



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

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

References and Copyright

- The talk is given to a small group of people and all the proceeds, after the cost of the hall is deducted, are given to charity.
- Our sponsored charities are Save the Children and Cancer UK.
- Unless otherwise mentioned all works of art are at Tate Britain and the Tate's online notes, display captions, articles and other information are used.
- Each page has a section called 'References' that gives a link or links to sources of information.
- Wikipedia, the Oxford Dictionary of National Biography, Khan Academy and the Art Story are used as additional sources of information.
- The information from Wikipedia is under an [Attribution-Share Alike Creative Commons License](#).
- Other books and articles are used and referenced.
- If I have forgotten to reference your work then please let me know and I will add a reference or delete the information.

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

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

11. The Aesthetic Movement, 1860-1880
12. The Late Victorians, 1880-1900

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

REVOLUTIONARY TIMES: 1780-1810

- George III, 1760-1820
- French Revolution, 1789
- Revolutionary & Napoleonic Wars, 1798-1815
- The Regency Period
- Art Themes
 - Revolution
 - The Sublime
 - Romanticism and Neo-Classicism
 - Gothic Revival



- Regency period, Beau Brummel
- George IV, Brighton Pavilion, caricatures

Notes

Background

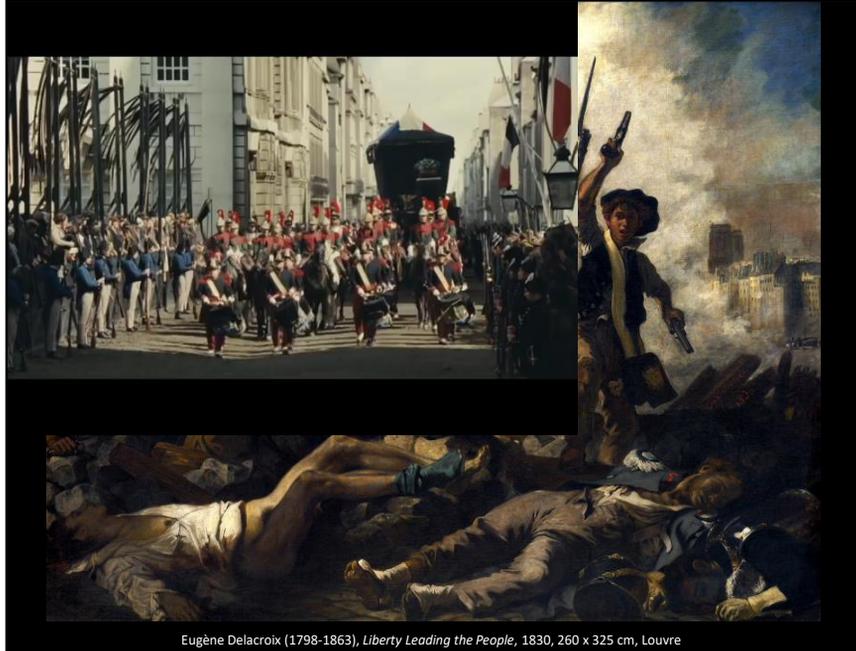
- **Revolution.** The industrial revolution meant that there was a mass movement from the farm to the town. At the same time there was increasing pressure to grow more food and conditions for rural workers deteriorated. Also, from the turn of the nineteenth century there was a growing call for a radical reform of democracy and poverty. Reform took a long time coming and social pressures grew culminating in riots and the closest the country has come to political revolution.
- **Regency Period.** The **Regency** in Great Britain was a **period** from 1811 to 1820 when King George III was deemed unfit to rule and his son ruled as his proxy as Prince Regent. On the death of George III in 1820, the Prince Regent became George IV.
- **The Sublime.** Edmund Burke's *Philosophical Enquiry* (1757) connected the sublime with experiences of awe, terror and danger. Burke saw nature as the most sublime object, capable of generating the strongest sensations in its beholders. This Romantic conception of the sublime proved influential for several generations of artists.
- **Romanticism.** A complex shift in attitudes away from the dominant classical tradition was at its height from about 1780 to 1830, but continued to be an influence long after that.

The overall characteristic was a new emotionalism in contrast to the prevailing ideas of classical restraint. In British art, Romanticism was associated with new responses to nature seen in the art of John Constable and J.M.W. Turner and the visionary artist William Blake.

- **Gothic Revival.** Strawberry Hill House, Twickenham, London, a highly influential milestone in Gothic Revival architecture, built in 1749 by Horace Walpole (1717–1797). It set the "Strawberry Hill Gothic" style.

References

- John Ruskin, *Modern Painters III* on landscape, and also see Kenneth Clarke, , *Landscape into Art*, 1949.
- Michele L. Miller, 'J. M. W. Turner's *Ploughing Up Turnips, near Slough*: The Cultivation of Cultural Dissent', *The Art Bulletin*, 1995
- John Barrell, *The dark Side of the Landscape*, 1983
- Gregory Clark, *Average Earnings and Retail Prices, UK, 1209-2010*, 2011



Eugène Delacroix (1798-1863), *Liberty Leading the People*, 1830, 260 x 325 cm, Louvre

Eugène Delacroix (1798-1863), *Liberty Leading the People*, 1830, 260 x 325 cm, Louvre

Political Revolution

- This painting commemorates the July Revolution of 1830, which toppled King Charles X (r. 1824-30) of France not the 1789 revolution that overthrew his brother King Louis XVI (r. 1774-1792).
- A woman personifying the concept and the Goddess of Liberty leads the people forward over a barricade and the bodies of the fallen, holding the flag of the French Revolution – the tricolour flag, which remains France's national flag – in one hand and brandishing a bayoneted musket with the other. The figure of Liberty is also viewed as a symbol of France and the French Republic known as Marianne.
- The new king in 1830 was Louis Philippe I (r. 1830-48), the so-called Citizen King who formed the so-called July Monarchy. Food shortages led to the failed June Rebellion the Paris Uprising of 1832, an anti-monarchist insurrection of Parisian republicans. The rebellion was the last outbreak of violence linked with the 1830 July Revolution and was the event featured in Victor Hugo's famous novel, *Les Misérables* (1862). Anyone familiar with the musical by Michel Schönberg and

Alain Boubilil can almost hear the famous lyrics, “Do you hear the people sing? Singing a song of angry men? It is the music of a people. Who will not be slaves again.”

- We can see a factory worker on the left next to a wealthy man with a top hat and a hunting gun. The boy is possibly a student showing the all classes and ages were involved. The naked figure might refer to the government murder of a political opponent while he slept. Notre Dame is in the distance.

British Revolution

- James Hargreaves, **Spinning Jenny** of 1765, Richard Arkwright’s Water frame, 1768 and Edmund Cartwright’s weaving machine of 1785.
- **Gordon Riots** of 1780 began as an anti-Catholic protest against the 1778 Papist Act and escalated into riots and looting. The President of the Protestant Association, Lord George Gordon, inflamed the mob of 40,000 to 60,000. The army was called in and 285 people were shot dead, 200 wounded and 450 arrested. On the walls of Newgate prison was the proclamation that the inmates had been freed on the authority of ‘His Majesty, King Mob’.
- **Napoleonic Wars**, War of the First Coalition 1792-1797, War of the Second Coalition 1798-1802 headed by Napoleon from 1799, Treaty of Amiens, Third Coalition 1803-1815.
- **Speenhamland System**, brought in in 1795 as an amendment to the Elizabethan Poor Law. Described as a ‘universal system of pauperism’ as it encouraged farmers and industrialists to pay below subsistence wages as the parish would make up the difference needed to keep workers alive. The payment was based on the number of children and the price of a gallon loaf and started at 3/- a week for a single man when bread was 1/- a loaf. It led to the introduction of the new Poor Law of 1834 and the workhouse.
- **The Radicals**, in 1797 the Whig Charles James Fox called for ‘radical reform’ of the electoral system. Fox was a gambler and womaniser but a brilliant orator who opposed both William Pitt the Younger and George III, whom he regarded as a tyrant. He supported the American War of Independence and the French Revolution and was a well-known anti-slavery campaigner. Thomas Spence (1750-1814) advocated the common ownership of land, universal suffrage and the rights of children. He was the first to use the phrase the ‘rights of man’ and invented a phonetic spelling system so rich and poor would speak the same way.
- **Thomas Malthus** argued in *An Essay on the Principle of Population* (1798) that helping the poor was counter-productive and would lead to earlier marriages and an increase in the number of the poor.
- **William Cobbett**, 1802, published his *Political Register* with a weekly circulation of 40,000. He was a conservative who turned radical after witnessing the starvation in the countryside. He was a difficult man who hated the Jews and opposed the emancipation of slaves.
- **Peace of Amiens**, 1802, lasted only one year but gave a break in the Napoleonic Wars.

- **Assassination** of the Prime Minister Spencer Perceval on 11 May 1812 by John Bellingham, a merchant with a grievance against the government. Although not political it brought about a period of repression and harsh punishments.
- **Luddites** 1811-17, weavers breaking machines to protest against unemployment and decreasing earnings, signed by the mythical 'King Ned Ludd'. They often disguised themselves as women. In 1812, 8 men and later 15 men were hanged.
- **Hampden Club**, 1812, of prominent Whigs and moderate Radicals sought political reform.
- **Napoleonic Wars ended**, 18 June 1815, followed by a brief boom in textile industry then chronic depression. Napoleon seized control in 1799, became emperor in 1804, failed to invade Russia in 1812, abdicated and was exiled in 1814 and returned in 1815 before his defeat at Waterloo on 18 June 1815.
- **Corn Laws**, 1815, kept the price of corn artificially high so the average worker could not afford bread. They were not removed until 1846.
- **The Year without a Summer**, 1816, following the Mount Tambora eruption on 10 April 1815 in the Dutch East Indies (Indonesia). The largest recorded eruption in human history.
- **Spa Fields** meetings in Islington, Nov/Dec 1816, 10,000 people, first such mass meeting led to the 1817 **Gagging Acts** (the Treason Act and Seditious Meetings Act which controlled meetings of more than 50 people) and the Blanketeers march.
- **March of the Blanketeers** 1817, Manchester, weavers, desperate state textile industry and suspension of Habeas Corpus, 5,000 marchers met at St Peter's Field. Each man carried a blanket and groups of 10 carried a page of a petition to London.
- **Pentridge Rising**, 9/10 June 1817, 200-300 men, wanted to wipe out the national debt, 3 hanged.
- **Peterloo Massacre**, 16 Aug 1819, cavalry charged 60,000-80,000 people 15 killed, 400-700 injured, which resulted in the *Manchester Guardian* and the **Six Acts** (which made any meeting for radical reform treasonable, speeded up court cases, radical newspapers were gagged, weapons could be seized and unauthorised military training was made illegal).
- **Cato Street Conspiracy**, 1820, Arthur Thistlewood was hoodwinked by a government agent and a false notice in *The Times* into recruiting 27 men to kill the cabinet. They were caught, tried and hung, drawn and quartered for high treason. This punishment was later changed to hanging until dead before beheading and quartering and was not abolished until 1870. The death penalty for treason was not abolished until 1998.
- **Pauperism**, during the 1820s Poor Law expenditure decreased, rural crime increased by 30%, mostly food thefts, and 1828, 1829 and 1830 were poor harvests. Many Victorians struggled to understand and explain poverty. Was it a result of personal misfortune, was it caused by social conditions beyond an individual's control, or was it the direct result of a person's character, their laziness and having too many children? Were the poor, therefore, 'deserving' or

