



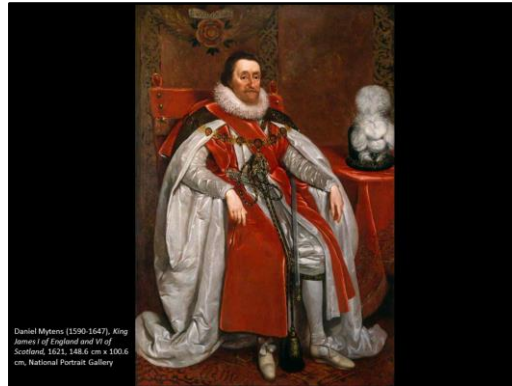
- There was a major change in society, the court and the role of painting with the end of the Tudor period and the start of the Stuart period.
- James was welcomed into London but his thick Scottish accent, his love of certain favourites and his Scottish ways were not well received at court. Throughout his life James had close relationships with male courtiers, which has caused debate among historians about their exact nature. After his accession in England, his peaceful and scholarly attitude contrasted strikingly with the bellicose and flirtatious behaviour of Elizabeth, as indicated by the contemporary epigram *Rex fuit Elizabeth, nunc est regina Jacobus* (Elizabeth was King, now James is Queen).
- During the Tudor period paintings were not regarded as valuable or important. This changed dramatically during the early Stuart period, partly because of the influence of Peter Paul Rubens and then Anthony van Dyck and partly because Charles was an art lover and became one of the biggest collectors in Europe.
- As a result the status of painters was low. A painter would paint an inn sign one day and a portrait the next. They were therefore poorly paid and were treated in England as craftsmen rather than artists.
- The status depended on the artist, most were paid more than craftsmen but less than courtiers with the exception of Rubens and Van Dyck who were both knighted. The reason can be seen by comparing Daniel Mytens portrait of Charles with that of Van Dyck.
- Let us first consider the kings and queens of the early Stuart period.



- I will start by introducing the early Stuarts and some of the key paintings.
- There are five important figures James I (1567-1603-1625) and his wife Anne of Denmark (1574-1619), Henry, Prince of Wales (1594-1612) and Charles I (1600-1649) and his wife Henrietta Maria of France (1609-1669).
- There are also three important art collectors in the reign of Charles I, Thomas Howard, the Earl of Arundel (1585-1646) and his Alethea (nee Talbot, 1585-1654) and the George Villiers, Duke of Buckingham (1592-1628).
- And of course, the two key artists of the period were Peter Paul Rubens (1577-1640) and Anthony van Dyck (1599-1641).

Notes

- English collectors included, in the following periods:
 - Elizabeth I — John, Lord Lumley, a bibliophile whose collection was inherited by Arundel.
 - James I — Prince Henry, Robert Carr (Earl of Somerset), Robert Cecil (Earl of Salisbury) and the **founder of modern collecting Thomas Howard (21st Earl of Arundel**, sometimes called 2nd Earl, also 2nd or 4th Earl of Surrey, later 1st Earl of Norfolk, the 'Collector Earl').
 - Charles I — Thomas Howard, George Villiers (Duke of Buckingham), William Pembroke (3rd Earl of Pembroke), Philip Pembroke (4th Earl of Pembroke), Algernon Percy (son of 'Wizard Earl', 10th Earl of Northumberland bought part of Buckingham's collection on his death), James Hamilton (1st Duke of Hamilton) —known as the 'Whitehall Group'. They used advisors including Balthazar Gerbier, Daniel Nys, William Petty, Sir Dudley Carleton, Abraham van der Doort, and Inigo Jones.



Daniel Mytens (1590-1647), *King James I of England and VI of Scotland*, 1621, 148.6 cm x 100.6 cm, National Portrait Gallery

James I

- James (1566-1625) was the son of Mary, Queen of Scots and her second husband, Lord Darnley. He became king of Scotland at the age of thirteen months, on the abdication of his mother, and the country was run until his majority by a succession of Protestant Regents. Crowned king of England in **1603**, James's unshakeable belief in the '**Divine Right of Kings**' and the money and honours he showered on his favourites such as the **Duke of Buckingham** made him **widely unpopular**. He was however an able scholar and theologian and under his patronage the sermon developed into a significant literary form. In this portrait the tapestry behind the King, who wears full robes of the Garter, incorporates the Tudor rose and the motto BEATI PACIFICI: 'blessed are the peace makers' (Matthew 5:9, 'Blessed *are* the peacemakers: for they shall be called the children of God').
- James's twenty-nine years of Scottish kingship did little to prepare him for the English monarchy: England and Scotland had frequently been at war over the centuries and hated each other. This inherent mistrust, combined with Catholic-Protestant tensions, limited James' prospects of a successful reign.
- His personality also caused problems: he was witty and well-read, fiercely believed in the divine right of kingship and his own importance, but found great difficulty in gaining acceptance from an English society that found his rough-hewn manners and natural paranoia quite unbecoming. James saw little use for Parliament. His extravagant spending habits and nonchalant ignoring of the nobility's grievances kept king and Parliament constantly at odds.
- In a speech by James I in 1610 he said:
 - *The state of monarchy is the supremest thing upon earth; for kings are not only God's lieutenants upon earth, and sit upon God's throne, but even by*

God himself they are called gods.

- James was seen to be rather vain and conceited in nature and was awkward and ungainly. He may also have slobbered and spluttered and may have had a speech impediment - none of which made his persona particularly enticing to the English public. It must be born in mind that many descriptions of James were written by biased observers. Many noted that James was intelligent and well educated but put none of this into practice, and so he earned his nickname - 'The Wisest Fool in Christendom' (Henry IV of France, of James' foreign policy, 1604).
- Following a conference at Hampton Court in 1604 he ordered a new translation of the Bible which was completed in 1611 and which is still in use today.
- There were several Catholic plots against him including the Gunpowder Plot of 1605. The Gunpowder Plot reassured the people that he was not a secret Catholic and reassured Parliament that he was on their side. This close relationship with Parliament did not continue.
- His relationship with Parliament became so bad that in 1614 nothing was agreed ('the Addled Parliament'). He then tried to rule without Parliament but had to recall them in 1621 as he was short of money.
- The conclusion of *1066 And All That*, was that 'James I slobbered at the mouth and had favourites; he was, thus, a Bad King.' reflects a tradition of writing by renegade courtiers that fought for parliament in the Civil War. This was reinforced by Sir Walter Scott's novel *The Fortunes of Nigel* and by serious Victorian historians, such as Samuel Gardiner, who reinforced the negative aspects of James I who, he thought, had 'sowed the seeds of revolution and disaster'. Modern historians put this down to Charles I and 1625 rather than 1603.

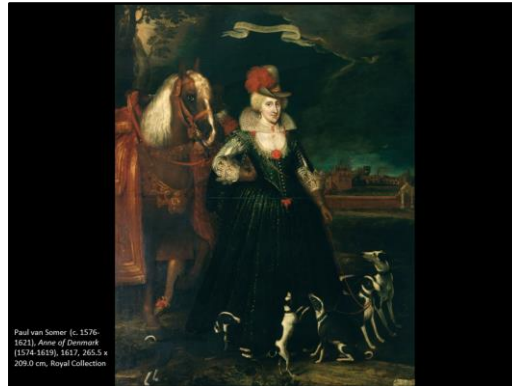
Daniel Mytens (c.1590-1647/8)

- Dutch painter who worked for most of his life in England. He moved to London in 1618 where his first patron was Thomas Howard, Earl of Arundel.
- He was commissioned to paint James I and in 1625 became painter to Charles I and produced many full length portraits.

Notes

- *Of James the First, as of John, it may be said that, if his administration had been able and splendid, it would probably have been fatal to our country, and that we owe more to his weakness and meanness than to the wisdom and courage of much better sovereigns.*
 - T.B. Macaulay, History of England
- *I am sure ye would not have me renounce my religion for all the world. I am not a Monsieur who can shift his religion as easily as he can shift his shirt when he comes in from tennis.*
 - Himself, attrib.

- James became king of England aged 37. At the English court, his appearance was a source of comment, though not criticism. He was of average height but had thin spindly legs. The formality of a banquet held by Elizabeth was somewhat undermined in the era of James by his eating habits that to some English courtiers bordered on the comical.
- Sir Anthony Weldon (d. 1648), a virulent critic of the Stuarts, wrote:
 - ***“His tongue too large for his mouth, which ever made him speak full in the mouth, and made him drink very uncomely, as if eating his drink, which came out into the cup of each side of his mouth...he never washed his hands, only rubbed his finger ends slightly with the wet end of a napkin. His legs were very weak ... that weakness made him ever leaning on other men’s shoulders ... his fingers ever in that walk fiddling about his cod-piece.”***
- However, after the severe court life of Elizabeth’s later years there was a sense that James was a breath of fresh air. At dinner he could be vulgar or lead with jokes that suitably entertained those there. He entered into philosophical dialogue with church figures at these dinners – though he usually ended his thoughts with some comment that bordered on blasphemous. However, by general consent, James was never drunk at these gatherings. It was just his way. Courtiers in London were certainly not used to his way of behaving. Nor were foreign dignitaries. The French ambassador to London remarked, “Where he (James) wishes to assume the language of a king, his tone is that of a tyrant, and when he condescends he is vulgar.”
- James’s male favourites:
 - 1581-1582, the Frenchman Esmé Stewart, Sieur d'Aubigny, first cousin of James's father Lord Darnley, and future Earl of Lennox, arrived in Scotland and quickly established himself as the first of James's powerful male favourites.
 - 1607-1615, Robert Carr (c. 1587-1645, later Earl of Somerset). They first met when Carr broke his leg in front of the king. Carr’s secretary Overbury died in the Tower of London after refusing to become ambassador to Russia. Carr fell out with the King in 1615 and later that year Carr was implicated in the poisoning of Overbury.
 - 1615-1628, George Villiers (1592-1628, later Duke of Buckingham), ‘the handsomest-bodied man in all of England’, he James’s eye at hunt in 1614. He advanced through the ranks of nobility and was assassinated by John Felton in 1628 who thought he had been passed over for promotion.



