a major precursor of the Aesthetic movement.

#### **William Morris (1834 -1896)**

- William Morris was an English textile designer, poet, novelist, translator, and



socialist activist with a deep interest in the medieval period. Associated with the British Arts and Crafts Movement, he was a major contributor to the revival of traditional British textile arts and methods of production.



## Stowe House and Gardens

- The gardens at Stowe make a political statement. Many of the temples and monuments in the garden celebrate the political ideas of the **Whig party** and include quotes by many of the writers who are part of Augustan literature, also philosophers and ideas belonging to **the Age of Enlightenment**. The Whigs associated everything Saxon and Gothic with freedom and ancient English liberties.
- Key structures are the **Temple of Ancient Virtue built in 1737** to a design by William Kent. A circular domed building with 16 Ionic columns. This looks across to the **Temple of British Worthies** built in 1734-5 also to a design by Kent. The niches with busts of John Milton, William Shakespeare, John Locke, Sir Isaac Newton, Sir Francis Bacon, Elizabeth I, William III, Inigo Jones, Alexander Pope, Sir Thomas Gresham, King Alfred the Great, The Black Prince, Sir Walter Raleigh, Sir Francis Drake, John Hampden and Sir John Barnard.
- **The Shell Bridge** by Kent (1739), **The Grotto** by Kent (1730s), **The Seasons Fountain**, **The Grenville Column** commemorates on of Lord Cobham's nephews.



Panoramic view of Stowe garden  
The Temple of Liberty, Stowe House

The panoramic view shows, from left to right:

- **The Queen's Temple** originally designed by Gibbs in 1742 and was then called the Lady's Temple. This was designed for Lady Cobham to entertain her friends. But the building was extensively remodelled in 1772-4 to give it a neo-classical form. The architect was probably Thomas Pitt, the portico is based on the Maison Carrée. Further alterations were made in 1790 by Vincenzo Valdrè to commemorate George III recovering from madness with the help of Queen Charlotte after whom the building was renamed. The main floor is raised up on a podium, the main facade consists of a portico of four fluted Composite columns, these are approached by a balustraded flight of steps the width of the portico.
- **The Gothic Temple**, known as the **Temple of Liberty**, was designed by **James Gibbs and completed about 1748**. It is triangular and is the only building made of **ironstone** and it has a five-sided tower at each corner. One tower is two storeys higher and the other two have lanterns on their roofs.
  - It was dedicated to the 'Liberty of our Ancestors'. One commentator wrote, **"to the Whigs, Saxon and Gothic were interchangeably associated with**

freedom and ancient English liberties: trial by jury (erroneously thought to have been founded by King Alfred at a moot on Salisbury Plain), Magna Carta, parliamentary representation, all the things which the Civil War and Glorious Revolution had protected from the wiles of Stuart would-be absolutism, and to the preservation of which Lord Cobham and his 'Patriots' were seriously devoted" (page 102, *Temples of Delight: Stowe Landscape Gardens*, John Martin Robinson)

- It is now a holiday let at £605 (Oct 2018) for four people for four nights through the Landmark Trust.
- **The Cobham Monument**, to the south of the Grecian Valley is the tallest structure in the gardens rising 104 feet (32 m). Built 1747-49 of stone, probably designed by Brown. It consists of a square plinth with corner buttresses surmounted by Coade stone lions holding shields added in 1778. The column itself is octagonal with a single flute on each face, with a moulded Doric capital and base. On which is a small belvedere of eight arches with a dome supporting the sculpture of Lord Cobham.
- **The Palladian Bridge** is a copy of the bridge at Wilton House. The main difference is that the Stowe version is designed to be used by horse-drawn carriages so is set lower with shallow ramps instead of steps on the approach. It was completed in 1738 probably under the direction of James Gibbs. Above the central arch this consists of colonnades of four full and two half columns of unfluted Roman Ionic order. It originally crossed a stream that emptied from the Octagon Lake, and when the lake was enlarged and deepened, made more natural in shape in 1752, this part of the stream became a branch of the lake.

## References

[https://en.wikipedia.org/wiki/Stowe\\_House](https://en.wikipedia.org/wiki/Stowe_House)



William Hogarth (1697-1764), *Credulity, Superstition and Fanaticism* (1762)

William Hogarth (1697-1764), *Credulity, Superstition and Fanaticism* (1762)

- The print attacks all forms of irrational belief and it features the first 'Halloween witch' with a **pointed hat**, **broomstick** and black cat. It **lampoons** the exaggerated religious emotion of the **Methodist** movement. According to Hogarth enthusiastic Methodist religion was a **revival of Catholic superstition**. **Sermons were so emotional** that congregants sometimes tried to kill themselves afterwards and Methodists also **believed in witches and demons**. The **Muslim** staring through the window is **amazed** at the way Christian behave.
- The **preacher** has a text open at a page that reads, '**I speake as a fool**' and he is wearing a **Harlequin jacket** under his robes. He is **holding a puppet of a devil** and of a witch. His wig is falling off to show a **Jesuit tonsure** beneath.
- The various figures represent more than a dozen **reputed stories of witchcraft** or possession. Some in the congregation are gnawing at icons of Christ equating transubstantiation with cannibalism. Below the pulpit another aristocrat pushes an icon of the **Cock Lane ghost** down the shirt of a young lady in the throes of **religious ecstasy**. A common accusation was that Methodists used religion to seduce female adherents who had been overcome with emotion. The congregation is in various states of **ecstasy, grief and horror** and a **shoe-black**

**vomits nails and pins** (the 'Boy of Bilston' another well-known fraud). A **woman lies with rabbits running from under her skirt**, a reference to **Mary Toft** from Godalming who, in 1726, was supposed to have given birth to a litter of 16 rabbits and a tabby cat. John Wesley stands on the left pointing to the globe is a '**New and Correct Globe of Hell**' with a 'Molten Lead Lake' and a 'Horrid Zone'. Under a bucket is a copy of James I ***Demonologia***.



Philip James de Loutherbourg (1740-1812), *Coalbrookdale by Night*, 1801, Science Museum

Key point: in the eighteenth century two types of aesthetic experience were defined – the beautiful and the sublime

The painting depicts the Madeley Wood (or Bedlam) Furnaces, which belonged to the **Coalbrookdale Company** from 1776 to 1796. The picture has come to symbolize the **birth of the Industrial Revolution** in **Ironbridge**. It is held in the collections of the Science Museum in London. The blazing furnaces, the heat and the danger instil a sense of awe and terror. These are aspects of the sublime.

### Sublime

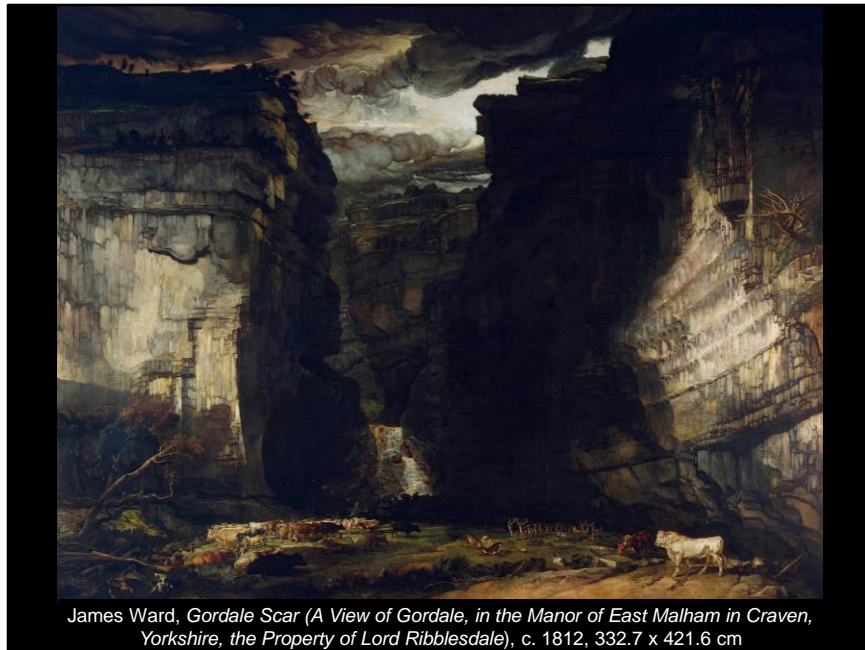
- Edmund Burke's description of the sublime was an importance concept as it was beyond reason and this was in an Age of Enlightenment when everything was subject to reason. It is when words fail us and involves painting the unpaintable and a oneness with nature. These days it is used to indicate a well executed performance, such as a good tennis shot or a delicious meal but in the eighteenth century it was an aesthetic experience distinct from beauty.

- The earliest writer about the sublime is **Longinus** (also called Pseudo-Longinus as his real name is unknown, he lived in the 1<sup>st</sup> or 3<sup>rd</sup> century CE and wrote ***On the Sublime***) who saw it as an aspect of eloquence, the ability to uplift the soul of the audience and provide a sense of joy such they thought they had produced what they heard. Other examples are the Bible (Longinus used it to provide examples), Dante Alighieri's (1265–1321) *Divine Comedy* and John Milton's (1608-1674) *Paradise Lost*. The Romantic poets, such as William Wordsworth (1770-1850) and Samuel Taylor Coleridge (1772-1834) were very concerned with the sublime.
- **Modern theorists** such as Barbara Claire Freeman have distinguished between the **feminine sublime** involving feelings of awe, rapture and the spiritual and metaphysical infinity of nature and the **masculine sublime** concerned with terror and domination. This painting is an example of masculine sublime.
- In the latter half of the nineteenth century the **sublime was abandoned** by artists for reasons of taste, an interest in beauty and scientific realism. Some argue the **sublime has returned** in terms of the interest in horror and **horror films**.

