



- We have covered 300 years of British art starting in 1500. We started at about 1500 as there are very few British paintings produced before this date. Many religious paintings were destroyed during the period of iconoclasm from about 1533 to 1660 particularly during the reigns of Henry VIII and Edward VI and during the Commonwealth period.

Notes

Kings and Queens of England

Anglo-Saxon kings ending in Canute, Harold I (Harefoot) illegitimate son of Canute, Harthacanute son of Canute died aged 24 toasting the bride, last Danish king to rule England.

- Edward the Confessor (1042-1066), religious, rebuilt Westminster Abbey, left Earl Godwin and his son Harold to rule.
- Harold II (1066), no royal bloodline, elected king but William, Duke of Normandy claimed Edward had promised him the throne.

The Normans (1066 - 1154)

- William I, the Conqueror 1066 – 1087, illegitimate son of Robert the Devil, Duke of Normandy, 1085 Domesday Survey, died at Rouen after falling from his horse.
- William II, Rufus 1087 – 1100, cruel, not popular, never married, killed in New Forest

by a 'stray' arrow.

- Henry I 1100 – 1135, Henry Beauclerc, well educated founded a zoo at Woodstock, gave England good laws, his daughter Matilda was made his heir.
- Stephen 1135 – 1154, Council offered Stephen the throne, grandson of William I, very weak king, barons, Scots and Welsh looted, civil war when Matilda invaded.
- Empress Matilda 1141, agreed Treaty of Westminster so that her son Henry Plantagenet would rule when Stephen died.

Plantagenets (1154 - 1399)

- Henry II 1154 – 1189, strong king, brilliant soldier, ruled most of France, created English jury system, raised new taxes, had Thomas Becket murdered 29 Dec 1170.
- Richard I the Lionheart 1189 – 1199, led his army by the age of 16, all but 6 months abroad, led Third Crusade, captured on way back, ransom nearly bankrupt country, died of an arrow wound, no children.
- John 1 1199 – 1216, John Lackland, short and fat, cruel, self-indulgent, selfish, avaricious, raised taxes, hated, Pope excommunicated him, signed Magna Carta on 15 June 1215, died from over eating.
- Henry III 1216 – 1272, became king aged 9, devoted to church, art and learning, a weak man, captured by Simon de Montfort and forced to set up 'Parlement', rebuilt Westminster Abbey in Gothic style.

Kings of England & Wales

- Edward I 1272 – 1307, Edward Longshanks, statesman, lawyer and soldier. Formed Model Parliament of Lords and Commons. Defeated the Welsh, 'Hammer of the Scots'. Created Eleanor crosses when his wife died.
- Edward II 1307 – 1327, weak and incompetent king, had many 'favourites' including Piers Gaveston. Beaten by the Scots, deposed by his wife and Mortimer and held at Berkeley Castle and murdered.
- Edward III 1327 – 1377, reigned for 50 years, started Hundred Years War starting 1338, his son the Black Prince won great victories, the Black Death (1348-1350) killed half the population.
- Richard II 1377 – 1399, son of the Black Prince, extravagant, unjust, faithless. 1381 Peasants Revolt led by Wat Tyler. Death of his first wife Anne of Bohemia unbalanced him. Deposed by Henry of Lancaster and starved at Pontefract.

The House of Lancaster (1399 - 1461)

- Henry IV 1399 – 1413, son John of Gaunt (3rd son Edward III), spent his reign fighting plots, assassination attempts and rebellions, such as by the Percy family. Owen Glendower led a Welsh uprising. Died of leprosy aged 45.
- Henry V 1413 – 1422, pious, stern and skilful soldier, put down all rebellions. Beat the French at Agincourt, married Catherine of France but died of dysentery before he could become king of France.
- Henry VI 1422 - 1461, 1470 – 1471, a gentle and retiring man who became king aged just 10 months. The Hundred Years War ended with the loss of all France except Calais. He became mentally ill so Richard Duke of York became regent and civil war broke out, the start of the Wars of the Roses.

The House of York (1461 - 1485)

- Edward IV 1461 -1470, 1471 – 1483, not popular, morals poor, had mistresses, had his rebellious brother murdered. William Caxton established first printing press. Died suddenly.
- Edward V 1483 – 1483, eldest son of Edward IV, became king aged 13, reigned for 2 months and he and his brother were murdered in the Tower on the orders of Richard Duke of Gloucester.
- Richard III 1483 – 1485, declared the princes illegitimate and himself king. Killed all who opposed him, very unpopular. Killed by Henry Richmond ending the Wars of the Roses. His body was found in a Leicester car park.

The Tudors (1485 -1603)

- Henry VII 1485 – 1509, Henry Richmond, descendent of John of Gaunt, defeated Richard at Bosworth Field. Married Elizabeth of York uniting the two houses. Skilful politician but avaricious. Playing cards invented showing Elizabeth.
- Henry VIII 1509 – 1547, Catherine of Aragon (his brother's widow and mother of Mary) annulled, Anne Boleyn (mother Elizabeth) beheaded, declared head of Church, Jane Seymour (mother Edward) died, Anne of Cleves (annulled and survived the longest), Catherine Howard (beheaded), Catherine Parr (widowed).
- Edward VI 1547 – 1553, sickly (tuberculosis), king aged 9, Duke of Somerset was protector. Cranmer wrote the Book of Common Prayer.
- Jane Grey 1554, reigned for only 9 days, executed aged 17, the best educated woman in England.
- Queen Mary I (Bloody Mary) 1553 – 1558, devout Catholic, married Philip of Spain. Protestant bishops Latimer, Ridley and Cranmer burnt at the stake.
- Queen Elizabeth I 1558 – 1603, a remarkable woman, noted for her learning and wisdom, popular, chose advisors wisely. Drake, Raleigh, Hawkins, the Cecil's, Essex and other made England respected and feared. Mary Queen of Scots executed.