Paul van Somer (c. 1576-1621), *Anne of Denmark* (1574-1619), 1617, 265.5 x 209.0 cm, Royal Collection

- **Anne of Denmark** married James I in 1589 and bore him **three children** that survived – **Henry** Frederick, Prince of Wales, **Elizabeth**, Queen of Bohemia and **Charles I**. She appears to have loved James at first but they drifted apart. She had an **independent** streak and used Scottish politics to obtain her ends. In England she switched to **patronage of the arts** and she built her own magnificent court, hosting one of the **richest cultural salons in Europe**. After 1612, she suffered from ill health and withdrew from court affairs. Anne moved into Greenwich Palace and then Somerset House, which she renamed Denmark House. After 1607, she and James rarely lived together, by which time she had borne seven children and suffered at least three miscarriages. She died before James in 1619.

This Painting

- She restrains five greyhounds on a leash in her left hand. Her low cut bodice is in the fashionable Spanish style.
- She is in the grounds of Oaklands Palace with the palace visible in the background. Oaklands was acquired by Henry VII in 1538 and rebuilt for Anne of Cleves. He married Catherine Howard in the Palace and Catherine Parr spent time there. It was used by Mary, who retreated there after her supposed pregnancy at Hampton Court, and Elizabeth, James and Charles. After Charles' execution it was sold and demolished leaving one house which may have been the hunting lodge. The present day hotel is on the site of the house, not the Palace, which was further down the hill.
- An owl, symbol of wisdom, perches on a tree above.
- A scroll inscribed in Italian *LA MIA GRANDEZZA DAL ECCELISO* floats above the Queen's head. This motto ('**My greatness is from on high**') was a favourite with the Queen.

- In the same year that this portrait was painted **Inigo Jones** completed his alterations at Oatlands for the Queen, including the **classical gateway** which is visible here but was broken up in 1846 for a rockery which no longer exists. The painting can be interpreted as a tribute to the Queen's love of building and patronage of Inigo Jones as well as a display of her passion for the chase and a deliberate advertisement of the Divine Guidance with which she felt herself inspired.
- It was sold to Jackson and others on 23 October 1651 and recovered at the Restoration. Thereafter it was hung at Whitehall, Windsor, Kensington and Hampton Court.

Paul van Somer (c.1577-1621)

- Flemish artist who arrived in James I reign and became one of the leading painters in England. He was one of James and Anne's favourite painters but little is known of his life or how he rose to court painter so rapidly. He was a forerunner of Daniel Mytens and van Dyck in fact one of van Dyck's first tasks was to copy Paul van Somer's portraits, a task he did not enjoy.
- Critical reaction to Somer's work is mixed, one critic wrote he "had gifts and one of them was for the perception of character"; on the other hand, another condemned van Somer's work as dull and heavy.
- By the time this painting was produced Somer had become Anne's favourite artist and had replaced John de Critz and Marcus Gheeraerts the Younger.
- Somer painted an unusual portrait of Elizabeth Drury (1596-1610, an engraving is in the National Portrait Gallery) as she had died about five years previously in 1610 aged 15. She is shown semi-recumbent. This attitude was used to paint female nudes and male melancholics. She was a well known beauty and this is an interior view with a box in the background reminiscent of Titian's *Venus of Urbino*. Possibly it combines female beauty with the attributes of melancholy and so genius. See 'He Sings the Body Electrum: Re-membling Elizabeth Drury' in H. L. Meakin, *John Donne's Articulations of the Feminine*.



Robert Peake the Elder (1551-1619), *Henry Frederick, Prince of Wales* (1594-1612), c. 1610, 172.7 x 113.7 cm, National Portrait Gallery

- Henry was the eldest son of James I and was expected to become king. Prince Henry was widely seen as a bright and promising heir to his father's thrones. He was intelligent and learned, excelled in feats of arms and was an informed patron of the arts. However, at the age of 18, he predeceased his father when he died of typhoid in 1612.
- This portrait by his official artist **Robert Peake** is thought to have been painted soon after he was made Prince of Wales in 1610 at the age of sixteen. On the table is his white hat decorated with Prince of Wales feathers and a jewel incorporating an 'H' and a 'P' for Henricus Princeps (Prince Henry). The view through the window is thought to be of his **gardens at the palace of Richmond** which the Prince had modelled on those of the **Villa d'Este at Tivoli** which was completed in 1572.
- **In 1608 he was paid £7 for 'pictures made by His Highness' command' and the following year £3. Henry's accounts show he was paying more for tennis balls than for any painting. This indicates the low regard in which paintings and artists were held. This was about to change.**

Notes

- Robert Peake (c.1551-1619) was an English painter active in Elizabeth's reign and the first part of James I's reign. He was appointed picture make to Prince Henry and in 1607 serjeant-painter to James I a post he shared with John de Critz.
- Peake was the only English painter amongst a close-knit group of court painters between 1590 and 1625 – Robert Peake, John De Critz, Marcus Gheeraerts the Younger and Isaac Oliver. They all specialized in very similar full-length brightly-coloured portraits which came into fashion in the 1590s. He was **one of the first to place full length figures in a natural landscape.**

- Typhoid or typhoid fever is a result of poor sanitation, it is highly infectious and kills 25% of sufferers without treatment. In 2013 it killed 161,000 worldwide. It is caused by a different bacterium than typhus.
- Paintings were affordable. To give some idea of relative prices:
 - **A labourer earned £10 a year** while the lower nobility had an income of about £5,000 a year.
 - The lace alone on Princess Elizabeth's gown was £1,700.
 - Charles's Raphael tapestries were £7,000
 - Charles's Titians were £150-600, and his Durers about £75.
 - Cardinal Richelieu's 250 paintings were valued at 80,000 livres but his silver was valued at 237,000 livres.
 - Cardinal Mazarin jewels and gold were valued at 417,945 livres, his paintings 224,873 livres. One gift to the king of 18 diamonds was valued at 1,931,000 livres (1 livre was about 1 shilling, a twentieth of a pound).
 - Charles annual income in 1640 was about £900,000.
 - During the Commonwealth Sale, 1,410 pictures were sold for £33,690, **an average of £24.**



Anthony Van Dyck (1599-1641), *Charles I in Three Positions*, also known as the *Triple portrait of Charles I*, 1635 or 1636, Royal Collection

- This perhaps the most famous portrait of Charles I, shown in three positions.
- It shows left full profile, face on, and right three quarter profile. The colours of the costumes and pattern of the lace collars are different in each portrait, however the blue ribbon of the Order of the Garter is present in all three.
- The painting was **sent to Rome** in 1636 to be used as a reference work for the Italian sculptor **Gian Lorenzo Bernini** to create a marble bust of Charles I. Pope Urban VIII sent the bust to Charles's queen Henrietta Maria in 1638 in the hope of encouraging a reconciliation of the Roman Catholic church with the Church of England. The bust was presented in 1637 and admired for its workmanship and likeness to the King. Charles rewarded Bernini with a valuable diamond ring. Queen Henrietta-Maria commissioned Bernini to make a companion bust of her and sent three portrait views by Van Dyck, but the English Civil War intervened and it was never made. The bust of Charles was sold at the end of the English Civil War but recovered for the Royal Collection on the Restoration, only to be destroyed by a fire in Whitehall Palace in January 1698.
- The painting remained in the possession of Bernini and his heirs in the Bernini Palace on the Via del Corso until c.1802, when it was sold to British art dealer William Buchanan and returned to England. It was exhibited at the British Gallery in 1821 and acquired for the Royal Collection in 1822, and is usually displayed at Windsor Castle.
- It is thought that the painting was influenced by Lorenzo Lotto's *Portrait of a Man in Three Positions*, c.1530, then in the Royal Collection. In its turn, Van Dyck's portrait of Charles I may have influenced Philippe de Champaigne's *Triple portrait of Cardinal de Richelieu*, c.1642.
- Many copies of the work were made, possibly by supporters of the royal House of Stuart, including one created around 1750 and now in the collection of the Victoria

and Albert Museum in London.

- I will return to explore the work of **van Dyck** in more detail but the following comparison of two portraits of Charles and his wife Henrietta Maria indicates how and why the status of artists started to improve..

Van Dyck

- Van Dyck was a child prodigy and an accomplished painter by the age of 15. He was born in Antwerp and joined the Antwerp Guild of Saint Luke in 1618. He was a pupil of Peter Paul Rubens who described him as his best pupil.
- In 1620 James's favourite, George Villiers, Marquess of Buckingham invited him to work for James for a fee of £100. In London he met the great English collector Thomas Howard, 21st Earl of Arundel and first saw the work of Titian whose use of colour and subtle modelling transformed his style. He stayed for only four months and spent the next six years in Italy. During this period he learnt, like Rubens, to behave like a nobleman with rich garments, gold chains and always accompanied by servants.
- He returned to Flanders where he spent the next five years and in 1632 he returned to London where he was knighted, paid £200 a year plus the price of his paintings (although Charles did not actually pay his bills). A great deal had changed since his last visit. Charles was now king and was an avid collector. In 1628 Charles bought the Gonzaga collection and in 1626 he persuaded Orazio Gentileschi to settle in England, later to be joined by his daughter Artemisia.

