

A STROLL THROUGH TATE BRITAIN



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

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A STROLL THROUGH TATE BRITAIN

1. The History of the Tate
2. From Absolute Monarch to Civil War, 1540-1650
3. From Commonwealth to the Georgians, 1650-1730
4. **The Georgians, 1730-1780**
5. Revolutionary Times, 1780-1810
6. Regency to Victorian, 1810-1840
7. William Blake
8. J. M. W. Turner
9. John Constable
10. The Pre-Raphaelites, 1840-1860



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

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

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

Agenda

This Term

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

Next Term

1. The Aesthetic Movement, 1860-1880
2. The Late Victorians, 1880-1900
3. The Edwardians, 1900-1910
4. The Great War and its Aftermath, 1910-1930
5. The Interwar Years, 1930s
6. World War II and After, 1940-1960
7. Pop Art and Beyond, 1960-1980
8. Art in a Postmodern World, 1980-2000
9. The Turner Prize
10. Summary

THE GEORGIAN PERIOD: 1730-1780

- Monarchs
 - 1714-1727 George I, Elector of Hanover, 50 Catholic passed over, spoke German, French, Latin, Italian and Dutch and later English, prudent, reserved, deep understanding of foreign affairs
 - 1727-1760 George II
 - 1760-1820 George III
- Art Related Themes
 - The Royal Academy
 - The Golden Age
 - The Agricultural and Industrial Revolutions
 - The Early Sublime



- George I was **Prince Elector of Hanover**: he was born and brought up in northern Germany. His mother, **Sophia of Hanover**, was granddaughter of James I of England through her mother. He became second in line to the British throne after about **fifty Catholics higher in line were excluded** by the **Act of Settlement 1701 and the Acts of Union 1707**, which restricted the succession to Protestants. During George's reign, the powers of the monarchy diminished and Britain began a transition to the modern system of cabinet government led by a **prime minister**. Towards the end of his reign, actual political power was held by **Robert Walpole**, now recognised as Britain's **first de facto prime minister**. George died of a stroke on a trip to his native Hanover, where he was buried.
- George II was the last British monarch born outside Great Britain and was **born and brought up in northern Germany** like his father. George **exercised little control** over British domestic policy, which was largely **controlled by the Parliament** of Great Britain. As elector, he spent twelve summers in Hanover, where he had more direct control over government policy. He had a **difficult relationship with his eldest son, Frederick**, who supported the parliamentary opposition. During the **War of the Austrian Succession**, George participated at the Battle of Dettingen in 1743, and thus became the **last British monarch to lead an army in battle**. In 1745, supporters of the Catholic claimant to the British throne, James Francis

Edward Stuart ("**The Old Pretender**"), led by James's son Charles Edward Stuart ("**The Young Pretender**" or "**Bonnie Prince Charlie**"), attempted and **failed to depose George** in the last of the Jacobite rebellions. **Frederick died unexpectedly** in 1751, nine years before his father, and so **George II was ultimately succeeded by his grandson, George III**. History tended to view him with disdain, concentrating on his mistresses, short temper and boorishness but most scholars now agree that this was an exaggeration and he had an influence on foreign policy.

- George III was King of Great Britain and Ireland from 25 October 1760 until the union of the two countries on 1 January 1801, after which he was King of the **United Kingdom of Great Britain and Ireland** until his death. He was born in Britain, spoke English as his first language, and never visited Hanover. His life and with it his reign, which were longer than any other British monarch before him, were marked by a series of military conflicts involving his kingdoms, much of the rest of Europe, and places farther afield in Africa, the Americas and Asia. Early in his reign, Great Britain **defeated France in the Seven Years' War**, becoming the **dominant European power** in North America and India. However, many of Britain's **American colonies were soon lost** in the American War of Independence. Further wars against revolutionary and **Napoleonic France** from 1793 concluded in the defeat of Napoleon at the **Battle of Waterloo** in 1815. In the later part of his life, George III had recurrent, and eventually permanent, **mental illness**. Although it has since been suggested that he had the blood disease porphyria, the cause of his illness remains unknown. After a final relapse in 1810, a regency was established, and George III's eldest son, George, Prince of Wales, ruled as **Prince Regent**. On George III's death, the Prince Regent succeeded his father as **George IV**. The United States viewed him as a tyrant and in Britain as the scapegoat for the failure of imperialism but recently his role has been reassessed by scholars in a more positive light. George III was dubbed "**Farmer George**" by satirists, at first to mock his **interest in mundane matters** rather than politics, but later to contrast his **homely thrift with his son's grandiosity** and to portray him as a man of the people. Under George III, the British **Agricultural Revolution** reached its peak and great advances were made in fields such as science and industry. There was unprecedented growth in the rural population, which in turn provided much of the workforce for the concurrent **Industrial Revolution**. George's collection of mathematical and scientific instruments is now housed in the Science Museum, London. He had the King's Observatory built in Richmond-upon-Thames for his own observations of the 1769 transit of Venus.



Johan Zoffany (1733-1810), *The Portraits of the Academicians of the Royal Academy*, 1771-72, Royal Collection

Royal Academy

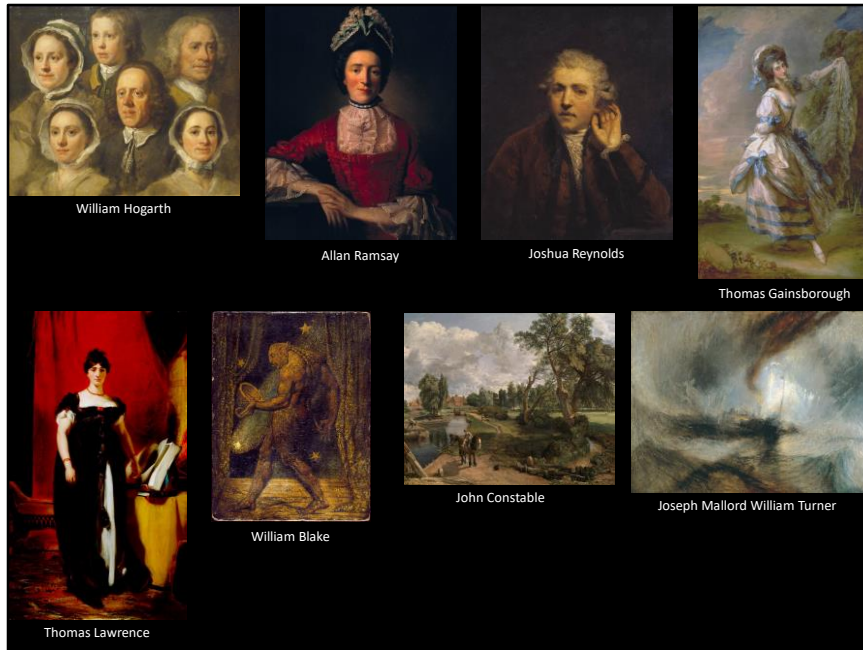
- In England the Royal Academy was not set up until **1768**
- It has **moved** over the years. It started in Pall Mall and moved to the Old then New Somerset House, then the National Gallery, then Burlington House.
- The first president was Sir Joshua **Reynolds** (who gave 15 annual *Discourses* over 21 years).
- It taught art, it held a Summer Exhibition and it appointed **40 Academicians**.
- Once set up, the Royal Academy was powerful and controlled fine art from training to exhibiting

Zoffany Group Portrait

- This is a painting by Johan **Zoffany** showing the original academicians. Zoffany was a **German painter** active in England and was one of the **founding members** of the Royal Academy and a **court painter**. He lived at **Strand-on-the-Green** and is buried at St Anne's Church, Kew near to Thomas Gainsborough. He is best known as 'the first and last Royal Academician to have become a **cannibal**'. He was shipwrecked

on the Andaman Islands (south of Burma) when returning from Lucknow in central North India; the starving survivors drew lots and a young sailor was duly eaten.

- Note the working symbols, the classical casts and the simple use of **packing cases** as seats. They are **discussing** the nude not drawing emphasising the key importance of the **intellectual** element of drawing or 'designo' as first defined by Renaissance artists in Florence. The model in the foreground adopts the pose of **Spinario**, a famous classical statue. The flames of the candles show Newton's **spectrum of colours** emphasising the scientific and technical in art and the pre-eminence of British intellect. The students sit at the semi-circular bench and each has an individual candle and there is one central light. There are two male models and various casts of bodies and body parts including a **female torso** bottom **right** into which the Academician and dandy Richard Cosway **thrusts his cane**.
- Zoffany depicts himself **far left** at the bottom, the only artist holding the tools of the trade.
- Mock **School of Athens** with Reynolds (Plato) and William Hunter
- Two female founder academicians but only as portraits. **Why?**



The Golden Age

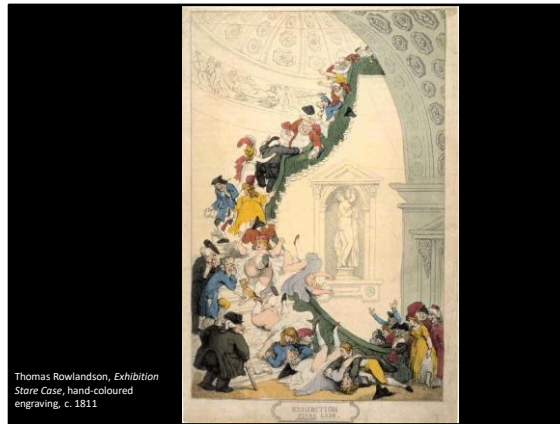
- The period from the early works of Hogarth (about 1730) to the death of Turner (1851) was **the golden age of British** painting, bringing it into the forefront of European **art**. The main figures are Hogarth, Ramsay, Reynolds, Gainsborough, Lawrence, Blake, Constable and Turner.
- **William Hogarth** (1697-1764), *Heads of Six of Hogarth's Servants*, c.1750–5, 63 x 75.5 cm. He came from a poor family but became one of the leading British artists and satirists of the age. His satirical work became widely popular and mass-produced via prints in his lifetime, and he was by far the most significant English artist of his generation.
- **Allan Ramsay** (1713-1784), *Miss Ramsay in a Red Dress*, c.1760–5, 75.9 x 63.2 cm, if the purely traditional title of the painting is correct, the sitter could be one of the artist's sisters, either Janet or Catherine. Dress and style suggest the period of the early 1760s. Born in Edinburgh and studied in London, Rome and Naples. His pleasant manners and varied culture, not less than his artistic skill, contributed to render him popular. His first wife died in childbirth and he eloped with his second wife as her father did not approve her marrying a painter. They spent three years travelling Italy where he painted portraits of aristocrats on the Grand tour. On their

return he was appointed Principal Painter in Ordinary to George II beating his most serious rival Thomas Hudson to the post. The king commissioned so many portraits he had to use many assistants.