The Stuarts (1603 - 1649) (1660 - 1714)

- James I 1603 – 1625, son Mary Queen of Scots and Lord Darnley, first to rule England and Scotland, more a scholar than a soldier. 1605 Gunpowder Plot. Authorised Bible published causing Puritans to sail for America.
- Charles I 1625 – 1649, son of James and Anne of Denmark, believed he ruled by Divine Right which led to the English Civil War in 1642 and his execution on 30 Jan 1649.

Commonwealth of England, from 19 May 1649, led by Oliver Cromwell (1653-1658). Crushed the Irish and Scots, expelled the corrupt Parliament. Richard Cromwell (1658-9), not a soldier, resigned and exiled himself to France until 1680.

- Charles II 1660 – 1685, the Merry Monarch, a popular but weak king with an inept foreign policy. He had 13 mistresses including Nell Gwyn. Many illegitimate children but no heir. The Great Plague (1665) was followed by the Great Fire. The new St. Paul's cathedral was built by Sir Christopher Wren.
- James II 1685 – 1688, second son of Charles I, converted to Catholicism. Generally hated. Following the Monmouth uprising and the Bloody Assizes Parliament asked William of Orange to take the throne.

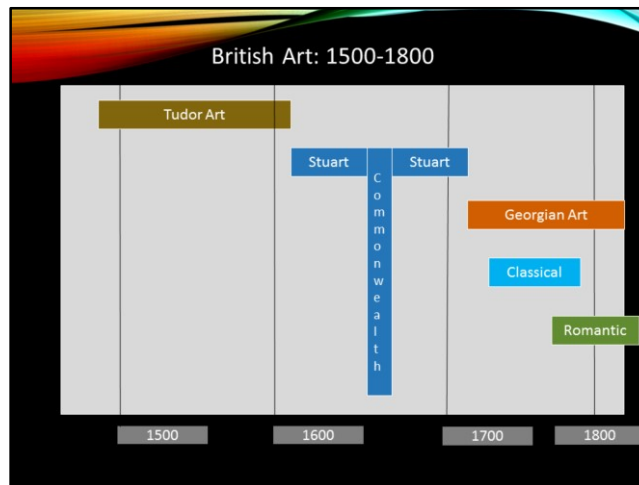
- William III 1688 - 1702 and Queen Mary II 1688 – 1694, landed unopposed in Torbay and marched to London, the 'Glorious Revolution'. James plotted to return but was defeated at the Battle of the Boyne in 1689.
- Queen Anne 1702 – 1714, 2nd daughter of James II. She had 17 pregnancies but only one child (William) survived but he died aged 11 of smallpox. Protestant aged 37 when she took the throne. Friend of Sarah Churchill, Duchess of Marlborough. The Duke of Marlborough beat the Spanish and the French which led to England having a major influence. The United Kingdom of England and Scotland was formed.

The House of Hanoverians (1714 -1901)

- King George I 1714 – 1727, son of Sophia, daughter of James I's only daughter. Elector of Hanover, arrived aged 54 speaking little English. Country governed by Sir Robert Walpole our first Prime Minister. The Jacobites attempted a failed rebellion in 1715. George I was implicated in the South Sea Bubble scandal of 1720.
- King George II 1727 – 1760, still relied on Walpole, last king to lead the army into battle. Jacobites (Bonny Prince Charlie) landed in Scotland but were routed at Culloden Moor by the Duke of Cumberland.
- King George III 1760 – 1820, a reign of elegance, Jane Austen, Byron, Shelley, Keats and Wordsworth and statesmen like Pitt and Fox and captains like Wellington and Nelson. The 1773 Boston Tea Party led to American independence on 4 July 1776. Suffered later from porphyria and became blind and insane. His son became regent in 1811.
- King George IV 1820 – 1830, a wit and buffoon, a lover of art and architecture whose private life was a mess. Married twice to Mrs Fitzherbert, a catholic, and Caroline of Brunswick. Their daughter Charlotte died in 1817.
- King William IV 1830 – 1837, the 'Sailor King'. Had 10 children with his mistress Mrs Jordan. Married Adelaide Saxe-Coburg. He hated pomp and ceremony and was loved for his lack of pretension. Abolished slavery. Reform Act passed.
- Queen Victoria 1837 – 1901, daughter Edward Duke of Kent, 4th son George III. Married Albert of Saxe-Coburg in 1840 and after his death in 1861 she retired until 1887. Longest reigning monarch. Had 9 children and 40 grand-children.

Saxe-Coburg-Gotha and The Windsors (1901 -1910) (1910 - Today)

- King Edward VII 1901 – 1910, much loved. He liked horse-racing, gambling and women. An age of elegance. Had 6 children. Married the beautiful Alexandra of Denmark had mistresses including Mrs Keppel and Lily Langtry.
- King George V 1910 – 1936, changed name to **Windsor**. Bluff, hearty man who did not expect to be king. King during WWI and the troubles in Ireland. Problems with his son the Prince of Wales and Mrs Simpson.
- King Edward VIII June 1936, very popular so when he renounced the throne to marry Mrs Simpson it could not be believed. He went to live abroad.
- King George VI 1936 – 1952, shy and nervous man with a stutter but he was sound and much loved. He and Queen Elizabeth set an example of courage and fortitude.
- Queen Elizabeth II 1952 - present day, served in the Army as a driver. She married her cousin Prince Philip, Duke of Edinburgh and had four children, Charles, Anne, Andrew and Edward.