Charles I

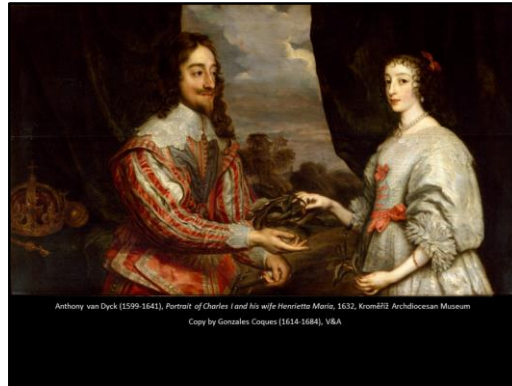
- Charles was only 5' 4" quietly spoken and shy, with a stammer and a slight Scottish accent, he liked to stay in the background. Very conscious of his height. He had brownish red hair. He wore a ruff until the mid-1620s and after that a laced collar. He let his hair grow long when he wore a laced collar. In the 1630s his hair grew to the small of his back. He wore an earring in his left ear from the age of 10, usually a pearl. He grew the moustache and pointed beard in the mid-1620s and kept it until his death. He refused to be shaved from 1647. He often wore his Order of the Garter diagonally rather than round his neck.
- When he became king he reinstated court etiquette and manners so people had to serve him on bended knee. Every room had written orders about the precise order of nobility that was allowed to enter the room.
- He was interested in the welfare of his servants and was a matchmaker.
- He married by proxy outside Notre Dame and so never went through a marriage ceremony with Henrietta Maria. She could not speak English when she married him.
- He was so impatient to meet his wife he sat on the roof of Dover Castle until the sun set.

- He had nine children and seven lived including Charles (1631-1685), the future Charles II and James (1633-1701), the future James II.
- He had two brothers and four sisters but only he and Elizabeth (1596-1662) lived beyond their late teens. Elizabeth married Frederick V, Elector Palatine in 1613.
- There is no evidence he was homosexual or any mistresses or affairs. In 1647 he fell in love with Jane Whorwood but it is doubtful it was an affair.
- He was very good at socialising with women.
- He ate a very sparse and simple diet and dressed modestly in dark clothes.
- He was quiet, gentle, and admired by many people, the exact opposite of his father.
- He was very lazy when it came to government.
- John Milton said his only vice was reading too much Shakespeare.
- He had rickets as a child, had to wear reinforced boots and did not walk until he was 4. He was a sickly child and did not speak until he was 3. His father and the Duke of Buckingham always called him 'Baby Charles'.
- He loved to play tennis, bowls and to perform in masques. He loved to hunt to the extent that he was often hunting rather than meeting diplomats.
- He loved paintings and painted himself but all his paintings are now lost.
- He was an excellent viola player and horse rider.
- He hated smoking and anyone smoking near him.
- At his execution he wore an extra shirt as it was a cold day and he did not want people to think he was shaking from fear. On the way to the execution he asked the soldiers to walk faster, which they did. The execution itself was surrounded by black cloth so could not be seen. The execution block was only 12 inches high so he had to lie on the ground not kneel. He asked the executioner to 'stay for the sign' so he could first say a prayer.



Daniel Mytens (c. 1590-1647/8), *Portrait of Charles I and Henrietta Maria*, 1631, Royal Collection

- I would like to try to explain the impact Van Dyck had on the British court.
- Daniël Mijtens (c. 1590 – 1647/48), known in England as Daniel Mytens the Elder
- Mytens, Charles and Henrietta Maria, Royal Collection. Hampton Court, 1631. intended for Somerset House, in the withdrawing room over the fireplace. She has been repainted at the time it was originally painted, was this done by Mytens on the instruction of the king to make her look more like the Van Dyck portrait?
- By 1631, when this was painted Charles had been in power for six years and established himself as an important collector of paintings. This raised their status in England substantially as suddenly the court needed to be knowledgeable about art and artists.
- The following year Anthony van Dyck arrived in England.



Anthony van Dyck (1599-1641), *Portrait of Charles I and his wife Henrietta Maria*, 1632, Kroměříž Archdiocesan Museum, Czech Republic
Copy by Gonzales Coques (1614-1684), V&A

- How Van Dyck painted people compared to how they looked. See quote 3 referring to Henrietta Maria - she was described as actually having long thin arms, crooked shoulders and protruding teeth. People asked Van Dyck to glamorize them - see quote 3. Aristotle: "The example of good portraits should be followed...true to life yet more beautiful." When Sophia, later Electoress of Hanover, first met Queen Henrietta Maria, in exile in Holland in 1641, she wrote: "Van Dyck's handsome portraits had given me so fine an idea of the beauty of all English ladies, that I was surprised to find that the Queen, who looked so fine in painting, was a small woman raised up on her chair, with long skinny arms and teeth like defence works projecting from her mouth..."
- Within a few weeks of Van Dyck's arrival he painted this portrait, 1632, there are many versions. It was placed in Charles bedchamber.
- Mytens looks like a "Punch & Judy show portrait" (Oliver Miller) compared to the three-dimensional Van Dyck. Van Dyck's dark green curtains against a dark sky. The curtains are used to frame the figures.
- He has a laurel branch, Henrietta has laurel leaves and they are exchanging them. Victory of Henry IV, King of France, Henrietta's father and peace of Charles's father, James. It could be myrtle associated with love and marital fidelity or it could mean both. Note the old-fashioned ruff in the Mytens and the fashionable new soft collar in the Van Dyck. This is the first instance of the new lace collar in a Van Dyck, it was brought in by Charles (suggested by Van Dyck?) Mytens Charles hair is short one side and long the other, this was just a normal fashion at the time.
- Van Dyck was made the Principal Painter, paid more and knighted within a year. Mytens title was just one of the king's "drawers".
- Charles was already aware of leading Continental painters, particularly Italian

painters such as Titian and Raphael and van Dyck was in this league and in England.

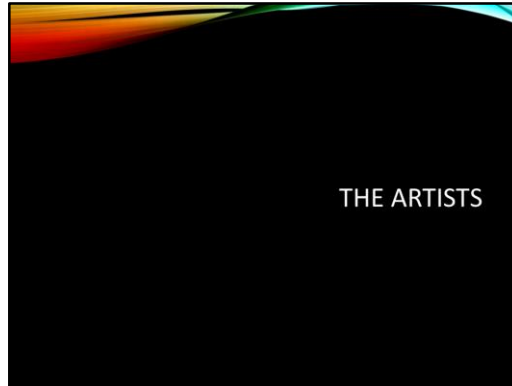
- He visited England in 1620 but between 1621 and 1627 he lived in Italy studying the Italian masters and beginning his career as a successful portraitist. He was already presenting himself as a figure of consequence, annoying the rather bohemian Northern artist's colony in Rome, says Bellori, by appearing with "the pomp of Zeuxis ... his **behaviour was that of a nobleman** rather than an ordinary person, and he shone in **rich garments**; since he was accustomed in the **circle of Rubens to noblemen**, and being naturally of **elevated mind**, and anxious to make himself distinguished, he therefore wore—as well as silks—a hat with feathers and brooches, gold chains across his chest, and was accompanied by servants."
- The status of artists was clearly changing.

Notes

- "This is a reduced copy after the original (now in the collection of the Archiepiscopal Castle and Gardens, Kromeríž, Czech Republic), painted in 1632 by Anthony van Dyck, to sit above the chimney in the drawing room in Somerset House, London. King Charles I had granted Somerset House to the Queen in 1626 as part of her jointure; and soon after an elaborate program of redecoration began. Daniel Mytens [Mitjens] was first commissioned to paint a double portrait for the cabinet room but his work was deemed unsatisfactory. Van Dyck was then engaged and his version must have pleased for its emphasis on the union of the King (his sovereignty made plain by the regalia behind him) and the Queen, symbolised by the exchange to a garland of laurel, presented by the Queen to her husband and partly in allusion to her father's (Henry IV) martial fame. The olive branch held in her left hand may also refer to Charles' peace-loving father James I. There is a miniature copy of the queen's head in the Rijksmuseum, Amsterdam which is signed and dated 1632 and a copy in miniature by John Hoskins of the whole picture, both of which were painted for the King. There are several more copies both of the entire composition and of single figures in various collections and the work was also engraved by Van Voerst in 1634." (V&A)

References

- V&A website



- The status of artists in Italy had changed during the Renaissance and from about 1450 to 1550 they became important servants to the courts of the leading members of the city states, the Medici, Gonzaga and della Rovere and the Popes. In England it did not take place until Charles I and Thomas Howard started collection. In Italy their status changed as paintings became associated with intellectual endeavours such as literature, philosophy and theology. Painting changed from a craft to an intellectual activity and artists became associated with writers and thinkers.
- Attribution to artists in this period is challenging; not all artists signed their work, and those who did may not have done so consistently. Many pictures have been cut down, extended, or otherwise altered in ways that damage or destroy inscriptions. Artists' workshops often churned out copies of the master's work to meet the demand for portraits, as symbols of devotion to the Crown or simply to populate the fashionable "long galleries" lined with portraits.
- Many of the artists lived near each other and their families inter-married. Levina Teerlinc, for example, taught limning to Nicholas Hilliard, an apprentice goldsmith who would marry the daughter of Queen Elizabeth's jeweller and rise to become the leading miniaturist of the age. John Bettes the Elder apprenticed his son, John the Younger to Hilliard. Hilliard's most famous student, Isaac Oliver, later limner to Anne of Denmark and Henry, Prince of Wales, was married to the niece of Marcus Gheeraerts the Younger. Gheeraerts was also the brother-in-law of Lucas de Heere's apprentice John de Critz the Elder.
- There were 30-40 well-known artists of which only a handful will be mentioned in this talk. Those selected have been chosen to demonstrate how the style and status of artists changed between about 1590 and 1649.
- The two most important artists to work in England were:
- **Sir Peter Paul Rubens** (1577-1640) was a classically educated humanist scholar and diplomat who was knighted by both Philip IV of Spain and Charles I of England.