### References

See <http://www.tate.org.uk/art/research-publications/the-sublime/alison-smith-the-sublime-in-crisis-landscape-painting-after-turner-r1109220>





James Ward, *Gordale Scar (A View of Gordale, in the Manor of East Malham in Craven, Yorkshire, the Property of Lord Ribblesdale)*, c. 1812, 332.7 x 421.6 cm

- **James Ward** RA (1769–1859), was a painter, particularly of **animals**, and an engraver. Born in London, and younger brother of **William Ward** the engraver. James Ward was influenced by many people, but his career is conventionally divided into two periods: **until 1803**, his **single greatest influence was George Morland (1763-1804)**; from that time, it was **Rubens**. In 1786 George Morland married his sister Anne and shortly afterwards William Ward married Morland's sister Maria. From 1810 or so, Ward started to paint horses within landscapes; slightly later, he turned to very large-scale landscapes, of which ***Gordale Scar*** (Tate, London), completed in 1814 or 1815 and depicting Gordale Scar (Yorkshire) as an example of the sublime, is **considered his masterpiece** and a masterpiece of English Romantic painting.
- Ward devoted much of the period **1815-21** to the painting of a **gigantic work titled *Allegory of Waterloo* (now lost)**; this neither was much praised nor brought in the revenue Ward had hoped for. The experience may have **embittered him**, and the deaths of his first wife and a daughter were among other tragedies. Like many artists of the time, Ward sought commissions from wealthy gentry of their

favourite horses, their favourite hunting dogs or their children.

- James Ward was one of the **outstanding artists** of the day, his singular style and **great skill** set him above most of his contemporaries, markedly influencing the growth of British art. Regarded as **one of the great animal painters** of his time, James produced history paintings, portraits, landscapes and genre. A stroke in 1855 ended his work, and he **died in poverty**.

### **References**

<http://www.tate.org.uk/art/artworks/ward-view-in-tabley-park-n00385>



J. M. W. Turner (1775–1851), *Snow-Storm: Hannibal and his Men crossing the Alps*, exhibited 1812, 146 x 237 cm, Tate

Jacques-Louis David (1748-1825), *Napoléon Crossing the Alps*, 1801, 261 x 221 cm, Château de Malmaison

- This is 'Snow Storm: Hannibal and his Men crossing the Alps'. Turner has used the conventions of the sublime, such as **terror at the raw power of nature** in the service of a history painting showing an historic event that mirrors what was happening on the Continent when, in 1912, Napoleon's troops were decimated by a winter as bad as the one shown by Turner.
- Turner had seen David's *Napoleon Crossing the Alps* in Paris but he has rejected the conventional representation of a hero to show us the **horror of war**.
- A swirling black storm cloud dominates the sky and an **avalanche threatens to swamp the soldiers**. We are looking from the Alps down into the sunlit plains of Italy and at the front of the army it might be **Hannibal riding an elephant**.
- The rear of the army is fighting **Salassian tribesmen who were Italian Celts** as described in Roman histories of the period. The Salassian's are rolling rocks down on the army and **stealing the loot** that Hannibal's army has just stolen from the

Spanish town they had just sacked. We know a lot about the painting as in the Royal Academy Catalogue Turner attached **eleven lines from his alleged epic poem 'Fallacies of Hope'**. Turner often appended lines from this poem but after his death no such manuscript was ever found.

- As it was painted during the Napoleonic Wars every viewer would seek parallels between Napoleon crossing the Alps in 1799 and Hannibal's journey. Identifying Napoleon and France with Hannibal and Carthage was unusual because as a land power with a relatively weak navy, France was more usually identified with Rome, and the naval power of Britain drew parallels with Carthage. However, on this campaign Hannibal won many land battles against Rome until he was finally defeated after returning to Carthage. The painting was prescient as that winter [of 1812] Napoleon's troops were decimated during his Russian campaign in conditions as bad as Turner's vision.
- During a **brief period of peace** during the Napoleonic Wars **Turner had travelled to Paris** where he saw Jacques-Louis **David's *Napoleon Crossing the Alps*** in which Napoleon was shown as the modern Hannibal (see Visual Aids). David's painting is a typical history painting showing a heroic moment during a campaign. Turner instead shows us a **struggling army**. Hannibal was a military commander from Carthage in Northern Africa and is generally considered one of the greatest military commanders in history, a Romantic 'hero', but he is not shown in the painting except perhaps as an insignificant figure in the distance. Although Turner shows us one of Hannibal's most famous achievements when he marched an army, which included elephants, from Spain, over the Pyrenees and then the Alps into Italy Turner shows us the dangers from both nature and the local tribesmen rather than the heroism.

### Notes

- Possible influences are Jacques-Louis David's (1748-1825) portrait of *Napoleon Crossing the Alps*, of Napoleon leading his army over the Great St Bernard Pass in May 1800, which Turner had seen during a visit to Paris in 1802. Also, possibly an oil painting of Hannibal's army descending the Alps into northern Italy by watercolourist John Robert Cozens, *A Landscape with Hannibal in His March over the Alps, Showing to His Army the Fertile Plains of Italy*, the only oil painting that Cozens exhibited at the Royal Academy. Thomas Gray speculated that Salvator Rosa could have painted *Hannibal passing the Alps* and another spur could have been the visit of a delegation from the Tyrol to London in 1809, seeking support to oppose Napoleon.
- The Second Punic War, also referred to as The Hannibalic War and (by the Romans) the War Against Hannibal, lasted from 218 to 201 BC. Hannibal won three dramatic victories after crossing the Alps and occupied much of Italy for 15 years but the Romans attacked his home city of Carthage and he had to return to defend it where he was defeated.



Joseph Wright of Derby (1734-1797), *An Experiment on a Bird in the Air Pump*, 1768, 183 x 244 cm, National Gallery

### **The Agricultural and Industrial Revolutions**

- At the time, the *Gazetteer's* reviewer singled out Wright's handling of candlelight as evidence that 'Mr. Wright, of Derby, is **a very great and uncommon genius in a peculiar way**' (23 May 1768).  
It has become his best known work and it shows a lecturer holding the power of life and death over a white bird. A well-known art historian described it as '**one of the wholly original masterpieces of British art**'.
- The painting depicts a natural philosopher, a forerunner of the modern scientist, recreating one of Robert Boyle's air pump experiments, in which a bird is deprived of air, before a varied group of onlookers. The group exhibits a variety of reactions, but for most of the audience scientific curiosity overcomes concern for the bird. The central figure looks out of the picture as if inviting the viewer's participation in the outcome.
- In 1659 Robert Boyle commissioned an air pump (then called a pneumatic engine) which was so successful he donated it to the Royal Society and commissioned two more. There were only a handful of such pumps in existence at the time and

Boyle's pumps were designed, built and operated by Robert Hooke as they were so temperamental. Boyle carried out 43 experiments of which two were on animals. One tested the ability of insects to fly in rarefied air and the other tested the ability of many different animals to survive with rarefied air. By 1768 air pumps were relatively common and were used by itinerant lecturers in natural philosophy who toured the country entertaining audiences in town halls and wealthy person's homes. One of the **best known was James Ferguson, a Scottish astronomer** who was probably a **friend of Wright**. Typically a small bladder was used to simulate the lungs as using a live animal was regarded as **'too shocking to every spectator who has the least degree of humanity'**. Wright shows a white cockatoo fluttering in panic and the lecturer looks out at the viewer as if to ask us to judge whether the pumping should continue, killing the bird, or whether the air should be replaced and the cockatoo saved. The boy on the right is either lowering the cage to replace the bird or raising the cage as he knows it will die. Alternatively, it has been suggested he is drawing the curtains to block out the full moon. In an earlier sketch the lecturer is reassuring the girls and the bird does survive. The cockatoo was a **rare bird** at the time, **'and one whose life would never in reality have been risked in an experiment such as this'**.

- The full moon could suggest the Lunar Society to his friends as it met every full moon.
- The arrangement of figures has been linked to the last plate of Hogarth's *The Four Stages of Cruelty* showing the audience gathered around the dissection of the corpse. The painting has also been compared with Early Netherlandish paintings of the Holy Trinity which show the Holy Spirit as a dove, God the Father pointing and Christ gesturing in blessing to the viewer.
- Wright painted *Air Pump* **without a commission** and the picture was purchased by **Dr Benjamin Bates**. An Aylesbury physician, patron of the arts and hedonist, Bates was a diehard member of the **Hellfire Club** who, despite his excesses, lived to be over 90. Wright's account book shows a number of prices for the painting: £200 is shown in one place and £210 in another, but Wright had written to Bates asking for **£130**, stating that the **low price 'might much injure me** in the future sale of my pictures, and when I send you a receipt for the money I shall acknowledge a greater sum.' Whether Bates ever paid the full amount is not recorded; Wright only notes in his account book that he received £30 in part payment.
- Wright worked in Liverpool between 1768 and 1771 and his main income was from portraiture. His portraits have an uningratiating realism far removed from the 'polite' portraiture of his contemporaries.
- Hellfire Clubs were established for 'persons of quality' who wished to engage in immoral activities. The most famous was set up by Sir Francis Dashwood and engaged in mock religious ceremonies, drinking, wenching and banqueting. It was a popular fashion at the time to ridicule religion and commit acts of blasphemy.