- **Sir Joshua Reynolds** (1723-1792), *Self-Portrait as a Deaf Man*, c.1775, 74.9 x 62.2 cm, creating a self-portrait pulling a face was a traditional student exercise but this was painted when Reynolds was the most famous artist of the age. It shows the struggle all artists had to go through to create an image from the raw materials and it meant that painting was a morally uplifting activity. He was one of the major European painters of the 18th Century. He promoted the "Grand Style" in painting which depended on idealization of the imperfect. He was a founder and first president of the Royal Academy of Arts, and was knighted by George III in 1769. He is remembered for his series of lectures at the Royal Academy called his *Discourses* that he gave between 1769 and 1790. In 1784 Allan Ramsay died and the office of Principal Painter in Ordinary to the king became vacant. Gainsborough felt that he had a good chance of securing it, but Reynolds felt he deserved it and threatened to resign the presidency of the Royal Academy if he did not receive it. He was appointed to the post but later regretted it as 'I think a certain person [George III] is not worth speaking to, nor speaking of'.
- **Thomas Gainsborough** (1727-1788), *Giovanna Baccelli*, exhibited 1782, 226.7 x 148.6 cm. The Italian dancer Giovanna Francesca Antonio Guiseppe Zanerini was born in Venice and took her mother's name, Baccelli, as her stage name. She was a principal ballerina in London at the King's Theatre, Haymarket, where she first appeared in 1774. He surpassed his rival Sir Joshua Reynolds to become the dominant British portraitist of the second half of the 18th century. He painted quickly, and the works of his maturity are characterised by a light palette and easy strokes. He preferred landscapes to portraits, and is credited (with Richard Wilson) as the originator of the 18th-century British landscape school. Gainsborough was a founding member of the Royal Academy. He was born in Sudbury, Suffolk, the son of a weaver who recognised his skill early on and he was painting portraits when he was ten and left home to work in London when he was 13. In 1746, Gainsborough married Margaret Burr, an illegitimate daughter of the Duke of Beaufort, who settled a £200 annuity on them. The artist's work, then mostly consisting of landscape paintings, was not selling well. He returned to Sudbury in 1748–1749 and concentrated on painting portraits.
- **Sir Thomas Lawrence** (1769-1830), *Mrs Siddons*, 1804, 254 x 148 cm. Sarah Siddons was the greatest tragic actress of her age. She was particularly famous for her interpretations of Shakespearian roles, in particular Lady Macbeth. Siddons retired from the stage in 1812; Lawrence painted her near the end of her career. He was was a leading English portrait painter and the fourth president of the Royal Academy. Lawrence was a child prodigy. He was born in Bristol and began drawing in Devizes, where his father was an innkeeper. At the age of ten, having moved to Bath, he was supporting his family with his pastel portraits. At eighteen he went to

London and soon established his reputation as a portrait painter in oils, receiving his first royal commission, a portrait of Queen Charlotte, in 1790. He stayed at the top of his profession until his death, aged 60, in 1830.

- **William Blake** (1757-1827), *The Ghost of a Flea*, c. 1819-20, 21.4 x 16.2 cm. Blake once had a spiritual vision of a ghost of a flea and that 'This spirit visited his imagination in such a figure as he never anticipated in an insect.' While drawing the spirit it told the artist that all fleas were inhabited by the souls of men who were 'by nature bloodthirsty to excess'. was an English poet, painter, and printmaker. Largely unrecognised during his lifetime, Blake is now considered a seminal figure in the history of the poetry and visual arts of the Romantic Age. His so-called prophetic works were said by 20th century critic Northrop Frye to form "**what is in proportion to its merits the least read body of poetry in the English language**". His visual artistry led 21st-century critic Jonathan Jones to proclaim him "**far and away the greatest artist Britain has ever produced**". His work is very difficult to classify, as William Rossetti wrote, '**a man not forestalled by predecessors, nor to be classed with contemporaries, nor to be replaced by known or readily surmisable successors**'.
- **John Constable** (1776-1837), *Flatford Mill ('Scene on a Navigable River')*, 1816-7, 101.6 x 127 cm. Constable began this picture, his largest exhibition canvas to be painted mainly outdoors, a few months before his marriage to Maria Bicknell. Regarded as a middle-rank artist in his lifetime, he became a Royal Academician later in life but only sold some twenty paintings in Britain. He was recognised as a great artist in France and was awarded a gold medal in Paris in 1824 but he never travelled abroad.
- **Joseph Mallord William Turner** (1775-1851), *Snow Storm - Steam-Boat off a Harbour's Mouth*, exhibited 1842, 91.4 x 121.9 cm. Recognised as a child prodigy and a great artist, became a Royal Academician at the youngest age. He painted conventionally until the 1830s when he increasingly followed his own inspiration. In this painting the ship can be interpreted as a symbol of mankind's futile efforts to combat the forces of nature. It is famously said that Turner conceived this image while lashed to the mast of a ship during an actual storm at sea. This seems to be nothing more than fiction.



Thomas Rowlandson, *Exhibition Stare Case*, a print, London, England, around 1811

The Golden Age of Satire

- The Age of Enlightenment, an intellectual movement in the 17th and 18th century advocating rationality, produced a great revival of satire in Britain. This was fuelled by the rise of partisan politics, with the formalisation of the Tory and Whig parties. Jonathan Swift was one of the greatest of Anglo-Irish satirists, and one of the first to practise modern journalistic satire. For instance, In his *A Modest Proposal* Swift suggests that Irish peasants be encouraged to sell their own children as food for the rich, as a solution to the "problem" of poverty. Alexander Pope was a satirist known for *The Rape of the Lock*, is a mockery of the upper class, more delicate and lyrical than brutal. Daniel Defoe pursued a more journalistic type of satire, being famous for his *The True-Born Englishman* which mocks xenophobic patriotism
- The pictorial satire of William Hogarth is a precursor to the development of political cartoons in 18th-century England. The medium developed under the direction of its greatest exponent, James Gillray from London. With his satirical works calling the king (George III), prime ministers and generals (especially Napoleon) to account, Gillray's wit and keen sense of the ridiculous made him the pre-eminent cartoonist of the era.

- This is Thomas Rowlandson's *Exhibition Stair Case*. The Royal Academy exhibition was held at the top of the East wing of the North front of **New Somerset House** (1780-1837) for **57 years** (now the **Courtauld Institute**). The very steep stairs, still there today, gave rise to this cartoon. This print is based on a drawing which was probably made in **around 1800**. It shows visitors to the Royal Academy tumbling down a steep staircase at Somerset House, now the Courtauld Institute of Art. The first major contemporary art exhibition in London was staged in 1760 by the Society of Artists. The Royal Academy held its first exhibition in 1769, but it was not until 1780 that the Academy exhibited at the newly rebuilt Somerset House. Here **Sir William Chambers** designed a new complex of government buildings with the Royal Academy as its centrepiece. He proclaimed it 'an object of national splendour as well as convenience' and 'a monument to the taste and elegance of His Majesty's reign'. These boasts form the background to Thomas Rowlandson's caricature. The first exhibition attracted **61,381 visitors** and, inevitably, the building became extremely crowded. Rowlandson suggests that the **architect was more interested in the visual effect of his staircase than in its practical utility**. He also plays with two commonplace observations about exhibition audiences: that **some female spectators came to be seen as much as to see** and that some **male spectators were more interested in living flesh than in painted nudes**. Put these three factors together and you get a typically energetic and mildly erotic composition. Sir William Chambers staircase was impractical, visitors came to be seen, men more interested in lady visitors.

Notes

- **Old Somerset House** started in 1547 when Edward Seymour became Lord Protector and Duke of Somerset when Edward VI came to the throne. Seymour owned the land but had to demolish churches and houses; a move that was so unpopular it resulted in him briefly being interred in the Tower of London. By 1551 it was virtually complete at a cost of £10,000. It was a courtyard Tudor structure but the Strand entrance façade had Ionic and Doric columns creating one of the earliest classical facades in England. The architect was either John Thynne or John of Padua. The same year Seymour was tried for treason and executed in 1552. The building was occupied by Princess Elizabeth until her accession in 1558. It was then used to house foreign diplomats until 1603 when James I gave it to his wife Anne of Denmark who renamed it Denmark House. It became the centre of English social and artistic life. It was extended and enhanced to Inigo Jones's design at a ruinous cost of £34,500, one of the most expensive of James I's buildings. When Charles I became king in 1625 it passed to his wife Henrietta Maria who further extended it including a Roman Catholic chapel designed by Inigo Jones. During the Civil War it became General Fairfax's quarters and was used to house the royal collection for sale. The collection was enormous and included some 1,760 pictures, including works by Leonardo, Raphael, Michelangelo, Correggio, Titian,

Tintoretto, Holbein and Van Dyck, amongst others. Inigo Jones died at Somerset House in 1652. Following the restoration in 1660 Henrietta Maria, now Queen Dowager returned to Somerset House. When Charles II died in 1685 his wife Catherine of Braganza took up residence, also as Queen Dowager, and Christopher Wren supervised another major redecoration. When William and Mary came to the throne there was considerable antagonism between them and the Catholic Catherine. During the 18th century it was used for grace and favour apartments, masquerades (fancy dress dances), foreign embassies and army units as it gradually fell into such ruin that a new building was proposed. One of the last occupants of the old building and one of the first of the new was the Royal Academy.

- **New Somerset House** replaced the Tudor building on the site. The justification for the building was to centralise Government departments at one location to increase efficiency. Parliament debated whether to build a cheap building or a prestigious building. With the death of the first architect, William Robinson, and the appointment of William Chambers the decision was made for them and the costs escalated over the years as Chambers built an enormous prestigious structure. The main part of the building was completed in 1801 at a cost that was nearly double Chambers's original estimate. One reason for the increased cost was that the enormous structure was built on poor, steeply sloping soil down to the river's edge. In the 1820s it was decided to complete the eastern part and build King's College which was designed by Robert Smirke (1780-1867), who had just completed the British Museum. With the completion of Waterloo Bridge in 1811 the west side of the building was exposed and its unattractive brick façade attracted criticism. James Pennethorne (who had trained under John Nash) was appointed in 1849 to build a New Wing to the west.

Satire & The Royal Academy

- Around 1810 Rowlandson etched a number of plates for the publisher Thomas Tegg, who sold cheap and crudely coloured caricatures like this one.
- The Royal Academy depended on proceeds from the exhibition including catalogues. Artists depended on selling paintings. Works were reviewed in April and the exhibition was end April to early June. When it moved to Somerset House in 1780 it increased in size and the RA made a profit for the first time. 489 works in 1780 grown to 1,195 by 1797 then remaining at 900-1,200. 48,000 visitors between 1780 and 1798, growing to 56,000 by 1808, then 67,000 by 1818.
- It was a highlight of the London social calendar.

Robert Cruickshank

- Isaac Robert Cruickshank, sometimes known as Robert Cruikshank (27 September 1789 – 13 March 1856) was a caricaturist, illustrator, and portrait miniaturist, the less well-known brother of George Cruikshank, both sons of Isaac Cruikshank. Born

in Middlesex, where he and his brother George attended school in Edgware. He illustrated a number of books in the 1820s and collaborated with his brothers on a series of 'London Characters' in 1827. He illustrated Miguel de Cervantes' novel Don Quixote as well as William Hogarth and Gustave Doré.

Thomas Rowlandson

- Thomas Rowlandson (13 July 1756 – 21 April 1827) was an English artist and caricaturist. He was born in Old Jewry in the City of London, his father had been a weaver but went into trade and went bankrupt in 1759. The family moved to Richmond, Yorkshire but his uncle's widow probably paid for his education in London. Rowlandson was educated at the school of Dr Barvis in Soho Square, then "an academy of some celebrity," where one of his classmates was Richard Burke, son of the politician Edmund Burke. As a schoolboy, Rowlandson "drew humorous characters of his master and many of his scholars before he was ten years old," covering the margins of his schoolbooks with his artwork. He spent two years at a drawing academy in Paris and spent six years studying at the Royal Academy while travelling to Paris. When his aunt died he inherited £7,000 but spent it all on dissapations including gambling sometimes for 36 hours at a time. He fell into poverty and took up caricature to earn money. One of his most famous was his illustration of William Combe's *Tour of Dr Syntax in Search of the Picturesque* (1812), a poetic satire of William Gilpin's originator of the picturesque. He also produced erotic prints. He is often more gentle and comic than James Gillray.

Tom and Jerry

- An exciting introduction to what London has to offer a young man in the 1820s. It gives an idea of, for example, what it was like to go to the theatre. It uses the slang of the period some of which is so recent it is explained in footnotes.
- <http://books.google.co.uk/books?id=rfowj2M-XxAC&pg>



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.