Rubens was a Catholic and leader painter and thinker of the Counter-Reformation. In 1600 Rubens travelled to Italy. He stopped first in Venice, where he saw paintings by Titian, Veronese, and Tintoretto, before settling in Mantua at the court of Duke Vincenzo I Gonzaga. He later travelled to Florence and Rome and was influenced by Michelangelo, Raphael and Leonardo. In 1603 he travelled to Spain on a diplomatic mission, the first of many.

- **Sir Anthony Van Dyck** (1599-1641). Set up a workshop when he was 16 with his even younger friend Jan Breughel the Younger. Became a pupil of Rubens who described him as the “best of my pupils”. In 1620 at the instigation of George Villiers he went to England to paint for James I. Returned to Flanders but in 1621 went to Italy for six years. Returned to Flanders and by 1630 he was the court painter of the Habsburg Governor of Flanders, the Archduchess Isabella. In 1628 Charles bought the Gonzaga collection and persuaded Orazio Gentileschi and later his daughter Artemisia to come to England. Van Dyck remained in touch with the English court and returned in 1633, was knighted, made principal painter and was paid a pension of £200 a year.

Other Well Known Artists Operating in England (chronologically by date of birth)

- **Nicholas Hilliard** (c.1547–1619) was an English goldsmith and limner best known for his portrait miniatures of members of the courts of Elizabeth I and James I of England.
- **Robert Peake the Elder** (c.1551-1619), English painter active in the last part of Elizabeth’s reign and the first part of James I. Appointed picture maker to Henry and in 1607 joint serjeant-painter to James I with John De Critz.
- **Marcus Gheeraerts the Younger** (c.1561/2-1636) Flemish artist who worked in the Tudor court. described as "the most important artist of quality to work in England in large-scale between Eworth and Van Dyck.
- **Isaac Oliver** (1565-1617), miniature painter
- **Paul van Somer** (c. 1577-1621), native Antwerp, arrived during James I and became one of the leading court painters. Portrait of Anne, portrait of James I
- **William Larkin** (c.1580-1619), English painter known for his brilliant and opulent full-length portraits of the members of James I’s court but none of the royal family.
- **Daniel Mytens** (c.1590-1647/8)
- **Gerard van Honthorst** (1592-1656), Dutch Golden Age painter, he visited Rome and his early style was influenced by Caravaggio. He became a leading portrait painter and became known to Sir Dudley Carleton and through him to the Earl of Arundel. He also painted for Queen Elizabeth of Bohemia exiled in the Netherlands and through her to Charles I. He visited England in 1628 and painted several works including the large allegorical painting of the Duke of Buckingham as Mercury and Charles and his queen as Apollo and Diana now at Hampton Court. He continued painting for English royalty on his return and was a prolific painter.
- **Cornelius Johnson** or Janssens van Ceulen (1593-1661) English painter with Dutch

or Flemish parents, active in England 1618 to 1643.

- **William Dobson** (1610/11-1646), one of the first notable English painters. John Aubrey described him as 'the most excellent painter that England has yet bred.' When van Dyck died he was able to get more commissions and he painted Royalists in Oxford during the Civil War. When Oxford fell he returned to London without patronage, was briefly imprisoned for debt and died in poverty aged 36. About 60 works remain.
- **Samuel Cooper** (1609-1672), painted *Oliver Cromwell*, c. 1650
- **Sir Peter Lely** (born van der Faes, 1618-1680) a Dutch painter who spent most of his life in England. Arrived in London in 1641 the year van Dyck died. He succeeded van Dyck as the most fashionable portrait painter in England. His ability meant his career was not interrupted by Charles I execution and he painted Oliver and Richard Cromwell. After the Restoration he was appointed Charles II's Principal Painter in Ordinary in 1661, earning £200 a year.
- **Mary Beale** (nee Cradock, 1633-1699), one of the most important English portrait painters of the 17th century. Influenced by Lely. When her husband had financial problems she set up a studio in Pall Mall and he mixed her paints. She became successful but her work went out of fashion when Lely died in 1680.
- **Sir Nathaniel Bacon** (1585-1627), nephew of Francis Bacon. Only 9 paintings survive, most of vegetables and fruit often with a buxom maid.
- **George Jameson** (c. 1587-1644), Scotland's first eminent portrait painter. There is a legend that he studied in Antwerp with Van Dyck under Rubens. He painted Charles I on a visit to Scotland and it was so well received he obtained many commissions and had studios in both Aberdeen and Edinburgh.
- **Nicholas Lanier** (1588-1666), English composer, lutenist, singer and painter. In 1625 he visited Italy to buy paintings for Charles I. Only one work is known.
- **Johannes van der Beeck** (known as Torrentius, 1589-1644), Dutch still life painter but few paintings survive. He was a Rosicrucian and arrested as a heretic, atheist and Satanist. He was tortured and only returned to Amsterdam when Charles I requested his release.
- **Peter Oliver** (1594-1648), English miniaturist, eldest son of Isaac Oliver, a French-born English portrait miniaturist. At the time he was more eminent than his father, he is known for painting watercolour copies of the old masters for Charles I.
- **Cornelius van Poelenburgh** (1594-1667), Dutch Golden Age landscape painter. Visited England where he painted a few cabinet pictures for Charles I.
- **Abraham van Diepenbeeck** (1596-1675), accomplished Dutch painter of the Flemish School. Pupil and assistant to Rubens. Visited England during the reign of Charles I and painted portraits of the 1st Duke of Newcastle and his family and illustrated his book on 'Horsemanship'.
- **Robert Walker** (1599-1658) English portrait painter famous for his portrait of Oliver Cromwell. Influenced by van Dyck and the chief painter during the

Commonwealth.

- **John Petitot** (1607-1691), French-Swiss enamel painter. Widely collected.
- **Thomas de Critz** (1607-1653) English painter, son of Flemish painter John de Critz.

Notes

- Key Italian families included Este (Ferrara and Modena), Sforza (Milan), Medici (Florence), Gonzaga (Mantua), Montefeltro (Urbino), Bentivoglio (Bologna), Orsini (Rome, three popes), Manfredi (Faenza near Ravenna) and Baglioni (Umbria including Perugia).



Isaac Oliver (1558-1617), *Richard Sackville, Earl of Dorset*, 1616, 23.5 x 15.3 cm, large miniature, V&A, signed bottom right: *Isaac. Olliuierus. fecit.*; and: 1616 William Larkin (early 1580s-1619), *Richard Sackville, Earl of Dorset*, 1613, 206.4 x 122.3 cm, Kenwood House

- This portrait is Elizabethan and looks like a Hilliard but was by Isaac Oliver's. His monogram is on the curtain. The pose and the face are natural but the tilted floor is archaic, Oliver was a master of perspective but Hilliard was not. So what is going on here? Possibly the patron asked for this style (but how did he ask – give me a tilted floor?). More likely Oliver was asked to copy an existing portrait by Hilliard. The bright blue is lapis lazuli which must have been specified by Richard Sackville as it is so expensive. Unusually the clothes shown are specified and described in an inventory. Compare this with Larkin's version.
- In the Larkin the body is stiff but the face is well modelled. We find stylized hands in Larkin. This may be because he only used the sitter for the face and created the rest from models and drawings.
- See quotation below. We see the Earl of Dorset was very vain. Note he obtained a portrait from Larkin and gave it to Oliver to copy.

There was a lady also, wife to Sir John Ayres, Knight, who, finding some means to get a copy of my picture from Larkin, gave it to Mr. Isaac the painter in Blackfriars, and desired him to draw it in little after his manner; which being done, she caused it to be set in gold and enamelled, and so wore it about her neck so low that she hid it under her breasts.

... coming one day into her chamber, I saw her through the curtains lying upon her bed with a wax candle in one hand, and the picture I formerly mentioned in the other. I coming thereupon somewhat boldly to her, she blew out the candle, and hid the picture from me; myself thereupon being curious to know what that was she held in her hand, got the candle to be lighted again, by means whereof I found it was my picture she looked upon with more

earnestness and passion than I could have easily believed.

- Richard Sackville (1590-1624) succeeded as 3rd Earl of Dorset in 1609. He married Anne Clifford, daughter of George Clifford, 3rd Earl of Cumberland. Her diary records the many extravagances that led the mortgaging of his house, Knole in Kent. Sackville was a prominent figure in the tiltyard (where a horseman with a spear would charge at a mark or person). His interest in such chivalrous pastimes is reflected in the pieces of armour on the table and floor. The Earl had many mistresses and was extravagant and ran up gambling debts – he has been described as "one of the seventeenth century's most accomplished gamblers and wastrels".¹



possibly by Nicolas Hilliard, *Elizabeth I*, 1599-1600, Hardwick Hall portrait
 William Larkin (early 1580s-1619), *Diana William of Cecil*, 1610-14

- We can see the advances made during the Jacobean period (early Stuart) by comparing these two paintings.
- Larkin was an Elizabethan born in London and died in 1619. He started to introduce the changes we see picked up later. He painted about 40 portraits which can be easily recognised in country houses today, for example, in Kenwood House, London. No works were attributed to him until 1952 when an architectural historian identified him as the painter of two portraits at Charlecote Park, Warwickshire. In 1969 Roy Strong identified Larkin as the painter formerly known as the 'Curtain Master'. The deaths of Hilliard, Larkin, and Robert Peake the Elder in 1619 mark the end of an insular tradition in British art that can be traced back to Nicholas Hilliard. They are all painted flat, lightly modelled and surrounded by meticulously rendered wardrobe and props.
- Common to both pictures is the pose, an interest in fashion meticulously presented, rich Turkey carpets, both are standing next to X-frame chairs although Elizabeth's is more ornate and has an embroidered cushion.
- To understand just how expensive these chairs were when the Spanish ambassador and his entourage arrived at court to negotiate a peace treaty they ran out of chairs and had to borrow some from a local nobleman.
- The curtains were a common device but we don't understand their significance. They could represent magnificence or power. They could be a tromp l'oeil device for the actual curtains often placed in front of paintings. They could be a liminal device representing another world that only the sitter had access to.
- Both pictures have a flattened look with minimum shadows but the Larkin is more three-dimensional, more rounded.
- Being painted by Larkin was trendy and he painted most of the rich and famous of

the period.



