

# A STROLL THROUGH TATE BRITAIN

From the Regency to the Victorian Age, 1810-1840



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. From the Regency to the Victorian Age, 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

## REGENCY TO VICTORIAN: 1810-1840

- Monarchs
  - The Regent (1811-1820), George IV (1820-1830)
  - William IV (1830-1837)
  - Queen Victoria (1837-1901)
- Themes
  - The end of the war with France
  - Rapid technical change – the railways, steam ships, photography
  - Social unrest, Corn Laws, Peterloo, Swing Riots, Chartist Movement
  - Great Reform Act
- Art Themes
  - Landscape painting
  - Genre painting
  - Art societies
  - Queen Victoria



- End of the French Wars and exile and death of Napoleon.
- Poor harvests, corn laws and increasing social dissent.
- Passing of the Great Reform Act (1832)
- Beginning of the Chartists.
- **George IV** led an extravagant lifestyle that contributed to the fashions of the **Regency era**. He was a patron of **new forms of leisure, style and taste**. He commissioned **John Nash** to build the **Royal Pavilion in Brighton** and **remodel Buckingham Palace**, and Sir Jeffry Wyattville to **rebuild Windsor Castle**. His charm and culture earned him the title "**the first gentleman of England**", but his poor relationship with both his father and his wife, Caroline of Brunswick, and his **dissolute way of life**, earned him the **contempt of the people** and dimmed the prestige of the monarchy. He even forbade Caroline to attend his coronation and asked the government to introduce the unpopular Pains and Penalties Bill in a desperate, unsuccessful attempt to divorce her.
- **William IV**, William **distusted foreigners, particularly anyone French**, which he acknowledged as a "prejudice". He also felt strongly that Britain should not interfere in the internal affairs of other nations. Though he had a reputation for **tactlessness and buffoonery**, William could be **shrewd and diplomatic**. He

**repaired relations with America.** At the time of his death William had **no surviving legitimate children**, but he was survived by **eight of the ten illegitimate children** he had by the actress Dorothea Jordan, with whom he cohabited for twenty years.

- **Victoria** was the **daughter** of **Prince Edward**, Duke of Kent and Strathearn, the **fourth son of George III**. Both the Duke of Kent and King George III died in 1820, and Victoria was raised under close supervision by her **German-born mother, Princess Victoria of Saxe-Coburg-Saalfeld**. She inherited the throne at the **age of 18**, after her **father's three elder brothers had all died, leaving no surviving legitimate children**. The United Kingdom was already an established constitutional monarchy, in which the sovereign held relatively little direct political power. Privately, Victoria attempted to influence government policy and ministerial appointments; publicly, she became a national icon who was identified with strict standards of personal morality.



, 1818-1822, 97 x 158 cm, Wellington Museum, Apsley House

### Waterloo - The End of the War with France

- It was commissioned by Arthur Wellesley, 1<sup>st</sup> Duke of Wellington in August 1816 and exhibited at the Royal Academy in 1822. After the exhibition Wilkie asked, and was **paid, 1,200 guineas**, an **exceptionally high fee**. He was paid **another 1,200 guineas** by the publishers for the right to reproduce the **painting as a print**.
- It was **so popular that a rail had to be installed to hold back the crowds, the first time this had happened**. The next time was for Frith's *Derby Day* in 1858.
- This is a combination of **genre painting and history painting** and shows a historic event in contemporary clothing.
- It shows the Duke of York public house in Jew's Row off King's Road Chelsea opposite the Royal Hospital Chelsea shown on the left.
- It shows **one soldier reading the 'Waterloo gazette', a dispatch written by the Duke of Wellington immediately after the battle on 18 June 1815**. The dispatch was dated 19 June and was printed in the *London Gazette* on 22 June. The paper gave a **numbered guide to all the main characters** in the painting including the Chelsea pensioner reading the dispatch, who was at the Battle of Quebec with General Wolfe in 1759. A **pregnant soldier's wife** is shown waiting for news of his

fate, a **veteran is shown eating an oyster despite this being illegal in June**, a **black bandsman from the 1<sup>st</sup> Foot Guards** who **witnessed the execution of Louis XVI** in 1793 and an **old soldier** who fought with the marquis of Granby in the **Seven Years War in the 1750s and 60s**.



Joseph Mallord William Turner (1775-1851), *England: Richmond Hill, on the Prince Regent's Birthday*, exhibited 1819, 180 x 334.5 cm, Tate Britain

### **Landscape Painting**

- The most popular type of painting exhibited at the Royal Academy in this period was portraits. However, the nineteenth century is when the British landscape became a popular genre and one of the early exponents was Turner.
- Ruskin controversially argued that modern landscape painters—and in particular Turner—were superior to the so-called "Old Masters" of the post-Renaissance period. Ruskin maintained that Old Masters such as Gaspard Duguet (Gaspar 'Poussin' a nickname he acquired as he was a pupil and brother-in-law of Nicolas Poussin), Claude, and Salvator Rosa, unlike Turner, favoured pictorial convention, and not "truth to nature". He explained that he meant "moral as well as material truth". The job of the artist is to observe the reality of nature and not to invent it in a studio—to render what he has seen and understood imaginatively on canvas, free of any rules of composition.
- Ruskin's view as to why landscape art had arisen at all was that it is a peculiarly modern development and one part of a more general "romantic love of beauty, forced to seek in history, and in external nature, the satisfaction it cannot find in



ordinary life"

- Turner painted this great panorama of the Thames after the Napoleonic War. It shows the view from Richmond Hill, looking west towards Twickenham, and brought Turner's early series of river scenes to a splendid conclusion. The scene is treated in the grand, classical manner of the seventeenth-century French artist, Claude Lorrain. It presents an Arcadian vision of English scenery, with an explicitly patriotic message in the reference to the birthday of the Prince Regent.
- The Prince's official birthday, **23 April**, was also St George's Day (the patron saint of England) and Turner's own birthday
- The poets Alexander Pope and James Thomson, whose 'Summer' he quoted with the picture, and the painter Joshua Reynolds had lived at Richmond or nearby at Twickenham where Turner had his own property, Sandycombe Lodge (which falls within the picture).
- Turner had known this view since childhood and he painted watercolour views of this scene both before and after this oil painting.
- The Prince Regent had ridden to Richmond Hill in 1818 from Kew Palace on 10 August, two days before his actual birthday.
- The *Annals of Fine Art* recommended he pumice it down, coat it with priming and paint another picture like that of Carthage.
- It may have been painted specifically to procure Royal patronage.
- It was exhibited with the verse (which was hung upon a tree at the top of the hill),

'Which way, Amanda, shall we bend our course?  
The choice perplexes. Wherefore should we chuse?  
All is the same with thee. Say, shall we wind  
Along the streams? or walk the smiling mead?  
Or court the forest-glades? or wander wild  
Among the waving harvests? or ascend,  
While radiant Summer opens all its pride,  
Thy Hill, delightful Shene?'

James Thomson (1700-1748, he wrote the lyrics of '*Rule Britannia!*' and died in Richmond), *The Four Seasons: Summer*



William Henry Hunt (1790-1864), *Primroses and Bird's Nest*, 1840s, Watercolour on paper, Tate Britain

### Art Societies (Other than the Royal Academy)

- William Henry Hunt was born in London and became an apprentice of the landscape artist John Varley in about 1805. Hunt became connected with the Society of Painters in Water Colours at its beginning, and was elected an associate in 1824 and a full member in 1827. Until the year of his death, he was one of the most prolific contributors to the Society's exhibitions. Many years of Hunt's uneventful but industrious life were spent at Hastings.
- Hunt was one of the creators of the English school of watercolour painting.
- Still life was the **lowest category** and a fashion developed for bird nest subjects, he was known as **'Bird-nest' Hunt**.
- He was, says John Ruskin, all in all, the **finest ever painter of still life**. He had a Hunt in his bedroom.
- He was a master of the **technique** and his sense of **colour** is equal to any other English artist.
- He is no relation of William Holman Hunt.

- The painting of still life derived from the great Dutch still-life paintings of the 16<sup>th</sup> and 17<sup>th</sup> centuries. However, the Victorians brought about changes and painted still life more naturalistically, on mossy banks. In a quest for originality artists began putting birds' nests in their paintings and it became very popular. Hunt became famous for his bird nest subjects and was called 'Bird-nest' Hunt.
- Thackeray said '*If I were the Duke of Devonshire, I would have a couple of Hunts in every room in all my houses*'. John Ruskin hung one in his bedroom at Brantwood. He had many imitators – William Cruikshank, William Hough, John Sherrin and Helen Cordelia.

### Alternatives to the Royal Academy

For a hundred years the Royal Academy Summer Exhibition was the main venue for artists to exhibit their work and so the **RA controlled the art market**. However, there were **other ways** artists could sell their work such as **one-man shows**, **dealers**, selling directly to wealthy collectors and **selling engravings**. Dante Gabriel **Rossetti**, for example, although a student of the Royal Academy never exhibited there. From early in his career he established relationships with a number of collectors, such as Frederick Richards Leyland, who continued to buy all the work he produced throughout his life.

**The British Institution** (in full, the British Institution for Promoting the Fine Arts in the United Kingdom; founded **1805**, disbanded 1867) was a private 19th-century society in London formed to exhibit the works of living and dead artists; it was also known as the Pall Mall Picture Galleries or the British Gallery. Unlike the Royal Academy it admitted only **connoisseurs**, dominated by the **nobility**, rather than practicing artists to its membership, which along with its conservative taste led to tensions with the British artists it was intended to encourage and support. In its gallery in Pall Mall the Institution held the world's first regular temporary exhibitions of Old Master paintings, which alternated with sale exhibitions of the work of **living artists**; both quickly established themselves as popular parts of the London social and artistic calendar. From 1807 prizes were given to artists and surplus funds were used to buy paintings for the nation.

The **Society of British Artists** in London was founded in **1823**, for the annual exhibition and sale of the works of living artists of the United Kingdom, in the various branches of painting, sculpture, architecture, and engraving. It was in Suffolk Street, Pall Mall East and it had a summer and winter exhibition.

There was an enormous prejudice against watercolours. The **Royal Society of Painters in Water-Colours**, was organized in **1804** but by 1813 had to admit oils and became the *Society of Painters in Oil and Water Colours* although by 1821 it reverted to the old name. The *Royal Institute of Painters in Water-Colours*, originally known as

the ***New Society of Painters in Water-Colours***, was founded in **1831**. It is an offshoot of the older society, and the result of a secession of dissatisfied members.