## Joseph Wright of Derby

- **Joseph Wright of Derby** has been described as 'the first professional painter to express the spirit of the industrial revolution' (Francis Klingender, *Art and the Industrial Revolution*).
- He was the third of five children of a **solidly professional family in Derby** (his father was a lawyer) and he was educated at **Derby Grammar School** teaching himself to draw by **copying prints**. When he was 17 he went to London for two years and trained under **Thomas Hudson**, then the most highly reputed portraitist in London and master of Joshua Reynolds from 1740-44. He returned to Derby and painted portraits for three years before going back to London to complete his training.
- His colleagues believed that a career for an artist could only be found in London but Wright chose to **spend most of his life in Derby** among his friends and family and he received abundant commissions from Midlands society.
- **Early Portraits: 1760-1773. Portraits were to become the mainstay** of his career but he eventually found the greatest pleasure in landscape painting. Wright rarely flatters and some of his most sympathetic portraits are of children. It was at this time that he learned to concentrate on the play of light over faces and objects.
- Wright was connected with but not a member of the **Lunar Society** as he lacked scientific knowledge but it meant that he socialised with some of the greatest minds of the industrial age. He exhibited at the Society of Artists and later at the Royal Academy. He was called Wright of Derby in 1768 to distinguish him from Richard Wright of Liverpool as first names were not used. Even though Richard Wright is now unknown the name has stuck until the present day.
- **Candlelight: 1765 onwards.** He exhibited about 35 pictures at the **Society of Artist** from 1765 onwards and about **half of them were 'candlelights'**, in which a hidden source of light illuminates the painting. They were known as '**fancy paintings**' in the late eighteenth century. They were **not initially dramatic scientific experiments** but included scenes such as this with girls dressing a kitten or boys blowing bladders. In these paintings Wright demonstrates his knowledge of the well-known technique of chiaroscuro, or more accurately **tenebrism**, a dramatic form of chiaroscuro. Wright was known for his attention to detail and precision in the representation of textiles, texture, and surfaces.
- **Four of these early candlelights were more elevated** of which **this** (*Three Persons Viewing the 'Gladiator' by Candlelight*) **is the first. All four made Wright's name.** This one includes three men, including Wright in profile, looking at a reproduction of the Borghese Gladiator a Hellenistic statue by Agasias of Ephesus. In Wright's time it was in the Borghese Collection but it was sold and is now in the Louvre. The original is 1.9 metres tall and is now thought to be a soldier not a gladiator.
- **Society of Artists: from 1769 to 1771** Wright served on the board of directors of the Society of Artists. He later exhibited at the Royal Academy but like Thomas

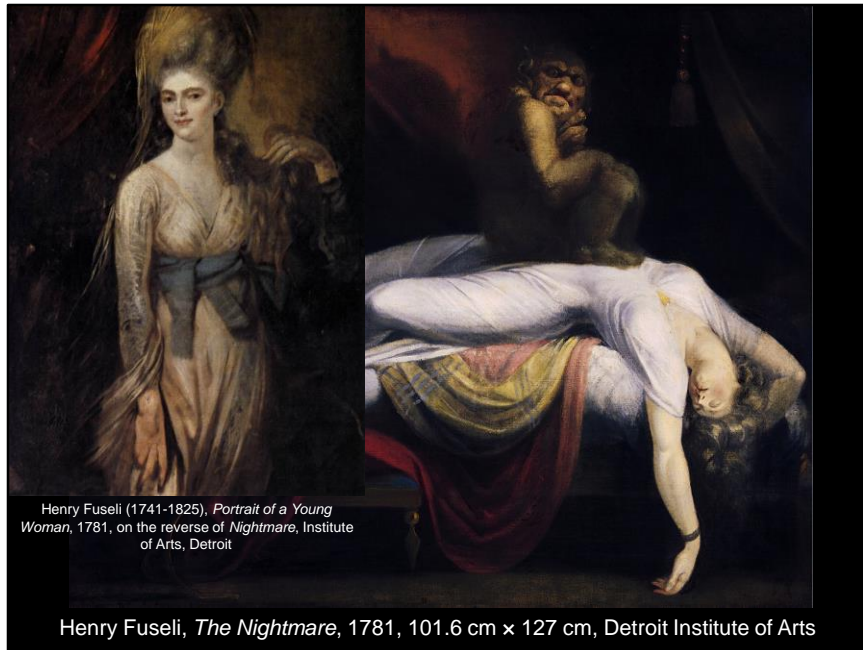
Gainsborough he quarrelled over the hanging of his paintings and in a radical display of independence he withdrew them and **set up a one-man show at Covent Garden in 1785**. Gainsborough had withdrawn his work from the Royal Academy and display his work at Schomberg House, his home and studio in Pall Mall, the previous year.





Joseph Wright of Derby (1734–1797), *The Old Man and Death*, 1773, 101 × 127 cm, Wadsworth Athenaeum Museum of Art (Hartford, Connecticut)

- When Wright went to **Italy in 1774** he left this painting to be exhibited at the Society of Artists but it **failed to sell**.
- “Perhaps this story of an **old man suddenly accosted by a skeleton** in broad daylight was **too strange, too 'Gothick' for polite audiences**. **Aesop's original fable** tells how a poor woodman, overwhelmed by the burdens of age and work, **lays down his bundle of sticks and calls upon Death to ease his woes**. When Death duly arrives, armed with an arrow, the terrified **woodman politely asks him for help to pick up his bundle**. The artist has emphasized the old man's fear by having him shrink back into the shadows, extending his arm as though to push away the advancing skeleton.” (Amina Wright, *Joseph Wright of Derby: Bath and Beyond*)
- The moral of the fable has been translated as:  
*Man any miseries will endure  
 Rather than seek from death a cure.*
- There is a **smaller version** in the Walker Art Gallery, Liverpool, which may have been commissioned by a collector who saw the original.



Henry Fuseli (1741-1825), *The Nightmare*, 1781, 101.6 cm × 127 cm, Institute of Arts, Detroit

Henry Fuseli (1741-1825), *Portrait of a Young Woman*, 1781, on the reverse of *Nightmare*, Institute of Arts, Detroit. It has been suggested that this is a portrait of Anna Landholdt, the object of Fuseli's sexual desire.

- Romanticism had a darker side associated with a lack of restraint, violence, passion, ghosts and satanic practices.
- ***The Nightmare*** was painted in 1781 by Anglo-Swiss artist Henry Fuseli (1741–1825). It was exhibited in 1782 at the Royal Academy and 'excited ... an uncommon degree of interest' and it has remained his best known work ever since. The engraved version sold widely and the painting was parodied in political satire. Due to its fame, Fuseli painted at least three other versions of the painting.
- Interpretations of *The Nightmare* have varied widely. The canvas seems to portray simultaneously a dreaming woman and the content of her nightmare. The **incubus** and the **horse's head** refer to contemporary belief and **folklore about nightmares**, but have been ascribed more specific meanings by some theorists. Contemporary critics were taken aback by the **overt sexuality** of the painting, which has since

been interpreted by some scholars as **anticipating Carl Jung's ideas** about the unconscious (some way Freud's ideas). Unlike Freud Jung believed the libido was not just sexual energy but a generalized psychic energy and that the psyche is made up of the ego, the personal unconscious and the collective unconscious. The collective unconscious is a uniquely Jungian idea. It is shared with other members of the human species and consists of latent memories from our ancestral and evolutionary past. 'The form of the world into which [a person] is born is already inborn in him, as a virtual image' as a result of evolution.

- An **incubus** is a **male demon** that according to legend **lies on sleeping women** in order to **engage in sexual activity**. Its female counterpart is a **succubus**. Her position was believed to encourage **nightmares** and the horse or mare reinforces this interpretation. The etymology of nightmare does not relate to horses but to Scandinavian mythology and **spirits sent to suffocate sleepers** and the early meaning of nightmare included the experience of having a **heavy weight on the chest** while asleep and a **feeling of dread**. The Old English word *mære* means incubus.
- Fuseli was an **ordained minister** and he painted other scenes involving sleep but his other paintings had biblical, mythological or literary references.
- The original painting sold for twenty guineas but the **engraving earned the publisher** more than **£500**. The engraving included a short poem by Erasmus Darwin called 'Night-Mare'.