'undeserving'? Who was responsible for those who became so poor that they could not maintain themselves

- **Election** in 1830, brought about by George IV dying, highlighted the need for reform. In France there was a revolution and Charles X was replaced by Louis Philippe, the 'Citizen King'.
 - **Swing Riots**, 1830, agricultural workers did not disguise themselves but descended on farms in their hundreds demanding higher wages. 2,000 farm labourers were arrested and imprisoned and 19 were hung. Reform was needed but the Duke of Wellington, the Prime Minister thought the British system was ideal. His Tory government fell and Earl Grey's Whig government came into power. Grey's bill was rejected, the Whigs were re-elected, it was again opposed by the House of Lords leading to riots across the country and Dorset, Somerset and Leicestershire became ungovernable. Grey requested King William IV to create 100 new Whig peers, he refused and Grey resigned. William called on the Duke of Wellington but even he admitted the country was ungovernable and he resigned. The Great Reform Act was passed.
 - **Tolpuddle Martyrs**, in the early 1830s a group of six men formed a friendly society (which was now legal following the repeal of the Combination Act in 1824-5). They refused to work for less than 10s a week when the local rate was 7s a week. A local landowner wrote to Lord Melbourne, the Prime Minister, in 1834 invoking an obscure 1797 law prohibiting people from swearing oaths to each other. They were found guilty and transported to Australia. They became popular heroes, 800,000 signatures were collected and they were released in 1836 (James Hammett was released in 1837 as he had a previous conviction for theft). Four of the six returned to England and later emigrated to London, Ontario where they are buried.
 - **Bristol, Queen Square Riots**, 1831, following House of Lords rejection of Second Reform Bill, 500-600 young men over 3 days, looting, destruction, 4 killed, 86 wounded, 4 hanged.
 - **Great Reform Act**, 1832, allowed one in five adult males to vote, gave big cities MPs and removed rotten boroughs.
 - **New Poor Law**, 1834, relief only given in workhouses whose conditions are designed to deter all but the starving. Based on the philosophy of Thomas Malthus (giving poor relief will only increase the problem), David Ricardo's 'iron law of wages' (wages fall to the minimum needed to sustain life) and Jeremy Bentham's belief that as people did what was most pleasant the poor would claim relief rather than work.
 - **Chartism**, 1830s and 40s, culminating in the multi-million signature petition to Parliament and the meeting on Kennington Common in 1848. The People's Charter was published in 1838 and called for six reforms, a vote for every man over 21, secret ballot, no property requirements for MPs, payment for MPs, equal size constituencies and annual elections.
- For more information on the Swing Riots see 'Echoes of Old Country Life' (1892) for the reminiscences of someone who lived through the Swing Riots as a child. At night from his

bedroom at Uxbridge School in 1831 he could see three or four blazing homesteads a night. He pointed out that the **landowners** of parishes would **pull down cottages** of their tenants to force them into a neighbouring parish so they would **not** have to **pay the poor law**. One man had to walk to the neighbouring parish every day and he calculated that in his working life he had walked three times round the earth. (I calculate this is 5 miles a day, every day, for 40 years). He mentions the **disappearance** of the **old harvest home** festival where labourers and landowners celebrated together.

- People enjoyed the old elections in '**rotten boroughs**' as the candidate paid an **exorbitant** amount for food and **drink** for the few voters. It could cost thousands of pounds and many inn keepers were dishonest with the accounts. He shows accounts for £545 for 420 voters so 26s a head or more than the average weekly salary. The estimated average male wage in 1830 was about 3 shillings a day (Feinstein and Clark) or about £45 a year. When travelling in France he noticed that **Frenchmen** did **not** get as **drunk** on wine as Englishmen on beer. **Englishmen** expected to get so drunk they would **fall over** and feel terrible the next day.

References

- <https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/enlightenment-revolution/a/delacroix-liberty-leading>



Philip James De Loutherbourg (1740–1812), *An Avalanche in the Alps*, 1803, 109.9 x 160.0 cm, Tate Britain

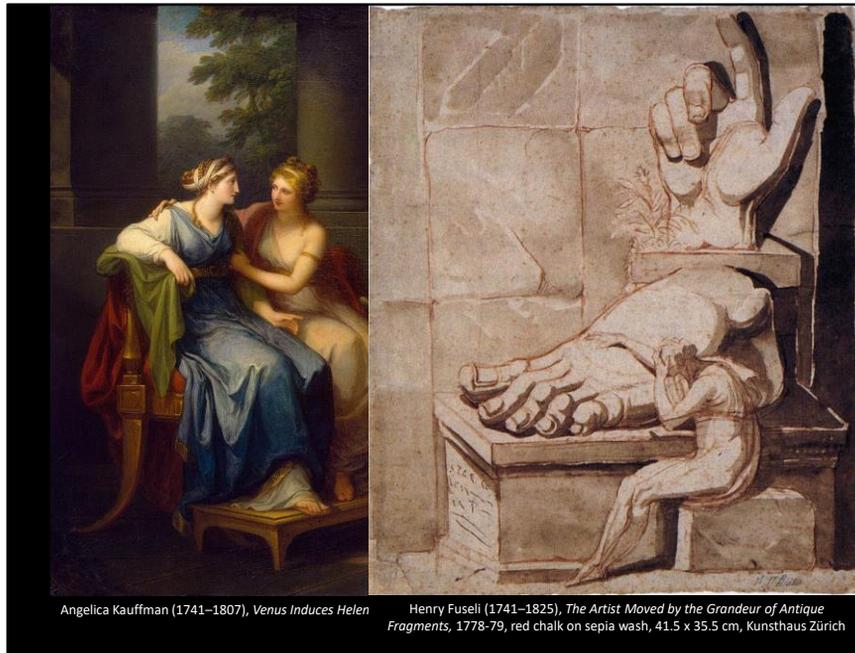
Philip James De Loutherbourg (1740–1812), *An Avalanche in the Alps*, 1803, 109.9 x 160.0 cm, Tate Britain

The Sublime

- Later in the century the sublime was refined into **ideas of awe and terror**.
- The Alps were a familiar landscape for generations of British travellers, but it was only in the **later part of the eighteenth century that their rugged and immense qualities were appreciated for their Sublime associations**. De Loutherbourg adds human drama to the avalanche's awesome power by means of the terrified people. The bridge they were about to cross has been swept away and they are just about to be overwhelmed. One person flees, another prays and a third appears to be transfixed by the sublime spectacle.
- De Loutherbourg's exploration of sublime effect was assisted by his work as a theatre **set designer**. He also created the 'Eidophusikon', a miniature theatre where landscapes were animated and accompanied by music and sound effects.
- De Loutherbourg was not Swiss but was born in Germany of Polish origins and trained in Paris, settling in London in 1771. He seems to have visited Switzerland c. 1769–71, again in 1787, and perhaps in 1802–3 in the short period of peace following the Treaty of Amiens.

References

- Tate website



Angelica Kauffman (1741–1807), *Venus Induces Helen to Fall in Love with Paris*, 1790, 102 x 127.5 cm, Hermitage Museum

Henry Fuseli (1741–1825), *The Artist Moved by the Grandeur of Antique Fragments*, 1778-79, red chalk on sepia wash, 41.5 x 35.5 cm, Kunsthaus Zürich

Romanticism v. Neoclassicism

- The Romantic is often contrasted with the Neoclassical although if we look at individual painters the distinction is often eroded.
- This painting by **Angelica Kaufmann** is a history painter in the **grand style** and is **neoclassical**.
- ‘Neoclassicism is a revival of the styles and spirit of classic antiquity inspired directly from the classical period, which coincided and reflected the developments in philosophy and other areas of the Age of Enlightenment, and was initially a reaction against the excesses of the preceding Rococo style. While the movement is often described as the opposed counterpart of Romanticism, this is a great oversimplification that tends not to be sustainable when specific artists or works are considered.’
- The Romantic spirit is conveyed by this drawing by **Henry Fuseli** (1741-1825) showing the **overwhelming despair of an artist confronted with the grandeur of**

the classical period. A grandeur which is moving and can never be recaptured or repeated. Romantics valued Ancient Greece and Rome and Percy Bysshe Shelley *Ode to Liberty* described their greatness as one which 'cannot pass away' and which returned as 'Saxon Alfred' and Milton. The Romantic representation of Greek and Roman subjects often strove to convey the artists sheer awe at the colossal dimensions of classical works.