William Hogarth (1697–1764), *Satan, Sin and Death (A Scene from Milton's 'Paradise Lost')*, c.1735–40, 61.9 x 74.5 cm, Tate Britain

The Early Sublime

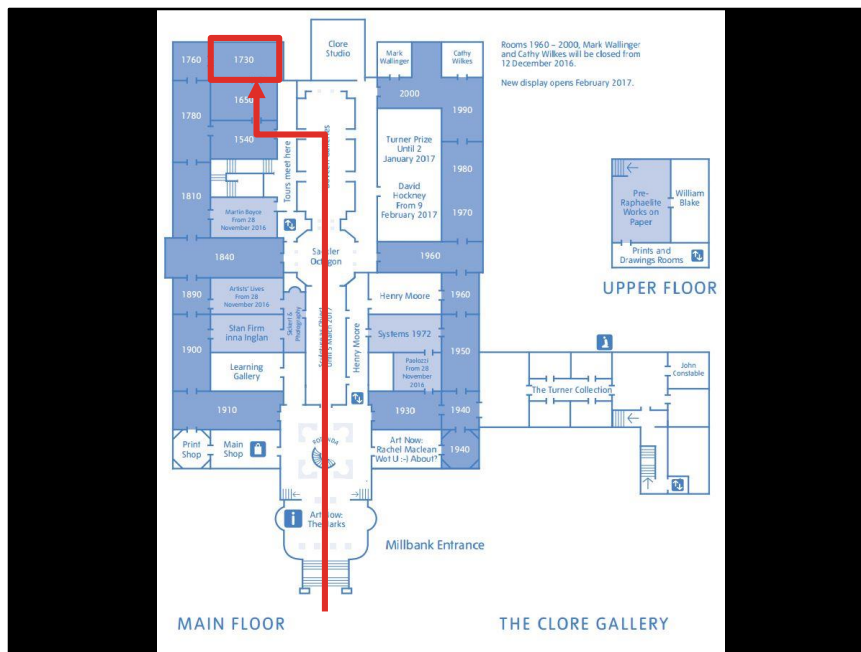
- This is an early illustration of the sublime, which later becomes an important element of Romanticism.
- This painting by **Hogarth predates Edmund Burke's (1729-1797) book** (*A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, 1757) and shows that **John Milton's (1608-1674)** seventeenth century ideas are related to the discourse on the sublime in the eighteenth century. It is the earliest known painting of this theme from Milton's *Paradise Lost* (1667). From its publication Milton's poem was associated with the sublime which was known from antiquity. The first study of the sublime is Pseudo-Longinus *On the Sublime* (1st or 3rd century CE).
- The painting follows Milton's text and shows **Satan, on the left, confronting Death** who bars his way from hell to earth. **Between them is Sin**, shown as a naked woman. She reveals to Satan that **she is his daughter**, and that **Death is their incestuous child**.

Notes

- In John Milton's (1608-1674) *Paradise Lost*, Sin is described as a beautiful woman who was born out of the left side of Satan's head. Satan raped his offspring and she gave birth to Death and her lower half was changed into that of a serpent. Death raped Sin who gave birth to a pack of hellhounds. Death would destroy Sin but knows this would destroy him. Death is described as a dark formless shape who wears a crown, to symbolise his rule over all living beings, and carries a 'dart' (dagger) with which to pierce his victims.
- The idea of the sublime was taken up by Immanuel Kant and the Romantic poets including especially William Wordsworth and Samuel Taylor Coleridge.
- The so-called '**second generation**' **Romantics employed the sublime** as well, but as the early Romantics had different interpretations of the literary sublime, so too did Percy Bysshe Shelley, Lord Byron, and John Keats. In many instances, they reflected the desire for Enlightenment that their predecessor showed, but they also tended to stick closer to the definition of the sublime given by Longinus and Kant. They tended to focus on the terror in the sublime, and the ecstasy found there.
- Hogarth's earliest satirical work, *Emblematical Print on the South Sea Scheme*, was c. 1721 but his first series of moral stories was *The Harlots Progress* (1731) and his second, *A Rake's Progress* (1735) was painted about the same time as this painting.

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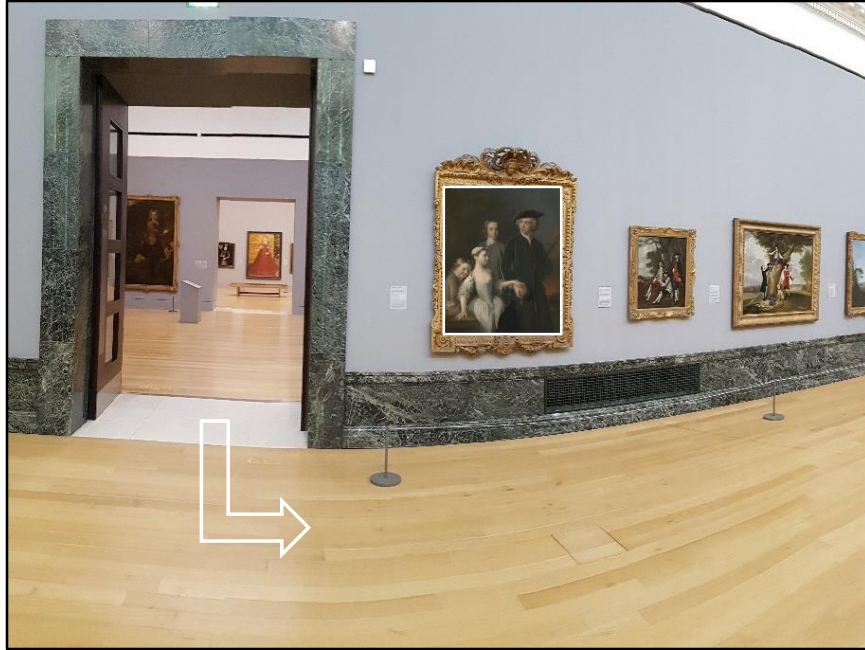


1730 in date (not room) order

- *William Hogarth, 'A Scene from 'The Beggar's Opera' VI', 1731
- Andrea Soldi, 'Portrait of Henry Lannoy Hunter in Oriental Dress, Resting from Hunting, with a Manservant Holding Game', c.1733–6
- Jonathan Richardson, 'Portrait of the Artist's Son, Jonathan Richardson the Younger, in his Study', c.1734
- Gawen Hamilton, 'The Du Cane and Boehm Family Group', 1734–5
- Joseph Highmore, 'Mr Oldham and his Guests', c.1735–45
- Balthazar Nebot, 'Covent Garden Market', 1737
- Francis Hayman, 'Samuel Richardson, the Novelist (1684-1761), Seated, Surrounded by his Second Family', 1740–1
- Samuel Richardson, the Novelist (1684-1761), Seated, Surrounded by his Second Family, 1740–1
- *Allan Ramsay, 'Thomas, 2nd Baron Mansel of Margam with his Blackwood Half-Brothers and Sister', 1742
- *Joseph Highmore, 'I: Mr B. Finds Pamela Writing', 1743–4
- *Joseph Highmore, 'VII: Pamela in the Bedroom with Mrs Jewkes and Mr B.', 1743–4
- *Joseph Highmore, 'IX: Pamela is Married', 1743–4

- *Joseph Highmore, 'XI: Pamela Asks Sir Jacob Swinford's Blessing', 1743–4
- *William Hogarth, 'The Painter and his Pug', 1745
- George Lambert, Francis Hayman, 'View of Copped Hall in Essex, from the Park', 1746
- *William Hogarth, 'O the Roast Beef of Old England ('The Gate of Calais')', 1748
- *Canaletto (Giovanni Antonio Canal), 'London: The Old Horse Guards from St James's Park', c.1749
- *Samuel Scott, 'An Arch of Westminster Bridge', c.1750
- Thomas Gainsborough, 'Peter Darnell Muilman, Charles Crockatt and William Keable in a Landscape', c.1750
- Canaletto (Giovanni Antonio Canal), 'A View of Greenwich from the River', c.1750–2
- Charles Brooking, 'A British Man of War Firing a Salute', c.1750–9
- COPYRIGHT RESTRICTIONS Canaletto (Giovanni Antonio Canal), London: the New Horse Guards from St James's Park, c.1752–3
- Richard Wilson, 'Rome: St Peter's and the Vatican from the Janiculum', c.1753
- NO IMAGE Sir Nathaniel Dance-Holland, James Grant, John Mytton, Thomas Robinson and Thomas Wynn in front of the Colosseum in Rome, 1760
- *Thomas Gainsborough, 'Sunset: Carthorses Drinking at a Stream', c.1760
- *Johan Zoffany, 'Three Sons of John, 3rd Earl of Bute', c.1763–4

Those marked '*' are discussed.



1. Allan Ramsay (1713-1784), *Thomas, 2nd Baron Mansel of Margam with his Blackwood Half-Brothers and Sister*, 1742, 124.5 x 100.3 cm
2. To its right Thomas Gainsborough, *Peter Darnell Muilman, Charles Crockatt and William Keable in a Landscape*, c.1750
 - This is one of only a few group portraits by Gainsborough, who generally preferred to paint individuals. The sitters on either side are probably Charles Crockatt and Peter Darnell Muilman, the sons of rich merchants who had recently acquired fine estates in Essex. The man playing the flute in the centre is William Keable, a minor portrait painter who taught the young gentlemen music and drawing. In this early painting, Gainsborough fuses his three great interests in life: portraiture, landscape painting and music. The two seated figures to the left are posed in a relaxed way in the spirit of a **conversation piece**, whereas the young man standing on the right, slightly set apart from his comrades, is characterised by an air of distinction. Since it is believed that the picture was commissioned by his father, Henry Muilman, it would seem appropriate that Peter Darnell Muilman is the most prominent figure.



1. Johan Zoffany (1733-1810), *Three Sons of John, 3rd Earl of Bute*, c.1763–4, 100.9 x 126 cm
 - To its right Richard Wilson, *Rome: St Peter's and the Vatican from the Janiculum*, c.1753
2. Samuel Scott (c. 1702-1772), *An Arch of Westminster Bridge*, c.1750, 135.7 x 162.8 cm



1. Thomas Gainsborough (1727-1788), *Sunset: Carthorses Drinking at a Stream*, c.1760, 143.5 x 153.7 cm
2. Canaletto (1697-1768, Giovanni Antonio Canal), *London: The New Horse Guards from St James's Park*, c.1752-53, 58.5 x 110 cm
3. Canaletto (1697-1768, Giovanni Antonio Canal, 1697–1768), *London: The Old Horse Guards from St James's Park*, c.1749, 117.2 x 236.1 cm



1. William Hogarth (1697–1764), *O the Roast Beef of Old England* ('The Gate of Calais'), 1748, 78.8 x 94.5 cm
2. William Hogarth (1697–1764), *The Painter and his Pug*, 1745, 90 x 69.9 cm
3. William Hogarth (1697–1764), *A Scene from 'The Beggar's Opera' VI*, 1731, 57.2 x 76.2 cm