Robert Peake the Elder, *Lady Elizabeth Pope*, wearing a draped mantle and matching turban, c. 1615

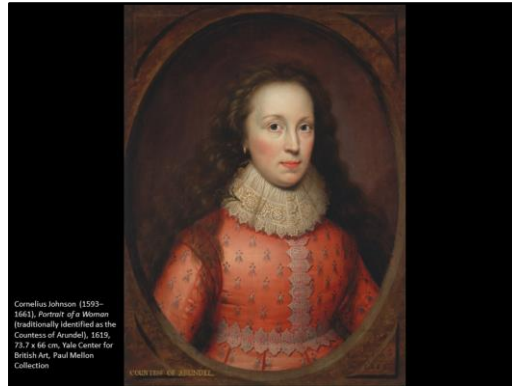
- **Robert Peake the Elder** (c.1551-1619), English painter active in the last part of Elizabeth's reign and the first part of James I. Appointed picture maker to Henry and in 1607 joint **serjeant-painter to James I** with John De Critz.
- The old school of English portrait artists—Hilliard, Larkin and Robert Peake—all died in 1619, the year before van Dyck first came to the country. But before discussing Rubens and van Dyck there was one English artist—Cornelius Johnson—who painted in the new style.
- Peake's portrait of Lady Elizabeth Pope may have been commissioned by her husband, Sir William Pope, to commemorate their marriage in 1615. Lady Elizabeth is portrayed with her hair loose, a symbol of bridal virginity. She wears a draped mantle—embroidered with seed pearls in a pattern of ostrich plumes—and a matching turban. The mantle knotted on one shoulder was worn in Jacobean court masques, as the costume designs of Inigo Jones indicate. The nearly exposed breast was fashionable within the restricted circles of the Jacobean court. Loose hair and the classical draped mantle were symbols of virginity and newly wed women and they also figure in contemporary personifications of abstract concepts in masques and paintings. Yale art historian Ellen Chirelstein argues that Peake is portraying Lady Elizabeth as a personification of America, since her father, Sir Thomas Watson, was a major shareholder in the Virginia Company
- Another comparison is between Robert Peake and Cornelius Johnson.

Notes

- **Tate website:** Elizabeth Watson, an heiress, married Sir William Pope of Wroxton (1596-1624) on 13 December 1615, and it is thought that her portrait may have

been painted in connection with this event. She is depicted beneath a laurel tree, with a landscape beyond, and wears a classical mantle of black fabric embroidered with pearls in an ostrich-feather pattern; this pattern is repeated on her hat, which is trimmed with a real purple feather. She has a pearl choker, strings of pearls round her right wrist and a coral bangle round her left. Her chest is bared, with a heavy diamond necklace laid across it, and her left breast is almost exposed. Her long hair hangs down, loose except for a single braid above her arm. This was a contemporary symbol of virginity and brides sometimes wore their hair down thus - one high-profile example being Princess Elizabeth (1596-1662) the future 'Winter Queen', at her marriage on St Valentine's Day (14 February) in London in 1613 (see Robert Rait, *Five Stuart Princesses*, London 1902, p.75).

- Near-exposure of the breasts seems to have been fashionable at the Jacobean court, although it was presumably restricted to within the confines of an elite coterie. The sitter's attire has affinities with some of Inigo Jones's (1573-1652) costume designs for masques - elaborate and costly court entertainments which combined spoken text, music, and dance, performed in fantastical costumes within elaborate painted sets. These were rich in classical imagery and the sitter's mantle is probably intended to be seen as classical in inspiration.
- It has been suggested that the ostrich-feather imagery indicates that Lady Elizabeth is here presented as the personification of the continent of America (Chirelstein, pp.41-3). Her wealthy father, Sir Thomas Watson, had invested in the settlement of Virginia. Feathers do, however, occur in many and varied contexts in Jacobean art, often with no evident connection with America. Elizabeth bore Sir William three sons and after his death in 1624 married Sir Thomas Peneystone of Leigh in Sussex. The dates of her own birth and death are not recorded.
- Robert Peake came from a Lincolnshire family and, like other British painters of the period, initially trained as a goldsmith. He was apprenticed in London in 1565 and first worked as a decorative painter for the court of Elizabeth I in 1576. Following the accession of James I in 1603, Peake was appointed Serjeant Painter to the monarch in 1607. Peake became the official painter to Henry, Prince of Wales, James I's art-interested heir who died in his teens in 1612. In 1611, Peake commissioned a translation of Sebastiano Serlio's *The Firste Booke of Architecture*, which he dedicated to the Prince.



Cornelius Johnson (1593–1661), *Portrait of a Woman* (traditionally identified as the Countess of Arundel), 1619, 73.7 x 66 cm, Yale Center for British Art, Paul Mellon Collection

Inscription: inscribed in artist's hand in yellow paint, lower left: "Countess of Arundel", Signed and dated in black paint, lower right: "Cornelius Johnson | fecit 1619"

- The tradition of the flat style portrait was certainly broken by Peter Paul Rubens (1577-1640), who we will come to next, but also by other less well-known artists, such as Cornelius Johnson.
- Cornelius Johnson (also known as Cornelis Janssens van Ceulen, Cornelius Jonson van Ceulen, Cornelis Jansz. van Ceulen and many other variants) was an English painter of portraits of Dutch or Flemish parentage. He has been described as "one of the most gifted and prolific portrait painters practising in England during the 1620s and 1630s". Lionel Cust describes him as being "more accomplished" than Gheeraerts. However, he has also been described as "a good painter, but unable to compete with the flair and superlative skills of van Dyck".
- His first English portraits date from 1619 and were initially heads although later he painted full length portraits. He liked to charge £5 compared to the typical charge of 10-20 shillings but this was less expensive than famous artists such as Van Dyck and Peter Lely. He was very prolific but painted mostly the landed gentry and minor aristocracy. However, in 1632 he was appointed "his Majesty's servant in the quality of Picture drawer" maybe as a back-up for Van Dyck as Daniel Mytens had just left England and Van Dyck had just arrived in London.
- Johnson's' early portraits were panel paintings with trompe l'oeil oval frames like this one with what appears to be a wooden or marble oval surround. This effect was one of his favourite devices in the early part of his career. The sitter's head is often low and their irises are large and the upper lids of their eyes are deeply

curved.



Peter Paul Rubens (1577–1640), *Marchesa Brigida Spinola Doria*, 1606, 152.5 × 99 cm, National Gallery of Art, Washington DC

- This is an early painting by Peter Paul Rubens.
- It was commissioned by her husband shortly after their wedding in 1605. It has been cut several times on each side, removing the garden shown in the background and the lower part of the figure.

Biography

- Rubens was a **classically educated humanist scholar and diplomat** who was knighted by Philip IV of Spain and Charles I. When he was young, he and his parents had to flee the Spanish Netherlands because of religious persecution of the Protestants. His father became the legal advisor and lover of Anna of Saxony and he fathered her daughter Christine and was imprisoned for the affair. The family moved back to Cologne then Antwerp and he was brought up as a Catholic. He became one of the leading painters of the Counter-Reformation. He completed his education in 1598 and entered the Guild of St. Luke. He travelled to Italy in 1600 and settled in the Gonzaga court in Mantua where he was influenced by Titian, Veronese and Tintoretto. He travelled to Rome and was influenced by Greek and Roman art and the work of Michelangelo, Raphael and Leonardo as well as the recent, highly naturalistic Style of Caravaggio.
- He went to Spain on a diplomatic mission, combining art and diplomacy. He returned to Italy in 1604 where he stayed for four years. His return to Antwerp coincided with a twelve period of peace and he was appointed court painter Albert VII and Infanta Isabella of Spain.
- In 1609 he married **Isabella Brant** the daughter of a leading Antwerp citizen and humanist. In 1610 he moved to what is now the Rubenhuis. His most famous pupil was Anthony Van Dyck who soon became the leading Flemish portraitist. He painted *The Raising of the Cross* (1610) and *The Descent from the Cross* (1611-14)

for the Cathedral, prime examples of Baroque art. He produced brilliant etchings that sold throughout Europe.

- In 1621 the Queen Mother of France, Marie de' Medici commissioned Rubens to paint two large allegorical cycles celebrating the life of her late husband Henry IV. He visited Madrid in 1628-29 where he befriended Diego Velazquez. It was at this time that he travelled to London until 1630.
- Rubens last decade was spent around Antwerp where he painted the ceiling painting for the Banqueting House in London. In 1630, four years after the death of his first wife the 53 year-old painter married his first wife's niece, the 16-year-old **Hélène Fourment** who inspired the voluptuous figures in many of his later paintings. In 1635 he bought an estate outside Antwerp, the Steen, and devoted time to landscape painting. He died of heart failure related to his chronic gout and left eight children.
- He was a prolific artists and he left 1,403 pieces excluding numerous copies. Most of his subjects were religious works and history paintings including mythological subjects. He painted portraits, including self-portraits and later in life landscapes. He designed tapestries and prints and his own house in Antwerp. He used drawings and oil sketches as preparatory studies and was one of the last artist to use wooden panels and to produce wood engravings (until their revival in the nineteenth century). He often sub-contracted work to his apprentices and animals to Frans Snyders and still life to Jacob Jordaens.