- **Neoclassicism** was about **hierarchy and people** and **Romanticism** was about **nature and feeling...**

Notes

- The Judgement of Paris is a story from Greek mythology about the events that led to the Trojan Wars, and later the foundation of Rome. There are various versions but in one version Zeus, king of the gods, held a banquet to celebrate a marriage and did not invite Eris, goddess of discord. She arrived with a golden apple from the Garden of Hesperides which she threw into the party as a reward for the most beautiful guest. Three goddesses claimed it, Hera (in Roman mythology Juno), Athena (Minerva) and Aphrodite (Venus) and Zeus was asked to judge so he appointed Paris who had not selected his own prize bull in a contest. The three goddesses try to bribe Paris by making him king of Europe and Asia (Hera), wisdom and skill in war (Athena) and the love of the world's most beautiful woman, Helen of Sparta, wife of the Greek king Menelaus (Aphrodite). Paris accepted Aphrodite's gift and awarded the apple to her, receiving Helen as well as the enmity of the Greeks and especially of Hera. The Greeks' expedition led by Agamemnon (brother of Menelaus) set out to retrieve Helen from Troy where Paris had taken her and this is the mythological basis of the Trojan War.
- The foot and the hand are from the *Colossus of Constantine*, a statue of the late Roman emperor Constantine the Great (c. 280–337) that once occupied the west apse of the Basilica of Maxentius near the Forum Romanum in Rome. Portions of the Colossus now reside in the Courtyard of the Palazzo dei Conservatori of the Musei Capitolini, on the Capitoline Hill, above the west end of the Forum. Strangely, in the ruins, two right hands were found and it is speculated that the hand was remade to change it from holding a sceptre to a Christian symbol. The seated statue would have been about 12 metres (40 feet) high.
- Romanticism is easier to define in literature with William Wordsworth, Samuel Taylor Coleridge, John Keats, Lord Byron, Percy Bysshe Shelley, and the much older William Blake, followed later by the isolated figure of John Clare. Also such novelists as Jane Austen, Walter Scott and Mary Shelley, and the essayists William Hazlitt and Charles Lamb.
- In the visual arts, Romanticism first showed itself in landscape painting, where from as early as the 1760s British artists began to turn to wilder landscapes and storms, and Gothic architecture.

- The best known English Romantic painter was **J.M.W. Turner** and **John Constable**. Other groups of artists expressed feelings that **verged on the mystical**, many largely abandoning classical drawing and proportions. These included **William Blake** and **Samuel Palmer** and the other members of the Ancients in England
- In Europe the Romantics were Francisco Goya (Spain), Théodore Géricault (France), Eugène Delacroix (France), Philipp Otto Runge (Germany), Johan Christian Dahl (Norway).



Strawberry Hill House, Twickenham

- 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.
- 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)

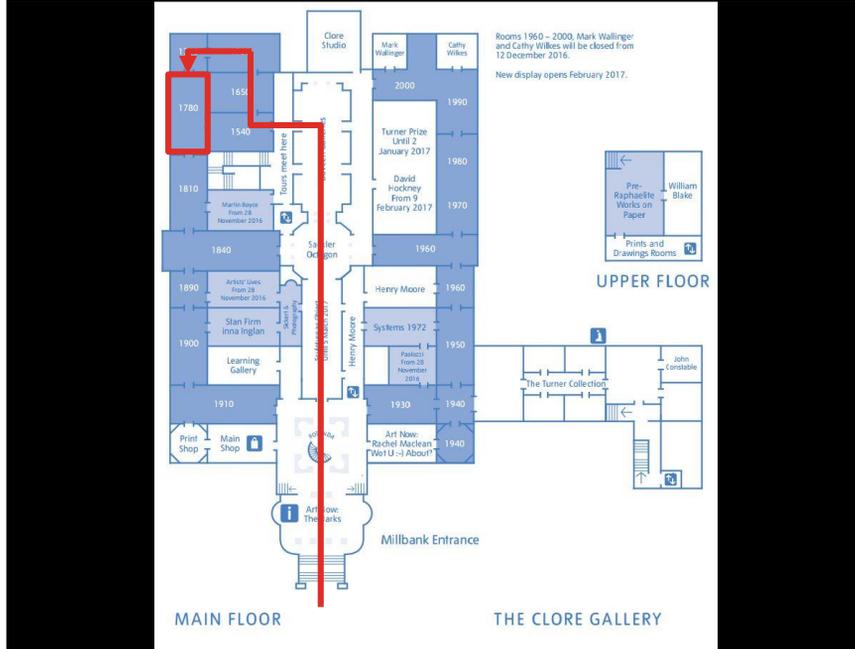
- William Burges was one of the most original and exuberant designers of the 19th century. His work drew on a number of sources, including the arts of the Middle Ages, the Islamic world and East Asia. Burges created two of the most opulent Gothic Revival buildings in Britain, Cardiff Castle and Castell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



Rooms 1780 and 1810, in Date Order

- NO IMAGE John Bacon, Sickness, 1778
- **Thomas Gainsborough, 'Gypsy Encampment, Sunset', c.1778–80**
- COPYRIGHT RESTRICTIONS Thomas Gainsborough, Sir Henry Bate-Dudley, Bart., c.1780
- **Joseph Wright of Derby, 'Sir Brooke Boothby', 1781**
- **Thomas Gainsborough, 'Giovanna Baccelli', exhibited 1782**
- **Sir Joshua Reynolds, 'Lady Talbot', exhibited 1782**
- **John Singleton Copley, 'The Death of Major Peirson, 6 January 1781', 1783**
- **George Stubbs, 'Reapers', 1785**
- **George Stubbs, 'Haymakers', 1785**
- George Romney, 'A Lady in a Brown Dress: 'The Parson's Daughter'', c.1785
- Francis Towne, 'Naples and Capri', 1786
- Sir Joshua Reynolds, 'A Child's Portrait in Different Views: 'Angel's Heads'', 1786–7
- James Barry, 'King Lear Weeping over the Dead Body of Cordelia', 1786–8
- COPYRIGHT RESTRICTIONS Thomas Gainsborough, Lady Bate-Dudley, c.1787
- **George Morland, 'Roadside Inn', 1790**
- **Sir Thomas Lawrence, 'Homer Reciting his Poems', 1790**
- **Henry Fuseli, 'Titania and Bottom', c.1790**

- **Sir William Beechey, 'Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy', exhibited 1793**
- Sir William Beechey, 'Thomas Law Hodges', ?exhibited 1795
- Philip James De Loutherbourg, 'The Battle of Camperdown', 1799
- Sir Henry Raeburn, 'Lieut-Colonel Bryce McMurdo', c.1800–10
- **Paul Sandby Munn, 'Bedlam Furnace, Madeley Dale, Shropshire', 1803**
- **Sir Thomas Lawrence, 'Mrs Siddons', 1804**
- **Sir David Wilkie, 'The Blind Fiddler', 1806**
- NO IMAGE Richard Westmacott, Jupiter and Ganymede, 1811
- **Henry Fuseli, 'Lady Macbeth Seizing the Daggers', ?exhibited 1812**



We come through the door into the gallery for art works between 1780 and 1810. Turn left to go round the room in a clockwise direction.

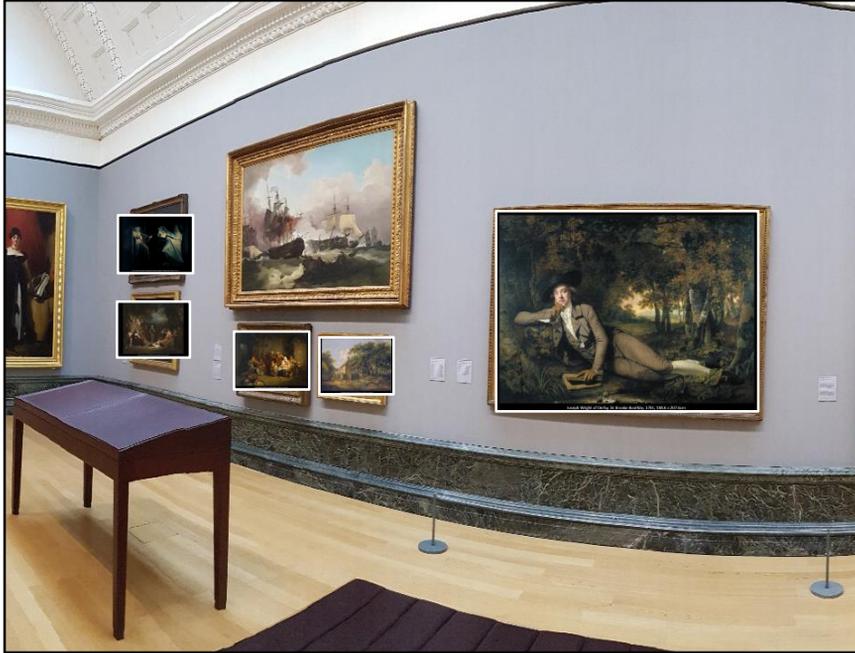
1. Sir Joshua Reynolds (1723–1792), *Lady Talbot*, exhibited 1782, 234.3 x 146 cm
2. George Romney (1734-1802), *A Lady in a Brown Dress: 'The Parson's Daughter'*, c.1785, 64.8 x 64.8 cm
3. John Singleton Copley (1738-1815), *The Death of Major Peirson, 6 January 1781*, 1783, 251.5 x 365.8 cm



Through this door we see the first room we came into – the Tudor room (1540-1650).



1. William Beechey (1753-1839), *Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy*, exhibited 1793
2. Thomas Lawrence (1769-1830), *Mrs Siddons*, 1804, 254 x 148 cm
3. Paul Sandby Munn (1773-1845), *Bedlam Furnace, Madeley Dale, Shropshire*, 1803, 32.5 x 54.8 cm

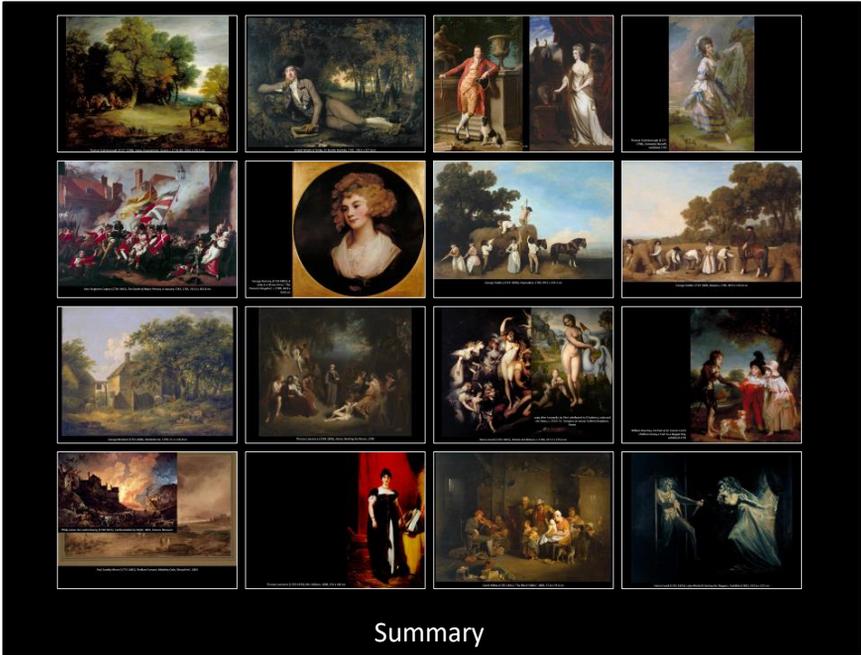


1. Henry Fuseli (1741-1825), *Lady Macbeth Seizing the Daggers*, ?exhibited 1812, 101.6 x 127 cm
2. Thomas Lawrence (1769-1830), *Homer Reciting his Poems*, 1790
3. David Wilkie (1785-1841), 'The Blind Fiddler', 1806, 57.8 x 79.4 cm
4. George Morland (1763-1804), *Roadside Inn*, 1790, 51.1 x 66.4cm
5. Joseph Wright of Derby, *Sir Brooke Boothby*, 1781, 148.6 x 207.6cm