- The Tudor period is notable for the art of Holbein, the use of art as propaganda and to demonstrate magnificence.
- In the early Stuart period Inigo Jones stands out as an English architect many years ahead of his time and Charles I was the greatest art collector of any monarch. Charles I brought Anthony van Dyck and Peter Paul Rubens to England and he actively purchased art around Europe.
- The Commonwealth period is best known for the massive sale of Charles's complete collection.
- The late Stuart period renewed the court's interest in art and the leading court painter of the period was Peter Lely. He was followed in the reign of William and Mary by Godfrey Kneller. The Restoration period is associated with English Baroque architecture, particularly that of Christopher Wren.
- The eighteenth century was an exciting time with the start of the industrial revolution and the art of William Hogarth, Thomas Gainsborough, Johan Zoffany and the foundation of the Royal Academy. It ended with a burst of satire and caricature including the work of James Gillray and Thomas Rowlandson. The industrial revolution took off first in England as its excitement is conveyed by Wright of Derby's candlelight pictures. Finally, at the end of the eighteenth century the Romantic movement began with the work of Henry Fuseli, William Blake, John Constable and J. M. W. Turner.



Anon, Henry VII
 Holbein workshop, Henry VIII
 William Scrots, Edward VI, c. 1550
 Anon, Lady Jane Grey, 'The Streatham Portrait'
 Antonis More, Mary I, 1554
 Anon, Elizabeth I, 'The Darnley Portrait', c. 1575
 Daniel Mytens, James I, 1621
 After Van Dyck, Charles I, 1636, Royal Collection
 John Michael Wright or studio, Charles II, c. 1660-1665
 Godfrey Kneller, James II, 1684
 Godfrey Kneller, William III
 Peter Lely, Mary II, 1677
 Michael Dahl, Anne, 1705
 Studio Kneller, George I, c. 1714
 Thomas Hudson, George II, 1744
 Allan Ramsay, George III, 1762

Kings and Queens 1485-1820

- Henry VII (1457-1485-1509) and Elizabeth of York
- Henry VIII (1491-1509-1547) and Catherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, Catherine Howard, Catherine Parr

- Edward VI (1537-1547-1553)
- Jane Grey (1553)
- Mary I (1553-1558) and Philip II of Spain
- Elizabeth I (1553-1558-1603)
- James I (1566-1603-1625) and Anne of Denmark
- Charles I (1600-1625-1649) and Henrietta Maria of France
- Commonwealth
- Charles II (1630-1660-1685) and Catherine of Braganza
- James II (1633-1685-1688) and Mary of Modena
- William III (1650-1689-1702) and Mary II (1662-1689-1694)
- Anne (1665-1702-1714) and Prince George of Denmark
- George I (1660-1714-1727) and Sophia Dorothea of Celle
- George II (1683-1727-1760) and Caroline of Ansbach
- George III (1738-1760-1820) and Charlotte of Mecklenburg-Strelitz



Portrait of King Henry VII (1457-1485-1509), holding a Tudor Rose, wearing collar of the Order of the Golden Fleece, dated 1505, by unknown artist, National Portrait Gallery
 Pietro Torrigiano (1472–1528), Henry VII, terracotta, 1509-10, V&A

Week 2: How Art Helped Establish the Tudor Dynasty

- The course begins by exploring art over the whole Tudor period but focusing on the role and purpose of the art. Art was not collected during this period and had little aesthetic purpose. Its role was to convey a particular message regarding the patron, generally their power and magnificence.
- The **earliest painting** in the National Portrait Gallery collection. Painted on 29 October 1505 by order of Herman Rinck, an agent for the Holy Roman Emperor, Maximilian I. It was probably painted as part of an unsuccessful marriage proposal as Henry hoped to marry Margaret of Savoy, Maximilian's daughter, as his second wife.
- Torrigiano was described as an arrogant, swaggering man of violent temper who was more like a soldier than a sculptor. When he was young he was copying Masaccio's frescoes in the Carmine chapel with Michelangelo. According to Torrigiano, Michelangelo had a habit of making fun of the other students and one day Torrigiano got angry and broke his nose. Giorgio Vasari, Michelangelo's friend, maintained that the fight was instigated by Torrigiano because he was jealous. Michelangelo was marked for life and Torrigiano either fled Florence to avoid Lorenzo de' Medici

inflicting some great punishment or he was banished. After some time fighting as a soldier he was invited to England by Henry VIII just after his father had died. He made terracotta sculptures of Henry VII, Henry VIII and John Fisher. He was also commissioned to create the tomb of Lady Margaret Beaufort, mother of Henry VII, in 1510. Following these successes he was commissioned to produce the magnificent effigial monument for Henry VII and his queen, which still exists in the lady chapel of Westminster Abbey. He started in 1512 and it took until 1517. It has been described as 'the finest Renaissance tomb north of the Alps.'