*So on his Nightmare through the evening fog  
Flits the squab Fiend o'er fen, and lake, and bog;  
Seeks some love-wilder'd maid with sleep oppress'd,  
Alights, and grinning sits upon her breast.*

- Many contemporary critics found the work **scandalous** because of its sexual associations. It has been suggested that the painting is autobiographical and represents **Fuseli's suppressed lust for Anna Landholdt**, a young woman fell passionately in love with in 1779. Landholdt or Landolt was the niece of Fuseli's friend Felix Lavater and Fuseli wrote to him a passionate letter containing the passage, '**Last night I had her in bed with me, tossed my bedclothes hugger-mugger wound my hot and tight-clasped hands about her, fused her body and soul together with my own, poured into her my spirit, breath and strength. Anyone who touches her now commits adultery and incest! She is mine, and I am hers. And have her I will.**' However, the love was one-sided and came to nothing but it may have been the inspiration for the painting. Further circumstantial evidence is a sketch of a girl on the back of the painting.
- *The Nightmare* may have **influenced Mary Shelley** as the scene in *Frankenstein, or, The Modern Prometheus* (1818) when the **monster murders Frankenstein's wife** describes her thrown across a bed with her **head hanging down** and her pale

distorted features half covered by hair. She would have known the painting as her **parents Mary Wollstonecraft and William Godwin were friends of Fuseli.**

- **Henry Fuseli** (1741–1825) was a Swiss painter, draughtsman and writer on art who spent much of his life in Britain. Many of his works, such as *The Nightmare*, deal with supernatural subject-matter. He held the posts of Professor of Painting and Keeper at the **Royal Academy**. His style had a considerable influence on many younger British artists, including **William Blake**. Fuseli's father was a portrait painter and author and Fuseli was educated as a minister. He had to flee Switzerland after exposing a corrupt magistrate. He arrived in England in 1765 and supported himself by writing until he met Joshua Reynolds who convinced him to devote himself to art. Between 1770 and 1778 he studied art in Italy. In 1778 he married his 'true love' Sophia Rawlins and in 1779 he returned to England and joined the Royal Academy. The early feminist **Mary Wollstonecraft**, whose portrait he had painted, planned a trip with him to Paris, and **pursued him** determinedly, but after his wife's intervention the Fuseli's' door was closed to her forever. Fuseli later said '**I hate clever women. They are only troublesome**'. He became Professor of Painting at the Royal Academy and then Keeper and in this capacity he oversaw the School where Landseer, Turner, William Etty and Constable were taught. He was a well respected although eccentric teacher.



James Gillray, *The Promis'd Horrors of the French Invasion*, 1796

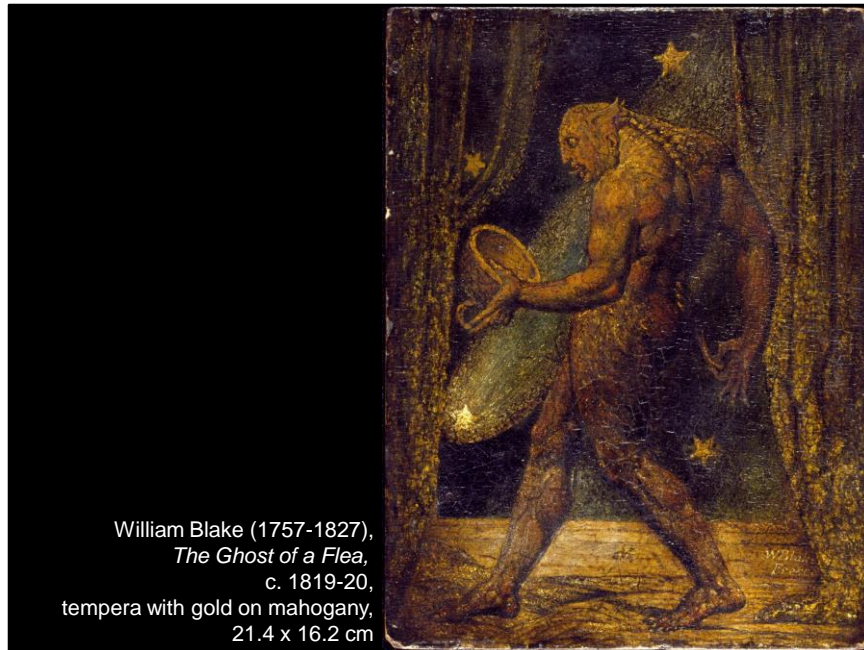
- **The French revolution fuelled fears of horror and civil unrest.**
- “Here, Gillray fantasises what might happen **if the French invaded**. British liberals have risen in **Francophile** revolt. Leading progressives like Charles James **Fox** reveal themselves as **traitors**. It is the ultimate Tory nightmare of blood on the streets.” (*The Guardian*)
- “Gillray exposes his viewers to the consequences of a French invasion. Here the scene is St. James’ Street in London. A French army marches through the city, bearing various dismembered bodies (including that of **Lord Grenville on the right**) and flags supporting a republic.
  - On the left, French soldiers clear out **White’s Club** (a pro-government social club) and begin **hurling aristocrats** from the balcony. They have also thrown out playing cards and part of a gambling table.
  - Meanwhile, on the balcony of the **Brookes’s club**, British radicals (including an Anglican minister and some dissenters) **burn the Magna Carta**, introduce new laws, and guillotine a variety of authority figures (including a judge as indicated by the white, flowing wig).
  - A note beneath a **plate of heads** says: ‘**Killed off for the Public Good**’

- On the ground floor, a man walks in the main entrance bearing a sack on his head ('Remnants of the Treasury') and under his arm ('Requisitions from the Bank of England').
- In the right foreground, a bundle including the Bill of Rights, various statutes, and several acts of Parliament bears a tag: 'Waste Paper'.
- In the **centre** of the composition, **William Pitt**, the Prime Minister, finds himself **tied to a liberty pole** while **Charles Fox scourges him**.
- In the background, **a church is on fire.**"  
(from 'The guillotine, knitting and terror...' by Roger Ball)

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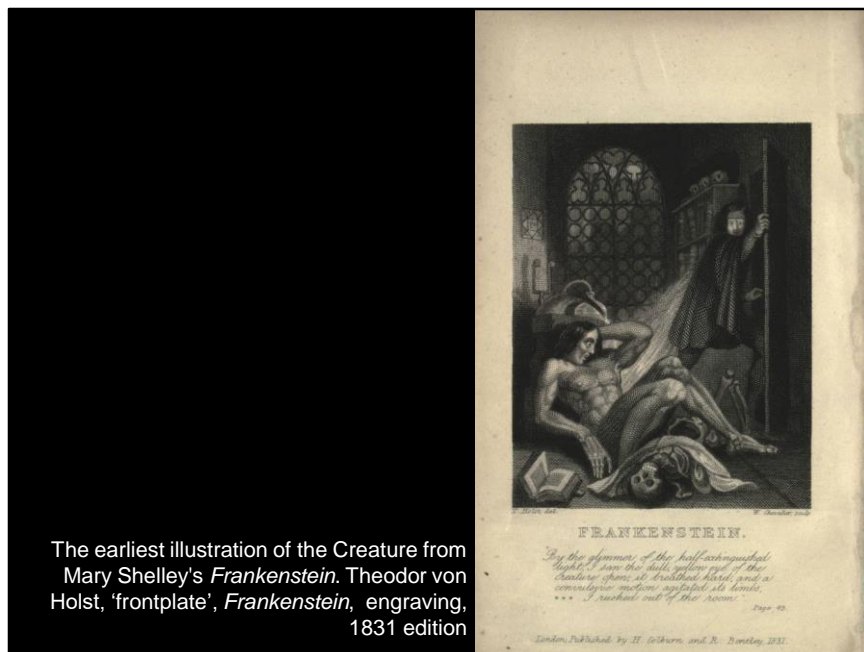
William Blake (1757-1827), *The Ghost of a Flea*, c. 1819-20, tempera heightened with gold on mahogany, 21.4 x 16.2 cm

### The Ghost of a Flea

- **John Varley** was a watercolourist, landscape designer and astrologer whom Blake met towards the end of his life. Varley **encouraged Blake to sketch portraits of the people who populated his visions**, and in all there are between **forty or fifty drawings of such 'visionary heads'**. Many of these depict historical characters, such as kings and queens, but the most popular has always been the flea, which exists both as a simple sketch and as this elaborate painting.
- **Blake claimed that, while he was sketching the flea**, it had explained to him that **fleas were inhabited by the souls of bloodthirsty men**. These bloodthirsty men were confined to the bodies of small insects, because if they were the size of horses, they would drink so much blood that most of the country would be depopulated.
- The flea's bloodthirsty nature can be seen in its tongue, darting eagerly from its mouth, and the cup (for blood-drinking) that it is carrying.
- **The poor quality of this picture** is due to Blake painting it in what he called 'fresco' (tempera), which has cracked and dulled with age. The influence of Michelangelo

(1475–1564), a Renaissance artist whom Blake admired, can be seen in the highly defined musculature of the flea's burly body





The earliest illustration of the Creature from Mary Shelley's *Frankenstein*. Theodor von Holst, 'frontplate', *Frankenstein*, engraving, 1831 edition

- ***Frankenstein; or, The Modern Prometheus*** is a novel written by English author **Mary Shelley** (1797–1851) that tells the story of Victor Frankenstein, a young scientist who creates a grotesque but intelligent creature in an unorthodox scientific experiment. Shelley started writing the story when she was 18, and the first edition of the novel was published anonymously in London on 1 January 1818, when she was 20.
- It was written in 1816, the '**Year Without a Summer**' when the world was locked in a long cold volcanic winter caused by the eruption of **Mount Tambora** in 1815. Mary Shelley and her lover (and later husband) **Percy Bysshe Shelley** visited **Lord Byron at the Villa Diodati** by Lake Geneva in Switzerland 11 miles from Frankenstein Castle. The weather was consistently too cold and dreary so the group retired indoors. Sitting around a log fire they amused themselves by reading German ghost stories and Byron proposed that they "**each write a ghost story**". Unable to think of a story, Mary became anxious but one evening the discussions turned to the nature of the principle of life. "**Perhaps a corpse would be re-animated**", Mary noted, "galvanism had given token of such things". It was after

midnight before they retired, and unable to sleep, she became possessed by her imagination as she beheld the grim terrors of her "**waking dream**".