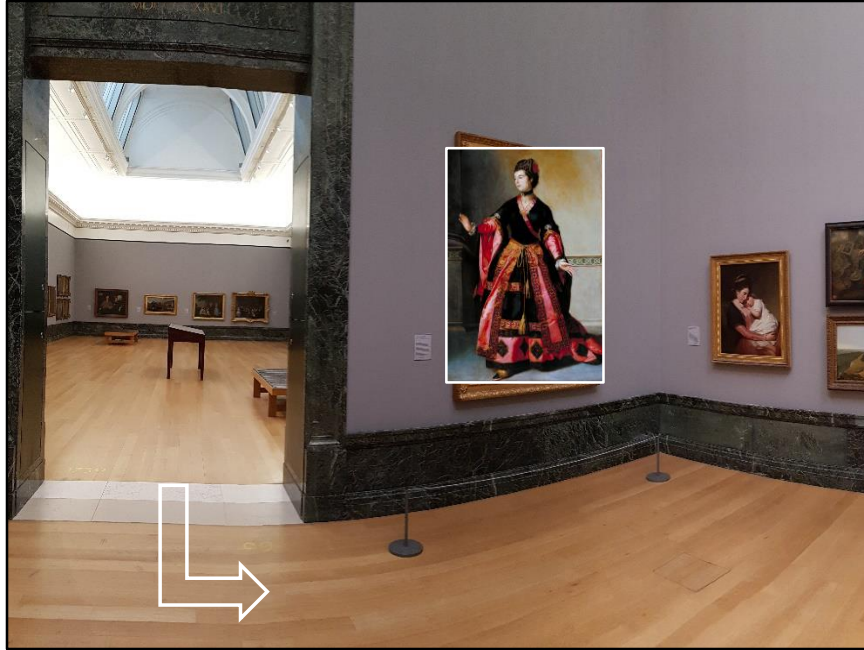
1. Joseph Highmore (1692-1780), *Four Scenes from Samuel Richardson's 'Pamela', I: Mr. B Finds Pamela Writing*, 65.1 x 75.9 cm,
2. *VII: Pamela in the Bedroom with Mrs Jewkes and Mr B.*, 62.7 x 75.7 cm,
3. *IX: Pamela is Married*, 62.8 x 76 cm
4. *XI: Pamela Asks Sir Jacob Swinford's Blessing*, 1743-4, 63.2 x 75 cm
5. Balthazar Nebot (active 1730-1765), *Covent Garden Market*, 1737, 64.8 x 122.8 cm
6. To its right Francis Hayman, **Samuel Richardson**, the Novelist (1684-1761), *Seated, Surrounded by his Second Family*, 1740-1
 - **'Samuel Richardson** was one of the earliest practitioners of the novel. He came to public attention with *Pamela: or, Virtue rewarded* 1740, which tells the story of a virtuous young maidservant and the lustful attentions of her master whom she constantly rebuffs, then reforms and finally marries. Painted scenes from the book can be seen nearby. Richardson's novel was one of many that were to emerge in the 18th century by authors such as Daniel Defoe, Jonathan Swift and Henry Fielding.' (Tate display caption)
7. Right again Gawen Hamilton, *The Du Cane and Boehm Family Group*, 1734-5

- 'This formal group portrait is a record of the dynastic union, through marriage, of the financially powerful Du Cane and Boehm families, both of Huguenot (exiled French Protestant) descent. Standing at the centre is Richard Du Cane, flanked by his family, including the couple whose marriage in 1735 united the two families: his daughter Jane and Charles Boehm. The portrait is among Hamilton's most ambitious compositions and shows why contemporaries regarded him as a serious rival to William Hogarth.' (Tate display caption)



- George Lambert, Francis Hayman, *View of Copped Hall in Essex, from the Park*, 1746
 - 'This picture of Copped Hall was commissioned by MP John Conyers when he inherited the Tudor mansion. He demolished it two years after this was painted to make way for a new Palladian house. In addition to painting landscapes, George Lambert worked as a scene painter in London's theatres. He collaborated with several artists, including Hogarth and Samuel Scott. The figures in this view were painted by the portraitist and decorative painter Francis Hayman.' (Tate display caption)
- Andrea Soldi, *Portrait of Henry Lannoy Hunter in Oriental Dress, Resting from Hunting, with a Manservant Holding Game*, c.1733–6
 - 'Henry Hunter was a Levant Company merchant based in Aleppo, the trading capital of Syria (then under Ottoman rule) and the gateway to the silk routes. He is shown in Turkish attire, being presented with the trophies of his day's hunting. Hunting was a frequent pastime of the Aleppo merchants, whose leisure activities were otherwise restricted. The Italian painter Andrea Soldi travelled to the Middle East before settling in England in 1736 on the advice of the British merchants.' (Tate display caption). Soldi (1703-1771) was an Italian portrait artist active in Britain. He was born in

Florence and came to Britain in 1735, aged 32. He became a successful portrait painter as many aristocrats returning from the Grand tour preferred Italian to British artists.



1. Tilly Kettle (1734/5–1786), *Mrs Yates as Mandane in 'The Orphan of China'*, exhibited 1765, 192.4 x 129.5 cm, Tate Britain
 - To its right George Romney, *Mrs Johnstone and her Son* (?), c.1775–80
 - 'The portrait has always been known as 'Mrs Johnstone and her Son' since it was acquired in 1898, but **probably represents instead Mrs Martha Ford, the mistress of West Florida governor George Johnstone**, and their son, Alexander Patrick Johnstone. Johnstone married Charlotte Dee in Portugal in 1782, after the relationship with Martha Ford had ended, but there is documentation suggesting that this portrait was painted in the late 1770s. The identity of the sitters was perhaps left deliberately vague when the painting was bequeathed to the nation by a descendant of Governor Johnstone.' (Tate display caption)



- To the left of the door above Nathaniel Hone, *Sketch for 'The Conjuror'*, 1775
 - 'This is a sketch for a satirical painting which caused one of the greatest art scandals in 18th-century Britain. The 'conjurer' is Joshua Reynolds, president of the Royal Academy, magically creating new paintings from old master prints. Hone used Reynolds's favourite model, a poor man called George White, to sit for the figure of the conjurer. Hone's finished painting was rejected from the Royal Academy's 1775 exhibition, ostensibly because it shows the artist Angelica Kauffman dancing naked in the group of artists at the top left. But Hone's real offence was to accuse Reynolds of stealing ideas and poses from old master paintings.' (Tate display caption)
- Below Richard Wilson, *Llyn-y-Cau, Cader Idris*, ?exhibited 1774
 - 'This picture shows the lake of Llyn-y-Cau, on the mountain of Cader Idris in North Wales. The 'discovery' of such **rugged and uncultivated scenery** was greatly stimulated by the **taste for the sublime**: previously it would have seemed only raw and disorderly. **Richard Wilson was one of the first to adapt the conventions of landscape painting to this sort of scenery**, and was a major influence on other artists, including Turner. However, Wilson has still invented landscape features and heightened the precipice at the rear of the composition (Craig-y-Cau) to create a more simplified and

balanced composition.' (Tate display caption)



1. George Stubbs (1724–1806), *Horse Frightened by a Lion*, ?exhibited 1763, 70.5 x 101.9 cm
2. George Stubbs, *Mares and Foals in a River Landscape*, c.1763–8, 101.6 x 161.9 cm
3. Joshua Reynolds (1723-1792), *Three Ladies Adorning a Term of Hymen*, 1773, 233.7 x 290.8 cm

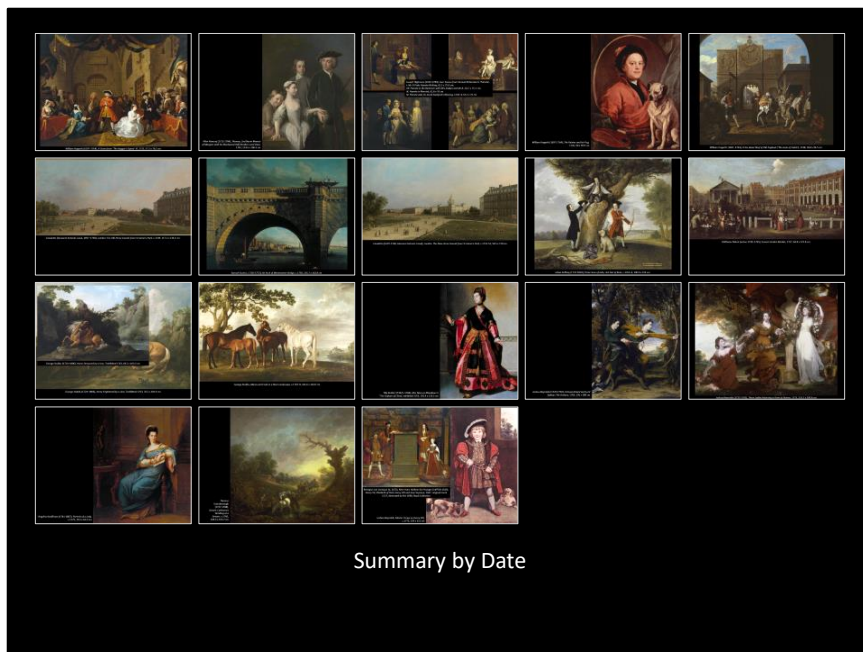


1. Joshua Reynolds (1723-1792), *Colonel Acland and Lord Sydney: The Archers*, 1769, 236 x 180 cm

On its left is Johan Zoffany, *The Bradshaw Family*, exhibited 1769



1. Joshua Reynolds, *Master Crewe as Henry VIII*, c.1775, 139 x 111 cm



1. William Hogarth, 'A Scene from 'The Beggar's Opera' VI', 1731
2. Allan Ramsay, 'Thomas, 2nd Baron Mansel of Margam with his Blackwood Half-Brothers and Sister', 1742
3. Joseph Highmore, 'I: Mr B. Finds Pamela Writing', 1743–4
4. Joseph Highmore, 'VII: Pamela in the Bedroom with Mrs Jewkes and Mr B.', 1743–4
5. Joseph Highmore, 'IX: Pamela is Married', 1743–4
6. Joseph Highmore, 'XI: Pamela Asks Sir Jacob Swinford's Blessing', 1743–4
7. William Hogarth, 'The Painter and his Pug', 1745
8. William Hogarth, 'O the Roast Beef of Old England ('The Gate of Calais')', 1748
9. Canaletto (Giovanni Antonio Canal), 'London: The Old Horse Guards from St James's Park', c.1749
10. Samuel Scott, 'An Arch of Westminster Bridge', c.1750
11. Canaletto (Giovanni Antonio Canal), 'London: the New Horse Guards from St James's Park', c.1752–3
12. Johan Zoffany, 'Three Sons of John, 3rd Earl of Bute', c.1763–4
13. George Stubbs, 'Horse Frightened by a Lion', ?exhibited 1763
14. George Stubbs, 'Mares and Foals in a River Landscape', c.1763–8
15. Tilly Kettle, 'Mrs Yates as Mandane in 'The Orphan of China'', exhibited 1765

16. Sir Joshua Reynolds, 'Colonel Acland and Lord Sydney: The Archers', 1769
17. Sir Joshua Reynolds, 'Three Ladies Adorning a Term of Hymen', 1773
18. Thomas Gainsborough, 'Sunset: Carthorses Drinking at a Stream', c.1760
19. Sir Joshua Reynolds, Master Crewe as Henry VIII, c.1775



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

- 'This is one of the first paintings made of an English stage performance. It depicts a climactic scene from John Gay's *The Beggar's Opera*, first performed at the Lincoln's Inn Theatre in 1728. Here the opera's central character, a highwayman named Macheath, stands chained, under sentence of death, between his two lovers, the jailer's daughter, Lucy Lockit, and the lawyer's daughter, Polly Peachum. At either side of the stage Hogarth has included members of the audience, notably at the far right the Duke of Bolton, real-life lover of the actress Lavinia Fenton, who played the part of Polly Peachum.' (Tate display caption)
- *The Beggar's Opera* by John Gay (1685–1732) was a new kind of musical entertainment, first produced by John Rich at the Lincoln's Inn Fields Theatre in January 1728, where it gained immediate and unprecedented popularity. This 'new English Opera' satirised the conventional Italian operatic style by substituting popular ballads and airs.
- This is one of Hogarth's first oil paintings and shows his love of the theatre and is one of the earliest known paintings of a stage performance.
- Hogarth chose to represent one of the most dramatic moments towards the end

of the opera (Act III, scene XI, air LV), set in Newgate prison, where all the main actors appear on stage together. The highwayman hero Macheath (played by Thomas Walker, fig.22) stands, dressed in scarlet and chained, in the centre. On the left, with her back to the audience, Lucy Lockit (Mrs Eggleton) pleads with her father the Prison. Warden (played by 'Mr Hall') to save Macheath from hanging. On the right Polly Peachum (Lavinia Fenton, figs.23, 24), dressed in white, does the same with her father (John Hippisley), a dishonest lawyer and informer; both ladies believe themselves to be married to Macheath. The players are flanked by the audience, privileged members of which sat in boxes which occupied part of the stage (a practice abolished only in 1763 by Garrick). It is an added dimension of the drama that Lavinia Fenton as Polly faces the Duke of Bolton, shown seated prominently in the right-hand box, wearing the Garter star and ribbon, for a celebrated aspect of the production was the fact that the Duke, twenty-three years her senior and separated from his wife, fell in love with Lavinia on the first night and thereafter became a constant attendant at performances. At the end of the season Lavinia Fenton retired from the stage to become his mistress, and eventually, on the death of his wife in 1751, Duchess of Bolton.