The large seascape is Philip James De Louthembourg (1740-1812), *The Battle of Camperdown*, 1799, 152.4 x 214 cm



1. Henry Fuseli (1741-1825), *Titania and Bottom*, c.1790, 217.2 x 275.6 cm
2. Thomas Gainsborough (1727–1788), *Gypsy Encampment, Sunset*, c.1778–80, 120.6 x 150.5 cm
3. George Stubbs (1724–1806), *Haymakers*, 1785, 89.5 x 135.3 cm
4. George Stubbs 1724–1806, *Reapers*, 1785, 89.9 x 136.8 cm
5. Thomas Gainsborough (1727-1788), *Giovanna Baccelli*, exhibited 1782, 226.7 x 148.6 cm, purchased 1975





Thomas Gainsborough (1727–1788), *Gypsy Encampment, Sunset*, c.1778–80, 120.6 x 150.5 cm

Thomas Gainsborough (1727–1788), *Gypsy Encampment, Sunset*, c.1778–80, 120.6 x 150.5 cm

- In this late landscape Gainsborough returns to a theme he had first adopted in the mid-1750s, that of gypsies or peasants gathered round a camp fire. While the subject of gypsies had precedents in seventeenth-century European art, Gainsborough appears to have been the first British painter to have explored the theme in depth and made it the central focus of at least three paintings.
- **Thomas Gainsborough** was an English portrait and landscape painter who was born in Sudbury, Suffolk, only 16 miles from John Constable's birthplace at East Bergholt.
- He was painting heads and small landscapes by the age of 10. He was so precocious that his father sent him to London to study art in **1740**, when he was 13. He studied with Francis Hayman and William Hogarth. His father was a wool merchant and Gainsborough was the youngest of nine children. His uncle bequeathed him £30 which assisted him in travelling to London where he studied engraving under a silversmith but switched to St. Martin's Lane Academy. This was started by Sir James Thornhill in 1711 and was revitalised in 1735 by William

Hogarth, then the most influential artist in London.

- Gainsborough was one of the greatest artists England has produced. David Garrick said of Gainsborough his cranium **“is so overcharged with genius of every kind that it is in danger of bursting upon you, like a steam-engine overcharged.”**
- Gainsborough lived through a period of extraordinary transformation in British art. When he became a student in 1740 very little painting was on public display and from the first exhibition of the Society of Artists in 1760 and the formation of the Royal Academy in 1768 public awareness was transformed, art criticism blossomed in the press, aesthetic debates raged and artistic rivalries became intense. Society was changing rapidly as agricultural and technological change provided new structures for reducing costs, reducing prices, improving productivity and increasing profits.
- The painting styles at the beginning of the period was all very similar but by the 1780s Reynolds, West, De Louthembourg, Stubbs and Gainsborough painted in remarkably different ways.
- Gainsborough was a **mercurial character** with a clear understanding of his own abilities and a **stubbornness** inherited from his East Anglian nonconformist roots. His artistic training (he was mostly **self-taught**) exaggerated his **temperamental opposition to the studio system** operated by so many of his rivals and **posed a problem** which he was able to address by adopting a **speedy technique**. He did not suffer fools gladly and hated humbug. He had some musical ability and a lively wit. His dislike of portraiture is indicated by this letter he wrote,
 - *‘They think ... that they reward your merit by their Company ... but I ... know that they have but one part worth looking at, and that is their Purse; their Hearts are seldom near enough the right place to get a sight of it.’*
- But he loved landscape. John Constable, in a lecture at the British Institution in 1836 said,
 - *‘The landscape of Gainsborough is soothing, tender, and affecting. ... On looking at them, we have tears in our eyes, and know not what brings them.’*
- **In 1740** (aged 13), he moved to London as a student.
- **In 1746** (aged 19), **he married** Margaret Burr (1728-1797) the illegitimate daughter of the Duke of Beaufort who settled a £200 annuity on her. They remained married for 42 years, until his death, and had two daughters.
- **In 1758** (aged 31), Gainsborough and his family **moved to Bath**. There, he studied portraits by van Dyck and was eventually able to attract a fashionable clientele. At this point he felt able to charge five guineas for a portrait. He underwent a remarkable change in style in Bath. Before he moved he produced doll-like figures in fresh East-Anglian landscapes but he changed to painting figures which were the acme of elegance. By 1760 he had moved to the newly built No. 11 Royal Circus

and was charging 20 guineas for a portrait (80 guineas for a full length).

- **In 1761** (aged 33), he began to send work to display publically at the **Society of Arts exhibition** in London (now the **Royal Society of Arts**, of which he was one of the earliest members). In 1763 he became so ill the *Bath Journal* reported his death. From 1769 he submitted works to the Royal Academy's annual exhibitions. He selected portraits of well-known or notorious clients in order to attract attention. The exhibitions helped him acquire a national reputation, and he was invited to become a founding member of the Royal Academy in 1769. His relationship with the academy was not an easy one and he **stopped exhibiting** his paintings in **1773**.
- **In 1774** (aged 47), Gainsborough and his family moved to London to live in Schomberg House, Pall Mall and in 1777 he again began exhibiting at the Royal Academy for the next six years.
- **In 1780** (aged 53), he painted the portraits of George III and his queen and afterwards received many royal commissions. In 1784 the royal painter, Allan Ramsay died but the king was obliged to give the job to his rival Joshua Reynolds although Gainsborough remained the royal favourite.
- **In 1788** (aged 61), he died of cancer in Richmond and was buried along his friend Joshua Kirby in St. Anne's Church, Kew.

References

<http://www.tate.org.uk/art/artworks/gainsborough-gypsy-encampment-sunset-n05803>



Joseph Wright of Derby, *Sir Brooke Boothby*, 1781, 148.6 x 207.6cm

Joseph Wright of Derby, *Sir Brooke Boothby*, 1781, 148.6 x 207.6cm

- Sir Brooke Boothby, 6th Baronet (1744-1824), an amateur poet and philosopher met Jean-Jacques Rousseau and translated one of his manuscripts into English. He was proud of his association with Rousseau and commissioned Joseph Wright of Derby to produce this portrait.
- The portrait shows Boothby reclining by a stream in a wooded glade once known as the Twenty Oaks where he and Rousseau met for discussion and where Rousseau went to write in peace and solitude. He is holding a leather bound book with the name Rousseau on the spine rather than a specific title, thus referencing Boothby's interest in the philosopher's entire oeuvre. The landscape setting can be interpreted as referring to the Rousseauian idea that all of man's troubles and unhappiness derive from his self-removal from the natural world. According to Andrew Graciano, the plants in the setting refer to Boothby's interest in botany and the botanical aspect of the painting has previously been ignored. Both Boothby and Rousseau were interested in botany and Rousseau studied local flora when he lived at Wootton Hall.
- **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.

Notes

- **The Lunar Society of Birmingham** was a dinner club and informal learned society of prominent figures in the Midlands Enlightenment, including industrialists, natural philosophers and intellectuals, who met regularly between 1765 and 1813 in Birmingham, England. At first called the Lunar Circle, "Lunar Society" became the formal name by 1775. The name arose because the society would meet during the full moon, as the extra light made the journey home easier and safer in the absence of street lighting. The Society started through a friendship between Erasmus Darwin and Matthew Boulton and their regular meeting to discuss science and the latest inventions grew over time. The members cheerfully referred to themselves as "lunarticks", a pun on lunatics. Matthew Boulton, Erasmus Darwin, Thomas Day, Richard Lovell Edgeworth, Samuel Galton, Jr., James Keir, Joseph Priestley, William Small, Jonathan Stokes, James Watt, Josiah Wedgwood, John Whitehurst and William Withering attended the Society over a long period. A larger group including Joseph Wright were associated with the Society.

<http://www.tate.org.uk/art/artworks/wright-sir-brooke-boothby-n04132>



Sir Joshua Reynolds (1723–1792), *Lady Talbot*, exhibited 1782, 234.3 x 146 cm
 Pompeo Batoni (Italian (Lucchese), 1708 - 1787), *Portrait of John Talbot, later 1st Earl Talbot*, 1773, 274.3 x 182.2 cm, The J. Paul Getty Museum, Los Angeles