- Shelley wrote the **first four chapters** in the weeks following the **suicide of her half-sister Fanny**. This was one of many personal tragedies that impacted Shelley's work. Shelley's first child died in infancy, and when she began composing *Frankenstein* in 1816, she was likely nursing her second child, who would also be dead by *Frankenstein's* publication.
- Byron managed to write just a fragment based on the vampire legends he heard while travelling the Balkans, and from this John Polidori created *The Vampyre* (1819), the progenitor of the romantic vampire literary genre.
- *Frankenstein* is infused with elements of the **Gothic novel and the Romantic movement**. At the same time, it is an early example of **science fiction**, arguably the first science fiction story as it is based on modern scientific experiments rather than fantasy. It has had a considerable influence in literature and popular culture and spawned a complete genre of horror stories, films and plays.
- 'Frankenstein' has often been used to refer to the monster, which, although erroneous is well-established and acceptable. In the novel, the monster is called "creature", "monster", "demon", "wretch", "abortion", "fiend" and "it".

### Notes

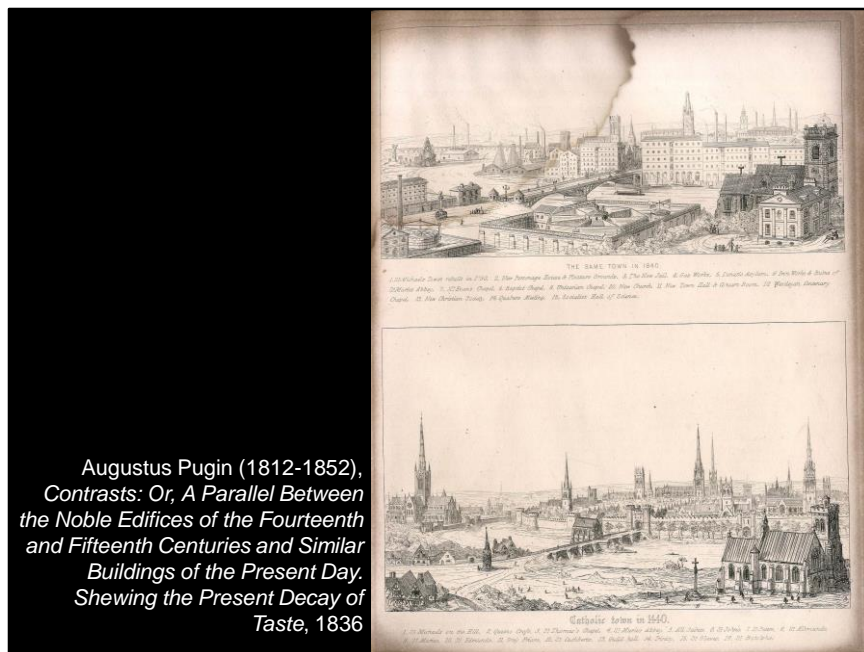
- In Greek mythology, **Prometheus** is a Titan, culture hero who is credited with **the creation of man from clay**, and who defies the gods by **stealing fire and giving it to humanity**, an act that enabled progress and civilization. His punishment was to be **bound to a rock** where each day an **eagle**, the emblem of Zeus, was sent to **feed on his liver**, which would then grow back overnight to be eaten again the next day
- In the Western classical tradition, Prometheus became a figure who **represented human striving**, particularly the **quest for scientific knowledge**, and the risk of overreaching or **unintended consequences**. In particular, he was regarded in the Romantic era as embodying the **lone genius** whose efforts to improve human existence could also **result in tragedy**.



- The Palace of Westminster is a victory for Romanticism. Following intensive debate it was decided to rebuild The Palace of Westminster in Neo-Gothic style rather than Neo-classical. It was thought this was more true to the history of the country.
- The other strand of Romanticism was Neo-Gothic architecture as promoted by **Augustus Pugin** (1812-1852). Sir **Charles Barry's** (1795-1860) collaborative design for the Palace of Westminster uses the Perpendicular Gothic style, which was popular during the 15th century and returned during the Gothic revival of the 19th century. Barry was a classical architect, but he was aided by the Gothic architect Augustus Pugin. Westminster Hall, which was built in the 11th century and survived the fire of 1834, was incorporated in Barry's design. **Pugin was displeased** with the result of the work, especially with the symmetrical layout designed by Barry; he famously remarked, '**All Grecian, sir; Tudor details on a classic body**'. Neo-Gothic architecture was focused on Romantic ideas that harked back to what was believed to be the **creativity and individual free work of the medieval craftsman** compared with the rigid symmetry of classical architecture.

### Notes

- The Palace of Westminster has three towers the largest of which is the Victoria Tower (renamed in tribute to Queen Victoria on her Diamond Jubilee) at 323 feet. At the north end is the more famous **Elizabeth Tower** (previously known as the Clock Tower or St. Stephens Tower, it was renamed in 2012 to celebrate the Diamond Jubilee of Elizabeth II). It is commonly known as Big Ben and is 315/6 feet high. The clock was built by Edward John Dent and is accurate to a second. It has four 23 feet faces and the minute hand is 14 feet long. Elizabeth Tower was designed by Augustus Pugin and built after his death. The largest bell is officially called The Great Bell of Westminster and generally as Big Ben.
- In 1852 aged 40 Pugin was travelling by train when he suffered a complete breakdown from overwork and was unable to speak or recognise anyone. He lived in an asylum for four months and was taken home and recovered slightly but died the same year in Ramsgate. Some suggest he died from hyperthyroidism and others from syphilis. His death certificate says he died from 'convulsions followed by a coma'.



Augustus Pugin (1812-1852), *Contrasts: Or, A Parallel Between the Noble Edifices of the Fourteenth and Fifteenth Centuries and Similar Buildings of the Present Day. Shewing the Present Decay of Taste*, 1836

- **Augustus Welby Northmore Pugin** (1812-1852), architect, designer, artist and critic argued for the **revival of the medieval Gothic style**, and also "**a return to the faith and the social structures of the Middle Ages**". This plate contrasts 1840 England with the 15<sup>th</sup> century equivalent.

### Notes

- The Victorians had a romanticised view of the Middle Ages.
- 1440 in England was towards the **end of the Hundred Years War** (1337-1453) with France and England was losing most of her French territories. It was about a hundred years after the Black Death had killed about a third of everyone in Europe including wiping out many villages.
- Henry VI was king from 1421-1471. His **periods of insanity** and his inherent benevolence eventually required his **wife, Margaret of Anjou**, to **assume control** of his kingdom, which contributed to his own downfall, the **collapse of the House of Lancaster**, and the rise of the House of York. This conflict, called the **War of the**

**Roses**, took place between 1455 to 1487 although it has been argued that the war had little impact on the lives of ordinary people.

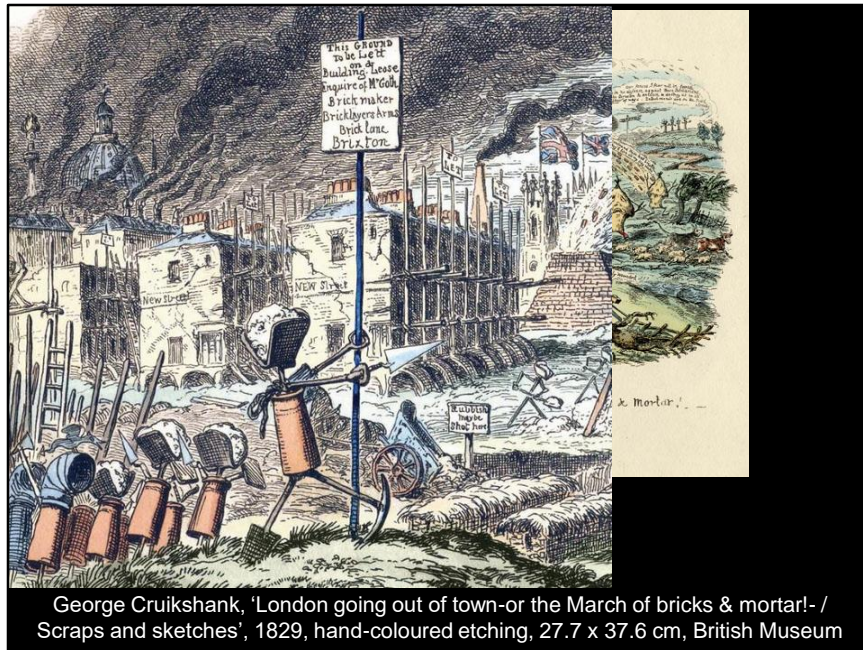
### **Panopticon**

- Design by philosopher Jeremy Bentham in the late 18<sup>th</sup> century. Allows a single watchman to observe all the inmates of an institution without them being able to tell if they are watched. Panoptes from Greek mythology was a giant with 100 eyes. Its use as a prison was the most widely understood.
- Bentham called it a '**mill for grinding rogues honest**'.
- Bentham tried to build a panopticon but every site was rejected by others who did not want a prison. A marshy site at Millbank, Westminster was found but it was never built in Bentham's lifetime. After his death William Williams built a prison on the site but it owed little to the panopticon design. It opened in 1816.
- The panopticon was very difficult to achieve with nineteenth century materials and it has only been possible recently with CCTV.