- The two Latin inscriptions on the ribbons on either side are 'veluti in speculum' ('as in a mirror'), and a quote from Horace's *Ars Poetica*, 1.343: 'Omne tulit punctum qui miscuit utile dulci' ('He who joins instruction with delight, carries all the votes'). The phrase 'utile dulci' ('the useful with the pleasurable') was a popular phrase at the time particular in the letters of young men on the Grand Tour trying to justify their social activities as educational.

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Allan Ramsay (1713-1784), *Thomas, 2nd Baron Mansel of Margam with his Blackwood Half-Brothers and Sister*, 1742, 124.5 x 100.3 cm

- 'This portrait was probably commissioned to commemorate the children's mother, who had died in October 1741. To the right is Thomas Mansel. At his side are his elder half-brother Shovel and sister Mary. The youngest child, John, is seated at the left, smiling towards the viewer. Mary, who was partially sighted, places her hand over the bird's breast, perhaps to demonstrate the importance to her of the sense of touch. The reddish-brown mark is part of the partridge's natural plumage.' (Tate display caption)
- The painting is in excellent condition and a close examination shows that Ramsay used red underpainting for the faces, a technique he learned in Italy.
- Allan Ramsay was born in Edinburgh and his father was a poet and bookseller so he grew up surrounded by books and was well educated. He had a good knowledge of Latin, French, Greek, Italian and German. He was drawing well from the age of 12 and accomplished by 16. He studied art in Edinburgh before moving to London. His father raised money for him to study in Italy from 1736 to 1739 where he established good connections and travelled widely. On his return he set up a studio in Covent | Garden and soon achieved prominence because of his

technical competence and his social skills. By 1738 he was described as 'one of the first rate portrait painters in London, nay I may say Europe'. He achieved a very high rate of production and produced 600 portraits in his first ten years of which 300 survive. He became very wealthy and later travelled to Italy again (1754-1757). He moved to Soho Square and through his aristocratic connections he met the Prince of Wales and George III and Queen Charlotte. His paintings of the monarch were the most impressive since van Dyck. He was the only courtier who could converse with the King in German. Both Reynolds and Gainsborough learned a lot from his example.

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Joseph Highmore (1692-1780), *Four Scenes from Samuel Richardson's 'Pamela'*,
 I: *Mr. B Finds Pamela Writing*, 65.1 x 75.9 cm,
 VII: *Pamela in the Bedroom with Mrs Jewkes and Mr B.*, 62.7 x 75.7 cm,
 IX: *Pamela is Married*, 62.8 x 76 cm
 XI: *Pamela Asks Sir Jacob Swinford's Blessing*, 1743-4, 63.2 x 75 cm, Tate Britain

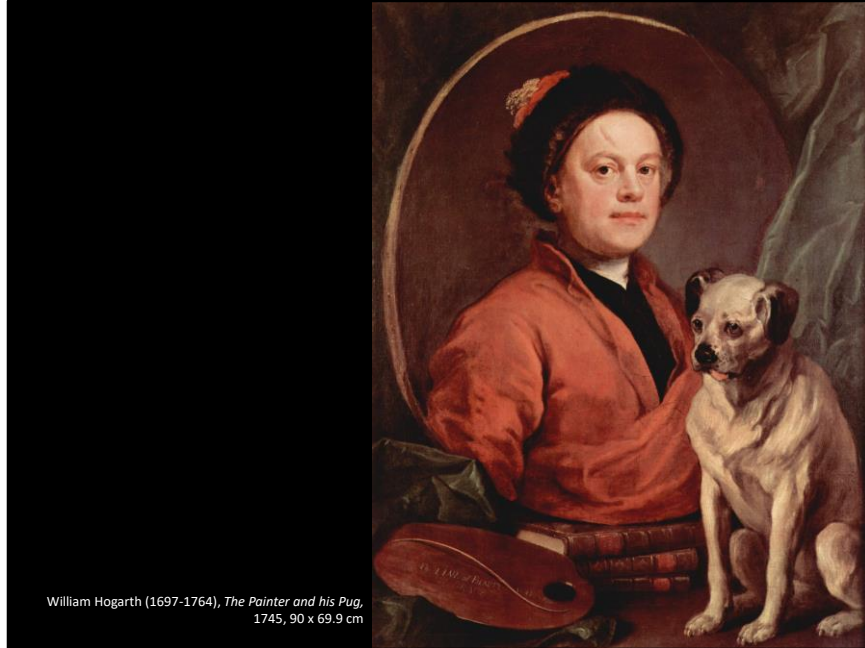
- *'Mr B Finds Pamela Writing.* This is the first in a series of 12 paintings by Joseph Highmore illustrating scenes from Samuel Richardson's best-selling sentimental novel *Pamela: or, Virtue rewarded*. The story, first published in 1740-1, centres on the virtuous lady's maid Pamela Andrews. She repeatedly rebuffs, then reforms and finally marries her aristocratic would be seducer, *Mr B*. *Scene I* is set in a comfortable, panelled study of a well-to-do house. Its solid, old-fashioned furniture and a picture of *The Good Samaritan* over the fireplace underline the traditional values of the heroine. (Tate display caption)
- *Pamela in the Bedroom with Mrs Jewkes and Mr B.* This scene shows Mr B's most dastardly attempt to seduce Pamela. Aided by the unprincipled housekeeper Mrs Jewkes, shown in bed to the right, Mr B hides in Pamela's bedroom. He sits disguised as a maid with an apron thrown over his head, waiting to jump into bed with her. Highmore produced his illustrations independently of Richardson, though

the two men became close friends as a result of the paintings. (Tate display caption)

- *Pamela is Married*. This painting shows the high point of the first part of Richardson's novel. Having failed in his attempts to seduce Pamela, Mr B sees the error of his ways and becomes a reformed man. The couple marry in secret in Mr B's private chapel. On Pamela's left is her humble but dignified father, who gives her away. In the background, behind Mr B, is the housekeeper Mrs Jewkes, now also a reformed character. She grasps a bottle of smelling salts in case she is overwhelmed with emotion. (Tate display caption)
- *Pamela Asks Sir Jacob Swinford's Blessing*. This scene represents Pamela's great triumph in the second part of the novel. Although her personal qualities gradually win her the acceptance of all her snobbish new relations, her husband's rich uncle Sir Jacob remains implacably opposed to the marriage. When he finally does meet Pamela, he mistakes her for the daughter of an earl. On discovering his mistake, his prejudices against her finally crumble and he is persuaded to give his blessing to the *fait accompli* of his nephew's unequal marriage. (Tate display caption)
- These four paintings form part of an original set of twelve (now divided equally between the Tate Gallery, the Fitzwilliam Museum, Cambridge, and the National Gallery of Victoria, Melbourne), conceived by Highmore as a pictorial rendering of Richardson's immensely popular novel *Pamela: or, Virtue rewarded*.
- The novel, written in the form of letters, tells the story of the virtuous and well-educated lady's maid Pamela Andrews, whose mistress on her deathbed confides her to the care of her son 'Mr B.'. Unworthy of his charge, Mr B. attempts various stratagems to seduce her, but in the face of Pamela's unshakeable probity, he reforms and marries her instead. The second part deals with Pamela's conquest of Mr B.'s haughty relations, whose contempt for her lowly origins is gradually replaced by admiration and respect for her personal qualities.

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

- 'Hogarth began this self-portrait in the mid-1730s. X-rays have revealed that initially it showed the artist in a formal coat and wig. He later changed these to the more informal cap and clothes seen here. The oval canvas containing Hogarth's portrait appears propped up on volumes of Shakespeare, Swift and Milton, authors who inspired Hogarth's commitment to drama, satire and epic poetry. On his palette is the 'Line of Beauty and Grace', which underpinned Hogarth's theories on art. Hogarth's pug dog, Trump, serves as an emblem of the artist's own pugnacious character. This portrait acted as a statement of the artist's professional ambition. ' (Tate display caption)
- This portrait, which developed over several years, is also Hogarth's public statement of his artistic beliefs. It represents the artist in a still-life assemblage, as if painted on an unframed oval canvas which rests on volumes of the three authors he admired most - Shakespeare, Swift and Milton. The implication is not only that he took his inspiration from drama, contemporary satire and epic poetry, but also that he saw the art of painting as their equal. In the left foreground lies his palette, bearing a representation of the three-dimensional serpentine 'Line of Beauty and Grace' ('and Grace' has been painted out, but is now clearly visible through the

transparent overpaint), which Hogarth considered to be the fundamental principle of all artistic harmony and beauty. In the opposite corner, as if to contrast the reality of nature with theoretical abstraction, sits one of Hogarth's successive favourite pugs, in this case his favourite, called Trump. Hogarth was apparently fond of remarking on the resemblance between himself and his dog and probably saw in it something suggestive of his own notoriously pugnacious nature.

- The portrait was clearly painted with engraving in mind, and Hogarth used the engraving he made from it in 1749 as the frontispiece to bound copies of his engraved works. In the print the image is reversed, except for the scar on the forehead - reputedly received in youth and displayed with pride - which the artist has adjusted to remain on the correct side, over his right eyebrow. Also included in the foreground of the engraving is a burin to represent Hogarth's work as a graphic artist; this is absent in the painting, but X-rays show that originally a graving-tool, larger than that in the engraving, lay in front of the portrait on top of the pile of books. Another noticeable difference in the engraving are the blobs of paint on the palette, carefully graded from light to dark, of which there seems to be no trace in the original painting.
- Recent X-rays carried out by the Courtauld Institute confirm that the painting began life as a much more conventional and gentlemanly representation of the artist, in which he wore a full wig, a flowing white cravat, and a coat and waistcoat with gold buttons. It also shows that a bunch of long brushes had originally been stuck through the thumbhole of the palette. The oval of the self-portrait had at one time been much smaller and drawn closer to the head. He may have been inspired by a recent visit to Paris where the artistic community had a much better self-image of themselves and their status. He may have changed the representation of himself from that of a gentleman to proudly present himself as an artist in his day-to-day attire

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<http://www.tate.org.uk/art/artworks/hogarth-the-painter-and-his-pug-n00112>



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

- 'Hogarth is known for his satirical views of contemporary subjects. He visited France in 1748 and while sketching the fortifications at Calais was suspected of spying and arrested, as shown far left. Hogarth represents the French by a rabble of scrawny soldiers and a fat friar, salivating over the haunch of beef imported for the British tourists. Hogarth contrasts France implicitly with an England where all eat roast beef and not *soupe maigre* (watery soup). The 'Old England' of the title alludes to an idea of an England when kings protected their people against unjust masters and all lived in harmony and prosperity; again, in contrast to France.' (Tate display caption)
- *The Gate of Calais* or *O, the Roast Beef of Old England* is a 1748 painting by William Hogarth, reproduced as a print from an engraving the next year. Hogarth had a very low opinion of the French and the painting was produced after his return from his second visit to France, where he had been **arrested as a spy** while sketching in Calais. The scene depicts a **side of beef being transported** from the harbour to an English tavern in the port, while a group of **undernourished, ragged French soldiers** and a **fat French friar** look on hungrily. The friar's fatness demonstrates

gluttony and the corruption of the Catholic Church.