Edwin Landseer (1802-1873), *Windsor Castle in Modern Times: Queen Victoria, Prince Albert and Victoria, Princess Royal*, 1841-1845, Royal Collection

### 1837 The Start of the Victorian Period

- Queen Victoria wrote, 'Landseer's game picture ... is a very beautiful picture, and altogether very cheerful and pleasing.'
- The highly finished Germanic finish to the picture was probably done to satisfy prince Albert's taste.
- The painting was **probably posed and arranged by Landseer, it took 4 years** and Victoria was not pleased by the time it took. When completed she was happy with the result, she described it as a "very beautiful picture, & altogether very cheerful & pleasing." It was hung in her sitting room at Windsor castle.
- The **dogs** are (left to right) **Cairnach** (Skye terrier, the queen's favourite breed), **Islay** (Skye terrier, begging), **Dandy Dinmont** (terrier, named after a jolly farmer in Walter Scott's *Guy Mannering* who owned terriers, the name was established by the mid-1800s) and Albert's favourite and personal dog **Eos** (Greyhound).
- At this time dogs were shifting from **working dogs** to family **pets** and there was a boom in dog ownership and **dog portraiture**.
- By the mid 1860s Landseer's animal paintings were selling for £6,000 to £7,000 each. *Monarch of the Glen* was declined by Parliament as it was too expensive.

- Landseer collapsed in 1862-3, his eyesight was failing, he suffered from depression and took to alcohol. He spent the last three years of his life “half out of his mind”. When he died he left the enormous sum of £200,000 much of it accumulated from engravings of his work.

### A Conversation Piece

- *Windsor Castle in Modern Times* is a group portrait and was called a ‘Conversation piece’—a group of people engaged in light conversation or, later, a painting that gives rise to speculative conversation on the part of the viewers. It required **multiple sittings** and took so long it **annoyed Queen Victoria**.
- Victoria and Albert are shown meeting in a drawing room at Windsor Castle just after Albert has come back from a day hunting. The hunting trophies are spread across the room and Victoria offers Albert a nosegay (a small bouquet of flowers). Her eldest child, Victoria, is playing with a dead kingfisher. The scene is **entirely imaginary**. Prince Albert appears masculine figure although **Victoria is positioned in front and higher** signifying her higher position as monarch. She is, however, shown as **loving and caring** wife by giving Albert the bouquet on his return. The royal family are shown as **regal but** engaged in **homely** activities **similar** to the **middle-class**. There are four dogs in the painting which were loved family pets Victoria and Albert knew well and which added to the homely feel.

### **Edwin Landseer (1802-1873)**

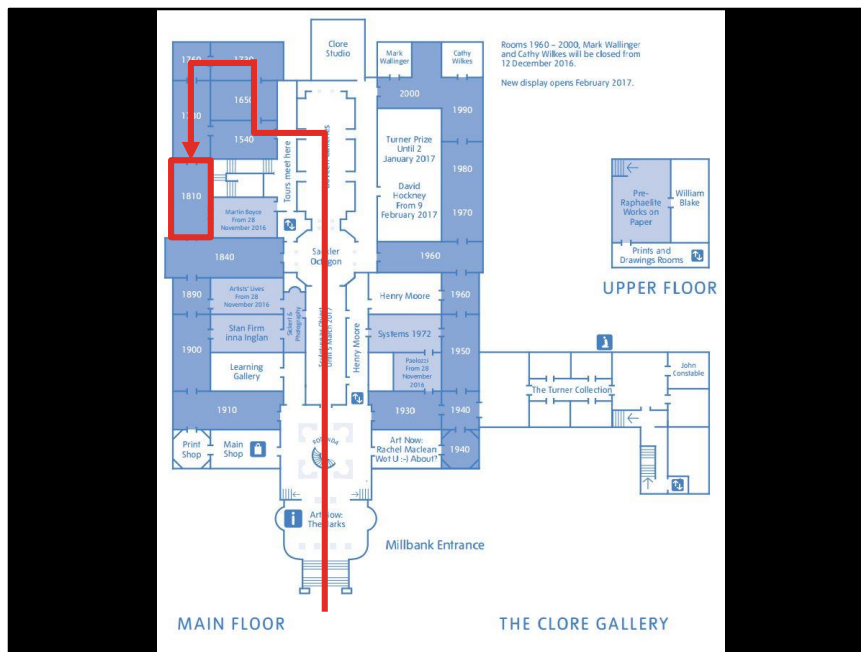
- Known as an animal painter and for the lions in Trafalgar Square, infant prodigy, exhibited at RA aged 13, performed dissections, RA (1831), knighted (1850), declined presidency (1866), nervous breakdown in his 30s, depression, alcohol, drugs, declared insane 1872.
- From the BBC website: ‘His career was a story of remarkable social as well as professional success: he was the favourite painter of Queen Victoria (who considered him ‘very good looking although rather short’) and his friends included Dickens and Thackeray. The qualities in his work that delighted the Victorian public, however, subsequently caused his reputation to plummet, for although he had great skill in depicting animal anatomy, he tended to humanize his subjects to tell a sentimental story or point a moral.’

### Queen Victoria

- **Queen Victoria** was born on May 24, 1819. She was the daughter of Prince Edward, Duke of Kent, minor son of the reigning King George III. Both her father and grandfather died in 1820, the year her uncle succeeded as King George IV. When George died without issue in 1830, Victoria stood to inherit the throne after the daughter of her second royal uncle, King William IV, died in infancy. William himself died in 1837, and the eighteen-year-old princess became Queen Victoria of Great Britain and Ireland on June twenty that year.
- Victoria married her cousin, Prince Albert of Saxe-Coburg Gotha and bore nine children within the next seventeen years, among them the future King Edward VII. Albert was an avid patron of the arts, sciences, and burgeoning industries, and he helped organize the famous Great Exhibition of 1851 at the "Crystal Palace." Victoria doted on her husband, who influenced her greatly and became her most trusted adviser in matters of state. The other major influence early in her reign was her first Prime Minister William Lamb, second Viscount Melbourne, of the liberal Whig party. These early years of Victorian rule saw

major reforms in British education, with the Grammar Schools Act of 1840 and the founding of Queen's College for women in London in 1848.

- When Prince Albert died in 1861, the queen was devastated and went into deep mourning. She rarely appeared in public until the end of the 1860s, and during this time Great Britain saw a major movement in favour of republican government and for the abolition of monarchic powers. However, with the help of the Conservative party's Benjamin Disraeli, prime minister in 1868 and again from 1874 to 1880, the queen eventually reassumed a more public and influential role in the government.
- Throughout the middle years of her reign, Victoria presided over Britain's involvement in the Crimean War (1854–56), non-intervention in the Prussia-Austria-Denmark war of 1864–1866, and the aversion of a Franco-German war in 1875. She also presided over major domestic reforms in the British government, including the Second Reform Act of 1867 and the Representation of Peoples Act of 1884, both of which greatly expanded the population of her subjects permitted to vote in parliamentary elections. Victorian England also saw great advances in commerce and industry, aided by the spread of railroad lines throughout Great Britain and the laying of the first trans-Atlantic telegraph cable in 1866.
- During Victoria's reign, the British overseas Empire achieved its greatest size and power. The queen added the title Empress of India to her crown in 1876. She was a strong supporter of empire, which often pitted her against the Liberal party's William Gladstone, prime minister from 1869–1874, 1880–1885, and again from 1886–1894. She had better relations with her last prime minister, the Marquess of Salisbury, also a strong supporter of empire and opponent of Irish Home Rule, which was one of the most contentious issues of the day.
- Victoria lived to celebrate both her Golden Jubilee in 1887 and her Diamond Jubilee in 1897. These events were celebrated as great public affairs, and by this time the queen had achieved great popularity in Britain and she had come to be seen as the great symbol of the British Empire. The last years of her reign were preoccupied with the Boer War in southern Africa (1899–1902).
- After sixty-three years as queen Victoria died on January 22, 1901. She was eighty-one years old.



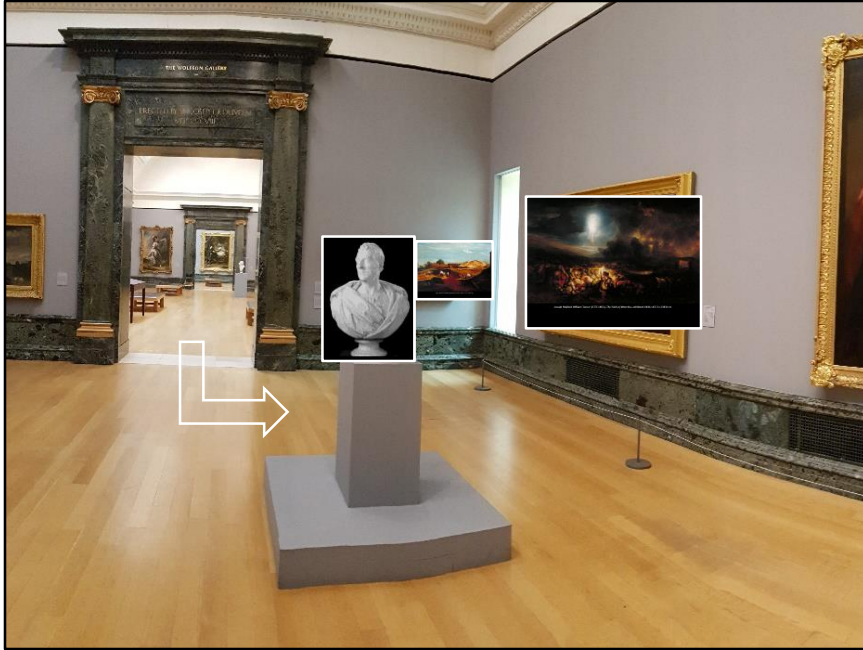
## 1810

The Turner and Constable paintings will be discussed when we talk about their work.

- John Constable, 'The Mill Stream. Verso: Night Scene with Bridge', c.1810
- John Constable, 'Stoke-by-Nayland', c.1810–11
- **John Linnell, 'Kensington Gravel Pits', 1811–2**
- **James Ward, 'View in Tabley Park', 1813–8**
- John Constable, 'Flatford Mill ('Scene on a Navigable River')', 1816–7
- Joseph Mallord William Turner, 'The Field of Waterloo', exhibited 1818
- COPYRIGHT RESTRICTIONS Joseph Gandy, Jupiter Pluvius, 1819
- Henry Thomson, 'The Raising of Jairus' Daughter', exhibited 1820
- **Edward Francis Burney, 'Amateurs of Tye-Wig Music ('Musicians of the Old School')', c.1820**
- **Sir Charles Lock Eastlake, 'The Colosseum from the Esquiline', 1822**
- Thomas Woodward, 'The Rat-Catcher and his Dogs', exhibited 1824
- **Richard Parkes Bonington, 'French Coast with Fishermen', c.1825**
- John Simpson, 'Head of a Man (?Ira Frederick Aldridge)', exhibited 1827
- Sir Edwin Henry Landseer, 'A Scene at Abbotsford', exhibited 1827
- William Dyce, 'Madonna and Child', c.1827–30



- John Constable, 'Sketch for 'Hadleigh Castle'', c.1828–9
- **Edward Hodges Baily, 'The First Duke of Wellington (after Joseph Nollekens)', c.1828–30**
- Edward Hodges Baily, 'George Canning (after Joseph Nollekens)', 1829
- David Roberts, 'The Porch of St Maclou, Rouen', 1829
- **Benjamin Robert Haydon, 'Punch or May Day', 1829**
- **Samuel Palmer, 'Coming from Evening Church', 1830**
- John Frederick Herring, 'Birmingham with Patrick Conolly Up, and his Owner, John Beardsworth', 1830
- **James Ward, 'The Moment', 1831**
- Joseph Mallord William Turner, 'Caligula's Palace and Bridge', exhibited 1831
- **Samuel Palmer, 'The Gleaning Field', c.1833**
- **Thomas Webster, 'Late at School', 1834, exhibited 1835**
- **William Etty, 'Standing Female Nude', c.1835–40**
- **James Pollard, 'The 'Tally-Ho' London - Birmingham Stage Coach Passing Whittington College, Highgate', 1836**
- **John Gibson, 'Hylas Surprised by the Naiades' 1827–?36, exhibited 1837**



We come through the door into the first gallery of art works between 1810 and 1840. Turn left to go round the room in a clockwise direction.