Slides

1. Henry VI (1457-1509) reigned 1485-1509, above portrait by an unknown Netherlandish artist, 1505, National Portrait Gallery
2. The family of Henry VII
3. Henry VII, d. 1509, tomb by Pietro Torrigiano and terra cotta bust
4. Henry VIII (1491-1547), reigned 1509-1547, unknown Anglo-Netherlandish artist, c. 1520, National Portrait Gallery
5. Propaganda, Battle of the Spurs,
6. Embarkation at Dover,
7. The meeting of Henry and Maximilian,
8. Field of the Cloth of Gold
9. Propaganda Holbein mural
10. Propaganda, anti-Pope engraving
11. The family and magnificence of Henry VIII, Hampton Court painting
12. The wives of Henry VIII
13. Cardinal Wolsey and his Renaissance Prince's Palace at Hampton Court
14. Tapestries
15. Henry's magnificent palaces - Nonsuch palace
16. Edward VI (1537-1553), reigned 1547-1553, unknown Anglo-Netherlandish artist, dated 1546 to 1547, Lord Egremont Collection
17. Mary I (1516-1558), reigned 1553-1558, Hans Eworth, 1554, Society of Antiquaries
18. Return of Catholic art
19. Elizabeth I (1533-1603), reigned 1558-1603, unknown English artist, c. 1588, National Portrait Gallery
20. Summary, the five Tudor monarchs

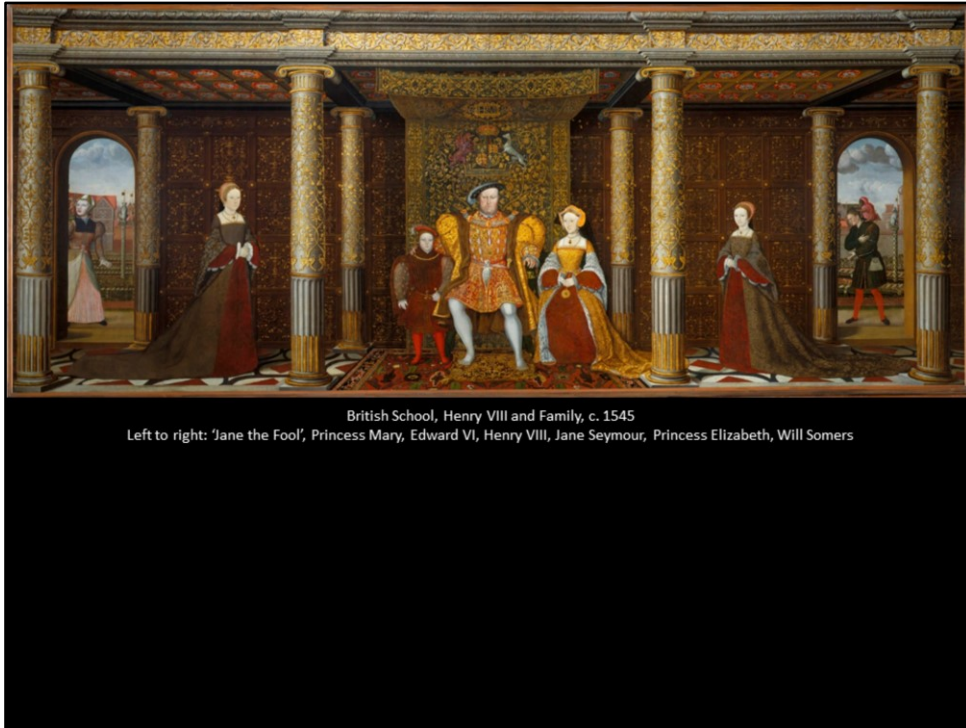
Henry VI (1457-1509) reigned 1485-1509, above portrait by an unknown Netherlandish artist, 1505, National Portrait Gallery

- Henry beat Richard III at the battle of Bosworth Field (between Coventry and Leicester although the exact location of the battle is disputed) on 22 August 1485.
- This was the last major battle of the Wars of the Roses and the last king to win the throne on a battle field.
- Henry III, a Lancastrian, consolidated his claim by marrying Elizabeth of York, daughter of Edward IV and niece of Richard III.
- He restored stability and carried out a number of shrewd initiatives but he was financially prudent if not greedy. Some historians claim his 'greed' was the means by which he maintained control during his later years. It meant that he had accumulated a fortune by the time Henry VIII became king.

- **His first priority was to secure his hold on the throne.** His main claim was by **right of conquest**. His grandfather Owen Tudor had been a page in the court of Henry V and may have secretly married his widow. One of their sons Edmund Tudor was Henry VII's father. His main claim was through his mother, Lady Margaret Beaufort, great-granddaughter of John of Gaunt, fourth son of Edward III and his mistress Katherine Swynford who he later married. He also claimed descent from Cadwaladr, in legend the last British king but the claim was weak. His marriage to Elizabeth of York strengthened his claim as she was daughter of Edward IV and niece of Richard III. She was mother of Henry VIII, grandmother of Edward IV, Mary I and Elizabeth I, great-grandmother of Lady Jane Gray and grandmother, great-grandmother and great-great-grandmother of James V, Mary Queen of Scots and James VI.
- When Elizabeth died in childbirth Henry went into mourning and may have died of a broken heart six years later.

References

Tudor artefacts: <http://www.thetudorswiki.com/page/ARTIFACTS+of+the+Tudors>



Left to right: 'Jane the Fool', Princess Mary, Edward VI, Henry VIII, Jane Seymour, Princess Elizabeth, Will Somers

- Royal Collection website: This important dynastic portrait of Henry VIII and his family shows the king seated in the centre beneath a canopy of state flanked by his third wife, Jane Seymour and Prince Edward, later Edward VI. On the left is Princess Mary, later Mary I, the king's daughter by his first wife, Catherine of Aragon, and on the right Princess Elizabeth, later Elizabeth I, his daughter by his second wife, Anne Boleyn.
- The view through the arches is of the Great Garden at Whitehall Palace. The heraldic King's Beasts, carved in wood with gilt horns and set on columns, are prominently displayed amidst the flower beds, which are demarked by wooden fencing and painted in the Tudor colours of white and green. Through the archway on the left can be seen part of Whitehall Palace and the Westminster Clockhouse, balanced by a view through the archway on the right of the north transept of Westminster

Abbey and a single turret of Henry VIII's Great Close Tennis Court. The two figures in the archways are members of the Royal Household, that on the right being the king's jester, Will Somers.