- In the right foreground, a **starving Jacobite** sits with his pathetic meal of an onion and a piece of bread, his overturned cup beside him. The Jacobites were Scotsmen who fled to France after the unsuccessful Scottish rebellion of 1745. Through the gate a white dove hangs on an inn sign above the cross making fun of the Catholic Church. The fish-wives in the left foreground laugh at a skate whose unpleasantly human features resemble the friars. To the left of the gate, framed by vegetables, sits Hogarth himself. As he sketches the drawbridge, the arresting officer's hand clasps his shoulder.
- The title is taken from a popular tune of the day. 'The Roast Beef of Old England' is an English patriotic ballad. It was written by Henry Fielding for his play *The Grub-Street Opera*, which was first performed in 1731. The lyrics were added to over the next twenty years. The song increased in popularity when given a new setting by the composer Richard Leveridge, and it became customary for theatre audiences to sing it before, after, and occasionally during, any new play. It is used by both the Royal Navy and the US Marine Corp.

Notes

William Hogarth

- Hogarth's mother was a shopkeeper and his father a schoolmaster and publisher. His youth was overshadowed by the chronic financial problems of his father, who was imprisoned for five years because of his debts. This humiliating experience formed Hogarth for the rest of his life.
- Hogarth started an apprenticeship as a silversmith in 1714, but never finished it. He then became an independent engraver and his early commissions were for cards, book illustrations and single prints. In 1720, he registered at the John Vanderbank Art Academy. Around 1726 or earlier, he was taught painting by **James Thornhill whose daughter he later married**. He earned some reputation for theatre decoration paintings.
- Hogarth experienced his first big **financial success** with *A Harlot's Progress*, a series of paintings from which he produced engravings in **1732**. Only the engravings survived. The paintings were lost in a fire in 1755. It was a completely new kind of genre prints that were referred as **moral history subjects**.
- After this success Hogarth published a male counterpart series, *A Rake's Progress* (1732-33) - a story in eight plates showing the decline of a promising young man into a life of drinking and immoral behaviour.
- In **1743**, the painting series *Marriage à la Mode* was completed. It is considered his masterpiece. In *Marriage à la Mode* Hogarth turned his satire on the follies of the upper classes. Although the prints of *Marriage à la Mode* sold well, the paintings did not. Therefore all prints designed afterwards, were created exclusively as print designs without any painted counterparts.
- In **1747** followed the series *Industry and Idleness*, a moral story of an idle and an

industrious apprentice in twelve plates.

- In **1753** Hogarth wrote his book *The Analysis of Beauty*, a wrap-up of his artistic and aesthetic principles.
- Hogarth was a controversial and individual character. Driven by a sense for justice, he missed no chance to get into a **quarrel** with his contemporaries. His most **hated enemy** was the British politician **John Wilkes**, whom he had ridiculed in one of his engravings.

References

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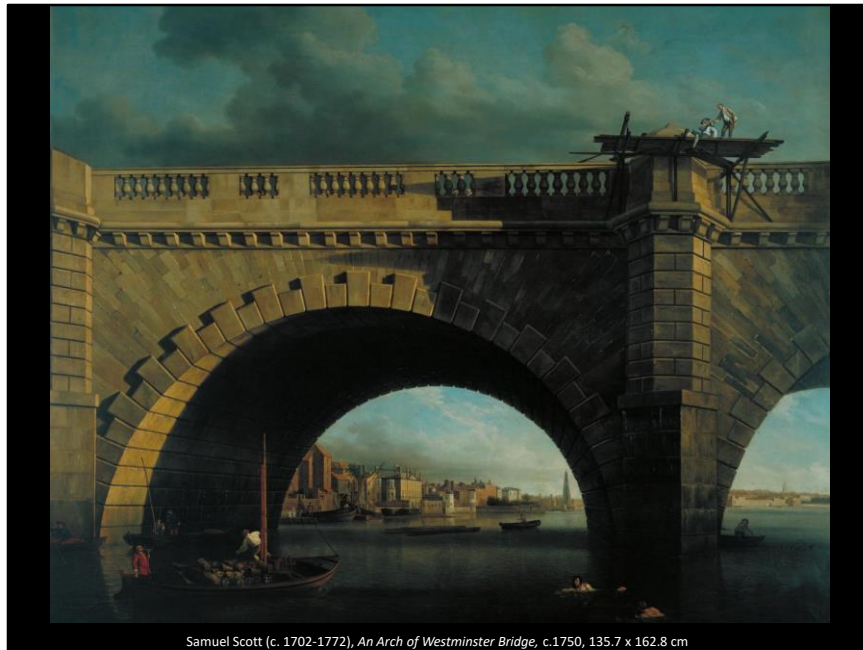
Canaletto (Giovanni Antonio Canal, 1697–1768), *London: The Old Horse Guards from St James's Park*, c.1749, 117.2 x 236.1 cm

- 'Horse Guards, the building with the clocktower in the centre, was the headquarters of the Commander-in-Chief of the army, and housed the horse guards and some foot guards. It was replaced in the 1750s with the white stone building that stands today. Canaletto's paintings were in demand from rich patrons. However, this work was produced speculatively, possibly in the hope of selling it to a wealthy resident of Downing Street (seen on the right). Canaletto invited prospective buyers to view the painting at his Soho lodgings.' (Tate display caption)
- Canaletto was the son of Canal, hence Canaletto ('little Canal'). He was an Italian painter of city views (vedute) and imaginary views (capricci). He was also an important printmaker using etching. His early work was painted from nature and he may have used a camera obscura. His almost exclusively English patrons were reluctant to travel to Europe during the War of the Austrian Succession (1740-1748) and so he moved to London. He worked in England for ten years from 1746 to 1756. His British patron Joseph Smith sold his large collection of Canaletto's work to King George III in 1762. His later work suffers from being repetitive and mechanical to the extent that he was accused of being an impostor and had to

demonstrate his ability to paint in public.

References

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Samuel Scott (c. 1702-1772), *An Arch of Westminster Bridge*, c.1750, 135.7 x 162.8 cm

- 'This work celebrates an important event in the history of London: the building of Westminster Bridge. The bridge, shown near completion, was the first to be built over the Thames in over 600 years. During the 11 years of its construction it was painted by many artists, including Canaletto and Richard Wilson. The arrival of Canaletto in England in 1746 may have stimulated Scott to compete by producing similar views of London scenery, particularly along the Thames. Like Canaletto, Scott has included lively figures, shown here swimming, drinking ale and peeping through the balustrade.' (Tate display caption)
- This is the old bridge, the new bridge was built between 1854 and 1862. Hawksmoor submitted a design but it was won by Swiss-born engineer Charles Labelye (who assisted Hawksmoor with calculations). It was finally opened in 1750 following repairs after several piers had settled. Scott made sketches as the work progressed and assembled paintings by combining notes from many sketches.
- The view through the arches is of the northern bank of the Thames, from Westminster towards the City of London; reading from left to right, one can see, under the second (left) arch, the Fishmarket Wharf, Montagu House and the

houses of Mr Joshua Smith, the Duke of Portland, Mr Andrew Stone, the Countess of Portland and the Earl of Pembroke, and the York Buildings Water Tower; and, under the third (right) arch, the Savoy, with St Mary-le-Strand behind it, and a glimpse of old Somerset House and its gardens.

- The stonemasons are putting the final touches on the stonework of the domed turrets while they pause for a flagon of beer. Note that although this work apparently celebrates the completion of the bridge the left-hand turret is unfinished although Scott may have left it flat to avoid too prominent a feature.

Notes

- Canaletto painted *London seen through an arch of Westminster Bridge* in 1747 and *Westminster Bridge from the north on Lord Mayor's Day* in 1746.

References

<http://www.tate.org.uk/art/artworks/scott-an-arch-of-westminster-bridge-t01193>



Canaletto (1697-1768, Giovanni Antonio Canal), *London: The New Horse Guards from St James's Park*, c.1752-53, 58.5 x 110 cm

- 'This painting is closely related to other views of Horse Guards by Canaletto, including the much larger and slightly earlier image which hangs nearby. Here Canaletto shows the construction of the new Horse Guards building, the original red-brick building having been demolished in 1749–50. Much larger than the earlier building and formed of white stone, it was designed in the classical style by William Kent. Wooden scaffolding can be seen supporting the clock tower, and work on the south wing is yet to begin. This is the building that exists to this day.' (Tate display caption)
- It has been suggested that Canaletto kept the drawing she made of the Old Horse Guards as the basis of this painting as the layout of figures in the foreground is similar. The Old Horse Guard was demolished between 1749 and 1750. The painting can be dated as the clocktower still has scaffolding. Downing Street is on the right and was used by the Prime Minister at this stage. Between 1682 and 1684, the developer Sir George Downing built townhouses designed by Sir Christopher Wren, complete with coach-houses, stables and views of St. James's, although large, they were put up quickly on soft soil with shallow foundations.

Winston Churchill complained about the poor construction of the houses. The houses at the end of the road are blocked off from St. James's Park and on the steps behind one there is a small carpet being beaten.

- We can see St. Martin's in the Field in the background behind the Treasury. The Treasury was built in 1734 also to designs by William Kent and also still stands today. The Treasury continued to occupy this building, and expanded also into a new Treasury building designed by John Soane. It is painted on a panel which is unusual for Canaletto as he used oil on canvas. It was sold on the open market in 2012 to a private collection and is on long-term loan.
- The building was completed in 1753 to a design by William Kent, the then Chief Architect to George II. The first Horse Guards building was erected on the site of the former tiltyard of Westminster Palace in 1664. The tiltyard was attached to the Palace of Westminster and had been used until Tudor times for tournaments when they were still an activity favoured by royalty and nobility. The vast Palace of Westminster was destroyed by fire in 1698. Horse Guards served as the offices of the Commander-in-Chief of the Chief and later of the General Staff before subsequently becoming the headquarters of the Household Cavalry. The building is the formal entrance to St. James's Palace and St. James's Park.