1. Edward Hodges Baily (1768-1867), *The First Duke of Wellington (after Joseph Nollekens)*, c.1828–30, marble, 78.7 x 63.5 x 38.1 cm
2. John Linnell (1792-1882), *Kensington Gravel Pits*, 1811–2, 71.1 x 106.7 cm
3. Joseph Mallord William Turner, *The Field of Waterloo*, exhibited 1818



1. John Constable (1776-1837), *Flatford Mill (Scene on a Navigable River)*, 1816–17, 101.6 x 127 cm

The large painting on the left is Henry Thomson (1773-1843), *The Raising of Jairus' Daughter*, exhibited 1820, a rare example of religious art by a British painter.



1. Samuel Palmer (1805–1881), *Coming from Evening Church*, 1830, tempera, chalk, gold, ink and graphite on gesso on paper, 30.2 x 20 cm
2. Samuel Palmer (1805-1881), *The Gleaning Field*, c.1833, tempera on mahogany, 30.5 x 45.4 cm
3. William Etty (1787-1849), *Standing Female Nude*, c.1835–40, 101.6 x 64.8 cm
4. John Gibson (1790-1866), *Hylas Surprised by the Naiades* 1827–?36, exhibited 1837, marble, 160 x 119.4 x 71.8 cm

The large painting on the left is Joseph Gandy (1771-1843), *Jupiter Pluvius*, 1819, which is on long-term loan from The Ray and Diana Harryhausen Foundation.



1. Charles Lock Eastlake (1793-1865), *The Colosseum from the Esquiline*, 1822, 52.7 x 65.4 cm
2. William Dyce (1806-1864), *Madonna and Child*, c.1827–30, 102.9 x 80.6 cm
3. Richard Parkes Bonington (1802-1828), *French Coast with Fishermen*, c.1825, 64.3 x 96.7 cm T11900
4. Thomas Webster (1800-1886), *Late at School*, 1834, exhibited 1835, 45.7 x 37.7 cm
5. James Pollard (1792-1867), *The 'Tally-Ho' London - Birmingham Stage Coach Passing Whittington College, Highgate*, 1836, 36.9 x 45.7 cm
6. James Ward (1769-1859), *The Moment*, 1831, 36.7 x 46.6 cm

The painting to the left of the bust is Joseph Mallord William Turner, *Caligula's Palace and Bridge*, exhibited 1831, which is no longer on display.



1. Benjamin Robert Haydon, *Punch or May Day*, 1829, 150.5 x 185.1 cm





1. John Constable, *Sketch for 'Hadleigh Castle'*, c.1828–9
2. Edward Francis Burney (1760-1848), *Amateurs of Tye-Wig Music ('Musicians of the Old School')*, c.1820, 71 x 91.5 cm
3. Edwin Henry Landseer (1802-1873), *A Scene at Abbotsford*, exhibited 1827, 45.1 x 61 cm
4. James Ward (1769-1859), *View in Tabley Park*, 1813–8, 94 x 135.9 cm



Summary by Date





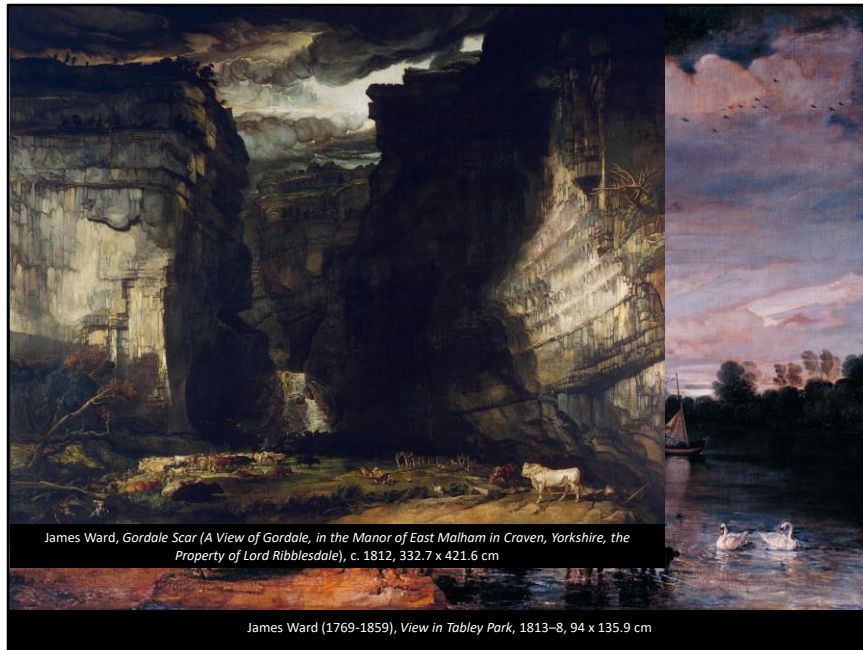
John Linnell (1792-1882), *Kensington Gravel Pits*, 1811-2, 71.1 x 106.7 cm

- “Between 1809 and 1811 Linnell shared lodgings with his close friend and mentor the painter William Mulready (1786–1863) in the village of **Kensington Gravel Pits**, at the junction of present-day Bayswater Road and Kensington Church Street, now known as **Notting Hill Gate** in west London. The name referred to the gravel quarries which lay to the south, between the village itself and the town of Kensington, **bordering the gardens of Kensington Palace**. Kensington at this time was **still rural**, a resort for Londoners **seeking fresh air** and a pleasant environment. The village of Kensington Gravel Pits was said by Thomas Faulkner in his *History of Kensington* (1820) to enjoy ‘**excellent air, and beautiful prospects to the North**’ (quoted in Pasmore, p.1335). **Gravel** had been dug in the area from at least the early sixteenth century, **supplying the building trade** in London’s West End.” (Tate)
- **John Linnell** was an English **landscape and portrait painter** and engraver. He was a naturalist and a **rival to John Constable** and had a taste for Northern European art of the Renaissance, particularly Albrecht Dürer. He also **associated with William Blake**, to whom he **introduced Samuel Palmer** and others of the Ancients. He was

**born in Bloomsbury** and his father was a carver and so he met artists at an early age. His **first instructor was Benjamin West** and he was trained by John Varley alongside William Hunt and William Mulready. He became a **student at the Royal Academy in 1805** and commanded **large prices** for his pictures. In about 1850 he purchased a **property at Redhill**, Surrey, where he lived till his death on 20 January 1882, continuing to paint until within the last few years of his life.

### **References**

<http://www.tate.org.uk/art/artworks/linnell-kensington-gravel-pits-n05776>



James Ward (1769-1859), *View in Tabley Park*, 1813-8, 94 x 135.9 cm

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

- “This picture was **commissioned** from Ward by the **owner of Tabley House**, John Leicester. He was a **prominent collector** who also owned **works by Turner**, including a view of the lake and tower at Tabley. Ward **had Turner’s painting in mind** when he told his patron that he ‘**had to tell a story that has been told before so beautifully**’ but with ‘**poetic liberties as to the Picturesque**’. Ward claimed that his own version would attempt ‘**a more rigid attention to truth**’. It was exhibited at the Royal Academy in 1814.” (Tate display caption)
- **James Ward RA** (1769–1859), was a painter, particularly of **animals**, and an engraver. Born in London, and younger brother of **William Ward** the engraver (who married Morland’s sister Maria), James Ward was influenced by many people, but his career is conventionally divided into two periods: **until 1803**, his **single greatest influence was his brother-in-law George Morland (1763-1804)**; from that time, it was **Rubens**. From 1810 or so, Ward started to paint horses within landscapes; slightly later, he turned to very large-scale landscapes, of which ***Gordale Scar*** (Tate, London), completed in 1814 or 1815 and depicting Gordale Scar (Yorkshire) as an

example of the sublime, is **considered his masterpiece** and a masterpiece of English Romantic painting.

- Ward devoted much of the period **1815-21** to the painting of a **gigantic work titled *Allegory of Waterloo* (now lost)**; this neither was much praised nor brought in the revenue Ward had hoped for. The experience may have **embittered him**, and the deaths of his first wife and a daughter were among other tragedies. Like many artists of the time, Ward sought commissions from wealthy gentry of their favourite horses, their favourite hunting dogs or their children.
- James Ward was one of the **outstanding artists** of the day, his singular style and **great skill** set him above most of his contemporaries, markedly influencing the growth of British art. Regarded as **one of the great animal painters** of his time, James produced history paintings, portraits, landscapes and genre. A stroke in 1855 ended his work, and he **died in poverty**.

### **References**

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



John Constable (1776-1837), *Flatford Mill (Scene on a Navigable River)*, 1816–17, 101.6 x 127 cm

- What can we see? An idyllic scene of a summer's day in **rural Suffolk**. In the foreground **two boys are untying two barges** from the tow horse to pole them under **Flatford bridge to the left**, just out of the picture. We see a wonderful Constable sky with scudding cumulus clouds against a pale blue sky.
- However, **this idyllic scene is misleading as 1816**, the year it was painted, was known as the '**Year Without a Summer**'. The previous year, the Indonesian volcano **Mount Tambora** exploded in the largest eruption in recorded history. Forty-one cubic kilometres of ash was sent into the upper atmosphere, blocking the sun and cooling the planet. In England, this resulted in a cold summer, heavy rains, **bright yellow skies** and the failure of the harvest. Families travelled across the UK begging for food and **famine was common** in the north and southwest Ireland. In addition, the war with France had finished the year before and many thousands of wounded soldiers returned home looking for work.
- In 1815, when the **Napoleonic War ended**, the **Corn Laws** were introduced that fixed the price of corn and therefore bread. This **favoured farmers and millers like the Constables** as it meant their prices were fixed and could not be undercut by

cheap foreign imports. The result **was famine, dissent and riots** which led to the **Peterloo Massacre** in Manchester in **1819** when 15 were killed and 400-700 injured, a suspension of habeas corpus, restrictions on the press, new Poor Laws, the workhouse, the Swing Riots of the 1830s and the Tolpuddle Martyrs of 1833-34.