Peter Paul Rubens (1577-1640), *Equestrian Portrait of the Duke of Buckingham*, 1625, 46.6cm x 51.7 cm, Kimbell Art Museum, Texas

- Rubens was not just an artist but **acted as an ambassador**. His job as an artist who painted kings and the nobility put him in an intimate relationship with the most influential people in Europe and his intelligence, diplomacy and skill enabled him to exploit this relationship to explore and establish links between the heads of state across Europe.

Notes

- Kimbell Art Museum website: ‘Peter Paul Rubens was a towering figure in the age of the Baroque, and his influence on later generations of artists was immense. His special position as both painter and diplomat brought him commissions from princely patrons, high-ranking statesmen, and noblemen. On a visit to Paris in 1625, Rubens met George Villiers, the first Duke of Buckingham and favorite of King Charles I. The occasion was Charles’s marriage-by-proxy to Henrietta Maria, sister of the king of France. One of the chief collectors of his time, Buckingham commissioned a grand equestrian portrait of himself from Rubens. The Kimbell painting was the sketch for that work, which was destroyed by fire in 1949. The elegance and bravura that captivated Buckingham’s admirers—and inspired Alexander Dumas’ romantic depiction of him in *The Three Musketeers*—are evident in Rubens’s portrait. As Lord High Admiral of the Navy, the duke lifts his baton as his horse rears on command. Beneath him, the sea god Neptune and a naiad adorned with pearls indicate the duke’s dominion over the sea. Overhead, a winged allegory of Fame signals victory with a trumpet in hand. Privately Rubens noted Buckingham’s “arrogance and caprice” and predicted that he was “heading for the precipice.” History proved him correct. The duke’s unsuccessful military campaigns against Spain and France were much resented, and in 1628 he was assassinated.’



Rubens, *The Apotheosis of James I*, central part of ceiling, Banqueting House, 1636

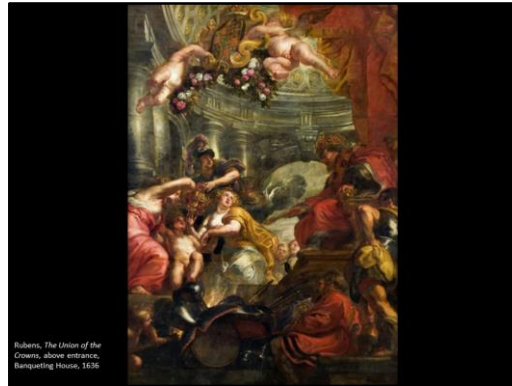
- Charles I awarded Rubens with a knighthood in an attempt to bribe him to stay. To the King's annoyance Rubens took his knighthood and decamped back to Antwerp, leaving Anthony van Dyck, lured not only with a knighthood but also a pension and a house, to remain in England as the court painter.
- The panels for Inigo Jones's Banqueting House ceiling were all painted in Rubens atelier in Antwerp and sent to London by ship and installed in 1636.
- The small sketch for this painting was recently purchased by the Tate £6 million (it was valued at £11.5 million).

The Apotheosis of James I

- The central ceiling canvas faces the entrance, so was directed towards a general audience rather than the king himself. This large oval of *The Apotheosis of James I* shows the King holding a sceptre with his foot on an imperial globe, being raised aloft by Justice.
- It is said to celebrate the Stuart kings' belief in absolute monarchy and the 'Divine Right of Kings'. As James I proclaimed to Parliament 'The State of monarchy is the supremest thing upon earth. For kings are not only God's Lieutenants upon earth and sit upon God's throne, but even by God himself they are called gods'.
- The long panels on either side of this canvas show paintings of Genii, supernatural creatures, bearing a Garland and Genii playing with animals.

References

Historic Royal Palaces website.

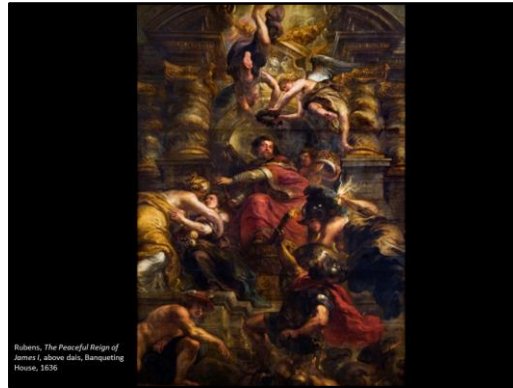


Rubens, *The Union of the Crowns*, above entrance, Banqueting House, 1636

- The paintings are full-scale Baroque masterpieces of allegory in support of the divine right of kings. We can see the extent to which this differs from the portraits we have previously seen.
- The opulence, religious overtones and counter-reformation style of the art Charles I commissioned fuelled the hatred and suspicions of the Puritans. The European painters Charles employed, such as Rubens and Orazio Gentileschi created court art that looked to them like papist idolatry and monarchical arrogance.

The Union of the Crowns

- The canvas immediately above the entrance to the Main Hall depicts *The Union of the Crowns*. This canvas, like the two beside it, faces the south end of the hall from where the monarch, sitting on his throne, would have been able to see it the right way round.
- It shows the peaceful union of the crowns of England and Scotland achieved through the accession of James I of England and VI of Scotland (1603-25), who was proclaimed King of Great Britain on 20 October 1604.
- James is seen commanding his infant son Charles to be brought to the throne by personifications of England and Scotland who, with Minerva, hold the two crowns of the kingdoms over his head. At the bottom left of the picture the arms of war are burnt by the torch of peace.
- The oval panels on either side of the canvas show the triumph of the Virtues over the Vices. On the left is Hercules, with his club, beating down Envy (or Heroic Virtue destroying Discord or Rebellion); on the right Minerva (or Heroic Wisdom) combatting Ignorance with her spear.



Rubens, *The Peaceful Reign of James I*, above dais, Banqueting House, 1636

The Peaceful Reign of James I

- The final three canvases above the dais at the south end of the hall again face the entrance.
- The central canvas represents The Peaceful Reign of James I or the benefits of his government.
- James I sits in a splendid architectural setting while two winged figures descend from the sky to crown him with the laurels of victory and a cherub stands at his left shoulder holding a crown.
- The female personifications of Peace and Plenty embrace each other on the left as Minerva defeats the serpents of rebellion at the bottom of the canvas.
- The oval canvas on the left depicts Reason (or Wise Government) holding a bridle above Intemperate Discord while that on the right shows Abundance (or Royal Bounty), holding a cornucopia, triumphing over Avarice (or Greed).



Antony Van Dyck, *Charles I with M. de St Antoine*, 1633, 368.4 x 269.9 cm, Royal Collection

- Van Dyck's commitment to the portrait as a document makes him a founder of British art and his vision of the nobility remains as a sentimental memory of the heroic cavalier.
- This was painted the year after Van Dyck returned to England and had been knighted by Charles.
- Charles was only 5' 4" and by showing him on a horse from below his stature is emphasized.
- It may have been intended for the King's gallery at St James's Palace.
- Van Dyck's portrait echoes the imperial tone of Titian's equestrian portrait of Emperor Charles V from 1548, itself inspired by equestrian portraits of Roman emperors.
- A large Royal coat of arms of the House of Stuart stands to the lower left of the painting.
- There are other versions of this painting including one at Highclere Castle that featured in the TV series *Downton Abbey*.

Notes

- It was included in the auction of the Royal Collection following the execution of Charles I, valued at £150, and sold to "Pope" on 22 December 1652 and was subsequently acquired by the Flemish painter Remigius van Leemput who was a resident in London. It was recovered from van Leemput through legal proceedings and returned to Charles II in 1660. The painting remains in the Royal Collection and is usually on display at Windsor Castle.



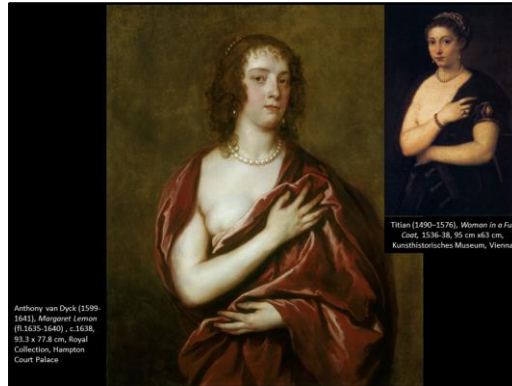
Anthony van Dyck, *Equestrian Portrait of Charles I*, c. 1637–38, 367 cm × 292.1 cm, National Gallery, London

- This was painted only a few years before civil war broke out in 1642 and it is one of many portraits and several equestrian portraits and the second to be painted by Van Dyck.
- Charles is presented as a heroic Philosopher king surveying his domain, carrying a baton of command. His melancholy, distant expression was seen as a sign of wisdom based on the conventions of melancholia.
- He is wearing tilt armour although the last tilt was held in 1616.
- The **tablet on the tree** reads CAROLUS I REX MAGNAE BRITANIAE (Charles I **King of Great Britain**) – a political statement at the time, only 33 years after James had united the crowns of Scotland and England, and proclaimed himself King of Great Britain, and nearly 70 years before the Acts of Union legally created the Kingdom of Great Britain.
- There is a third equestrian portrait by Van Dyck titled Charles I at the Hunt, which shows Charles standing next to his horse in civilian clothing.
- A near life-size equestrian statue of Charles I by Hubert Le Sueur was erected at Charing Cross in 1633 (although originally commissioned in 1630 for Lord Weston's garden in Roehampton; it now stands to the south of Nelson's Column in Trafalgar Square).
- This painting was originally hung at the end of a long gallery at Hampton Court.