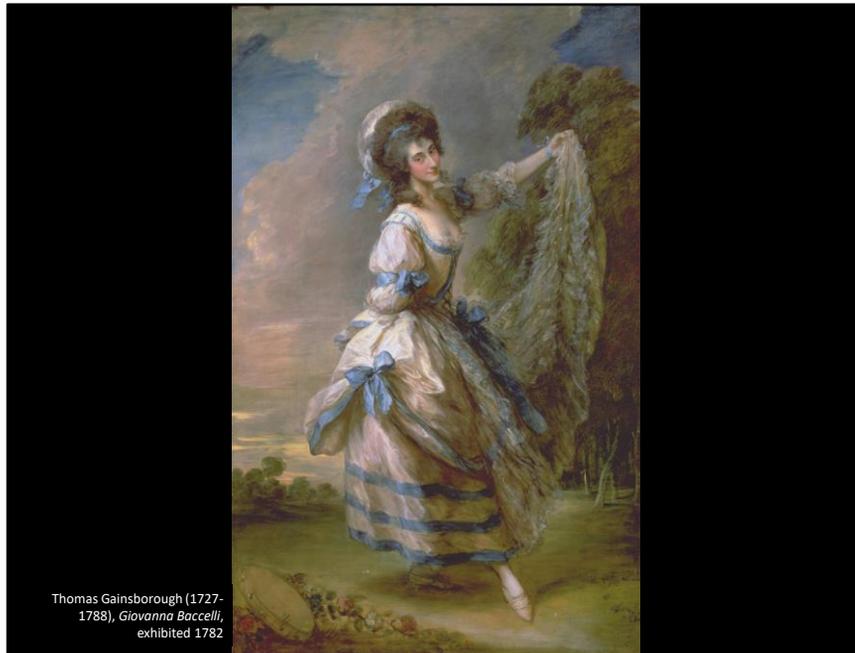
- ‘Dressed in a robe **inspired by Grecian dress**, the sitter is shown pouring oil onto burning coals in a sacrificial tribute to the Roman goddess Minerva, associated with wisdom and the arts. The richly textured painted surface and striking colour scheme recall the work of the Venetian Renaissance painter Titian. Reynolds wanted his portraits to be esteemed as a form of painting as artistically ambitious as the work of such universally admired masters. It was exhibited at the Royal Academy’s annual exhibition in 1782, and engraved in mezzotint, ensuring that the image circulated far beyond aristocratic circles.’ (Tate display caption)
- Lady Talbot is not wearing the fashion of the day but she is dressed in a way that evokes the classical world. The suggestion is that she has just made a sacrifice to the goddess of wisdom and the arts.
- The painting is believed to have been included among the fifteen works that Reynolds showed as part of the annual exhibition of contemporary British art at the Royal Academy in London in 1782 where it was shown as an **unidentified ‘Portrait of a Lady’**. The sitter is, however, certainly Lady Charlotte Talbot (née Hill,

1754–1804), the third daughter of Wills Hill, 1st Marquess of Downshire. Reynolds recorded appointments with 'Lady Charlotte Talbot'. A mezzotint of the painting was on sale during the Royal Academy exhibition to exploit public interest and disseminate awareness of aristocratic beauties outside their narrow circle. The mezzotint was sold as part of a series by Reynolds of '*Beauties of the Present Age*'.

- The painting was probably commissioned by 1st Earl Talbot as a companion to his portrait by Pompeo Batoni painted while he was on the Grand Tour in 1773. It was the convention to show the gentleman in contemporary formal clothing and the woman dressed playfully in historicising fancy dress. It was also common for the man to have his portrait painted while on the Grand Tour and for his wife to be painted some years later more fancifully.

References

- <http://www.tate.org.uk/art/artworks/reynolds-lady-talbot-n05640>



Thomas Gainsborough (1727-1788), *Giovanna Baccelli*, exhibited 1782, 226.7 x 148.6 cm, purchased 1975

- Tate website:
- 'The Italian dancer **Giovanna** Francesca Antonio Giuseppe 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. She reached the peak of her acclaimed career during the **1780-1 season** when she appeared with Gaetan Vestris and his son Auguste in several important ballets devised by Noverre. As one reviewer (quoted in Whitley, p.188) noted, she appears in this portrait in the costume, make-up and pose from a ballet she danced that season, *Les Amans Surpris*: 'the artist was not only obliged to vivify and embellish; but, if he would be thought to copy the original, to lay on his colouring thickly. In this he has succeeded, for the face of this admirable dancer is evidently paint-painted'. Baccelli also danced with great success in Venice in 1783-4, and at the Paris Opéra as late as 1788. Gainsborough was well-acquainted with many theatre people, including Richard Brinsley Sheridan, the famous dramatist and part-owner of the King's Theatre.
- Baccelli was equally known as the last and most enduring **mistress** of **John**

- Frederick Sackville, 3rd Duke of Dorset** (1745-99). When Baccelli's portrait was exhibited at the Royal Academy in 1782, **Gainsborough's portrait of the Duke** (collection Lord Sackville) **was withdrawn**, presumably for reasons of decorum. The Duke patronised Gainsborough's great rival Joshua Reynolds, who painted Baccelli in 1783 (collection Lord Sackville). The Duke, a handsome, extravagant man with a string of famous mistresses, had set up **Baccelli in a suite of rooms at Knole** by October 1779. Baccelli accompanied him to Paris in 1783 when he was appointed Ambassador to France. They entertained lavishly, patronising the Paris Opéra, and were admitted to the friendship of Queen Marie-Antoinette. Horace Walpole records that when the Duke was awarded the Order of the Garter in 1788, Baccelli danced at the Opéra wearing the blue Garter ribbon around her head. As the events of the French Revolution unfolded, the pair returned to Knole, where Baccelli remained until their amicable parting in 1789. She left a son behind. She subsequently developed close friendships with Henry Herbert, 10th Earl of Pembroke, and Mr James Carey, with whom she remained until her death in 1801.
- This lively portrait, which was at Knole until 1890, is an excellent example of Gainsborough's mature style, which is distinguished by small, quick, light brushstrokes. Most striking is the artist's successful rendering of movement. Baccelli was by accounts more charming than beautiful, and Gainsborough's portrait captures this aspect of her character perfectly. A contemporary newspaper critic said the portrait was 'as the Original, light airy and elegant' (quoted in Einberg, p.14). A receipt from Gainsborough is still preserved at Knole: 'Recd. of His Grace the Duke of Dorset one hundred guineas in full for the two 3/4 Portraits of his Grace, one full length of Madlle Baccelli, two Landskips and one sketch of *Begger Boy and Girl* 63105. June 15 1784/ Tho. Gainsborough'.
 - A small finished oil sketch for this painting is at Russborough. It has no tambourine in the lower left corner and there are other slight compositional variations. Baccelli was also painted by Ozias Humphrey (exhibited 1780, untraced), John Graham (exhibited 1784, untraced), and Gainsborough Dupont (c.1795, Royal Collection); a nude sculpture by Locatelli is at Knole.

Notes

- See *Thomas Gainsborough and the Modern Woman*, an exhibition in Cincinnati, the 'demirep' was a less-than-respectable woman who rejected the accepted notions of femininity, made their own money, gambled, left their husbands and wore French fashions. This painting makes it clear they also managed their image like any modern pop star.

References

<http://www.tate.org.uk/art/artworks/gainsborough-giovanna-baccelli-t02000>



John Singleton Copley (1738-1815), *The Death of Major Peirson, 6 January 1781*, 1783, 251.5 x 365.8 cm

John Singleton Copley (1738-1815), *The Death of Major Peirson, 6 January 1781*, 1783, 251.5 x 365.8 cm

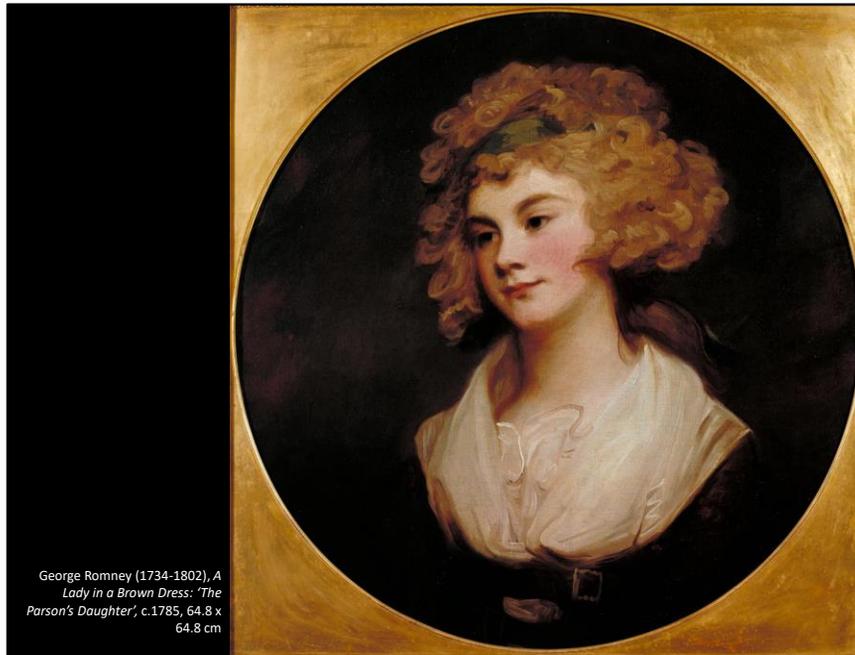
- **France invaded Jersey** on 5 January **1781**. The governor was **forced to surrender** the island after the fall of its capital, St Helier. A **twenty-four-year-old garrison commander, Major Peirson, rejected the surrender** and led a successful counter-attack. **Peirson was killed** shortly before the battle by a sniper, but Copley shows him dying at the **moment of British victory**, beneath the Union flag. The officers in the painting were said to be portraits, as was the image of Peirson's **black servant**, who is **avenging his master's death** by killing the sniper. Peirson became a **national hero** and the painting drew crowds when it was first exhibited. (based on the Tate display caption)
- As soon as news of the British victory was received an engraver and publisher immediately **commissioned this picture from Copley** who had already established his reputation. The painting was extremely popular and **'the chorus of praise reached all the way to Buckingham Palace'**.
- The American Revolutionary War (1775–1783), also known as the American War of Independence, was a global war that began as a conflict between Great Britain and

her Thirteen Colonies which declared independence as the United States of America in July 1776. It was clear by 1781 and the surrender at Yorktown that Britain would lose the war and so the victory against the French in Jersey was greeted with jubilation.

- John Singleton Copley RA (1738–1815) was an Anglo-American painter, active in both colonial America and England. He was probably born in Boston, Massachusetts, to Richard and Mary Singleton Copley, both Anglo-Irish. He is famous for his portrait paintings of important figures in colonial New England, depicting in particular middle-class subjects. According to art historian Paul Staiti, Copley was the **greatest and most influential painter in colonial America**, producing about 350 works of art. With his startling likenesses of persons and things, he came to define a realist art tradition in America. **In Britain, while he continued to paint portraits for the élite**, his great achievement was the development of **contemporary history painting**, which was a combination of reportage, idealism, and theatre. He was also **one of the pioneers of the private exhibition**, orchestrating shows and marketing prints of his own work to mass audiences that might otherwise attend exhibitions only at the Royal Academy, or who previously had not gone to exhibitions at all. Copley lived beyond his means for the last 15 years of his life and had to borrow from his son who had become a barrister. His son later became Lord Lyndhurst and supported his mother until her death in 1836.