- Constable has other things on his mind. In **1809**, he had **fallen in love with his childhood friend Maria Bicknell** but in 1816 their engagement was **opposed by her grandfather** who considered the Constable's **social inferiors**. The same year his **father died** and he inherited **a sixth of the estate**. He could then support a wife and children and they **married in October** at St Martin-in-the-Fields and although her **grandfather claimed to have disinherited** her when he died he left all of his grandchildren, including her, £4,000. Their **honeymoon** was a tour of the south coast including Weymouth and Brighton and it was during his honeymoon that he developed a new technique of using brighter colours and freer brushwork. The summers of 1816 and 1817 were the **last time** he lived in **East Bergholt** for an extended period and the last time he painted the Suffolk countryside direct from nature.
- This painting is not intended to be about the social conditions of the rural poor and such paintings were unusual. Constable had a different aim. He had enjoyed an idyllic boyhood that he wanted to capture and he wrote that for him **'painting is but another word for feeling'**. These childhood scenes, in his own words, **'made me a painter, and I am grateful'; 'the sound of water escaping from mill dams etc., willows, old rotten planks, slimy posts, and brickwork, I love such things.'** Although he eventually became a Royal Academician he was not commercially successful and sold only twenty paintings in England in his lifetime. However, he won a **gold medal in Paris for *The Hay Wain* in 1824**, had a **profound influence on the French Romantic painters** and sold twenty paintings there in just a few years. In March 1828, when **Maria's father died, he left her £20,000 and Maria died in November** of the same year aged 41 of consumption (tuberculosis). She had always been fragile and the strain of having seven children (and one miscarriage) was too much for her. Constable was devastated.

## Notes

- This is Constable's largest exhibition canvas to be painted mainly outdoors, the first of his 'six-footers' and the first in his *Stour* series which later included *The Hay Wain*.
- The barges are called lighters and were used to move goods and passengers from moored ships. They were moved and steered using long oars called 'sweeps'.
- Constable used a sheet of glass on his easel on which he painted the lines of the scene he could see through the glass. This was then transferred to a piece of paper placed on the glass and drawn over. The paper was then squared up and the



drawing transferred to the canvas.

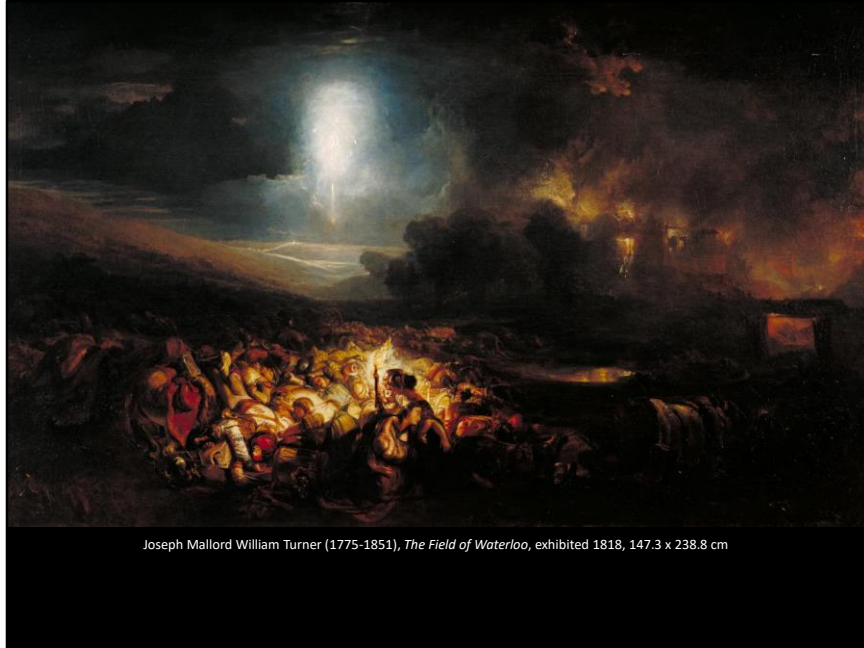
- Constable's mother Ann died on 9 March 1815, aged 67. Constable's father Golding died on 14 May 1816, aged 77, and divided his estate into six equal shares. Constable's younger brother Abram ran the farm generating an annual income of £200 for each sibling. Mary Bicknell's father was the Prince Regent's lawyer and the Constables were 'trade'.
- **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).
- **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
- **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 and were prosecuted under an obscure law of 1797 prohibiting people from swearing oaths to each other. They were transported to Australia and 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.

## References

<http://www.tate.org.uk/art/artworks/constable-flatford-mill-scene-on-a-navigable->

[river-n01273](#)





Joseph Mallord William Turner (1775-1851), *The Field of Waterloo*, exhibited 1818, 147.3 x 238.8 cm

- This shows Joseph Mallord William Turner's vision of the **horrors of the battlefield** following the Battle of Waterloo. England had been at war with France, on and off, for over twenty years when the Battle of Waterloo took place and it ended the war. But the cost was enormous, it is estimated that on this single day **42,000-53,000 men were killed and wounded** and 15,000 horses. In the background on the right, we can see the **Château of Hougoumont burning**. This building was regarded by both the Duke of Wellington and Napoleon Bonaparte as the key to the battle and so Wellington threw resources at it to hold it and Napoleon sent his best troops to capture it. In the foreground French soldiers' bodies lie on the ground while their womenfolk search among them for signs of life and the whole scene is eerily lit by the flare in the background and the torches in the foreground.
- **Turner is our greatest British artist** and he was recognised as such in his lifetime both in Britain and abroad. He was a **shrewd businessman and became very wealthy**. He was not a revolutionary but many of his paintings comment on the flaws of society. This painting, for example, is one of the first to display the horrors of war rather than heroic deeds. When Turner exhibited the painting, he quoted

from Lord Byron's anti-war poem 'Childe Harold's Pilgrimage'. One line reads, '**Rider and horse—friend, foe, in one red burial blent!**' In other words, the dead belong to no nation.

- As a result, when it was exhibited the painting was controversial and the **press divided**. Some papers thought it showed a **drunken hubbub** and made fun of what they described as kitchen wenches looking with torches for a lost lodger, others thought it was an '**abortive attempt**'. On the other hand, some thought there was **grandeur** and that it was an **honest portrayal** of anxious wives and sons searching for slaughtered victims.
- Many saw the victory at Waterloo as **vindicating traditional British social values and the class system** over meritocracy and the ideals of the French revolution. Turner, however, does not show us a glorious victory, only death and horror, which he represents using the dramatic lighting of a flare which were used during the night after the battle to discourage looting. It is the night of the battle and women and children are searching for their loved ones. In reality looting was a major problem and within hours many corpses had been stripped of valuables, weapons and clothing, and even their teeth. The blood-soaked artefacts were later sold as memorabilia to the tourists who flocked to the scene.
- After the war, many **ex-soldiers returned home wounded and jobless** having lost limbs and eyes. There was no social care system and only the antiquated Elizabethan Poor Laws so many resorted to begging. I will discuss the further consequences of this in the next painting.

## Notes

- Joseph Mallord William Turner was born in 1775, a year before John Constable. He was the son of a barber and wig maker and was born in Maiden Lane, Covent garden. He was a child prodigy and sold drawings placed in his father's shop window. Around 1786, aged 11, he was sent to Margate where he produced a series of drawings of the town and surrounding area. His first watercolour painting *A View of the Archbishop's Palace, Lambeth* was accepted for the Royal Academy summer exhibition of 1790 when Turner was 15. He entered the Royal Academy School aged 14 and was admitted to the life class in 1792, aged 17. He was elected Associate of the Royal Academy in 1799 and Academician in 1802 and was recognised as a prodigy who promised to be the outstanding painter of his generation. He travelled widely around the country and specialised in topographical landscapes and architecture. He also travelled around Europe and studied at the Louvre and in Italy. He grew more eccentric as he grew older and he few close friends except for his father. At the Royal Academy he could be bumptious, pushy or rude, at times trading insults with colleagues. He never married but had a relationship with an older widow, Sarah Danby and it is believed he fathered two daughters. He died of cholera in the house of his lover Sophia Caroline Booth in Cheyne Walk, Chelsea.

- Turner travelled to the continent two years after the Battle of Waterloo and spent a day on the site of the battle sketching.

## **References**

<http://www.tate.org.uk/art/artworks/turner-the-field-of-waterloo-n00500>

<http://www.tate.org.uk/art/research-publications/jmw-turner/joseph-mallord-william-turner-1775-1851-r1141041>



Edward Francis Burney (1760-1848), *Amateurs of Tye-Wig Music ('Musicians of the Old School')*, c.1820, 71 x 91.5 cm

- “The theme is the **battle between 'modern' and 'traditional' taste** in the music world. The **modern** is represented by the works of **Beethoven, Haydn, Mozart** and others being burnt in the fire, while **traditional taste** is epitomised by **Handel**, whose bust looks down upon a group of musicians, appropriately dressed, who are playing (discordantly) music by his great **contemporary Arcangelo Corelli**. The concert takes place in a room whose decorations are predominantly **Gothick** in style, a further indication of the revival of ancient tastes. Burney includes many apparent and traditional amusing details such as the **howling dog, noisy children, a parrot lifting a wig, striking clocks, a careless servant, and a sneezing, coughing, snoring and throat-clearing audience.**” (Tate display caption, amended)
- In the 1820s Burney painted **four watercolours satirising contemporary musical and social life** (two at the V&A and two at the Yale Center for British Art) which he may have intended to publish as prints in the manner of Hogarth’s ‘Progresses’. There was a good market for satirical prints at this time **but they were never published**. This is the only one he reworked in oils. It is a battle between the modern music of Beethoven and Mozart and the traditional music of Handel

whose bust looks down on them. This was a time when old composers such as Handel were experiencing a revival that challenged the supremacy of contemporary composers such as Beethoven. Burney's uncle was a musicologist who wrote about the respective merits of 'old' and 'new' music. Burney includes many apparent and traditional amusing details such as the howling dog, noisy children, striking clocks, a careless servant, and a sneezing, coughing, snoring and throat-clearing audience.

- Burney came from a family prominent in the arts. He enrolled in the Royal Academy School in 1776 and was soon encouraged by Sir Joshua Reynolds. He was a great draughtsman and devoted a large part of his career to book illustration. He rarely exhibited and never married. He was an amateur violist who played and concerts and was mentioned in contemporary journals.