Notes

- The control of a horse was regarded as symbolic of the control of one's passions.
- The Royal Collection was dispersed under the Commonwealth, and the painting was sold to Sir Balthazar Gerbier, formerly the king's agent in Antwerp, for £200 on 21 June 1650. It was acquired by Gisbert van Ceulen, who sold it to Maximilian II Emanuel, Elector of Bavaria and Governor of the Spanish Netherlands, in 1698, but

was taken from Munich as booty of war by Emperor Joseph I and he presented the painting to John Churchill, 1st Duke of Marlborough, in November 1706. It was displayed at Blenheim Palace until the 8th Duke of Marlborough sold it to the National Gallery in 1885 for £17,500.



Anthony van Dyck (1599-1641), *Margaret Lemon* (fl.1635-1640) , c.1638, 93.3 x 77.8 cm, Royal Collection, Hampton Court Palace

Titian (1490–1576), *Woman in a Fur Coat*, 1536-38, 95 cm x63 cm, Kunsthistorisches Museum, Vienna

- Royal Collection website:
 - **Margaret Lemon** was Van Dyck's **mistress** and is unfortunately known to us today only through contemporary tittle-tattle. A fellow artist of Van Dyck, Wenceslaus Hollar (1607-77), described her as violently jealous, even on one occasion attempting to **bite Van Dyck's thumb off**. It is believed that this portrait was left unfinished because of the artist's marriage in February 1640 to the more respectable court beauty Mary Ruthven (c.1622-44).
 - This portrait appears to be Van Dyck's **response to Rubens's c.1635-40 portrait of Helena Fourment as Venus**, the so-called Little Fur or Het Pelsken (Kunsthistorisches Museum, Vienna), though there is no record of Van Dyck's returning to Antwerp to be able to see the painting between March 1635 and 1640. If the similarities are coincidental it is because both paintings depend upon the same Titian model, his *Woman in a Fur Wrap* (Kunsthistorisches Museum, Vienna), then in the collection of Charles I, which had been copied by Rubens during his 1629-30 stay in England and which Van Dyck could study daily.
 - Van Dyck follows Titian more closely than Rubens does, except in rejecting fur in favour of the equally sensuous and suggestive textures of silk. The poses of all three paintings (by Rubens, Titian and Van Dyck) derive from the antique statue called the Venus Pudica or Modest Venus, because she seeks to conceal her breasts with her arm. Margaret Lemon similarly presses a silk wrap against her body, while Titian's figure appears to be donning or doffing a fur garment. From other Titian paintings Van Dyck takes the idea of a uniformly hot colour scheme, clearly symbolic of the

‘flames of love’ or some such familiar metaphor of burning desire. This effect can be especially appreciated in contrast to the sober grey ‘colour-coding’ of Portrait of Zeger van Hontsum (Royal Collection).

- This portrait was sold at the Commonwealth Sale to the artist Jan Baptist Gaspars (c.1645-92), who may have smartened up a then more obviously unfinished picture, though recent cleaning has revealed no evidence of the work of separate hands.



Anthony van Dyck (1599–1641), *Portrait of Lord John Stuart and his brother Lord Bernard Stuart (later Earl of Lichfield)*, c. 1638, National Gallery

- A late Van Dyck and a new type, the male double full-length portrait.
- Lord Bernard Stuart was the youngest son and is on the right. His elder brother's higher status is shown by his raised position. They died fighting in the civil war in 1644 (John) and 1645 (Bernard). They are in their teens in this painting and died in their twenties. They fit the myth of the romantic, swaggering, disdainful long-haired cavalier perfectly.
- It was in reaction to this type of glamour portrait that Oliver Cromwell insisted that his portrait be plain and accurate, warts and all.

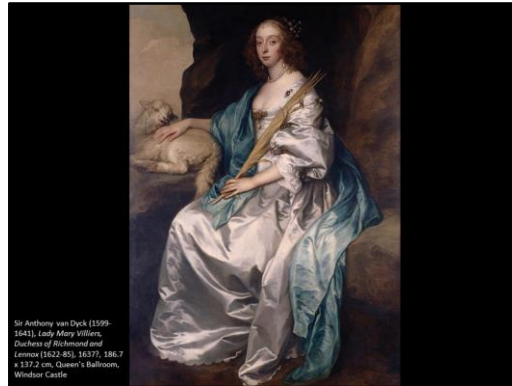
Notes

- The painting has the harsh lighting and chiaroscuro (strong contrasts between light and dark) of the Baroque period. More accurately it might be called tenebrism, very pronounced chiaroscuro with violent contrast of light and dark and where darkness is a dominant feature, it adds drama through a spotlight effect.
- We can see in this portrait many of the features used by Sir Peter Lely, Gainsborough, Reynolds and even Sir Thomas Lawrence. The arresting stance, the full-length portrait against a classical or natural background, the sumptuous layers of clothing created by a few deft strokes of the brush. It is a refinement of the dynamic body styles developed by Rubens earlier in the century.
- Van Dyck glazed his paintings with a dark, tarry pigment called bistre made from the soot of burnt beechwood or birch bark. The use of dark brown 'sauces' became a feature of eighteenth century artists such as Reynolds and Gainsborough leading connoisseur Sir George Beaumont to advise Constable that 'a good picture, like a good fiddle, should be brown'. To convince him of his mistake Constable placed a violin on the grass of Beaumont's house to show that nature was not so sombre.

- Van Dyck would start with a drawing which would be enlarged and transferred to canvas by assistants. Van Dyck would paint the head and his assistants would paint the clothes. Van Dyck would only work for one hour on each portrait before receiving the next client. If necessary he would make another appointment to continue the portrait.
- Both brothers were killed in their early twenties in the English Civil War: Lord John Stewart or Stuart (1621–1644) and Lord Bernard Stewart or Stuart (1623–1645) were the sons of Esmé Stewart, 3rd Duke of Lennox (patron of Ben Jonson). Esmé Stewart, 3rd Duke of Lennox was the son of Esmé Stewart, 1st Duke of Lennox, who befriended James VI of Scotland when he was 13 and Stewart 37. Stewart was a French aristocrat who was quickly promoted by James to Earl then Duke of Lennox. He became unpopular and when James was imprisoned for ten months James was forced to banish Lennox back to France but his children remained.

References

- The Guardian, <http://www.theguardian.com/culture/2002/aug/31/art>



Sir Anthony van Dyck (1599-1641), *Lady Mary Villiers, Duchess of Richmond and Lennox* (1622-85), 1637?, 186.7 x 137.2 cm, Queen's Ballroom, Windsor Castle
Commissioned by Charles I

- This painting by Van Dyck is a precursor of the fashionable, Restoration portraits of court beauties painted by Sir Peter Lely. Its style, opulence, setting and sumptuous use of fabric to convey prestige are precursors of British portraits there were to be painted over the next 200 years.
- Lady Mary is depicted as St Agnes in a rocky cave, holding a palm branch in her left hand and resting her right hand on a lamb. St Agnes was the patroness of those about to be married and the portrait was probably painted on the eve of her marriage on 3 August 1637 to the Duke of Richmond. However, she perhaps looks a little older than fifteen.
- The head and hands are very sensitively painted and the dress is fashionable, but includes fanciful details, such as the jewels, sleeves and scalloped edges to the sleeve and skirt. The cold tones, noticeable in the sky are characteristic of Van Dyck's later work.
- Lady Mary was the **only daughter of the murdered Duke of Buckingham and was much beloved of the royal family**. Her first marriage to Lord Herbert (d.1636) took place in the Royal Closet at Whitehall in 1635 and her marriage to James Stuart, Duke of Richmond and Lennox (d.1655) in the Archbishop's Chapel at Lambeth, where she was given away by the King. She was Lady of the Bedchamber to Catherine of Braganza. Her third marriage was to Col. Thomas Howard.

References

- Royal Collection website



Samuel Cooper (1609-1672), *Oliver Cromwell* (1599-1658), 1656, 7 x 5.7 cm, watercolour on vellum, National Portrait Gallery

- **Samuel Cooper**, sometimes spelt Cowper was an **English miniature painter**. He lived in Henrietta Street, Covent Garden and knew Samuel Pepys (1633-1703) who describes him as an excellent musician and lute player. He was a short, stout man of ruddy complexion and his wife's sister was the mother of Alexander Pope (1688-1744). He painted Mrs Pepys, John Aubrey and John Ray the naturalist. Evelyn describes how on a visit to the king he found Cooper drawing his face for the new coinage. His skill meant that although he worked for the Royalists he transferred to the Protectorate after the execution of Charles I.
- This is meant to be the most accurate portrait of Cromwell. In a famous anecdote Cromwell is said to have told the artist, 'I desire you would use all your skill to paint my picture truly like me & not flatter me at all. But [pointing to his own face] remark all these ruffness, pimples and warts & everything as you see me. Otherwise I will never pay a farthing for it.' Horace Walpole reported that this conversation took place with Peter Lely.
- Regarding the visual arts, few Puritans shared Charles I's passion for them, regarding them as popish, but again, attitudes varied, depending on context and content. Art had no place in churches or religious worship. Erotic art was considered foreign and popish, although clearly some art was considered acceptable, **Cromwell kept marble busts** in Whitehall and Hugh Peters had paintings commissioned depicting **civil war battles**. Almost everyone would have owned **family portraits**. In the 1650s art was allowed to continue unless it transgressed moral decency.
- **Theatre closures**, often associated with the Puritans, started in 1642 on the grounds that the theatres encouraged pickpocketing, brawls and promiscuity. However, at this time, the ban was only temporary and used in times of national

crisis. In **1648 the ban became permanent** and any transgressions led to actors being whipped. In **1649 soldiers destroyed the remaining theatres**. However, private performances and plays continued to be sponsored by patrons. As there were no full length plays acted in public, performers resorted to drolls. These were simple pieces which required little preparation.