### **Augustus Welby Northmore Pugin**

- Pugin was the son of a French draughtsman who had fled the French Revolution to England. He married in three times and had a daughter by his first wife, who died in childbirth, six children by his second wife and a son by his third wife. He married his third wife in 1848 and died in 1852.
- V&A: 'A leading figure in the reform movement was the architect and designer A.W.N. Pugin (1812-52), an ardent campaigner for the **Gothic style**. He claimed this as the **true British style**, and promoted it on moral as well as aesthetic grounds. In the design of wallpapers he too **deplored the false illusion of depth** and the **use of trompe l'oeil shadows**, and argued instead for **flat patterns** composed of simple forms which would confirm the wall as a flat surface rather than disguising or contradicting it. Pugin was one of the first to promote the idea of '**honesty**' and '**propriety**' in ornament and design, thus enlisting **ornament as a moral influence in society**. He practised what he preached, designing wallpapers with flat, formalised geometric patterns such as fleurs-de-lis, quatrefoils, heraldic motifs, and flower and foliage forms adapted from medieval art, architecture and textiles, printed in the rich colours of a 'medieval' palette. Such papers, each designed specifically for its setting, were used throughout the New Palace of Westminster and in his domestic projects.'
- Pugin visited Italy in **1847**; his experience there confirmed his **dislike of Renaissance and Baroque architecture**, but he found much to admire in the medieval art of northern Italy.
- In **1852** on the train to London he suffered a **total breakdown** and was confined in a private asylum then transferred to Royal Bethlem Hospital, known as Bedlam. He was removed to a private house and recovered enough to recognise his wife who took him back to **Ramsgate where he died**. He may have died of syphilis at the age

of 40 and may also have suffered from hyperthyroidism which causes exaggerated appetite, perspiration, and restlessness.



George Cruikshank, 'London going out of town-or the March of bricks & mortar!- / Scraps and sketches', 1829, hand-coloured etching, 27.7 x 37.6 cm, British Museum

- In 1829 if **George Cruikshank** looked out of the windows of his house in Myddelton Terrace, **Islington** he would have seen the **extensive building work** taking place in the Camden/Islington area. In this print he satirises the extensive building work taking place at the beginning of the nineteenth century. It represents a geographical amalgam encompassing **St Paul's Cathedral in the far left** (actually over a mile away) and in the other direction the **green fields of Hampstead**. The latter was in danger of **losing its country feel** as the Lord of the Manor was trying to push through a bill to enclose it.
- Across a devastated landscape march **an army of bricks and mortar** led by one with a sign saying 'Mr Goth brickmaker in Brixton'. Chimneys are seen smoking in the distance and kilns also emit thick dark smoke while haystacks run away, fences are broken and trees uprooted.
- The print illustrates one of Cruikshank's favourite devices which was to **animate inanimate objects** and give them human characteristics and actions.
- The etching's power lies in its fantastically rich details. From the left, the direction of London, a robotic army advances into the countryside. Its soldiers have chimney



pots for bodies, cowls and mortar-filled hods for heads, and picks and shovels for limbs. Their leader points his trowel forward like a sword and carries a placard that reads, **"This ground to be lett on a building lease. Enquire of Mr. Goth, Brickmaker, Bricklayers Arms, Brick Lane, Brixton."** A small sign in front says, "Rubbish may be shot here". The large sign is in line with two Union Jacks which could be seen as providing the last line of defence for the countryside or leading a new form of British invasion. In the background are rows of houses in an unfinished state, technically termed "carcasses". To the right is a summer-rick in a field, scampering away from the dust and mortar that threatens to destroy it, and followed by a number of hay-cocks, to whom it cries, "Hay day! Come along my little cocks, we must go further afield for we are losing ground here." A tree says, "I must leave the field" and another tree says "I'm mortally wounded". One hayrick says, "Confound these hot bricks, they'll fire all my Hay ricks". In the background trees say, "Our fences I fear will be found to be no defence against these barbarians who threaten to enclose and destroy us in all manor of ways. Detachments are on the road already". The houses are labelled "New Street".

- George Cruikshank's work suffered as he aged due to health problems and the development of a palsy. He died at age 85. It was revealed after his death that **he had another family with a mistress** named Adelaide Attree. Miss Attree went by the name "Mrs. Archibold" and lived near to the Cruikshank's. Cruikshank fathered eleven children with Adelaide.



J. M. W. Turner, *Rain, Steam and Speed – The Great Western Railway*, first exhibited 1844, National Gallery

- As a **Romantic painting** one would **expect nature to dominate** and for **progress** and the industrial revolution to be **criticized**. **However**, as we have discussed the painting is **ambiguous**. The painting could be seen to be **celebrating progress** and steam or it could be a rejection of the railways as a destroyer of nature, such as the hare, as old ways, such as the dancing figures on the shore. The Pre-Raphaelites and their celebration of the medieval period can be seen as a Romantic movement.
- It is all there in *Rain, Steam and Speed*, his vision of a new Britain. Thackeray wrote 'The rain, in the astounding picture called "Rain-Steam-Speed," is composed of dabs of dirty putty slapped on to the canvas with a trowel'. **Such freedom and excitement in paint was not repeated until the 1910s**. Turner used paint to herald a new world.

### Notes

- The Great Western Railway was responsible for defining a standard time across Britain.

### J. M. W. Turner

- This is an example of one of Turner's late landscapes. It is not clear whether some of his late landscapes are finished works that were intended to be displayed but this is clearly the case with *Rain, Steam and Speed*.
- Turner redefined landscape painting by pushing the boundaries of how we appreciate colour and light. In this painting, a **conventional** interpretation is that it is a celebration of **power and progress** and the new scientific age. It shows Maidenhead Railway Bridge, across the River Thames between Taplow and Maidenhead and the view is looking east towards London.
- The **bridge** was designed by **Isambard Kingdom Brunel** (1806-1859, died aged 53 of a stroke) and completed in **1838**. The Great Western Railway was one of a number of private British railway companies created to develop the new means of transport.
- A **tiny hare** appears in the bottom right corner of the painting. Some have interpreted this as a **positive statement** about technology as the train is able to **outrun** what was the fastest animal before the steam train. Others see the hare **running in fear** of the new machinery and Turner warning us of the **danger** of man's **new technology** destroying the beauty of nature. My view is that this is a masterpiece precisely because it contains both contradictory interpretations.
- The other interesting element of the picture is the **boat** on the river. It looks possible that this is an artist on the river with a parasol to keep off the sun and sketching a group of wild, **bacchanalian dancers** on the shore. Is this this Turner saying he prefers a **bucolic** scene of dancers to the new technology **or** are they **celebrating** the wonders of the new form transport that was changing the face of Britain? Again it is up to you to decide.



John Martin (1789–1854), *The Last Judgement*, 1853, 196.8 x 325.8 cm, Tate Britain

John Martin (1789–1854), *The Great Day of His Wrath*, c. 1851, 196.5 x 303.2 cm, Tate Britain

John Martin (1789–1854), *The Plains of Heaven*, c. 1851, 198.8 x 306.7 cm, Tate Britain

- John Martin could also painted **mythological idyllic scenes** such a *Clytie* and landscapes, such as *Richmond Park*, 1850 but perhaps his best known work is the triptych *The Last Judgement* (c. 1849-1853), *The Great Day of His Wrath* (1851-1853) and *The Plains of Heaven* (1851-1853). Martin's aim in producing this series was typically Romantic: to express the **sublime, apocalyptic force of nature** and the helplessness of man to combat God's will. They were described as '**The most sublime and extraordinary pictures in the world valued at 8000 guineas**'. After he died, the three paintings travelled around the United Kingdom before going on display in New York and then as far away as Australia in 1878-1879 ; it is said they were seen by over **eight million people around the world**. By the twentieth century, Martin's work had fallen into obscurity and he became known as 'Mad Martin'. In 1935 the **triptych was sold for seven pounds** and the separate panels dispersed. It was reunited by the Tate in 1974.