### **References**

<http://www.tate.org.uk/art/artworks/burney-amateurs-of-tye-wig-music-musicians-of-the-old-school-t07278>



Charles Lock Eastlake (1793-1865), *The Colosseum from the Esquiline*, 1822, 52.7 x 65.4 cm

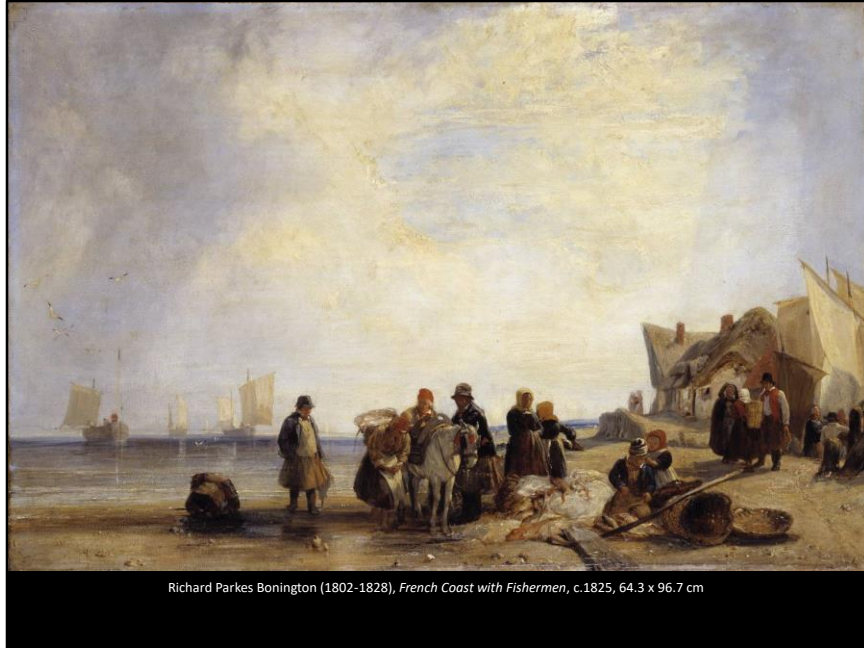
- “Eastlake began his career as a **painter** but turned to **arts administration**, becoming **Director of the National Gallery in 1851**. The sale of an **early picture for a thousand guineas** financed some years in **Rome from 1816**, where he joined an international circle of artists including the sculptors Antonio Canova and Bertel Thorwaldsen, the German Nazarenes and students of the French Academy with whom he sketched outdoors from nature. His habit of **painting even in bright sunshine** won him the nickname ‘**the Salamander**’. From *plein air* studies he painted small pictures of Roman scenery like this view of the Colosseum.” (Tate)
- The Esquiline is one of the seven hills of Rome and is to the north of the Colosseum leading up to the Santa Maria Maggiore and the railway station. This view is from the southern spure, the Parco Del Colle Oppio, directly opposite the Collosseum.
- Eastlakes landscapes had a considerable influence on other artists.
- **Sir Charles Lock Eastlake PRA** (1793–1865) was an English painter, gallery director, collector and writer of the early 19th century. Eastlake was **born in Plymouth, Devon**, the fourth son of an Admiralty lawyer. He was educated at local grammar

schools in Plymouth and, briefly, at **Charterhouse** (then still in London). He was committed to becoming a painter, and in 1809 he became the **first pupil of Benjamin Haydon** and **a student at the Royal Academy schools** in London — where he later exhibited. In 1816, he **travelled to Rome** where he painted members of the British elite staying in Italy including fellow artists Sir Thomas Lawrence and J. M. W. Turner. He also travelled to **Naples and Athens**. Despite being based predominantly in mainland Europe, Eastlake regularly sent works back to London for an exhibition, and in **1827, aged 34, he was elected a member of the Royal Academy**. Three years later, he returned to England permanently where he continued to paint historic and biblical paintings set in Mediterranean landscapes. Elected **President of the Royal Academy and knighted in 1850**, he became a notable figure in the British art establishment, being appointed the first President of the Photographic Society in 1853 and, in 1855, the **first Director of the National Gallery**. His directorship was marred by the signal failure of the National Gallery to fulfil the terms of the bequest of J. M. W. Turner, his erstwhile friend.

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<http://www.tate.org.uk/art/artworks/eastlake-the-colosseum-from-the-esquiline-t00664>





Richard Parkes Bonington (1802-1828), *French Coast with Fishermen*, c.1825, 64.3 x 96.7 cm

Richard Parkes Bonington (1802-1828), *French Coast with Fishermen*, c.1825, 64.3 x 96.7 cm

- A group of fishermen and women stand in the foreground, with a horse, various baskets and the day's catch. It was this type of work by Bonington that **JWM Turner later famously paid homage** to with his work 'Calais Sands' (1830). He was born 15 days before the artist Thomas Girtin died aged 27. Turner is said to have remarked that if Girtin, his contemporary and a formative influence, had lived "I should have starved." Bonington, himself, survived 26 years, less one month, and, like Girtin, died of lung disease. He was compared to the great French artist **Théodore Géricault** (1791-1824) who died aged 33 of tuberculosis. They were all pioneers of the Romantic movement and like many other Romantic geniuses died young. John Keats died aged 25, Thomas Chatterton 17, Lord Byron 36, Emily Brontë 30, Wolfgang Amadeus Mozart 35, Henry Purcell 36, Fryderyk Chopin 39.
- Richard Parkes Bonington (1802–1828) was an English Romantic landscape painter, who was born in the Midlands and **moved to France at the age of 14** when his family moved there to open a lace factory. He can be considered as a **French artist**, and an intermediary bringing aspects of English style to France. Becoming, after his

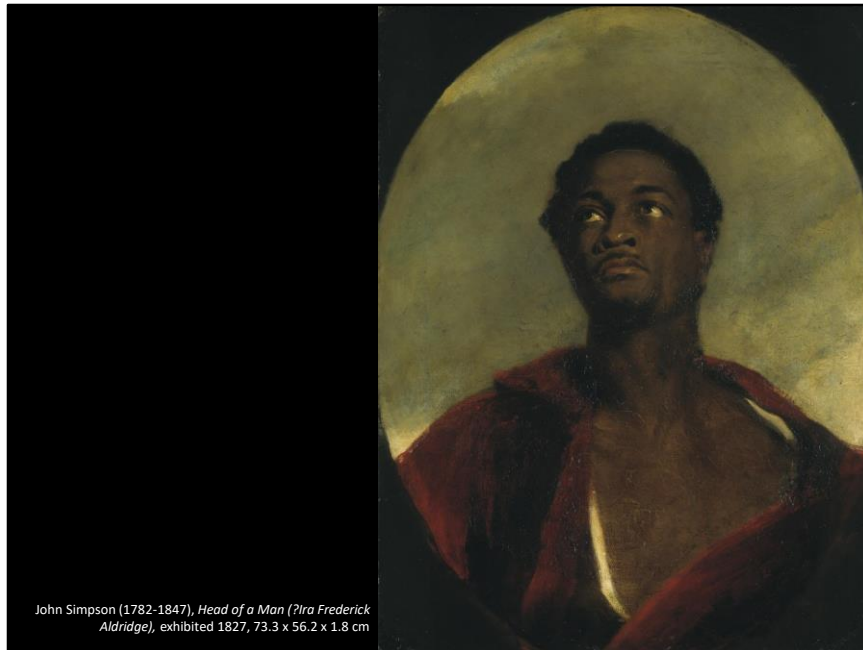


very early death, one of the most influential British artists of his time, the facility of his style was inspired by the old masters, yet was entirely modern in its application. His landscapes were mostly of coastal scenes, with a low horizon and large sky, showing a brilliant handling of light and atmosphere.

- Bonnington had a brilliant career cut short by tuberculosis at the age of 25. His sparkling watercolours captivated painters, critics and collectors. The fluency and directness of his work inspired his friend **Eugene Delacroix with whom he shared a studio** in Paris. At his death his paintings were avidly collected and studied by artists in Britain and France. **Théophile Gautier wrote that he was ‘the most natural colourist of the modern school’ whose importance for French landscape painting paralleled that of Shakespeare for modern literature.** He is regarded by many as a **pioneer of the impressionist style.**
- In 2004 the Government placed a temporary export ban on the export of this painting. The Art Fund donated £100,000 in 2004 to part fund the purchase price of £1,284,026.

### **References**

<http://www.tate.org.uk/art/artworks/bonington-french-coast-with-fishermen-t11900>



John Simpson (1782-1847), *Head of a Man (?Ira Frederick Aldridge)*, exhibited 1827, 73.3 x 56.2 x 1.8 cm

- 'This painting almost certainly represents the **American Shakespearean actor Ira Frederick Aldridge** (1807?–67) in character. Around 1826–7 the same sitter appears in several paintings by British artists, including another picture by Simpson, *The Captive Slave* 1827 (Art Institute of Chicago) for which this appears to be a **related study**. Aldridge came to Britain in 1824, and embarked on what became a **hugely successful career in Europe**. It is unclear whether he was working as a professional model for these artists, or sitting to them to promote his own public image.' (Tate display caption)
- The present painting was shown as '**Head of a Black**' at the exhibition of the British Institution in **1827**. Although exhibited originally as an anonymous figure, the model appears to be the American actor Ira Frederick Aldridge (1807–1867). He had come to Britain in 1824 and made his debut on the London stage in 1825. In the face of **much racial prejudice** he took on a wide variety of roles and established an international reputation. He was painted by several artists in the early stages of his career, including John Jackson, Henry Perronet Briggs and James Northcote.

## **References**

- <http://www.tate.org.uk/art/artworks/simpson-head-of-a-man-ira-frederick-aldridge-n00382>



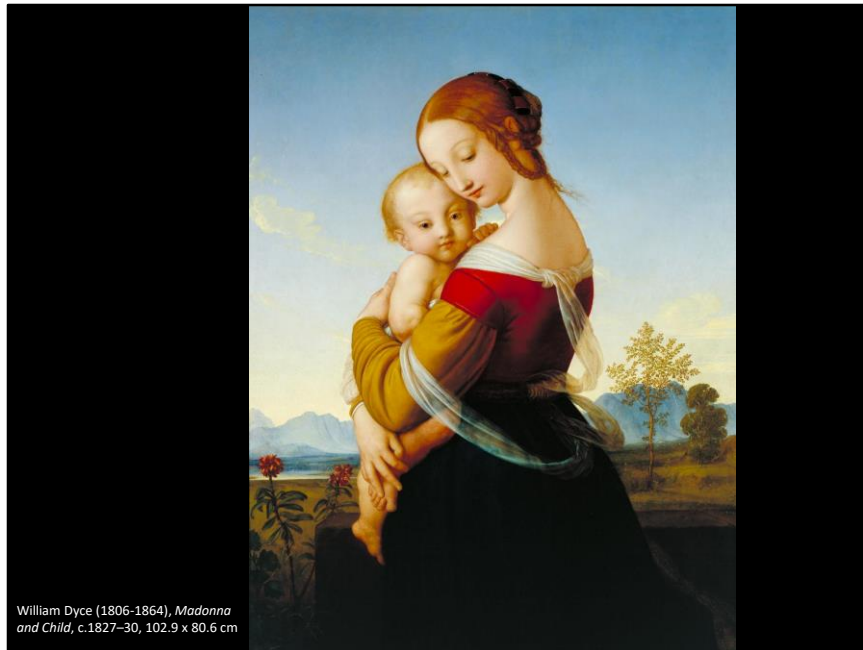
Edwin Henry Landseer (1802-1873), *A Scene at Abbotsford*, exhibited 1827, 45.1 x 61 cm

- “Landseer began exhibiting animal and historical pictures in the 1820s. He painted a number of Scottish highland subjects and, like Turner, illustrated the works of the novelist, Sir Walter Scott. From 1824 Landseer was a visitor to Abbotsford, Scott’s house in the Scottish Borders. This picture conveys its Romantic atmosphere. Scott’s great deerhound, Maida, which was then dying, lies with his younger companion, among antiquarian relics and sporting trophies. This painting was shown at the British Institution in 1827, when it was bought by the Duke of Bedford.” (Tate)
- Katharine Baetjer, *British Paintings in the Metropolitan Museum of Art, 1575-1875*,
  - ‘Landseer was educated at home. As a small boy, he began to make animal studies, one of which won the silver palette from the Society of Artists in 1813. He became a **pupil of Benjamin Robert Haydon** in 1815, and under his direction studied figure painting and anatomy (he would later own Stubbs's anatomical drawings Of the horse). The following year he entered the Royal Academy schools.