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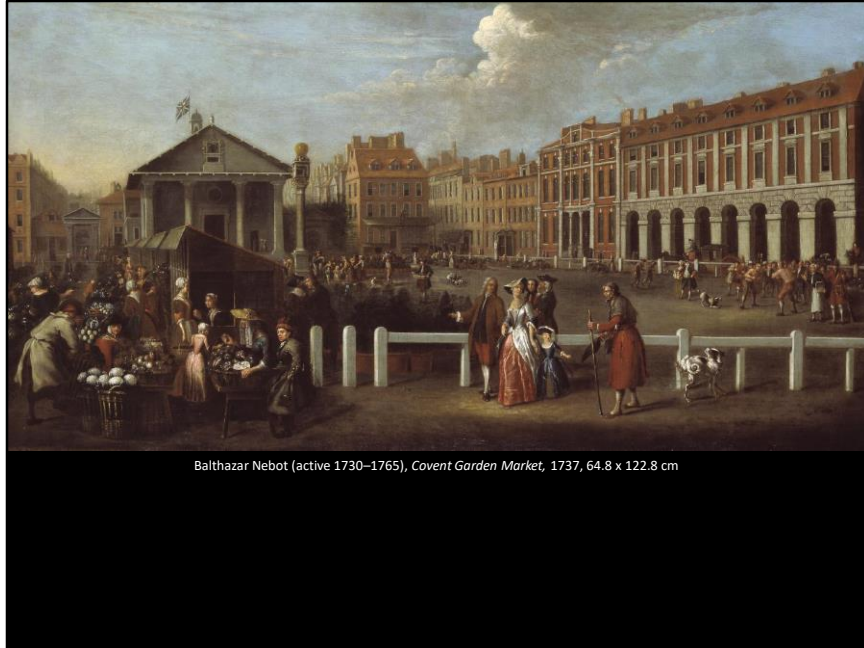
Johan Zoffany (1733-1810), *Three Sons of John, 3rd Earl of Bute*, c.1763-4, 100.9 x 126 cm

- Zoffany's *Three Sons of John, 3rd Earl of Bute* is an example of a conversation piece. This and the *Three Daughters of Lord Bute* were the only pictures of children Zoffany painted. The Earl of Bute was Zoffany's first and most important patron. The boys, from left to right are William, Charles Stuart and Frederick Stuart. Frederick points proudly to the bull's eye he has just scored. William subsequently became Archbishop of Armagh. Zoffany's portraits of children anticipated a change in attitude towards **children**, who were beginning to be seen in a more **sentimental light**, in keeping with contemporary notions of sensibility.
- 'This group portrait was commissioned by John Stuart, 3rd Earl of Bute, who served as Prime Minister (1762-3). Bute's sons have abandoned their game of archery to go bird-nesting. On the left in blue is William Stuart, who would later become Archbishop of Armagh. Sitting in the tree is Charles Stuart, later a Lieutenant General in the army. The setting for the portrait is Bute's country estate, Luton Park, Bedfordshire, which he acquired in 1763. The painting displays both Bute's progeny and his position as an important landowner.' (Tate display

caption)

References

<http://www.tate.org.uk/art/artworks/zoffany-three-sons-of-john-3rd-earl-of-bute-t07863>

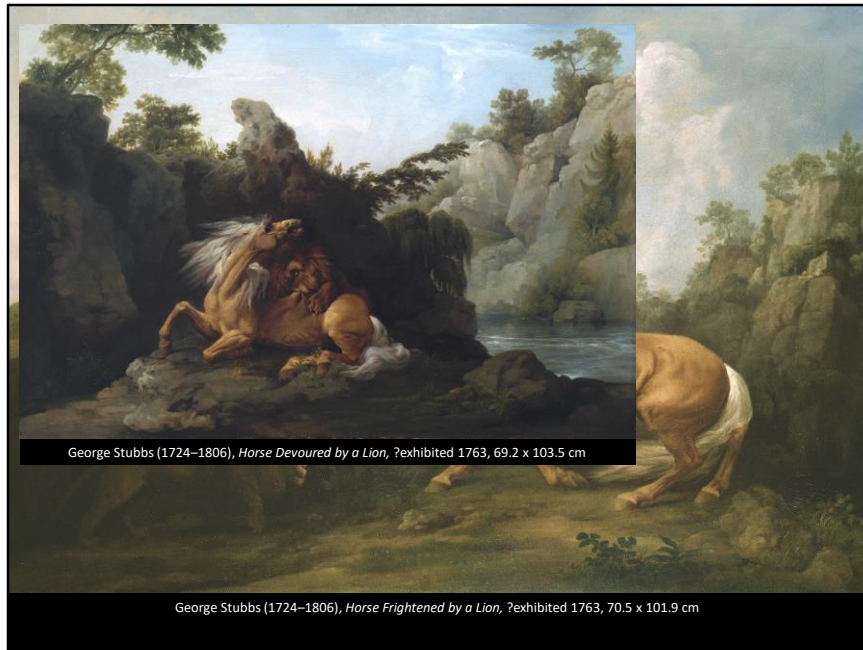


Balthazar Nebot (active 1730–1765), *Covent Garden Market*, 1737, 64.8 x 122.8 cm

- This painting is no longer on display.
- 'Nebot's view of Covent Garden looks west towards St Paul's Church. It records the activities and architecture of Covent Garden which, by the 1730s, was at the heart of London's artistic community. It was a popular urban subject, also painted by Samuel Scott, among others. The market was first developed in the 1650s. Twenty years later the Earl of Bedford was given permission to 'hold forever a market in the Piazza on every day in the year except Sundays and Christmas Day for the buying and selling of all manner of fruit, flowers, roots and herbs'' (Tate display caption)
- The sundial column surmounted by a sphere was erected in the centre of the Piazza in 1668–9 and demolished in 1790.
- The size and diversity of the market increased rapidly from c.1740; by the early nineteenth century it extended over the whole of the Piazza.
- This type of genre painting with topographical detail is usually regarded as post-Canaletto but this was painted nine years before Canaletto's arrival in England

References

<http://www.tate.org.uk/art/artworks/nebot-covent-garden-market-n01453>



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

George Stubbs (1724–1806), *Horse Devoured by a Lion*, ?exhibited 1763, 69.2 x 103.5 cm

- 'The dramatic theme of a lion attacking a horse preoccupied Stubbs for over thirty years. This painting comes from a series of four episodes in a terrifying attack on a passive horse. This is the first stage, as the horse scents the lion emerging from its cave and rises up in fright. The setting for this violent encounter is the harsh, rocky landscape of Creswell Crags in the Peak District. The area was then an inaccessible, wild region that fascinated Stubbs. The scenery makes a suitably romantic background for the 'sublime' drama of the scene.' (Tate display caption)
- The encounter between a horse and a lion enabled Stubbs to create the drama and heroism associated with History Painting. It also enabled him to show his knowledge of horse anatomy in action. His knowledge of the lion's anatomy is based on numerous studies of a lion in Lord Shelburne's menagerie at Hounslow Heath. The idea may have been inspired by an antique sculpture of a Lion devouring a horse which he probably saw on his visit to Rome in 1754. He produced 18 works on the subject which was very popular and Stubbs modelled a

bas-relief for Josiah Wedgwood.

- This work is one of a pair with *Horse Devoured by a Lion*, acquired by Tate in 1976, and first exhibited in 1763. The two paintings so moved Horace Walpole (1717-97), the great eighteenth-century writer and critic, that he composed a poem 'On seeing the celebrated Startled Horse, painted by the inimitable Mr. Stubbs'
- The work's exploration of terror and death is an example of the sublime and of Romanticism. The dramatic rocks based on the Creswell Crag, on the Nottinghamshire-Derbyshire border.

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George Stubbs, *Mares and Foals in a River Landscape*, c.1763–8, 101.6 x 161.9 cm

- 'This painting seems to have been used as an 'overdoor', hung with two other pictures by Stubbs above the doors in the dining room of George Brodrick, 3rd Viscount Midleton, MP (1730–65). Reflecting the ornamental use to which this painting was to be put, it seems that Stubbs, the premier animal painter of his day, did not set out to be especially original. The figures of the horses are the same as those appearing in another painting, a commission for Lord Rockingham representing specific horses owned by him, although the colour of one has been changed from brown to grey.' (Tate display caption)
- Between 1760 and 1769 Stubbs painted many accurate portraits of specific mares famous for their racing success or as the dames of successful racehorses. They were painted for the aristocratic owners of the horses although in this case Viscount Midleton, who is thought to have been the patron, does not have his own horses portrayed. The painting was adapted from another similar painting with two central mares added. Stubbs has created an idealised composition with anatomically accurate portraits of the horses based on extensive sketches. The horses are arranged in a line with subtle relationship between them and an idyllic pastoral scene behind them. The low cone shape of the composition terminated

by the rumps of the horses is enlivened by the two feeding foals creating a monumental, solid structure but with a lively feel.

References

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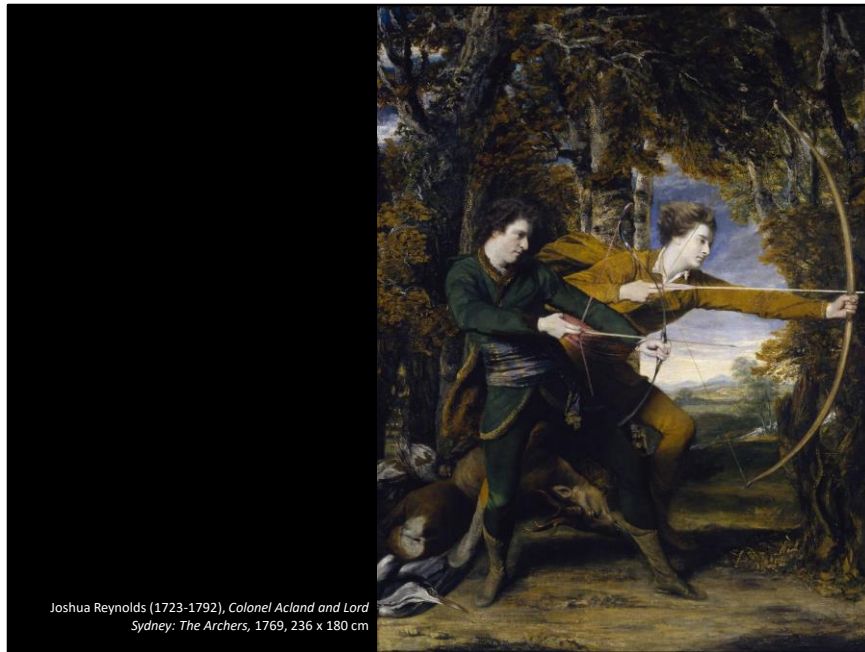


Tilly Kettle (1734/5–1786), *Mrs Yates as Mandane in 'The Orphan of China'*, exhibited 1765, 192.4 x 129.5 cm, Tate Britain

- 'This portrait shows the acclaimed actor Mary Ann Yates (1728–1787) as Mandane, a character in Arthur Murphy's tragedy *The Orphan of China* 1759. Yates is shown raising her hands in a way that would indicate she is speaking. Her vividly coloured costume presumably corresponds with her stage outfit. Yates found fame in the role, which she took up from the opening performance at David Garrick's Theatre Royal on Drury Lane, London in 1759. The play was revived at the same theatre in 1764, with a special performance 'For the Benefit of Mrs Yates'. ' (Tate display caption)

References

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Joshua Reynolds (1723-1792), *Colonel Acland and Lord Sydney: The Archers*, 1769, 236 x 180 cm

- This large double portrait depicts on a life-size scale two young aristocrats, Dudley Alexander Sydney Cosby, Lord Sydney (1732–1774), shown on the left, and Colonel John Dyke Acland (1746-1778) leaping forward on the right. Dressed in quasi-historical clothing invented by the artist, they are mimicking a medieval or Renaissance hunt; the dead game they leave in their trail underlining their noble blood and aristocratic right to hunt. The painting celebrates their friendship, their manly activities and their mastery of nature.
- It was painted shortly after Reynolds became President of the Royal Academy (1768) and gave the first of his fifteen famous ‘discourses’ on art.
- We know it was painted in August, a month Reynolds reserved for his personal projects. It is likely that his aim with this double portrait was to elevate the art of painting. The picture is large, the composition tight and the scene echoes the work of Titian.
- There was a renewed interest in archery in aristocratic circles because of its ancient, virile and romantic associations.