- Although the artist is unknown, the influence of Holbein is very strong, not only in the portraiture, but also in the classicising style of the architecture and the intricacy of the decorative motifs, so liberally highlighted in gold.
- History Today: There are two other figures, strikingly framed by the two archways in the wings. One is a man in red hose with cropped ginger hair, who has a monkey poised to check his head for lice. He can be identified as William Somer, the king's fool. The bald woman on the left, whose attention has been gripped by something in the distance, is probably 'Jane the Fool', fool to Anne Boleyn, Princess Mary and Katherine Parr, Henry VIII's sixth and actual wife at the time. Their inclusion in this royal dynastic portrait suggests that fools had a distinct, privileged and vital role to play at the Tudor court.
- Will Somer was a fool at Henry VIII's court from June 1535, remained in the service of Edward VI and Mary I and died early in Elizabeth I's reign.
- The article argues fools were 'natural fools', that is people with learning disabilities, not intelligent wits. In 1551 a payment of 40 shillings was made 'to keep Will Somer' implying he needed to be looked after. Hampton Court staged a play using actors with learning disabilities. Fools were badly treated as they could not know God but Erasmus in his *The Praise of Folly* (1511) argued that 'all men were fools before God, and the foolishness of God was wiser than men's wisdom' (1 Corinthians i. 25), fools could therefore be considered holy, possessors of an essential goodness and simplicity that meant they were incapable of sin and conduits of the divine. This was the reason for the Tudor court fools' authority and favour, their rich clothing and even, possibly, their shaven heads, echoing the tonsures of the religious.

Early Tudor art, Henry VII and VIII (Henry VII family, Field of the Cloth of Gold)

- Oldest painting in Tate Britain
- Henry VIII portraits

- (Move slide)

- **Paintings at Hampton Court**

- **The Family of Henry VII with St George (c 1505-9)**

The painting *The Family of Henry VII with St George* (by an unknown artist) is thought to have been a royal commission of Henry VII. Its date is

presumably between the birth of the King's last child in 1505 and the death of Henry VII himself in 1509. The armour fits this date. It may have been commissioned for the royal palace at Richmond for a chapel dedicated to St George.

- **The Battle of the Spurs (after 1513)**

The Battle of the Spurs was the most heroic English moment in the 1513 campaign. A French cavalry force, which had come to succour the besieged town of Therouanne, suddenly found itself opposite the Anglo-Imperial army, the size and position of which it had misjudged. Repelled by the latter's artillery, the French turned and fled, with English and Burgundian cavalry in hot pursuit.

- **The Meeting of Henry and Maximilian (c 1520)**

The painting The Meeting of Henry and Maximilian depicts Henry VIII and the Holy Roman Emperor Maximilian I as they join forces to fight France. It shows their meeting, and the victorious results of their joint campaign: the capture of two French cities, and the defeat of the French army at the Battle of the Spurs in 1513.

- **The Embarkation at Dover (c 1545)**

The painting The Embarkation at Dover shows Henry VIII's English fleet setting sail from Dover en route to the Field of the Cloth of Gold on 31 May 1520.

- **The Field of the Cloth of Gold (c 1545)**

The major theme of the painting The Field of the Cloth of Gold is really 'Magnificent Peace', Henry VIII's new approach after it proved too costly to go to war with France every year... not that the Field of the Cloth of Gold was a cheap affair!



Sketch of More by Hans Holbein. Black and coloured chalks, 39.7 x 29.9 cm, Royal Collection

Week 4: Hans Holbein at the Court of Henry VIII

Slides

Background

- Holbein first visited England in 1526-28 before returning to Basel. He then returned in 1532 and spent the rest of his life based in England until his death, probably from the plague on 1543, aged 45.
- His earliest surviving portrait was a commissioned he carried out when he was only 18 of the mayor of Basel, Jakob Meyer and his wife (Basel), 1516. He was not yet a master so we don't know how he obtained the

commission.

- Holbein's father was a leading painter in Augsburg and we believe that Holbein was an apprentice to his father. We can see similarities in the style if we examine his father's works. The style is ultimately derived from Jan van Eyck.
- In 1524-26 Holbein went to France to gain a court appointment but he was not successful as there was no vacancy. There was a tradition of using coloured chalk for portraits in France. Chalk was not unknown to him previously but he abandoned silverpoint altogether at this period. Clouet was the leading court artist in France and we can see how he blended the beard and had a more linear approach than Holbein. There was a fashion for unfinished portraits in France at the time and the name of the sitter would be folded under and the game was to guess the person. Clouet uses flat shading strokes from top right to bottom left (as he was right-handed). Holbein shows the detail of the hat and he also unusually suggests armour. Holbein's shading is always top left to bottom right as he was left-handed.
- Holbein came to England in 1526 with a letter of introduction to Sir Thomas More from Erasmus. More was a Privy Councillor at the time, he did not become Lord Chancellor until 1529, but he was still a very powerful figure. More wrote to Erasmus saying there might not be enough work for Holbein but he commissioned a full-size painting of his family which was sadly destroyed by fire in the 18th century. Two full-scale copies survive, one in the NPG, and one small painting at the V&A.
- Sir Thomas More, 1527, Frick
- Thomas More (1477/78–1535), humanist scholar, author, and statesman, served Henry VIII as diplomatic envoy and Privy Councillor prior to his election as speaker of the House of Commons in 1523. The chain More wears in this portrait is an emblem of service to the King, not of any specific office. In 1529 More succeeded Cardinal Wolsey as Lord Chancellor, but three years later he resigned that office over the issue of Henry's divorce from Catherine of Aragon, and subsequently he refused to subscribe to the Act of Supremacy making the King head of the Church of England. For this he was convicted of high treason and beheaded. Venerated by the Catholic Church as a martyr, More was beatified in 1886 and canonized in 1935 on the four-hundredth anniversary of his death. Holbein's sympathy for the man whose guest he was upon first arriving in England is apparent in the Frick portrait. His brilliant rendering of the rich

fabrics and adornments make this one of Holbein's best and most popular paintings. Various versions of the portrait exist, but this is undoubtedly the original.