References

Andrew Graham-Dixon, *A History of British art*

Julie Aronson, *Perfect Likeness: European and American Portrait*

Horace Walpole, *Anecdotes of Painting in England*, 1764



Robert Walker, *Oliver Cromwell*, c. 1649, 125.7 x 101.6 cm, National Portrait Gallery

- By the start of the Commonwealth, although religious images were banned the tradition of portraiture continued.
- **Robert Walker** (1599-1658) Walker was a prolific portrait painter, chiefly patronised by Parliamentarians, among them Cromwell, Ireton and Fairfax. He often used poses derived from van Dyck's portraits, but he had a distinct, soft style of his own. The chief painter during the Commonwealth.

NPG website: Cromwell was a country gentleman who became a soldier, statesman and finally Lord Protector of Great Britain. As MP for Huntingdon and then Cambridge, he was an outspoken critic of Charles I and 'much hearkened unto'. His military skills and God-fearing tenacity were decisive factors in the Parliamentary victory in the Civil War. Cromwell was prominent among those who first treated with, and then executed the king in 1649. This portrait is thought to date from that year and shows Cromwell wearing a type of armour which is unlikely to have been worn in battle but instead designed as a symbol of chivalric virtues. He holds a baton, the symbol of high military command.



William Dobson (1611-1646), *Portrait of the Artist's Wife*, c.1635–40, 61.0 x 45.7 cm, Tate

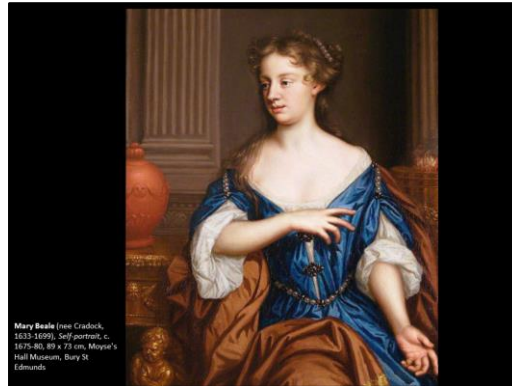
- **William Dobson** (1610/11-1646), one of the first notable English painters. John Aubrey described him as 'the most excellent painter that England has yet bred.' When van Dyck died he was able to get more commissions and he painted Royalists in Oxford during the Civil War. When Oxford fell he returned to London but his contacts were Royalists so he was without patronage. He was briefly imprisoned for debt and died in poverty aged 36. About 60 works remain.

Notes

- Tate website: Born in London, Dobson was probably the son of a painter. He studied under the painter and publisher, William Peake, and the artist, Francis Cleyn, and probably through him came to know the paintings of Titian and van Dyck. Painter of the embattled Royalists, he was active during the Civil War both with the Royal Court in Oxford, and in London, as Principal Painter to the King. He returned to London after the defeat of the king by parliament and was briefly imprisoned for debt. He died in poverty aged thirty-five and was buried in St Martin-in-the-Fields. An elegy by Thomas Rawlins commemorated him as 'the very Soul of Art, the Prince and Prime of Painters'
- Dobson's first wife had died in September 1634. His life is not well documented, and it is not known exactly when in the late 1630s he married his second wife, Judith, who it is presumed is portrayed here. The thickly impastoed surface is characteristic of Dobson's early technique.
- This is a very personal image, unexpectedly direct and intimate. Portraits in Britain at this time were generally formal public expressions of status. Dobson seems to have been employed mainly to paint men, for few female portraits by him survive.

The present one, however, is handled with considerable delicacy and freshness. The sitter's glance is teasing, even challenging, and could be read as a riposte to the direct, almost confrontational gaze of her husband in his companion portrait. Dobson seems to take an erotic pleasure in contrasting the shiny texture of his wife's cream satin cap - beneath which her hair is confined, although some carefully curled ringlets have escaped - with the fleshy texture of her breasts and their deep cleavage.

- Dobson has been described as 'the most distinguished purely British painter before Hogarth' (Waterhouse, p.80). Very little is known about him or his work before 1642 when, during the Civil War, he moved with Charles I's court to Oxford. Charles's portraitist Sir Anthony van Dyck (1599-1641) had died the previous year, and Dobson seems to have filled the vacuum left by his death, although it is not clear whether he ever held an official court post. Between 1642 and 1646, he worked in Oxford, painting both the various courtiers, and also the King himself. One of his most celebrated works is the portrait of Endymion Porter (Tate N01249), thought to date from the earlier part of this period. When Oxford fell to the Parliamentarians in May 1646, Dobson appears to have returned to London.
- Dobson was described by his earliest biographer Richard Graham as 'a Gentleman', which indicates that he was of relatively high social status: 'He was a fair, middle-siz'd Man, of a ready Wit, and pleasing Conversation; was somewhat loose, and irregular in his way of Living ... and died very poor, at his House in St. Martin's Lane' (John Dryden, *The Art of Painting by C. A. du Fresnoy, with a Short Account of the most Eminent Painters ...* by R[ichard]. G[raham]. Esq, 1716, pp.376-7).
- It is not known whether Dobson and his wife had children. Judith evidently survived the Restoration, for John Aubrey later noted that 'Mrs Judith Dobson, vidua pictoris [that is, 'the widow of the artist']' had commented that the first point-band (a form of lace collar) in England had been worn by Charles II at his coronation (John Aubrey, *'Brief Lives', chiefly of Contemporaries*, ed. Andrew Clark, 1898, vol.II, p.318).



Mary Beale (nee Cradock, 1633-1699), *Self-portrait*, c. 1675-80, 89 x 73 cm, Moyse's Hall Museum, Bury St Edmunds

- **Mary Beale** (nee Cradock, 1633-1699), one of the most important English portrait painters of the 17th century. Influenced by Lely.
- She was born in Suffolk to a Puritan rector who was an amateur painter. She grew up knowing local artists, such as Robert Walker and Peter Lely. At 18 she married a cloth merchant from London, also an amateur painter. She became semi-professional working from home in Covent Garden and Fleet street but in 1665 they moved to the country because of financial difficulties and the plague. She returned to London in 1670 and set up a studio in Pall Mall with her husband working as her assistant, mixing her paints and keeping her accounts. She established a wide circle of friends and patrons and worked in the style of Lely. She became very successful but her work went out of fashion when Lely died in 1680.



Peter Lely, Diana Kirke, later Countess of Oxford, c. 1665, 132.1 x 104.1, Yale Center for British Art

- **Sir Peter Lely** (born van der Faes, 1618-1680) a **Dutch painter who spent most of his life in England. Arrived in London in 1641 the year van Dyck died.** He succeeded van Dyck as the most fashionable portrait painter in England. His ability meant his career was not interrupted by Charles I execution and he painted Oliver and Richard Cromwell. After the Restoration he was appointed Charles II's Principal Painter in Ordinary in 1661, earning £200 a year.
- THE "'beauties' of Charles II's court by Lely" insisted the 19th-century critic and essayist William Hazlitt, "look just what they were". And what they were, in his view, was **"a set of kept mistresses, painted, tawdry, showing off their theatrical or meretricious ['of, or befitting, a harlot'] airs and graces, without one touch of real elegance or refinement"**.
- Diana Kirke was the rare woman who transitioned from mistress to wife: she married her lover, the Earl of Oxford, in 1673. In this painting, she has a breast exposed - possibly alluding to Venus (whose symbol was a rose, which Diana holds in her hand). She's wearing a popular Stuart-era color in her loose gown: amber orange." Diana Kirke married Aubrey de Vere, 20th Earl of Oxford, son of Robert de Vere, 19th Earl of Oxford and Beatrix van Hemmend, on 12 April 1673.
- This portrait was banned by London Underground when the National Portrait Gallery used it to advertise one of their exhibitions called 'Painted Ladies'.

Notes

- From a Telegraph review by Martin Gayford of 'Painted Ladies' at the National Portrait Gallery,
 - Frances Stuart, John Evelyn told Samuel Pepys, left the court with virtue only just intact because "she could no longer continue without prostituting

- herself to the King" (though he had had liberty "more than he ought").
- Barbara Villiers, Countess of Castlemaine and Duchess of Cleveland, and the ultimate Restoration beauty, on the other hand, had five illegitimate children by the King, whose bed she shared on his coronation night. She had the effrontery to have herself painted by Lely as an unusually saucy-looking Madonna, with her son by the Merry Monarch as Child (a picture presented to a French convent, who returned it when they discovered whom it depicted).
 - The point is that, different as these women may have been in behaviour, Lely makes them all look the same. A contemporary writer suggested that he had made them all resemble Barbara Villiers, putting "her languishing eyes into every one picture".
 - Lely was a Dutch painter who had moved to London in the 1640s. At first he worked on conventional lines, imitating van Dyck and William Dobson, then in the 1650s discovered his power to create a flattering image of femininity and, as art historian Ellis Waterhouse put it, "he never looked back". After the restoration of the monarchy in 1660, the artist became hugely fashionable, running a large studio and turning out portraits by the dozen.
 - He was in many ways a most accomplished painter, outstanding for example at drapery - which tended to take the form, as Horace Walpole put it, of a "fantastic night-gown, fastened with a single pin". But he was an artist of a specific type: the closest modern parallel would be to a brilliant photographer such as Helmut Newton, whose images combine stylishness and sensuality with a degree of conformity - the conformity imposed by fashion.
 - Compared with Rembrandt's Women, on show at the Royal Academy, Lely's women are drastically short on spiritual gravitas. But his portraits are good, glamorous fun, just as the sitters may well have been. When Lely departs the scene in the latter stages of this exhibition, the sauciness quotient drops, and despite some good things the show is less enjoyable.



THE STATUS OF EARLY STUART PAINTERS

- English art changed during the Stuart period
- Rubens and Van Dyck were knighted
- Charles I was an avid art collector
- But the new style conflicted with Protestant ethics