- <http://www.tate.org.uk/art/artworks/reynolds-colonel-acland-and-lord-sydney-the-archers-t12033>



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

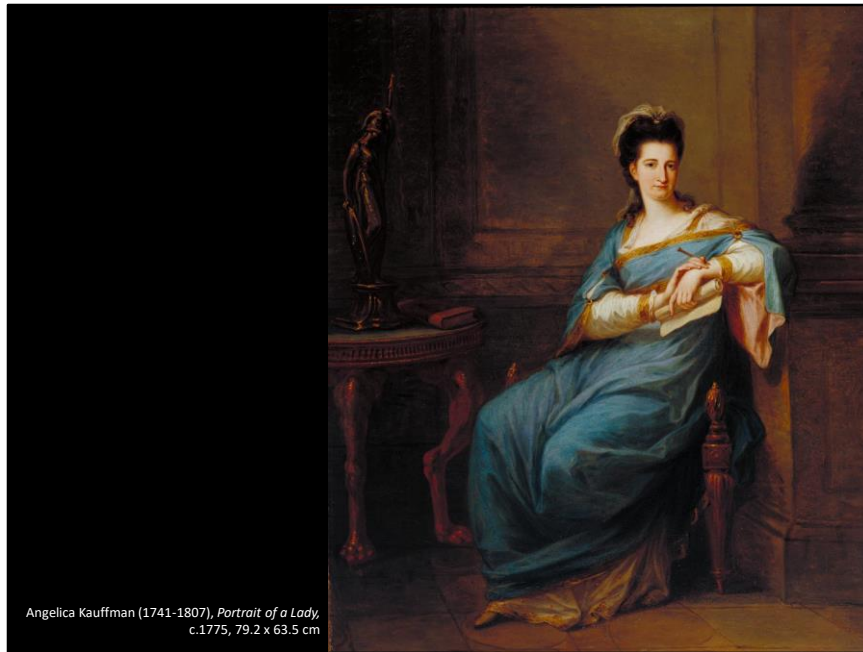
- 'The foundation of the Royal Academy of Arts in 1768 gave British artists a new professional status and the means to distinguish themselves from their artisan colleagues. Reynolds was the Academy's first president. He developed the 'Grand Manner' style which aimed to elevate portraiture to the level of high art. In this portrait, the aristocratic Montgomery sisters pay homage to the Greek god of marriage. Their poses are taken directly from the work of admired old master painters, which lend them a certain dignity but also laid Reynolds open to charges of plagiarism.' (Tate display caption)
- Barbara, Elizabeth and Anne, the daughters of Sir William Montgomery of Macbie Hall, Peeblesshire, nicknamed the Irish Graces because they had grown up in Ireland. Elizabeth was engaged to the politician Luke Gardiner, who commissioned this picture.
- The women are, left to right, Barbara (preparing for marriage), Elizabeth (engaged) and Ann (married). Daughters of a rich landowner with an estate in Ireland and who lived in Scotland. The painting was commissioned by the fiancé of Elizabeth. The hierarchy of art was developed by the French, first history painting, portraits,

genre, landscapes and still life. Here Reynolds has added the germ to upgrade the status of the painting. Hyman was the Greek god of love, passion and marriage and their garden rituals celebrate fecundity as they prepare to become the mothers of the next generation of the aristocracy. However, it is all an upper class game with the purpose of celebrating the culture, status and discrimination of the patron and his choice of a perfect wife.

- It is interesting to compare the Reynolds with the Stubbs we have just discussed. They both show carefully arranged figures in a (probably) imaginary landscape. The figures are 'owned' by wealthy patrons and both the horses and the women are accurately portrayed to exhibit their beauty to the spectator. Both have a similar pyramid shaped composition although the composition of the daughters is made more lively by movement and swirling drapery and cascading flowers.
- 'Joshua Reynolds was the leading English portraitist of the 18th century. Through study of ancient and Italian Renaissance art, and of the work of Rembrandt, Rubens and Van Dyck, he brought great variety and dignity to British portraiture. Reynolds was born at Plympton in Devon, the son of a headmaster and fellow of Balliol College, Oxford: a more educated background than that of most painters. He was apprenticed in 1740 to the fashionable London portraitist Thomas Hudson, who also trained Wright of Derby. He spent 1749-52 abroad, mainly in Italy, and set up practice in London shortly after his return. He soon established himself as the leading portrait painter, though he was never popular with George III. He was a key figure in the intellectual life of London, and a friend of Dr Johnson. When the Royal Academy was founded in 1768, Reynolds was elected its first President. Although believing that history painting was the noblest work of the painter, he had little opportunity to practise it, and his greatest works are his portraits. His paintings are not perfectly preserved due to faulty technique. The carmine reds have faded, leaving flesh-tones paler than intended, and the bitumen used in the blacks has tended to crack.' (National Gallery)

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Angelica Kauffman (1741-1807), *Portrait of a Lady*, c.1775, 79.2 x 63.5 cm

- Angelica Kauffman is today virtually unheard of but at the time she was one of the most sought after portraitists in London. Here she shows a woman who has not been identified but who has the symbols of her learning around her. There is a statue of Minerva, Greek goddess of wisdom, on the table, a book and writing materials in her hand, implying she is a writer. She was so famous that when she died in Rome in 1807 her funeral, like that of Raphael before her, had two of her pictures carried in procession. She was a child prodigy who was trained by her artist father and was producing portraits by the age of 12. She travelled across Europe with him acting as his assistant before arriving in England. She was a friend of Joshua Reynolds and was one of the artists that signed a petition to the king to found the Royal Academy. In its first catalogue she appears with RA after her name with Mary Moser, but it was another 167 years before another woman, Laura Knight was made an Academician. She was an active member of the Blue Stockings Society an influential group of highly educated and wealthy women (and men) who held regular meetings. It is possible that this woman was a member of the group, for example, the historian Catharine Macaulay. Invited men included Joshua Reynolds, David Garrick, Horace Walpole, Samuel Johnson and Edmund Burke.

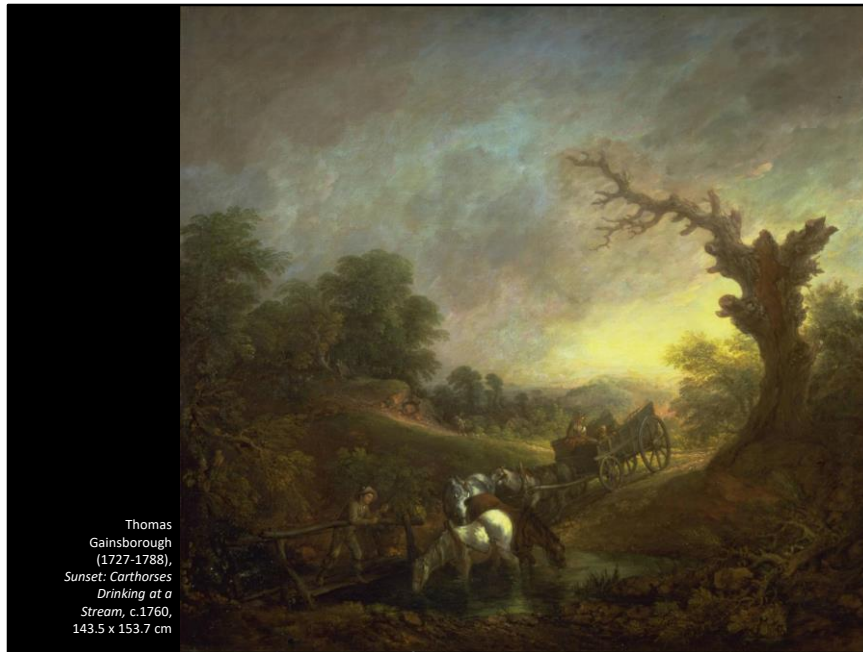
- 'The unknown woman in this portrait is seated in classical robes by a statue of Minerva, the goddess of wisdom. The book upon the table and the writing materials in her hand suggest that she is a writer. Angelica Kauffmann's interest in classical portraiture and history painting was nurtured during her time in Italy during the 1760s. Kauffmann, who was Swiss by birth, settled in England in 1766, remaining there until 1781, when she departed once more for Italy. In England Kauffmann specialised in decorative history painting and small scale portraits of female subjects, such as the one shown here.' (Tate display caption)

Notes

- The name 'Blue Stocking' was thought to have arisen because one speaker, Benjamin Stillingfleet, was too poor to wear the proper formal dress of black silk stockings and attended wearing everyday blue worsted stockings. The name was adopted to emphasize the informal nature of the meetings and the emphasis on discussion rather than attire.

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Thomas Gainsborough (1727-1788), *Sunset: Carthorses Drinking at a Stream*, c.1760, 143.5 x 153.7 cm

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- 'Gainsborough was one of the most celebrated 18th-century society portrait painters but he also painted landscapes. This is one of several pictures on the theme of peasants travelling to or from market. These articulate a sense of nostalgia for the old ways of country life, where independent family units were able to support themselves by working the land. Here, a family is shown in a moment of rest after the labours of the day. The painting's rich colours and swelling forms evoke the example of the 17th-century painter Rubens, giving the scene a feeling of peaceful grandeur.' (Tate display caption)
- Gainsborough's move from his native Suffolk to the fashionable spa town of Bath in 1759 coincided with a change of style in his painting. Whereas the influence of the Dutch manner is apparent in his earlier landscapes, with their close observation of nature and ordered compositions, those painted in Bath, and subsequently in London, became more pastoral and poetic. The Dutch influence has been replaced by the freer, more dramatic and imaginative style of Sir Peter Paul Rubens (1577-1640), apparent in a broader handling of paint and richer colouring. In addition to the more Flemish approach to landscape, Gainsborough

has also borrowed something of the structure and poetry of Claude Lorraine (1600-82), at the time regarded as one of the greatest Old Masters of landscape painting. His change of style may be the result of his more sophisticated bath patrons, his seeing works by Claude and Rubens near Bath or a desire to escape the demands of his flourishing but wearisome portrait practice.

- The contrived circular composition provides a 'peephole' on an idyllic scene. He was an avid sketcher from nature but it is reported that around this time he built model landscapes in his studio, consisting of coal, clay or sand with pieces of mirror for lakes and sprigs of broccoli to represent trees, in order to help him construct his compositions. These artificial models, created by the dim light of a candle, were used as a basis for his finished paintings - entirely imaginary landscape compositions, such as this.

References

<http://www.tate.org.uk/art/artworks/gainsborough-sunset-carthorses-drinking-at-a-stream-n00310>



Joshua Reynolds, *Master Crewe as Henry VIII*, c.1775, 139 x 111 cm
 Remigius van Leemput (d. 1675), After Hans Holbein the Younger (1497/8-1543),
Henry VII, Elizabeth of York, Henry VIII and Jane Seymour, 1667, original mural 1537,
 destroyed by fire 1698, Royal Collection

- '18th-century portraits of women and children often feature their sitters in costumes evocative of literary, mythological or historical figures. Such fancy-dress was meant to flatter the sitter, elaborate on some aspect of their character, or to provide amusement or provocation for viewers. Here, Reynolds represents the three-year old John Crewe (1772–1835) as Henry VIII. The influential connoisseur Horace Walpole praised the way Reynolds had reduced the 'swaggering and colossal haughtiness' of the original image to the 'boyish jollity of Master Crewe.' (Tate display caption)
- John Crewe was one of four children, two sons and two daughters and as the only surviving son became the second Baron Crewe when his father, also John Crewe, died in 1829.
- The portrait is considered among the artist's finest portrayals of children, and has been described as "one of Reynolds' freshest attempts at comedy painting". Horace Walpole commented: "Is not there humour and satire in Sir Joshua's

reducing Holbein's swaggering and colossal haughtiness of Henry VIII to the boyish jollity of Master Crewe?"

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