References

- <http://www.tate.org.uk/art/artworks/copley-the-death-of-major-peirson-6-january-1781-n00733>
- https://en.wikipedia.org/wiki/John_Singleton_Copley



George Romney (1734-1802), *A Lady in a Brown Dress: 'The Parson's Daughter'*, c.1785, 64.8 x 64.8 cm

- 'This portrait was originally exhibited as '**A Lady in a Brown Dress**' but became known as '**The Parson's Daughter**' in the later nineteenth century, when there was a fashion for giving such imaginative titles to portraits of anonymous sitters. The picture is considered to be an **actual portrait** rather than a 'fancy-piece', although the identity of the sitter is not known. A pencil sketch of the same subject is in the Fitzwilliam Museum, Cambridge. **Romney was one of the most successful fashionable portrait painters of his time** and a close rival of Reynolds and Gainsborough. His female portraits were particularly admired for their embodiment of the womanly virtues of **chastity, simplicity and grace.**' (Tate display caption)
- George Romney was the most fashionable artist of his day, painting many leading society figures – including his **artistic muse, Emma Hamilton, mistress of Lord Nelson**. He was born in Cumbria the third son of a cabinet maker and although he was an indifferent student he could **draw from an early age**. He studied under a local artist in **Kendall** and became a local portraitist. In 1762 he **left his wife, son and daughter to seek his fortune** and apart from a few visits did not return until

1799 but he supported them financially. In 1763, he won **second prize of 50 guineas for *The Death of General Wolfe* but it was allegedly reduced to 25 guineas on questionable grounds by Joshua Reynolds resulting in a lifelong aversion between the two.** He never exhibited at the Royal Academy and never asked to join which meant he found royal commissions impossible. In 1765 he again won second prize of 50 guineas and in 1769 a large portrait won general acclaim and led to **his lasting popularity.** He **visited Italy for three years (1772-75)** and on his return moved into a large house incurring large debts which were added to by the debts of his dissolute brother. Major commissions enabled him to repay the debts and become permanently solvent. **In 1782 he met Emma Hamilton (then Emma Hart) who became his muse and he painted over 60 portraits** of her. **In 1799 he fell ill and returned to his wife** who looked after him until he died two years later.

Notes

- George Romney is distantly related to American businessmen and politicians George W. Romney (1907–1995) and Mitt Romney (born 1947) whose ancestor was the artist's first cousin.

References

- <http://www.tate.org.uk/art/artworks/romney-a-lady-in-a-brown-dress-the-parsons-daughter-n01068>



George Stubbs (1724–1806), *Haymakers*, 1785, 89.5 x 135.3 cm

- Tate website, 'This is one of a pair with *Reapers*. They were the only works Stubbs exhibited in 1786, and his first exhibited pictures since 1782. He had painted earlier versions of the subjects, in oil on panel, in 1783 (National Trust, Bearsted Collection, Upton House). For his second versions, Stubbs improved the compositions, reorganising the groupings and increasing the number of figures from four in *Haymakers* and five in *Reapers* to seven in each of the 1785 paintings. He reordered the landscape elements, thereby altering the lighting and overall mood of the scenes. The pictures were most likely based on preliminary drawings made from nature, which he then rearranged to suit the design. Numerous studies and drawings of the subjects were included in the artist's posthumous sale, although they are now lost.
- Both the 1785 paintings were exhibited at the Royal Academy in 1786, then shown at the second exhibition of the Society for Promoting Painting and Design, Liverpool, in 1787. Stubbs announced his intention to engrave the pictures in 1788-9, publishing the engravings in 1791. He later adapted the subjects to three oval versions painted in enamel: *Haymaking*, 1794 (Lady Lever Art Gallery, Port Sunlight), *Haymakers*, 1795 (Lady Lever Art Gallery) and *Reapers*, 1795 (Yale Center

for British Art, New Haven, Connecticut).

- **Picturesque rural subjects were popular during this period**, and had been depicted by **Gainsborough, Wheatley and Morland** and some of the many illustrators of Thomson's Seasons. Stubbs's *Haymakers* is similar to an oval scene on the same theme painted in watercolour by Thomas Hearne, *A Landscape and Figures* from Thomson's *Seasons* of 1783 (Whitworth Art Gallery, Manchester). This suggests that the two artists may have studied the same scene, or that Stubbs borrowed from Hearne the images of the girl pausing in front of the haycart with her hayrake upright, the woman raking in hay, and the man on top of the cart. Hearne's picture was exhibited at the Society of Artists in 1783, but Stubbs chose not to exhibit his early versions of *Haymakers* and *Reapers* that year, possibly to avoid the inevitable comparisons. **The pictures' unsentimental yet sympathetic observation of work in the countryside**, with little or no narrative content, is reminiscent of Stubbs's earlier depictions of groups of grooms and stable-lads rubbing down horses. The location of the scenes has not been identified. It is possibly in the south midlands, although such scenes could have been witnessed in fields on the outskirts of London, within a few miles of Stubbs's house at Somerset Street, London.

- **George Stubbs**, one of Europe's **most important painters of animal subjects**, was **virtually self-taught** as a zoologist, botanist, painter, and engraver. Born in Liverpool, the son of a leatherworker, he embarked on a career as a portraitist and became lecturer on human and animal anatomy at York County Hospital. In 1754, he visited Italy 'to convince himself that nature was and is always superior to art whether Greek or Roman'. As much a **scientist as an artist**, in 1756 he rented a farmhouse in Lincolnshire, and spent 18 months dissecting horses, assisted by his **common-law wife**, Mary Spencer. He moved to London in about 1759 and in 1766 after working in the morning and evening for six years on the 18 plates he published *The Anatomy of the Horse*, illustrated from his own dissections. Aristocratic patrons recognised that his paintings of horses were more accurate than his rivals and his career was secure. He also experimented with Josiah Wedgwood in painting with enamels on ceramic plaques but these were less successful. He is known for his animal paintings and for his conversation pieces.
- This canvas **celebrates the marriage** in 1769 of Captain **Samuel Sharpe** to **Pleasance Pocklington**, heiress of Chelsworth Hall, Suffolk. (The captain retired from the Scots Guard in the same year and adopted his wealthy wife's family name.) The bride in her wedding gown **offers a bouquet** to her husband's horse. The other woman may be Frances, the captain's **unmarried sister**.
- Typical of Stubbs' straightforward, scientific approach, the horse is

rendered accurately, without artificial sentiment. The lake's haze demonstrates Stubbs' understanding of weather, and the majestic oak tree is an archetypal specimen that appears in his other conversation pieces.

- During his lifetime, George Stubbs was famous for his paintings of domestic and exotic animals, and was thought to have produced the most anatomically precise images of horses. Stubbs was an avid student of anatomy, having contributed illustrations to a treatise on midwifery and his own publication *The Anatomy of the Horse in 1766*—a **hugely influential volume** among naturalists and artists alike. Though he painted genre scenes, landscapes, and history paintings with less success, Stubbs was characterized as a **sporting painter** and so **denied membership to the Royal Academy**. Few of his paintings survive **undamaged** because Stubbs painted with **thin and diluted oils**.



George Stubbs 1724–1806, *Reapers*, 1785, 89.9 x 136.8 cm

- “This is one of a pair with *Haymakers*. They were the only works Stubbs exhibited in 1786, and his first exhibited pictures since 1782. He had painted earlier versions of the subjects, in oil on panel, in 1783 (National Trust, Bearsted Collection, Upton House). For his second versions, Stubbs improved the compositions, reorganising the groupings and increasing the number of figures from four in *Haymakers* and five in *Reapers* to seven in each of the 1785 paintings. He reordered the landscape elements, thereby altering the lighting and overall mood of the scenes. The pictures were most likely based on preliminary drawings made from nature, which he then rearranged to suit the design. Numerous studies and drawings of the subjects were included in the artist's posthumous sale, although they are now lost.” (Tate)

References

<http://www.tate.org.uk/art/artworks/stubbs-reapers-t02257>



George Morland (1763-1804), *Roadside Inn*, 1790, 51.1 x 66.4cm

- Tate website: This work is typical of the **rustic landscape scenes most associated with Morland at the height of his prolific career**. His paintings of the early 1790s combine fluid brushwork with echoes of the 17th-century Dutch landscapes his artist father compelled him to copy throughout his seven-year apprenticeship. Closer examination of Morland's apparently sentimental work reveals undercurrents of class tension. His frequent depiction of alehouses in particular did not sit easily with more conservative contemporaries – a reason perhaps why he did not accept commissions and preferred to sell his work through dealers.”
- **Morland began to draw at three** and was an **honorary member of the Royal Academy at ten**. It is said his **father locked him in an attic and forced him to copy paintings** but Morland hid some drawings and lowered them out of his window at night. His friends would sell them and they would spend the **money on drink**. By the age of 17 he was well known among dealers and artists of repute and when he left home he started **a life of hard work and hard drinking almost without parallel in the history of art**. He **married Anne Ward** and during the 1780s was a reformed character. **Anne Ward** a beautiful and virtuous woman who was deeply attached to

him despite his profligacy. She was the sister of James Ward whose *Gordale Scar* used to be prominently exhibited at Tate Britain. He broke with his wife and started drinking again although he paid her an allowance for the rest of his life.

- **His art was so popular** that, although he received only a fraction of what each painting was worth he could **easily lived for a week on a day's work**. He was besieged by dealers who came to him with a purse in one hand and a bottle in the other. The amount of work he got through was prodigious. **He would paint one or two pictures a day**, and once painted a large landscape with six figures in the course of six hours. Every financial demand that was made upon him was paid by a picture that was worth many times the value of the account to be settled.
- In November 1799, Morland was at last **arrested for debt**, but was allowed to take lodgings 'within the rules,' and these lodgings became the rendezvous of his most discreditable friends. During this confinement **he sank lower and lower**. He is said to have often been **drunk for days** and to have generally slept on the floor in a helpless condition. He was released from debtors prison but his **health was ruined and he died in 1804 aged 41**. His **wife died three days** later from convulsive fits brought on by the news of his death according to Walter Gilbey in his *George Morland: His Life and Works*. In his last eight years **he painted 900 paintings** and over 1,000 drawings and **over his life he painted over 4,000 pictures**.