- His first major success came in 1818, when he exhibited *Fighting Dogs Getting Wind* (Musée du Louvre, Paris) at the Society of Painters in Oil and Water Colours. Although dubbed the English Snyders, he was rather more than one of England's most gifted sporting artists: without betraying their natures, he was able to **use animals to comment on complex social and historical issues**. Landseer first visited Scotland in 1824, staying with John Murray, fourth Duke of Atholl, in the Highlands, and with Sir Walter Scott at Abbotsford. Thereafter he spent part of every year in Scotland, executing works for sporting aristocrats and sketching the landscape. In 1826 Landseer was elected an associate of the Royal Academy, and in **1831, aged 29, a full academician**. He leased a property near Regent's park, where he was to remain for the rest of his life. He never married but was admired by women and was sought after as both a guest and an artist because he was an accomplished storyteller and a fine caricaturist. **In 1840 Landseer suffered a nervous breakdown** from which he never fully recovered.
- His later technique in painting is broader, while his later subject matter is marked by the seriousness of high Victorian art. Much admired by Queen Victoria and Prince Albert, and knighted in **1850, he was then Britain most famous artist**. His images circulated widely as **engravings**, and his painting of a stag, *The Monarch of the Glen* (private collection), which was exhibited at the Royal Academy in 1851, became **the most famous of all images** of the Scottish Highlands. Although in his last years he was nearly **overwhelmed by mental illness**, Landseer retained his abilities as a painter almost until the end. ‘

### References

<http://www.tate.org.uk/art/artworks/landseer-a-scene-at-abbotsford-n01532>



William Dyce (1806-1864), *Madonna and Child*, c.1827–30, 102.9 x 80.6 cm

- “Dyce visited Italy in the late 1820s. While there he became aware of the art of the Nazarenes, a group of German painters. They were inspired by 15th-century religious painting, and set out to create an art for their own times which possessed the same moral purpose. This picture, modelled on Raphael’s ‘Madonna and Child’ subjects of the early 1500s is quite uncharacteristic of English art of the 1830s. In this sort of picture, Dyce emerges as a precursor of the Pre-Raphaelites. As a senior Royal Academician he was an important supporter of their aim to renew English art.” (Tate)
- **William Dyce** (b **Aberdeen**, 19 Sept. 1806; d Streatham, Surrey [now in London], 14 Feb. 1864). **Scottish painter**, designer, and administrator, active mainly in London. In the 1820s he twice visited Italy, where he was influenced by Renaissance painting and by the **Nazarenes**, with whom he became **friendly**. Dyce was **highly cultured** and **widely talented** (he was an accomplished **musician** and wrote **learned essays on antiquities** and a prize-winning **paper on electromagnetism**), but initially he was successful mainly as a rather conventional portraitist in Edinburgh.

- In **1837 he moved to London** to work for the newly founded **Government School of Design** (which developed into the **Royal College of Art**) and he made a **tour of state art schools in France and Germany to study their methods**. His report on his findings led to his appointment as superintendent (director) of the School in 1840. He resigned in 1843, but he remained a central figure in the art world—indeed **‘there was no major [artistic] undertaking in mid nineteenth-century Britain in which he did not play either an executive or advisory role’** (David and Francina Irwin, *Scottish Painters at Home and Abroad*, 1975). In particular he was a key figure in the revival of **fresco painting**, which was stimulated mainly by the mural decoration (begun 1843) of the **new Houses of Parliament**. Dyce's own work there has deteriorated badly, but his ***Neptune Resigning to Britannia the Empire of the Sea*** (1847, Osborne House, Isle of Wight) is one of the best preserved of all Victorian frescos. This was one of several royal commissions for Dyce, who was a **favourite of Prince Albert**. In addition to murals, he produced a varied range of easel paintings, from **high-minded religious scenes (he was a devout Christian)** to the delightfully sentimental *Titian's First Essay in Colour* (1856–7, Aberdeen AG); his ***Pegwell Bay, Kent*** (1859–60, Tate, London) is considered one of the **most remarkable of all Victorian landscapes**. Dyce's strong colours, firm outlines, naturalistic detail, and thoughtful sincerity of approach formed a bridge between the Nazarenes and the Pre-Raphaelites, and **John Ruskin said that it was Dyce who gave him his ‘real introduction’ to the Pre-Raphaelites** when, at the 1850 Royal Academy exhibition, he ‘dragged me literally up to the Millais picture of the Carpenter's Shop, which I had passed disdainfully, and forced me to look for its merits’. *The Oxford Dictionary of Art and Artists* (Oxford University Press)

## **References**

<http://www.tate.org.uk/art/artworks/dyce-madonna-and-child-t00618>



John Gibson (1790-1866), *Hylas Surprised by the Naiades* 1827-?36, exhibited 1837, marble, 160 x 119.4 x 71.8 cm

- “This life-size statue group in white marble presents a scene from Greek mythology in which **the boy Hylas, the companion of Hercules, goes to collect water from a stream, and is lured into the depths by water nymphs who are entranced by his beauty.** The nymphs (Naiades) simultaneously gaze admiringly and move to physically detain the boy. The taller nymph places her face against Hylas’s hair and strokes his cheek while gently restraining his arm. The other places a hand around the boy’s waist and takes his hand in hers. Hylas seems to lose his grip on the pitcher in surprise. His extended leg suggests that he is trying to leave, although he also appears **entranced by the naked naiad.**” (Tate)
- **John Gibson was a Welsh Neoclassical sculptor who studied in Rome under Canova.** He excelled chiefly in bas-relief but was also proficient in monumental and portrait statuary. Gibson was elected a **Royal Academician in 1836**, and left the contents of his studio to the Royal Academy, where many of his marbles and casts are currently on display. In all worldly affairs and the business of daily life he was **simple and guileless** in the extreme; but was resolute in matters of principle.



**Gibson was the first to introduce colour on his statues**, first as a mere border to the drapery of a portrait statue of the queen, and by degrees extended to the entire flesh, as in his so-called ***Tinted Venus***, now in the **Walker Art Gallery** in Liverpool. He was described as "**dressed with extraordinary slovenliness and indifference to clothes, had no collar, I think, and evidently did not know what he had on. Everything about him bespoke the utmost unconsciousness and democratic plainness of life.**" It is said that he got into the habit of cleaning his plate, glass and cutlery with his napkin while dining in restaurants in Rome and that he absent-mindedly continued the impolite habit when dining with his aristocratic patrons.

### **References**

<http://www.tate.org.uk/art/artworks/gibson-hylas-surprised-by-the-naiades-n01746>



John Constable (1776–1837), *Sketch for 'Hadleigh Castle'*, c.1828–9, 122.6 x 167.3 cm  
 John Constable (1776–1837), *Hadleigh Castle, The Mouth of the Thames-Morning after a Stormy Night*, 1829, 121.9 x 164.5 cm, Yale Center for British Art

- 'Constable made full-size sketches like this for many of his six-foot paintings. They allowed him to explore his ideas before committing them to the final canvas. The finished picture in this case was exhibited at the Royal Academy in 1829. The composition originated in a minute drawing Constable made on a visit to the ruins of Hadleigh Castle in Essex in 1814, but this painting was not developed until around the time of his wife's death in 1828. The resulting image of loneliness and decay is now often seen as exemplifying his desolate state of mind at the time.' (Tate display caption)
- Constable had been very successful and influential in France. He exhibited three works at the Paris Salon in 1824 and *The Hay Wain* won a gold medal. This led to his most commercially successful period when he sold about twenty paintings in France through his French dealer John Arrowsmith. He had problems early in their relationship when Constable refused to ship any painting without being paid first. Arrowsmith promptly sent £400 and Constable sent the paintings. Arrowsmith the

in France his paintings were causing a sensation and one critic described them as 'a miracle'. In 1825 Arrowsmith arrived at Constable's studio to find out what progress had been made on £400 painting she had ordered. Arrowsmith was short of money at the time and spoke poor English. Constable later wrote that the French dealer was 'so excessively impertinent and used such language as never was used to me at my easel before'. Arrowsmith apologised but Constable refused to accept the apology and Arrowsmith left. Constable may have been worried about his **wife's ill-health**, he disliked living in Brighton and was under the pressure of many outstanding commissions and as a result he lost his French outlet. Arrowsmith later went bankrupt. Constable's friend John Fisher thought that Constable had been impetuous and paranoid. better of him. Fisher wrote, '**We are all given to torment ourselves with imaginary evils — but no man had ever this disease in such alarming paroxysms as yourself. You imagine difficulties where none exist, displeasure where none is felt, contempt where none is shown and neglect where none is meant.**'

- After the birth of their seventh child in January 1828, **Maria fell ill and died of tuberculosis at the age of 41**. Intensely saddened, Constable wrote to his brother Golding, "**hourly do I feel the loss of my departed Angel**—God only knows how my children will be brought up...the face of the World is totally changed to me". After that, he dressed in black and was, according to Leslie, '**a prey to melancholy and anxious thoughts**'. He cared for his seven children alone for the rest of his life. Shortly before Maria died, her father had also died, **leaving her £20,000**. **Constable speculated disastrously with the money**, paying for the engraving of several mezzotints of some of his landscapes in preparation for a publication. He was hesitant and indecisive, nearly fell out with his engraver, and when the folios were published, could not interest enough subscribers.