## Notes

- The triptych is in the sequence:
  - First: *The Last Judgement*
  - Second: *The Plains of Heaven*
  - Third: *The Great Day of His Wrath*
- 'This and two other pictures compose a **triptych**, and are the **last major works** Martin produced before his death. They are generally considered among his most important achievements, possibly his masterpiece. The subjects are taken from **The Book of Revelation**. *The Last Judgement* illustrates the central event of the Book, and is composed from various passages in the narrative. On a throne in the heavens sits God in judgement, surrounded by the four and twenty elders. The four angels have sounded their trumpets after the opening of the Seventh Seal. Below on the right the forces of evil commanded by Satan are defeated; the armies of Gog and Magog tumble into the bottomless pit. To the left on Mount Zion are the good, already in the 'plains of heaven' and awaiting the call to appear before the throne.
- The principal figures were identified in an engraved key published in 1855 to accompany the picture. The damned include richly dressed women, notably Herodias's daughter and the whore of Babylon, lawyers and churchmen who have sought only worldly wealth. The saved, at God's right hand, are anonymous figures of virtuous women and innocent children, true lovers, martyrs, philanthropists, and foreground, portraits of the famous. Among the good Martin has included a high percentage of artists and poets, as well as statesmen and philosophers. These include Thomas More, Wesley, Canute, Dante, Washington, Copernicus, Newton, Watt, Chaucer, Tasso, Corneille, Shakespeare, Michelangelo, Rubens, D-4rer and Wilkie. The great men are ranged in a timeless tableau; Martin reproduces their best known images. Included among the contemporary detail is a railway train plunging into an abyss, its carriages marked 'London', 'Paris', and so on.' (Terry Riggs, Tate website)
- 'The three pictures in the triptych became famous in the years after Martin's death and were toured throughout England and America. Many mezzotints of the pictures were sold, but the vastness and theatricality of Martin's visions now appeared outmoded to the mid-Victorians, and the paintings themselves failed to find a buyer.' (Frances Fowle, Tate website)



Henry Wallis (1830-1916), *The Death of Chatterton*, 1856, Tate Britain

- **Henry Wallis** was born in London but his father is unknown. When his mother married a successful architect he took his name. He enrolled at the RA School in 1848 and studied in Paris.
- This is his best known work. He used the Pre-Raphaelite **bright colours** and symbolic detail although unlike some Pre-Raphaelite work this shows a strong **chiaroscuro** (Italian for light-dark). Art historians use the term to describe the use of strong contrast between light and dark areas in order to create a strong sense of **three-dimensional volume** and evoke emotion through its **theatrical effect**. It was painted in the attic where Chatterton died which was barely big enough for his easel.
- His next major work was ***The Stonebreaker*** (1857, exhibited 1858). He exhibited 35 paintings at the RA and later took up watercolour painting and was elected to the Royal Watercolour Society.
- Wallis used his friend **George Meredith** (1828-1909), a struggling writer, as model. Wallis would later have an affair with Meredith's wife.

### **Thomas Chatterton (1752-1770)**

- An unsuccessful poet who committed suicide using arsenic in 1770.

- His father was sexton of St. Mary Redcliffe in Bristol. He was a lonely child who sat for hours as if in a trance. At eight he would read day and night and by eleven he was a contributor to the *Bristol Journal*. His first mystery was written when he was 12 which he pretended was the work of a 15<sup>th</sup> century poet. In his mind he lived in the ideal world of Edward IV when St. Mary Redcliffe was rebuilt. He adopted the persona of a 15<sup>th</sup> century monk called Thomas Rowley although **he could write in the style of any medieval poet**. He left for London after breaking his apprenticeship by writing a satirical 'Last Will and Testament'.
- He was paid very little for his work and would write all night in a garret in Shoreditch. He committed suicide on 24 August 1770 aged 17 years nine months. The following day Dr Thomas Fry arrived in London to provide financial support. Chatterton had torn up all his work which Fry gathered together to try to reassemble.
- His death influenced the Romantic movement. Chatterton has been commemorated in poems by Percy Bysshe Shelley, William Wordsworth, Samuel Taylor Coleridge, Dante Gabriel Rossetti and John Keats.
- Recent research by Nick Groom questions whether he lived in poverty and whether he committed suicide or it was an accident.



Samuel Luke Fildes (1843-1927), *Applicants for Admission to a Casual Ward*, 1874, Royal Holloway College

- This painting by Luke Fildes (pronounced to rhyme with 'childs') shows a wide mix of people queueing to spend the night in a workhouse. In 1869 a new, weekly illustrated newspaper was launched called *The Graphic*. It used leading artists like Luke Fildes, Frank Holl, Hubert von Herkomer and John Millais and writers such as George Elliot, Thomas Hardy and Anthony Trollope. It explored social subjects, such as the plight of the poor.
- The slums in the cities were so appalling that even the worse workhouses could not match them without causing a public outcry. The poor hated and feared the workhouse so much that there were riots in northern towns.

### Notes

#### **Luke Fildes**

- Samuel Luke Fildes was an English painter and illustrator who was born at Liverpool and trained in the South Kensington and Royal Academy schools.
- The Houseless Poor Act (1864) permitted homeless people to sleep in the **casual wards of workhouses**. In this painting, Fildes shows a group of poor people



queuing up to receive one of the prized tickets handed out by the police that allowed them to sleep in the workhouse. The original drawing was first published in *The Graphic* newspaper with information about the Act.

- Fildes, wrote:

*I had been to a dinner party, I think, and happened to return by a police-station, when I saw an awful crowd of poor wretches applying for permits to lodge in the Casual Ward. I made a note of the scene, and after that often went again, making friends with the policeman and talking with the people themselves. This was my chance, and I at once began to make studies for my Graphic picture. From that I elaborated the large canvas afterwards exhibited at the Academy.*

- The artist got to know some of the people he met in the line and invited them to his house to sit for him so these are portraits of the poor but we do not know their names.

### **Poor Law 1834**

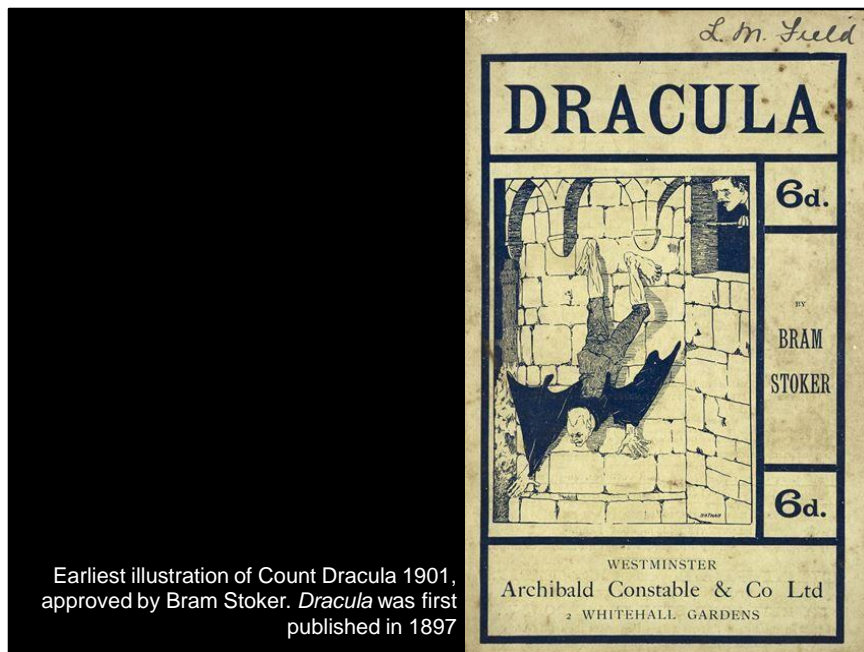
- "Following the Poor Law Amendment Act of 1834, a uniform public strategy for helping the poor, based on the development of workhouses, emerged but the primary aim of the act was to reduce the poor rates. This was to be accomplished by making the conditions in the workhouses so harsh that the poor would be dissuaded from applying for relief. This was done by largely adhering to a policy of providing a living standard below that of the poorest labourer.
- The grudging benefits of the workhouse system were to be available to those who lived in the Parish. As a result, no aid was available to those who might need very short term help, beggars, tramps, wayfarers and what Victorians referred to as "casuals" or "vagrabonds." By 1837, however, it was apparent that something needed to be done to provide assistance, particularly for those indigent wayfarers from other parishes. The Poor Law Commissioners recommended that this should be provided as short term shelter (usually for a single night) and a meal in return for work. In addition to the wayfarers, there were those local, urban homeless who were unwilling to go into the workhouse. This might have been because they valued their freedom or, more probably because conditions in the workhouse were seen as being more onerous than being on the street or even in gaol. Rather than claim workhouse relief they might take a night's accommodation in a casual ward in order to avoid foul weather or to get the meagre supper that was provided.
- Those who sought such short term accommodation were separated from the longer term residents of the workhouse confined to the "casual" wards. According to Norman Longmate, the "standard policy" which was developed to deal with such short term applicants was "to make the vagrant's life so disagreeable that he would hesitate to come back."

### **References**

See <http://vichist.blogspot.co.uk/2012/12/the-victorian-casual-ward.html>

James Greenwood, 'A Night in a Workhouse', *Pall Mall Gazette*, January 12, 13 and 15, 1866,

<http://ia600309.us.archive.org/23/items/anightinaworkhouse/workhouse.pdf>



Earliest illustration of Count Dracula 1901, approved by Bram Stoker. *Dracula* was first published in 1897.

- In the 1890s people's thoughts turned to degeneracy and the fin de siècle.
- Between 1879 and 1898, **Stoker was a business manager** for the Lyceum Theatre in London, where he **supplemented his income by writing a large number of sensational novels**, his **most successful** being the vampire tale *Dracula* published on 26 May 1897. Parts of it are set around the town of **Whitby**, where he spent summer holidays.
- Throughout the **1880s and 1890s**, authors such as H. Rider Haggard, Rudyard Kipling, Robert Louis Stevenson, Arthur Conan Doyle, and H. G. Wells wrote many tales in which fantastic creatures **threatened the British Empire. Invasion literature was at a peak**, and Stoker's formula was very familiar by 1897 to readers of fantastic adventure stories, of an invasion of England by continental European influences. Victorian readers enjoyed *Dracula* as a good adventure story like many others, but it did not reach its legendary status until later in the 20th century when film versions began to appear.
- Shakespearean actor and friend of Stoker's Sir **Henry Irving** was a possible real-life

**inspiration** for the character of Dracula. The role was tailor-made to his dramatic presence, gentlemanly mannerisms, and affinity for playing villain roles. Irving, however, never agreed to play the part on stage.