- Sketch Sir Thomas More (Royal Collection), 1527
- A portrait drawing of Sir Thomas More (1478-1535) The portrait shows his head and shoulders and the sitter faces three-quarters to the right. He wears a hat and fur collar. The drawing has been pricked for transfer. Inscribed in an eighteenth-century hand at upper left: Tho: Moor Ld Chancelour. The bulk of the eighty-five portrait drawings now at Windsor were probably in Holbein's studio at his death. They were first documented in 1547 in an album owned by Edward VI, subsequently leaving and re-entering the Royal Collection twice before 1675, with a few losses and additions along the way. About thirty of the drawings can be connected with surviving paintings, and nearly all the remainder were no doubt studies for lost works. Holbein probably lodged in More's house in Chelsea throughout his first English sojourn; guild regulations obliged foreign craftsmen to live and work outside the City of London. The major work of Holbein's first period in England was a portrait of the family of Thomas More, and though this study corresponds with the depiction of More in that painting, it was probably not directly preparatory for it.



Madonna and Child from Winchester Cathedral, 1475

Week 5: The Wholesale Destruction of English Art

- A small piece in limestone, 48 cm high, 34 cm wide and 20 cm deep, the work of a craftsman from the **Low Countries about 1475**. Once there would have been **thousands** of such pieces in churches, cathedrals and chapels across England. Now it **alone survives**.
- Once formed part of the **Great Screen**, the huge reredos behind the **High Altar** of Winchester Cathedral, which was created between 1470 and 1490
- This statue was **found in rubble**.
- **We don't know** how much religious art was in churches before the Reformation but English churches and cathedrals were probably **similar** to those in the **rest of Europe**. It is likely they were **brightly coloured**, full of wall paintings and statues of religious figures and scenes. However, unlike the rest of Europe Lollardy was widespread in England from about 1350 and they disapproved of idolatry and although Lollardy was heretical it may have influenced the excessive use of religious icons and symbols. There is a fierce debate among historians about whether

ordinary English people welcomed the Reformation because of the endemic and systemic corruption in the Catholic church or were reluctantly and slowly dragged from their old, established Catholic religious practices to the new Protestant religion.

- The Reformation **severed Britain's deep cultural links** with Continental **Europe** and with Continental art. However, the British **rejected the extremes of Puritanism and one consequence was** the Pilgrim Fathers sailed to America in 1620. In the eighteenth century the English developed an art of the people rather than religious art, from the satire of Hogarth and Gillray to the portraits of Gainsborough and Reynolds.
- Starting in 1538 most religious art was destroyed **including some stained glass** (which was unusual even in Protestant countries in Europe). The destruction was comprehensive and methodical and included banners, sculptures, processional crosses, copes, vestments, statues of the Virgin Mary, patronal statues inside the entrance, wood carving, liturgical books, church plate, chalices, tapestries and so on. Some rood screens were not destroyed but all the crosses on them were burned in the late 16th century.
- **Books were also burned on a vast scale.** Out of six hundred books in the library of Worcester Priory only six remain. Three survived the destruction of the Augustinian Friars of York out of a total of six hundred and forty six volumes.
- Music in churches was also disapproved of and **music manuscripts were destroyed** on a vast scale. **Organs were also destroyed.**
- It has been described as a '**cultural revolution designed to obliterate England's memory of who and what she had been**'. The Reformation is sometimes described as opening closed minds but it might better be described as removing our memory by obliterating our record of the past in order to **destroy or fundamentally change our national identity.**



Attributed to Isaac Oliver (1556–1617) and to Marcus Gheeraerts the Younger (1561–1636), *The Rainbow Portrait*, c. 1600–1602, 17 x 99.1 cm. Hatfield House, Hertfordshire

Week 6:

- Elizabeth was in her late sixties when this was painted but she is shown as an ageless icon. She holds a rainbow with the inscription "Non sine sole iris" ("No rainbow without the sun"), a reminder that only the Queen's wisdom can bring peace and prosperity.
- The artist is uncertain but the most likely is Isaac Oliver who was a pupil of Elizabeth's favourite court painter, Nicholas Hilliard, and the brother-in-law of Marcus Gheeraerts the Younger. Some historians have argued that Gheeraerts painted this portrait.
- Elizabeth's dress is covered in wildflowers indicating her role as Astraea, the virgin goddess of innocence and purity and associated with Dike, the Greek goddess of justice. Astraea was the last of the immortals to live with humans at the end of the Golden Age. According to Ovid she abandoned the earth during the Iron Age because of human wickedness and became the constellation Virgo. According to legend, Astraea will one day come back to Earth, bringing with her the return of the utopian Golden Age of which she was the ambassador.