## Notes

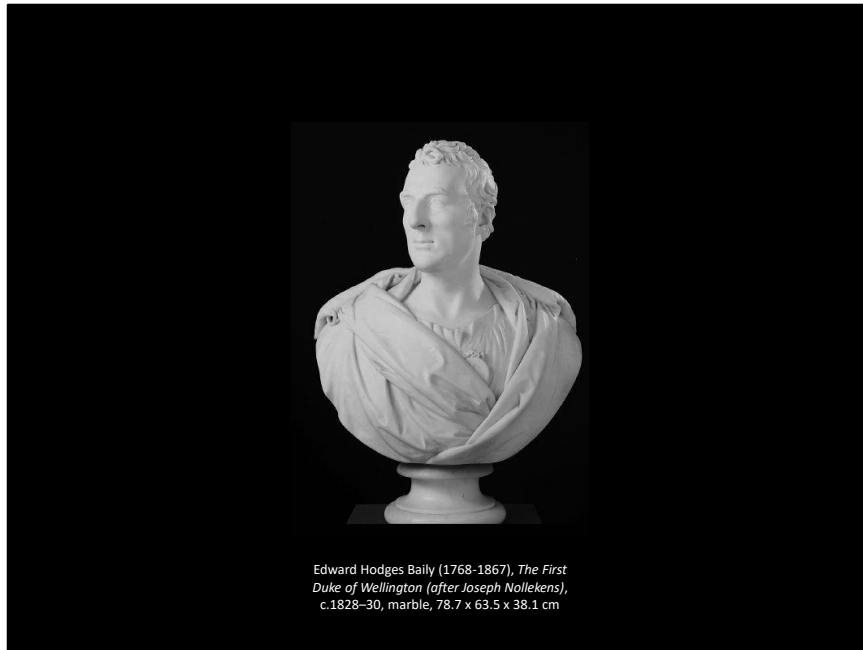
- This is a full-size oil sketch for the painting now in the Paul Mellon Collection at the Yale Center for British Art. Constable submitted the finished work to the Royal Academy exhibition in 1829, the year in which he was elected an Academician. He began painting six-foot canvases in 1818, in emulation of the works of the past masters of landscape such as Claude, Poussin and Rubens. He saw these **large pictures as a means to gain further recognition** as an artist, and **to elevate** what many considered the mundane subject matter of rural scenery. Unable to paint from nature on this scale, he turned increasingly to invention, and these large studio sketches enabled him to work out the compositional problems he was encountering in the preparation of his exhibition pieces. The oil sketch would be made either prior to, or simultaneously with, the finished picture.
- Constable made a small pencil sketch of **Hadleigh Castle** near Southend in Essex in 1814, on his only visit to the area, when he wrote to his future wife Maria: 'At Hadleigh there is a ruin of a castle which from its situation is a really fine place - it

commands a view of the Kent hills, the Nore and North Foreland & looking many miles to sea' (letter of 3 July 1814; in R.B. Beckett, ed., John Constable's Correspondence, II, Ipswich 1964, p.127). **He returned** to the pencil sketch **fifteen years later**, to develop the six-foot painting. He made a small preparatory **oil sketch**, probably in 1828 (Paul Mellon Collection, Upperville, Virginia), based on the drawing, but with the addition of a shepherd and his flock at the bottom left. In a pen and ink drawing made at around the same time (collection David Thomson), the composition has become decidedly more horizontal, having been extended on the right to include the distant Kent shore. A dog has replaced the shepherd's flock, and a tree has been added beside the castle's left-hand tower. The **Tate's large oil sketch** introduces cows in the middle-distance and gulls flying above the sea.

- Constable's wife Maria died in November 1828, and the **sombre, desolate tone** of the work is generally assumed to **reflect his mood** at this time. In a letter of 19 December of that year, he wrote to his brother Golding: '**I shall never feel again as I have felt, the face of the World is totally changed to me**' (in C.R. Leslie, ed. Hon. Andrew Shirley, *Memoirs of the Life of John Constable*, R.A., London 1937, p.234).

### References

- <http://www.tate.org.uk/art/artworks/constable-sketch-for-hadleigh-castle-n04810>



Edward Hodges Baily (1788-1867), *The First Duke of Wellington (after Joseph Nollekens)*, c.1828-30, marble, 78.7 x 63.5 x 38.1 cm

- “This imposing, life-size white marble bust represents the famous soldier and statesman Arthur, Duke of Wellington (1769–1852) dressed in the manner of an ancient Roman general. The artist Edward Hodges Baily carved the portrait for the wealthy collector Robert Vernon (1774/5–1849) as part of a series of notable historical figures, known as ‘worthies’, which included the politician George Canning, the writers Samuel Johnson (National Portrait Gallery, London) and John Milton (untraced), and the scientist Sir Isaac Newton (National Portrait Gallery, London).” (Tate)
- “Like the busts of Canning and Johnson, the Wellington bust was based upon an earlier portrait bust by the English sculptor Joseph Nollekens (1737–1823). Nollekens carved his work in 1813 and exhibited it at the Royal Academy that year.” (Tate)
- **Edward Baily** was a sculptor who was **born in Bristol** and whose **father carved figureheads for ships**. The boy showed a **natural ability for carving** and produced models of his classmates when still at school. He was **recognised by John Flaxman**

and joined the **Royal Academy School in 1809, when he was 21. He won a gold medal in 1811** and was elected ARA in 1817 and RA in 1821. **He is best known for his statue of Nelson, at the top of Nelson's Column, in Trafalgar Square.** He was **first declared bankrupt in 1831, and again in 1838.** On the first occasion **questions were asked in Parliament on his behalf** because his financial distress had resulted from **delays in receiving payment for sculptures at Buckingham Palace.** Fortunately his appeals to the Royal Academy for financial assistance, were successful in the 1830s, as again in the 1860s, when they provided him with a **pension of £200 a year** as an honorary retired RA.

### **References**

<http://www.tate.org.uk/art/artworks/baily-the-first-duke-of-wellington-after-joseph-nollekens-n02236>



Benjamin Robert Haydon (1786-1846), *Punch or May Day*, 1829, 150.5 x 185.1 cm  
 Charles Dickens, *What Charles Dickens Saw: Sketches by Boz*, (Scenes, Chapter 20, "The First of May", Penguin, 1995)

- An exciting painting that captures a moment in the day-to-day life of **Regency London**. Haydon would probably have been appalled to see it displayed in a national gallery as he dedicated his life to raise British art 'to honour and glory' by promoting large-scale history paintings of noble subjects. He was **driven to paint subjects like *Punch or May Day* to pay the bills**. He had hoped the **King would buy the painting** as he asked for it to be sent to Windsor Castle but it was returned, a setback he blamed on the actions of the Keeper of the King's Pictures, William Segulier
- It is set in **New Road, Marylebone** and it is a little past noon as we can see from the clock of Marylebone church. Punch is beating his wife and this has drawn the crowds and blocked the road resulting in a marriage coach nearly colliding with a hearse. A farmer is so engrossed by the Punch and Judy he does not notice his pocket being picked by a small hand. A child chimney sweep is posing like an actor on stage with his broomstick slung across his shoulder. On the right three figures are Morris may Day dancing. One is dressed as a tree, the other has a blackface

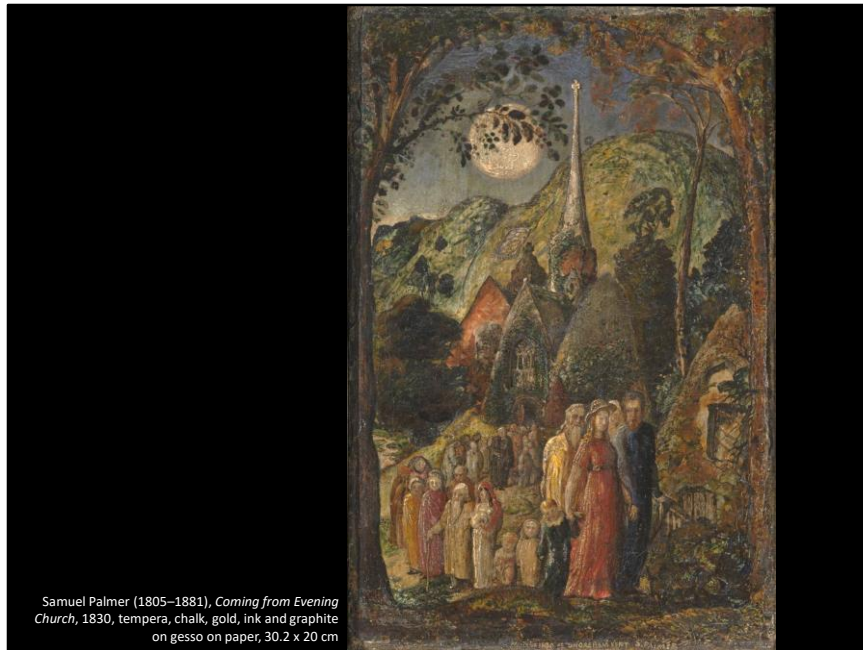
and the third is a woman in a red dress holding a spoon or ladle. The Green Man, or, Jack in the Green, is a popular participant in traditional May Day festivals in which a person covers themselves in a tree-like costume, sometime pyramidal or conical in shape. Blackface is an ancient Morris dancing tradition thought to represent miners or north African pirates who settled in England.

- Haydon knew all the great artists and writers of the age but **lived hand-to-mouth** for years. An attempt he made to interest the public in his noble paintings **resulted in debts of £3,000**. Rather than go into debtors prison again and because his sight and mind were deteriorating he **decided to commit suicide**. He **bought a gun** and wrote a will but even this failed. He shot himself in the head but the ball failed to penetrate his brain so with characteristic determination he **slit his throat to kill himself**. He left his diary open at the last entry read “‘**Stretch me no longer on this rough world**’ – *Lear*”.
- “Haydon had **ambitions to be a history painter**, but after some early successes **struggled to find patrons** or public support for his **huge canvases of noble themes** from history or scripture. In the late 1820s, after repeatedly **falling into debt and even being imprisoned**, he painted several subjects of contemporary life that he hoped would be **more commercial**. This richly detailed composition is intended to capture the energy of contemporary London. A crowd mingles with a costumed procession in the Marylebone Road. Haydon thought of calling this picture simply ‘Life’, suggesting that he retained a sense of ambition even in painting such a lowly subject.” (Tate)

## **References**

- <http://www.tate.org.uk/art/artworks/haydon-punch-or-may-day-n00682>
- <http://www.independent.co.uk/arts-entertainment/art/great-works/great-works-punch-or-may-day-1830-by-benjamin-robert-haydon-8679006.html>
- [http://www.like2do.com/learn?s=Benjamin\\_Haydon](http://www.like2do.com/learn?s=Benjamin_Haydon)
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Samuel Palmer (1805–1881), *Coming from Evening Church*, 1830, tempera, chalk, gold, ink and graphite on gesso on paper, 30.2 x 20 cm

- “This is one of Palmer's best-known works, painted while he was living in **Shoreham in Kent**. Palmer lived in Shoreham for about seven years. To him it represented a kind of **rural paradise**, an ideal landscape, touched by a divine presence. He called the Darent Valley the 'Valley of Vision'. Palmer's pictures of this period are intensely personal, and often have a mystical, even visionary quality comparable to the work of William Blake (1757-1827).” (Tate)
- **Samuel Palmer** was another born artist, although he had little formal training he first **exhibited at the Royal Academy when he was only 14**. In 1822, when he was 17 he met the artist **John Linnell** who introduced him to **William Blake** in 1824. Like Blake, Palmer had **visionary experiences** from childhood and the effect of Blake was to **intensify** his inherent **mystical leanings**.
- In 1826, he moved to Shoreham, near Sevenoaks, where he became the central figure of a Blake-inspired group of artists known as the Ancients. Palmer was an old-fashioned high Tory, he thought the Tories gave ‘*liberty to the poor*’ but the

Whigs were more cruel than the worst papists. He was deeply distrustful of any revolutionary principles. The ancient institutions, such as the Anglican Church, were sacred. In 1832 he wrote a pamphlet in support of his local Tory candidate who came last in the poll.