- Before writing *Dracula*, Stoker spent **seven years researching European folklore** and stories of vampires, being most influenced by Emily Gerard's 1885 essay "Transylvania Superstitions" which includes content about a vampire myth. Some historians are convinced that a historic figure, Vlad III Dracula, often called **Vlad the Impaler, was the model** for Stoker's Count although there is **no supporting evidence**.
- Although a widely known vampire novel, ***Dracula* was not the first**. Johann Wolfgang von Goethe published *The Bride of Corinth* in 1797, although does not involve blood sucking, and in 1871 Sheridan Le Fanu published *Carmilla* about a lesbian vampire. The first mention of vampires in English literature appears in Robert Southey's monumental oriental epic poem *Thalaba the Destroyer* (1797), where Thalaba's deceased beloved turns into a vampire.

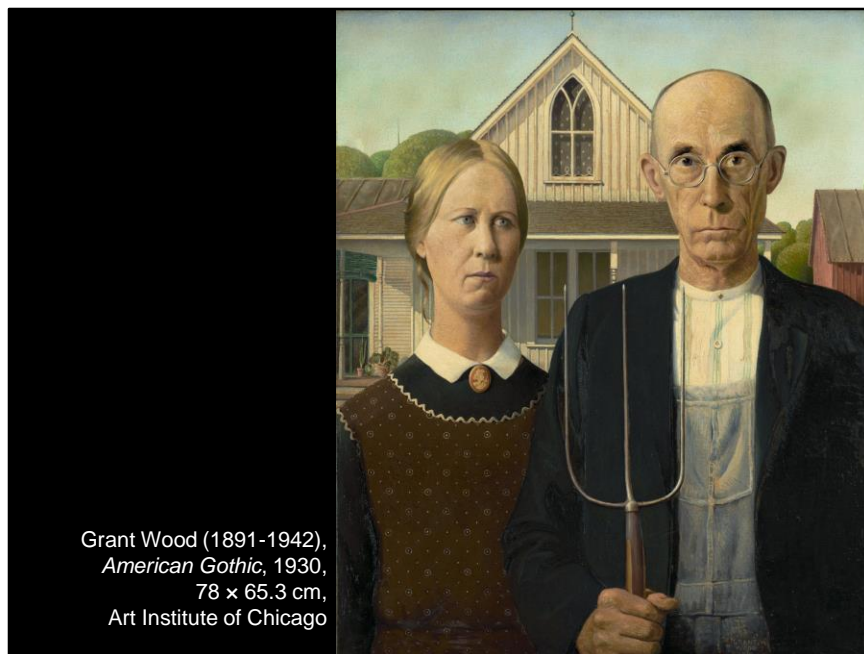


Paul Nash, *We are Making a New World*, 1918, Imperial War Museum

- Gothic horror collided with reality with the First World War. One of the artists to respond was Paul Nash who with the ironic title *We are Making a New World* shows a wood turned into a waste land.
- Shortly after the war, in 1922, T. S. Eliot published the long poem *The Wasteland* (1922). The first section, 'The Burial of the Dead', introduces the themes of disillusionment and despair and it starts with the famous phrase '**April is the cruellest month**'.
- In six weeks on the Western Front, Nash completed what he called "**fifty drawings of muddy places**". When he returned to England, he started to develop these drawings into finished pieces and began working flat-out to have enough pictures ready for a one-man show in May 1918.
- *We Are Making a New World*, 1918, by Paul Nash. Following a successful exhibition of his war drawings in London in July 1917, Nash was commissioned as an official war artist. **This work is one of the most memorable images of the First World War.**
- *We are Making a New World* is a 1918 oil-on-canvas painting by Paul Nash. The

optimistic title contrasts with Nash's depiction of a scarred landscape created by the First World War, with shell-holes, mounds of earth, and leafless tree trunks. Perhaps Nash's first major painting and his **most famous work**, it has been described as **one of the best British paintings of the 20th century**, and has been **compared to Picasso's *Guernica***.

- One modern critic, writing in 1994, likened it to a '**nuclear winter**' whilst one of the first people to see it in 1918, Arthur Lee, the official censor responsible for the British war artists, thought it was a '**joke**' **at the expense of the public** and the art establishment.
- When the war ended Nash was determined to continue his career as an artist but struggled with periodic **bouts of depression and money worries**.



Grant Wood (1891-1942), *American Gothic*, 1930, 78 × 65.3 cm, Art Institute of Chicago

- In 1930 Grant Wood an American artist with European training was being driven around Eldon, Iowa when he noticed a Gothic window in a flimsy frame house. Wood "thought it a form of borrowed pretentiousness, a structural absurdity, to put a Gothic-style window in such a flimsy frame house".
- He used his sister Nan as model and his dentist Dr Byron McKeeby. Nan was embarrassed by the implication that she was the wife of a man twice her age and told friends that Wood had seen it as father and daughter which he later confirmed in a letter.
- The key elements of the picture reflect the emphasis Gothic places on the vertical, such as the man's long face, the Gothic window, the tines of the pitchfork which reflect the stitching on the man's overalls.
- It is one of the best known American paintings but at the time only one third prize at the Art Institute of Chicago, one critic called it a 'comic valentine'. Iowans were furious at one they considered as making fun of 'pinched, grim-faced, puritanical Bible-thumpers' and although Wood denied it was a caricature it is now seen as a satire of small-town rural life. The curtains upstairs and down are closed which is a

mourning custom in Victorian America and the woman has a black dress beneath her apron and has a look of grieving so some have seen it as a memento mori, a reminder of death. It has been suggested the man is a spiritual presence and is the father she mourns.

- Another interpretation is that it depicts the steadfast American pioneering spirit facing the realities of the Great Depression, a reading that agrees with Wood's rejecting the Bohemian art of his youth and of the East Coast and aligning himself with Midwestern painters.





## NEXT WEEK

<ol style="list-style-type: none"> <li>1. Impressionism in London</li> <li>2. Modigliani</li> <li>3. Gothic Revival</li> <li style="color: red;">4. <b>Charles I: King and Collector</b></li> <li>5. A Century of Painting Life</li> <li>6. The Birth of Art Photography</li> <li>7. Picasso 1932</li> <li>8. Monet &amp; Architecture</li> <li>9. The Invention of Antiquity</li> <li>10. Rodin and Ancient Greece</li> </ol>	<ol style="list-style-type: none"> <li>1. Art after World War One</li> <li>2. The Summer Exhibition</li> <li>3. Mantegna and Bellini</li> <li>4. Burne-Jones</li> <li>5. Klimt and Schiele</li> <li>6. Lorenzo Lotto and His Portraits</li> <li>7. The Turner Prize</li> <li>8. Gainsborough's Family Album</li> <li>9. Van Gogh and Britain</li> <li>10. Michelangelo versus Leonardo</li> </ol>
<p><b>Term 1: Wed 26 September, (half-term 24 October) to 5 December 2018</b></p>	<p><b>Term 2: Wed 9 January to 13 March 2019 (no half-term)</b></p>

**Art History Revealed – Wednesday 26 September, half-term 31 October – 5 December, Wednesday 9 January – 13 March (no half-term)**

### **Exhibitions in Start Date Order**

1. Impressionism in London, Tate Britain, 2 November 2017 – 7 May 2018
2. Modigliani, Tate Modern, 23 November 2017 – 2 April 2018
3. **Charles I: King and Collector, Royal Academy, 27 January — 15 April 2018**
4. All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018
5. Victorian Giants: The Birth of Art Photography, National Portrait Gallery, 1 March – 20 May 2018
6. Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018
7. Monet & Architecture, National Gallery, 9 April – 29 July 2018
8. Rodin and the Art of Ancient Greece, British Museum, 26 April – 29 July 2018
9. Aftermath Art in the Wake of World War One, Tate Britain, 5 June – 16 September 2018
10. The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018
11. Mantegna and Bellini, National Gallery 1 October 2018 – 27 January 2019

12. Burne-Jones, Tate Britain, 24 October 2018 – 24 February 2019
13. Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019
14. Lorenzo Lotto Portraits, 5 November 2018 – 10 February 2019
15. Gainsborough's Family Album, National Portrait Gallery, 22 November 2018 - 3 February 2019
16. Vincent van Gogh (1853-1890). Tate Britain, March 2019. Van Gogh and Britain will be the first exhibition to take a new look at the artist through his relationship with Britain. It will explore how Van Gogh was inspired by British art, literature and culture throughout his career and how he in turn inspired British artists, from Walter Sickert to Francis Bacon.

### **Extras Not Based on an Exhibition**

- Gothic Revival, based on an Andrew Graham Dixon TV programme but without the references to the literature of the period
- The Invention of Antiquity – refers to ideas in Mary Beard and John Henderson, *Classical Art from Greece to Rome*, Oxford History of Art Series, 2001, Nigel Spivey, *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*, 1997 and John Boardman, *Greek Art*, Thames & Hudson, 1996
- The Painting War: Michelangelo versus Leonardo – described in the novel *Oil and Marble*, released on 5 July, 2018, and *The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance*
- The Turner Prize

### **London Galleries**

Wallace  
 British Museum  
 Hayward  
 National Gallery  
 National Portrait Gallery  
 White Cube  
 Serpentine  
 Tate Britain  
 Tate Modern  
 Royal Academy  
 Estorick