References

<http://www.tate.org.uk/art/artworks/morland-roadside-inn-n02641>



Thomas Lawrence (1769-1830), *Homer Reciting his Poems*, 1790

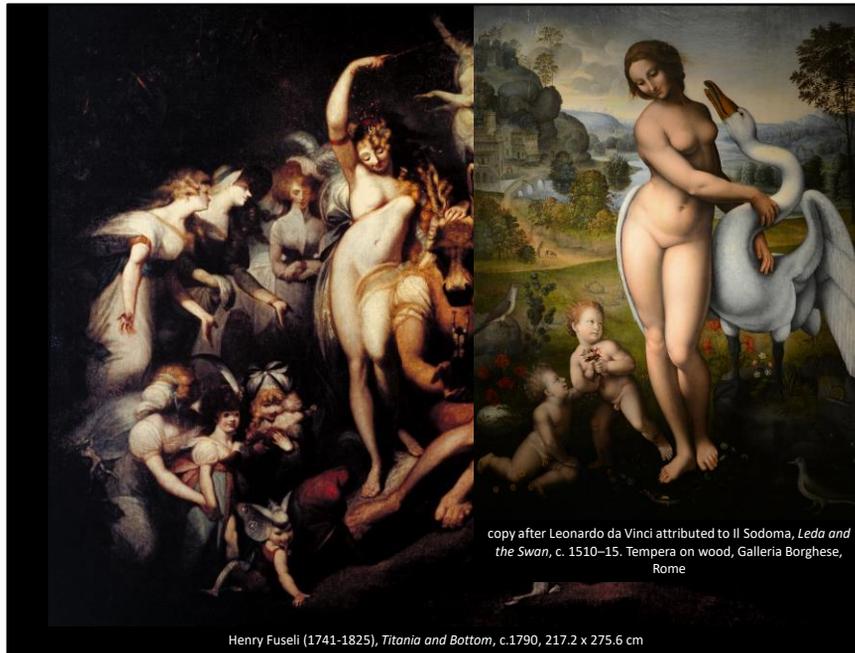
- “For most of his career **Lawrence was a successful portrait painter** but when he became **President of the Royal Academy** he **aspired to become a history painter**. This early work was exhibited in 1791. It was painted for the connoisseur, Richard Payne Knight, and its subject and style were calculated to suit his classical taste. In a woodland glade, the Greek poet Homer is shown reciting his *Iliad* to an admiring audience. The nude youth in the foreground was drawn from a famous pugilist (professional boxer) named John Jackson whose distinct musculature was admired by artists of the period.” (Tate) The pose of Jackson echoes Adam in Michelangelo’s Sistine chapel ceiling. It was painted for his early patron, the numismatist and authority on ancient art Richard Payne Knight (1750–1824) who probably suggested the subject.
- When shown at the R.A. in 1791, the ‘Homer’ was not judged an unqualified success. Gower quotes an unnamed contemporary critic as writing that ‘As friends to young artists in general we recommend Mr. Lawrence to be careful in mounting the Historic Pegasus - this picture by no means presages great success in this line, - the figures have all the appearance of painted stones’. Lawrence seems to have taken the criticism to heart and it remains one of his very rare ventures outside the

field of portraiture. Other critics thought it was 'lacking in sentiment' but others thought the execution 'equal to Teniers' and the background 'extremely grand, and in the manner of Poussin'.

- **Self-taught**, he was a brilliant draughtsman and known for his gift of capturing a likeness, as well as his virtuoso handling of paint. He became an associate of the Royal Academy in 1791, a full member in 1794, and **president in 1820**. In 1810 he acquired the generous **patronage of the Prince Regent**, was sent abroad to paint portraits of allied leaders for the Waterloo chamber at Windsor Castle, and is particularly remembered as the Romantic portraitist of the Regency. Lawrence's love affairs were not happy (his **tortuous relationships with Sally and Maria Siddons** became the subject of several books) and, in spite of his success, he spent most of life **deep in debt. He never married**. At his death, Lawrence was the **most fashionable portrait painter in Europe**. His reputation waned during Victorian times, but has since been partially restored.

References

<http://www.tate.org.uk/art/artworks/lawrence-homer-reciting-his-poems-t01974>



Henry Fuseli (1741-1825), *Titania and Bottom*, c.1790, 217.2 x 275.6 cm
 copy after Leonardo da Vinci attributed to Il Sodoma, *Leda and the Swan*, c. 1510–15.
 Tempera on wood, Galleria Borghese, Rome

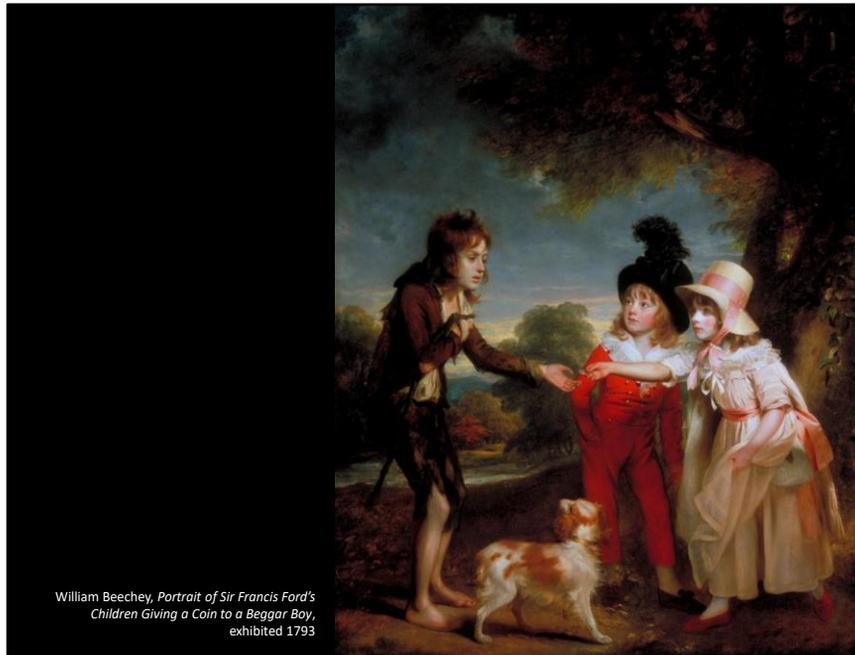
- Fuseli was introduced to Shakespeare's plays during his student days in Zürich with the Swiss scholar Jacob Bodmer. **A *Midsummer Night's Dream* held a special appeal for him**, in that it explores the realms of the supernatural. In the picture Fuseli illustrates a moment from Act IV scene 1, in which **Oberon**, in order to punish her for her pride, **casts a spell on Queen Titania**, as a result of which **she falls in love with Bottom**, whose head has been transformed into that of an ass.
- Titania calls on her fairies, who are wearing contemporary dress, to attend to Bottom: Pease-blossom scratches his ass's head; Mustard-seed perches on his hand in order to assist; and Cobweb kills a bee and brings him the honey-bag. A leering young woman offers him a basket of dried peas. The young woman leading a dwarf-like creature by a string symbolises the triumph of youth over old age, of the senses over the mind and of woman over man. The hooded old woman on the right is holding a changeling newly formed out of wax. Similarly, on the left of the picture, the group of children are artificial beings created by witches.
- The picture draws on several artistic sources. **Fuseli has adapted Titania's**

seductive pose from Leonardo da Vinci's *Leda* (c.1506, Galleria Borghese, Rome). The elves plunging into the calyx on the right are inspired by Botticelli's illustration of Canto XXX of Dante's *Paradiso* (c.1469). And the small girl with a butterfly head on the left derives from a type of child portrait developed by Reynolds, whereby the child's features closely resemble a cat, mouse or other small creature posed with her.

- **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 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**'.

References

<http://www.tate.org.uk/art/artworks/fuseli-titania-and-bottom-n01228>



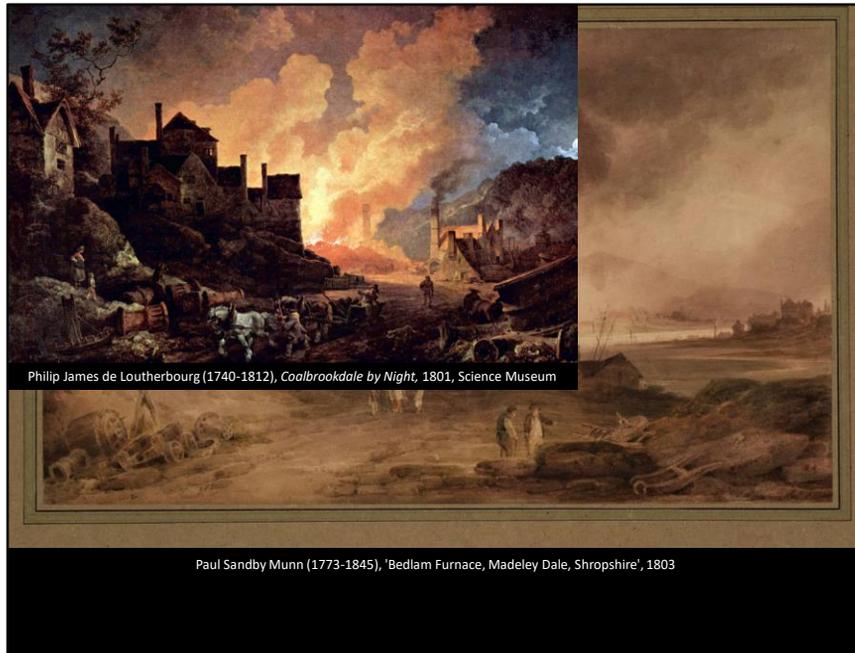
William Beechey (1753-1839), *Portrait of Sir Francis Ford's Children Giving a Coin to a Beggar Boy*, exhibited 1793

- This large oil painting shows **two fashionably-dressed children** in a countryside setting encountering an **older boy, who is dressed in ragged clothes** and visibly in distress. The well-dressed girl leans forward to pass the boy a coin, while a dog (a well-groomed spaniel presumably belonging to the wealthy children) looks up. Such **emotive scenes of rural poverty and philanthropic kindness were a feature of British art** in the latter third of the eighteenth century.
- There were **many paintings and prints on this theme as they appealed to the fashion for 'sentiment'**, that is **heightened feelings of sympathy and pity** that appeared in poetry, novels and the visual arts. The painting is unusual for its size and the artist, William Beechey, was a successful portrait painter. His later work is typically on a large-scale and he paints fluently using vivid colours. The children were not identified by the artist but **Horace Walpole identified them as the children of Sir Francis Ford (1758–1801)** a wealthy plantation owner with **property in Ember Court, Thames Ditton, Surrey** and Lears, Barbados. Based on the apparent ages of the children they can probably be identified as Francis Ford (1787–1839), later 2nd Baronet, and Mary Ford (died 1872). Ford was a **strong**

pro-slavery MP in Parliament and the wealth of the children comes directly from the exploitation of slave labour in Barbados. The pro-slavery lobby argued that their slaves enjoyed a better quality of life than the abject poor living in England. **This poor English boy might therefore represent a visual argument in favour of slavery** and show how the Ford family cared for both its slaves in Barbados and the poor in England. After a long campaign for abolition led by William Wilberforce, Parliament prohibited the practice by passing the Slave Trade Act 1807 which was enforced by the Royal Navy.