- Elizabeth's cloak is covered in eyes and ears implying she sees and hears all. The jewelled serpent is a symbol of wisdom and it has a heart-shaped ruby in its mouth symbolising the queen's passions are controlled by her wisdom. The pearls in her headdress symbolize her virginity and the crescent shaped jewel above her crown is a reference to Diana (or Cynthia), the goddess of the moon.
- When Elizabeth came to the throne in 1558 she was besieged by problems. There had been terrible harvests in the previous two years and rampant inflation partly caused by Henry VIII's reducing the silver content of coins. In the previous eleven years the country had veered from extreme Protestantism to extreme Catholicism and in 1558 the country had lost Calais, its last remnant of French territory. In addition to all this Elizabeth was a woman and it was assumed she would soon marry with the danger of the country being run by a foreigner for their own country's interests.
- Yet, by the end of her reign, England was a world power. Pope Sixtus V could not understand it: "She is only a woman, only mistress of half an island, and yet she makes herself feared by Spain, by France, by all".
- How did she do it? She was intelligent, shrewd, chose her advisers well and became popular by creating and reinforcing powerful images of herself. This talk explores those images and we start by comparing two.

Notes (Wikipedia and other sites & books)

- **Education.** The nobility had a different education from us, Lady Elizabeth for example, was taught grammar, theology, history, rhetoric, logic, philosophy, arithmetic, literature, geometry, music and above all **languages**. By the age of eleven Elizabeth was able to speak fluently in six languages - French, Greek, Latin, Spanish, Welsh and of course English.
 - Many of her closest **advisors** were similarly **schooled** and Elizabethans loved puzzles, word play, and decoding obscure references.
- **Purpose and meaning.** While Italian Renaissance artists were advancing the representation of the physical, with perspective and modelling using shadows and light, English artists were interested in the visual arts as a form of text to be read by the viewer.
 - The Renaissance historian Dame **Frances Yates** pointed out that the most complex **symbolic portraits** may all commemorate **specific events** or have been designed as part of elaborate themed entertainments. The most familiar images of Elizabeth—the **Armada, Ditchley, and Rainbow** portraits—are all associated with unique events in this way. To the extent that the contexts of other portraits have been lost to scholars, so too the keys to understanding these remarkable images as the Elizabethans understood them may be lost in time. Even those portraits that are not overtly allegorical may be full of meaning to a discerning eye. Elizabethan courtiers familiar with the **language of flowers** and the Italian **emblem books** could have read stories in the **blooms** the queen carried, the **embroidery** on her clothes, and the **design** of her jewels.

Simplified Summary of Elizabeth I

- Born 17 September 1533 at Greenwich Palace and died on 24 March 1603,

aged 69, at Richmond Palace.

- She became queen on 17 November 1558 and this accession day became known as Queen's Day and was celebrated long after her death and it involved burning the Pope's image.
- She avoided wars and was careful in her spending as the country was close to bankruptcy.
- She was extremely intelligent and well educated.
- In modern terms she could be seen as beautiful when younger with a slim figure and high cheekbones.
- Her worst legacy was the way she handled Ireland.
- She had good advisors who unusually, even uniquely, worked as a team.
- She was not a religious fanatic and tried to adopt a middle ground ('I do not seek a window into men's souls').
- She used the etiquette of courtly love to manage her advisors and suitors as under this protocol she could make requests of her 'lover' that he was honour bound to obey (i.e. issue orders).
- Her advisors created and named the concept of the British Empire.
- She supported the pirates/privateers Sir Francis Drake and John Hawkins against Spain.
- She once told an envoy, 'If I follow the inclination of my nature, it is this: beggar-woman and single, far rather than queen and married'.
- In 1563 she caught smallpox and nearly died.
- Elizabeth's unmarried status inspired a cult of virginity. In poetry and portraiture, she was depicted as a virgin or a goddess or both, not as a normal woman.
- One of her mottoes was "*video et taceo*" ("I see, and say nothing"). She was tolerant and willing to take advice from her advisors.

Elizabeth's Image

- According to Roy Strong,
 - *Fear of the wrong use and perception of the visual image dominates the Elizabethan age. The old pre-Reformation idea of images, religious ones, was that they partook of the essence of what they depicted. Any advance in technique which could reinforce that experience was embraced. That was now reversed, indeed it may account for the Elizabethans failing to take cognisance of the optical advances which created the art of the Italian Renaissance. They certainly knew about these things but, and this is central to the understanding of the Elizabethans, chose not to employ them. Instead the visual arts retreated in favour of presenting a series of signs or symbols through which the viewer was meant to pass to an understanding of the idea behind the work. In this manner **the visual arts were verbalised, turned into a form of book, a 'text' which called for reading by the onlooker.** There are no better examples of this than the quite extraordinary portraits of the queen herself, which increasingly, as the reign progressed, took on the form of collections of abstract pattern and symbols disposed in an unnaturalistic manner for the viewer to unravel, and by doing so enter into an inner vision of the idea of monarchy."*