- Although his politics were reactionary his art was revolutionary. Samuel Palmer moved to the rural village of Shoreham and founded an artistic community. There he produced his **now most famous** works such as *Coming from Evening Church*. At the bottom Palmer has painted '1830, Shoreham, Kent, S. Palmer'. He very rarely added the date to a painting. Surely this is his recording a time of change to his beloved Shoreham. This painting shows his view of the countryside, as enveloping the parishioners and protecting them. They are infused with a sense of **other worldly beauty** and painting was produced in 1830 the year the **Swing Riots** first reached Shoreham.
- Graham Sutherland who was influenced by Palmer described him as '**essentially the English Van Gogh**', a comparison also made by Kenneth Clark.

#### Samuel Palmer – Visionary Landscapes

- Samuel Palmer was an **important artist** whose most original period was when he worked in Shoreham, near Sevenoaks in Kent. He purchased a rundown cottage he called '**Rat Abbey**' but later moved to a Queen Anne house called **Waterhouse**, which still stands. He lived in Shoreham there from **1826 to 1835**, producing some of his **greatest work**. He had little formal training but first exhibited Turner-inspired works at the Royal Academy at the age of fourteen. He met William Blake in 1824 and his Shoreham work is influenced by Blake's visionary and mystical approach.
- In Shoreham he fell in love with fourteen-year old **Hannah Linnell**, daughter of the then famous artist John Linnell and married her when she was nineteen. In 1832 what he described as his 'primitive and infantile feeling' began to fade and after returning to London in 1835 and **marrying** Hannah Linnell in **1837** we went on a **two-year honeymoon** to Italy. When he returned the break with his visionary period was complete and he painted more **conventional** topographical and pastoral paintings for the rest of his life. It is generally assumed he painted this way in order to sell the paintings more easily in order to support his wife and children. Tragically his eldest son died at the age of 19, a blow from which he never recovered.
- Samuel Palmer was largely forgotten after his death. In 1909, many of his Shoreham works were destroyed by his surviving son Alfred Herbert Palmer, who burnt "*a great quantity of father's handiwork ... Knowing that no one would be able to make head or tail of what I burnt; I wished to save it from a more humiliating fate*". The destruction included "*sketchbooks, notebooks, and original works, and lasted for days*". It was not until the 1950s that his reputation began to recover and his rediscovered Shoreham work had a powerful influence on many

English artists including Graham Sutherland and Eric Ravilious.

**References**

<http://www.tate.org.uk/art/artworks/palmer-coming-from-evening-church-n03697>



James Ward (1769-1859), *The Moment*, 1831, 36.7 x 46.6 cm

- “This painting of a huge snake about to attack a white horse was exhibited at the Royal Academy in 1833. In the past, the painting was **thought to show Napoleon’s Arab charger, Marengo** – hence the title ‘Marengo and the Serpent’ on the frame. However, it is **more likely to show George III’s horse, Adonis**. Although he specialised in painting animals, Ward consistently **used allegory** in his paintings, so this work may be intended to **show the power of the monarchy (the horse) being threatened by the government (the serpent)** as it prepared to widen the franchise by passing the **Great Reform Bill in 1832.**” (Tate)

### References

<http://www.tate.org.uk/art/artworks/ward-the-moment-t03440>



Samuel Palmer (1805-1881), *The Gleaning Field*, c.1833, tempera on mahogany, 30.5 x 45.4 cm

- “Samuel Palmer’s vision of the landscape was shaped by his friendship with the older poet and artist **William Blake** (1757–1827). Blake’s words in *Milton* are those of a prophet waiting for liberty and peace to reign: ‘I will not cease from Mental Fight, Nor shall my Sword sleep in my hand: Till we have built Jerusalem, In England’s green & pleasant Land.’ This picture shows a scene after harvesting has finished. **Palmer, a devout Christian**, created images of ‘England’s green & pleasant Land’ that contrasted with the harsher contemporary reality of change and social unrest in the countryside.” (Tate)

### References

<http://www.tate.org.uk/art/artworks/palmer-the-gleaning-field-n04842>



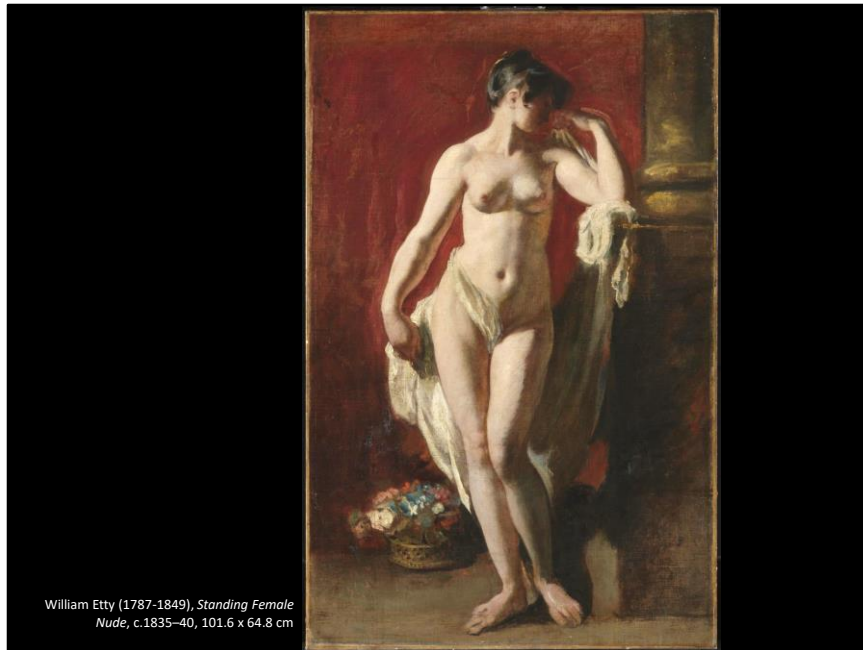
Thomas Webster (1800-1886), *Late at School*, 1834, exhibited 1835, 45.7 x 37.7 cm

- “Webster was a painter of narrative genre in the tradition of **David Wilkie** and **William Mulready**. Such pictures, generally modest in size and ostensibly representing **scenes of everyday life**, were **popular with the public** and acclaimed by many critics. Although contemporary commentaries tended to focus on their realism and painterly technique, these images also expose a preoccupation with the themes of education and discipline among the lower classes. When this picture was exhibited in 1835 a critic proclaimed it ‘**a charming little composition; characteristic in every object, and painted with a true feeling of the art**’.” (Tate)
- Thomas Webster was an English painter of genial and humorous genre scenes of school and village life, many of which became popular through prints. He lived for many years at the artists' colony at Cranbrook in Kent. He was born in Pimlico and his father was a member of George III's household. Thomas first became a royal chorister before switching to painting and entering the Royal Academy School in 1821. He became an Academician in 1846. Although his range of subjects was limited he was unrivalled in this popular genre.

## **References**

- <http://www.tate.org.uk/art/artworks/webster-late-at-school-n00426>





William Etty (1787-1849), *Standing Female Nude*, c.1835-40, 101.6 x 64.8 cm

- “William Etty was responsible for **raising the status of the female nude in Victorian art**. Even while training at the Royal Academy Schools, 'he took with avidity to the use of the brush and ever after painted his studies, thus he gained a **power over the imitation of flesh**, both as to colour and texture, **beyond that of any other artist**.' (Richard Redgrave's memoir, quoted in Lambourne, p.281) Since **there was no precedent for this genre of painting in English art**, Etty looked to **Venetian art for inspiration**, as well as the sensuous handling and voluptuous nudes of Rubens (1577-1640). His fluid brushstrokes and warm, rich colours also reflect the influence of Delacroix (1798-1863), who greatly admired Etty's work.” (Tate display caption)
- William Etty was an English artist who is **best known for his history paintings** containing nude figures. He was the first significant British painter of nudes and still lifes. Born in York, he left school at the age of 12 to become an apprentice printer in Hull. He completed his apprenticeship seven years later and moved to London, where in 1807 he joined the Royal Academy Schools. There he studied under Thomas Lawrence and trained by copying works by other artists. Etty earned



respect at the Royal Academy of Arts for his ability to paint realistic flesh tones, but had little commercial or critical success in his early years in London.

- All but one of the works he exhibited at the Royal Academy in the 1820s contained at least one nude figure, and he acquired a reputation for indecency. Despite this, he was commercially successful and critically acclaimed, and in 1828 was elected a Royal Academician, at the time the highest honour available to an artist. Although he was one of the most respected artists in the country he continued to study at life classes throughout his life, a practice considered inappropriate by his fellow artists. In the 1830s Etty began to branch out into the more lucrative but less respected field of portraiture, and later became the first English painter to paint significant still lifes. He continued to paint both male and female nudes, which caused severe criticism and condemnation from some elements of the press.
- He was an extremely shy man and rarely socialised and never married. From 1824 until his death he lived with his niece Betsy (Elizabeth Etty). Etty was prolific and commercially successful throughout the 1840s, but the quality of his work deteriorated. As his health worsened he retired to York in 1848 and died in 1849, shortly after a major retrospective exhibition. In the immediate aftermath of his death his works became highly collectable and sold for large sums. However, changing tastes meant his work later fell out of fashion, and imitators soon abandoned his style. By the end of the 19th century the value of all of his works had fallen below their original prices, and outside his native York he remained little known throughout the 20th century until he was exhibited at Tate Britain (2001-02) and at York Art Gallery (2011-12).

## **References**

<http://www.tate.org.uk/art/artworks/etty-standing-female-nude-n05305>



James Pollard (1792-1867), *The 'Tally-Ho' London - Birmingham Stage Coach Passing Whittington College, Highgate*, 1836, 36.9 x 45.7 cm

- “By the time Pollard painted this picture, stage coach travel was beginning to be threatened by the rise of the new railway system. For many observers stage coaches were seen not only as one of life’s essentials, but also as a picturesque part of English life. From the details included by Pollard in this picture, this particular coach can be identified as the ‘Tally-Ho’ London to Birmingham coach. This would leave The Saracen’s Head inn on Snow Hill in Holborn at 7.45 am, and arrive at the Swan Hotel in Birmingham eleven hours later.” (Tate)
- The license number 3462 of the coach can be seen and ‘Birmingham’ and ‘London’ are painted on the door. There is a pen and ink drawing over pencil of the same picture at the British Museum with the same number. The Directory of Stage Coach Services 1836 states that the ‘Tally Ho’ used coaches with license 3466 and 3501 and that 3462 was used by its competitor the ‘Greyhound’ London to Birmingham coach. It is uncertain which source is correct but Pollard’s detailed recording makes his more likely.
- In the background is Whittington College, a group of almshouses built in 1823. The name refers to Sir Richard Whittington (‘Dick’ Whittington, thrice Lord Mayor of

London, d.1423) and the almshouses were for widows and spinsters over 55. There was a chapel in the central block. The road is a toll road built in 1809 to avoid Highgate Hill and the toll booth and keeper can be seen on the right. Pedestrians were charged 1d for using the road and carriages 6d. The almshouses were demolished in 1966 to make way for Archway Road and rebuilt at Felbridge in Sussex.

### **References**

<http://www.tate.org.uk/art/artworks/pollard-the-tally-ho-london-birmingham-stage-coach-passing-whittington-college-highgate-t03435>