References

<http://www.tate.org.uk/art/artworks/beechey-portrait-of-sir-francis-fords-children-giving-a-coin-to-a-beggar-boy-t06734>



Paul Sandby Munn (1773-1845), *Bedlam Furnace, Madeley Dale, Shropshire*, 1803, 32.5 x 54.8 cm

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

- With its ready supply of coal and iron ore, Shropshire was at the heart of the acceleration of Britain's industrial economy from the middle of the 18th century. Here, Munn shows a scene of local industry with great attention to detail, both of the buildings and of atmospheric effects. The picture could be said to be an attempt at a kind of industrial version of the Picturesque –the ideal of variety and irregularity which had influenced images of rural life in previous decades.
- 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 1st or 3rd 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

<http://www.tate.org.uk/art/artworks/munn-bedlam-furnace-madeley-dale-shropshire-t04172>

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



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. She appears at one of her dramatic readings, with volumes of plays by Thomas Otway and Shakespeare beside her. Lawrence was the pre-eminent English portrait painter of the day. His works are marked by a fluent use of paint, and by a sense of scale and ambition which reflects his desire that portraiture be recognised as an elevated art form.” (Tate)
- Sarah Siddons (1755–1831) was a Welsh-born actress, the best-known tragedy actor of the 18th century. She was most famous for her portrayal of the Shakespearean character, Lady Macbeth, a character she made her own, and for famously fainting at the sight of the Elgin Marbles in London.

Sir Thomas Lawrence

- Lawrence was a **child prodigy** who was **supporting his family** with his pastel portraits by the **age of ten**. At **18** he went to **London** and soon became established as a fashionable **portrait artist** and he received his first royal commission, to paint

Queen Charlotte, wife of George III, when he was 21. He was **self-taught**, could capture a **likeness** and was a virtuoso at **handling paint (Click)**. Consider how he captures the sheen of the silk with a few dabs of white paint alongside the soft fur and the glowing skin of her cheek and the softness of her lips. Her face is animated and she seems about to speak. His un-English virtuosity meant that he was not widely appreciated after his death and some of his greatest paintings, such as this one, ended up in the US.

- Lawrence was described recently as '**one of the great painters of the last 250 years and one of the great stars of portraiture on a European stage.**' He was the foremost **Regency portrait painter** and on his return from **Italy** in **1820** he was voted as **president of the Royal Academy** that evening to **replace Benjamin West** who had just died. He **never married** and when he died in 1830 at the age of 61 he was the most fashionable portrait painter in Europe. His **death** is a **mystery** as his doctor described it as due to the ossification of his aorta but his first biographer suggested it was caused by over zealous bleeding and leeching. The other **mystery** was where all his **money went**. He worked extremely hard, was paid well and **did not gamble or drink**. He kept poor or **no accounts** and was **very generous** so it is wondered if he gave it away to his family and friends. He almost went **bankrupt** and on his death his estate was worth nothing. His reputation declined after his death but has recently been partially restored.
- A great source of unhappiness in Lawrence's life was his romantic entanglement with two of **Sarah Siddons' daughters**. He fell in love first with **Sally**, then transferred his affections on to her sister **Maria**, she was very ill but they got engaged and her mother agreed to the marriage. Lawrence then decided he preferred Sally and **broke with Maria** and **turned to Sally again**. Both the sisters had fragile health; Maria died in 1798, on her deathbed extracting a promise from her sister never to marry Lawrence. Sally kept her promise and refused to see Lawrence again, dying in 1803, aged 24. Despite his devastating effect on her daughters Lawrence continued on friendly terms with their mother and painted several portraits of her.
- It was said of him, "**Always in love, always in debt.**"

References

<http://www.tate.org.uk/art/artworks/lawrence-mrs-siddons-n00188>

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



David Wilkie (1785-1841), 'The Blind Fiddler', 1806, 57.8 x 79.4 cm

David Wilkie (1785-1841), 'The Blind Fiddler', 1806, 57.8 x 79.4 cm

- “In this **early work by Scottish-born David Wilkie** an itinerant fiddler is playing for a humble country family. Wilkie focuses on the listeners’ different expressions. Only two people seem to respond to the music: the baby and the boy on the right, who is imitating the fiddler by playing the bellows. When this picture was exhibited at the Royal Academy some critics thought the bust on the shelf represented a dissenting minister, and concluded that the family were **nonconformists**. **The power of music to stir the passions of those supposedly suspicious of pleasure was thought to add to the painting’s subtlety.**” (Tate)

David Wilkie (1785-1841)

- Born in Fife, the son of a Reverend. Trained in **Edinburgh** and painted in the style of **David Teniers the Younger** (Flemish, Antwerp, 900 paintings) stories of common life.
- Went to London 1805 aged 20 and enrolled in **RA School**. No money so turned to **portraiture** and a genre subject was commissioned and accepted by the RA and hung in prime position.
- **David Wilkie** became a **star** of the London art world. Much admired for his

moralising and **humorous** narratives of everyday life. He is **virtually unknown today**.

- Patron Sir **George Beaumont**, by 1807 President Benjamin West already considered him a great painter.
- ARA 1809 **RA 1811**.
- In 1820 he was commissioned by the Duke of Wellington to paint **Chelsea Pensioners** (1822) for which he paid 1,200 guineas cash.
- His mother and eldest brother died in 1824 and his other older brother died in 1825. Both brothers left children to be taken care of. He had long been prone to **nervous illness**, brought on by anxiety and by 1825 he had become **too tense paint** and he travelled abroad.
- His **European travels** resulted in a looser less detailed style.
- He was made **Painter in Ordinary** to George IV (following Thomas Lawrence) and William IV the same year (1830) and then Queen Victoria. He found portraits difficult and failed with Victoria.
- He was knighted in 1836 and made chevalier of the Légion d'honneur in 1841.
- He went to the **Holy Land** in 1840 and made many sketches and his style may have changed again on his return but he **died suddenly** on the **steamer home** and was buried at sea.
- He **never married** and was a private man.

References

<http://www.tate.org.uk/art/artworks/wilkie-the-blind-fiddler-n00099>



Henry Fuseli (1741-1825), *Lady Macbeth Seizing the Daggers*, ?exhibited 1812, 101.6 x 127 cm

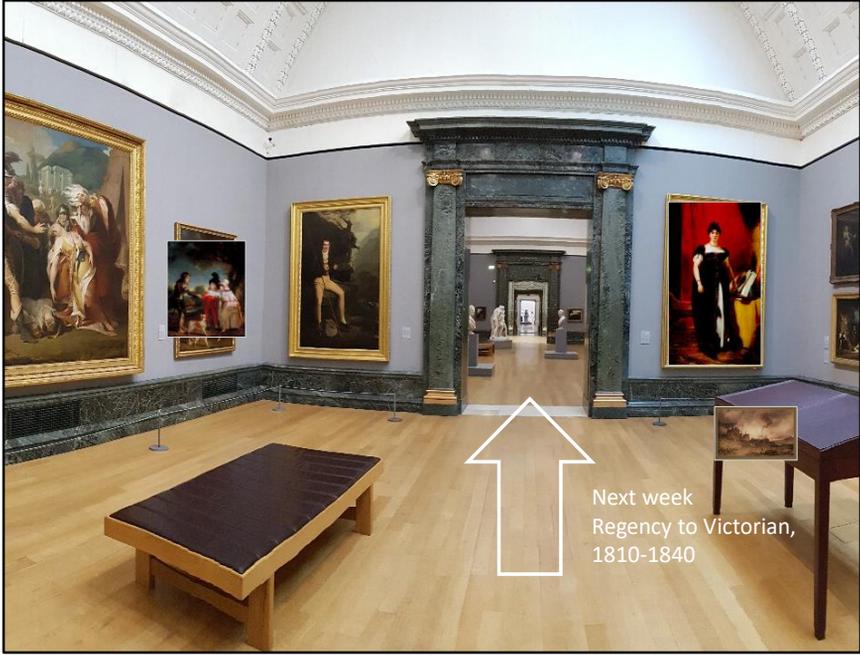
Henry Fuseli (1741-1825), *Lady Macbeth Seizing the Daggers*, ?exhibited 1812, 101.6 x 127 cm

- “The picture is based on a scene from **Shakespeare's *Macbeth*** (Act II scene 2) and represents the moment immediately after Macbeth has murdered Duncan, King of Scotland, who was a guest at his castle. Macbeth staggers forward, staring in horror, and still grasping the bloody daggers with which he has committed the deed.” (Tate)
- “The picture is probably a **sketch for an intended larger work**. The figures are wraith-like and executed with tremendous freedom. Fuseli once wrote that 'All minute detail tends to destroy terrour [sic]'(Henry Fuseli, *Lectures on Painting*, 1801, p.109, n.(b).), and his intention was to work on the viewer's psyche, rather than to create an accurate representation. ” (Tate)
- 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 this one, 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 was not noted as a colourist but was a master of light and shadow and he excelled at capturing figures in motion. ‘Though the lofty and terrible was his proper sphere, Fuseli had a fine perception of the ludicrous.’ (*Encyclopædia Britannica*, 1911). He produced no landscapes—‘**Damn Nature! she always puts me out,**’ was his characteristic exclamation—and painted only two portraits. His **pupils included John Constable, Benjamin Haydon, William Etty, and Edwin Landseer. William Blake**, who was 16 years his junior, recognized a debt to him, and for a time many English artists copied his mannerisms. He enjoyed a life of **uninterrupted good health** and died aged 84.

References

<http://www.tate.org.uk/art/artworks/fuseli-lady-macbeth-seizing-the-daggers-t00733>



Next week
Regency to Victorian,
1810-1840