- Images of Elizabeth took on a semi-mystical, icon-like quality—badges of Elizabeth were worn for protection; an attack on Elizabeth's picture was seen as a direct and harmful attack on her person. For example in France, under The Catholic League, Elizabeth's portrait was publicly burnt and even hung upon a gallows.
- The demand for royal images and the icon-like regard for them can be partly explained by the vacuum left after the removal of religious images from Churches as part of the Anglican Reformation. In the Elizabeth image **cult** that emerged, the **Virgin Queen** took over many of the functions and attributes of the **Virgin Mary** and many traditional religious symbols and concepts were incorporated into Royal Portraiture, such as the cherries and the thornless rose.
- Later in her reign Elizabeth, or her advisors, became extremely sensitive about the way she was portrayed. Sir Walter Raleigh, in the introduction to his *History of the World*, records how she caused all portraits of her made by unskilful "common Painters" to be cast in the fire. This no doubt refers to the action of the Privy Council in July 1596. All public officers were ordered to aid the Queen's Serjeant Painter in seeking out unseemly portraits of her which were to her "great offence".
- Themes include:
 - **Return of the Golden Age**, Geoffrey of Monmouth's 12th century *History of the Kings of Britain* was accepted as correct and Britain was founded and named by Brutus, the descendent of Aeneas who founded Rome. The Tudors are of Welsh descent and so the most ancient and descended directly from Brutus and the Trojans. The Golden Age was a period before history described in Ovid's *Metamorphosis*. It was a period of peace, harmony, stability and prosperity and was followed by the Silver, Bronze, Heroic and then the present Iron age, a period of decline.
 - **Early portraits** (1558-1570) were painted for prospective suitors and for courtiers to hang at home. Early portraits include a prayer book for piety and a rose (white, red or Tudor) for chastity. In this short period she was represented as a human being before being transformed into a goddess. There were also miniatures produced by Levina Teerlinc but most are now lost. Nicholas Hilliard (who may have been trained by Teerlinc) was appointed limner and goldsmith in 1572.
 - **Empress of the Seas**, following Elizabeth's excommunication in 1570 tension increased with Spain and battles over the New World increased. A series of portraits based on imperial domination based on control of the seas. Three versions of the *Armada Portrait* of 1588.
 - **The Virgin Queen**, the *Sieve Portrait* (George Gower, 1579 and more influential the Quentin Metsys version of 1583) and the *Darnley* face pattern. Purity is represented in the *Ermine Portrait* of 1585.
 - **The Cult of Elizabeth**. Combined many symbols in complex ways in poetry, painting and pageantry. Courtiers all wore her portrait. The *Ditchley Portrait*, c. 1592 and the *Rainbow Portrait* of c. 1600-2.
 - **The Mask of Youth**. Following Isaac Oliver's portrait unseemly portraits were sought out and burnt. All portrait from 1596 to her death in 1603 are based on Hilliard's face pattern.
- She was represented as the **Virgin Queen** who was married to the country and with its obvious association with the Virgin Mary, **Cynthia** (a Greek goddess called Diana by

the Romans, a virginal goddess of the hunt and also Cynthia from Raleigh's unfinished and unpublished poem), **Belpheobe and Gloriana** (both from Edmund Spenser's poem *The Faerie Queene*, 1589 and Gloriana suggests an earlier Golden Age of peace and prosperity), **Minerva** (or Pallas Athena the virgin goddess of war who preferred peace), **Astraea** (virgin goddess of justice, innocence and purity), **Tuccia** the Vestal Virgin, **Good Queen Bess**, **Deborah** (the only female judge in the Bible and one who led a counterattack), **Judith** who beheads Holofernes, and occasionally **Pandora** (as the name means one who gives 'all the gifts') or **Flora** (Roman goddess of nature, spring and flowers).

- Symbols include the **Tudor rose** (Lancaster red and York white) and the rose was the medieval symbol for the Virgin Mary;
 - the **pelican**, one of her favourite symbols, the pelican pecked her own breast to feed her young on her blood before dying, it was also a symbol for Jesus;
 - the **phoenix**, a mythical bird that never dies and after 500 years it is consumed by fire and is reborn, a symbol of the Resurrection;
 - the **ermine**, stands for purity as legend maintained it would rather die than soil its white coat;
 - a **sieve**, symbol of virginity and purity from the vestal virgin, Tuccia who proved her purity by carrying water in a sieve, it associated England with the Roman Empire;
 - **moons and pearls**, represent Elizabeth as goddess of the moon, Cynthia (also known as Diana) who was a virgin, Sir Walter Raleigh wrote a long poem entitled 'The Ocean's Love to Cynthia';
 - an **armillary sphere** or celestial globe represented study and wisdom and the good relationship between Elizabeth and her courtiers who revolved around her like the heavens around the earth;
 - **dogs** represent faithfulness and the breed associated with the Tudors was the greyhound;
 - **gloves** represent elegance and they were a common gift;
 - **olive branches** peace;
 - And **crowns, orbs and sceptres** represent monarchy.

Elizabeth's Education.

- Elizabeth was talking in complete sentences by 18 months. Though she seems to have been by nature sensual, affectionate, and charming because of the many conspiracies against her she became cautious, secretive, and suspicious. In religion she steered a middle course and was less concerned about what men believed in their hearts as long as they conformed outwardly and acknowledged her legitimacy as Queen.
- Roger Ascham's (1515-1568) was Elizabeth's tutor in Greek and Latin and he served in the administration of Edward, Mary and Elizabeth. His most widely known and accepted educational device was the art of double translation. Roger Ascham wrote that Elizabeth developed a style that

" grows out of the subject; chaste because it is suitable, and beautiful because it is clear [...] Her ears are so well practised in discriminating all these things and her judgement is so good, that in all Greek, Latin, and English compositions there is nothing so loose on the one hand or so concise on the other which she does not immediately attend to, and either

reject with disgust or receive with pleasure as the case may be."

- The daily lessons were divided into the morning lesson and the afternoon lesson. Cicero and Livy were closely studied. Ascham praised Elizabeth for her aptitude in learning languages and her retentive memory.
- Elizabeth was often considered a serious child due to her amazing capacity for and her love of learning. But she also enjoyed playing, just like other children. Her education also included non-academic subjects befitting a lady of her rank and status. These other lessons included sewing, embroidery, dancing, music, archery, riding and hunting. Roger Ascham also remarked that Elizabeth had the intelligence of a man and this held her in good stead in the years of her reign. Her handwriting was beautiful and her elegant style can be seen from examples of her signature.

Elizabeth's Appearance.

- We do not know as descriptions are biased and her portraits are flattering or iconic. However, she was said to look like her mother, Anne Boleyn, with her father's colouring. She did not fit the Elizabethan idea of beauty which was small and doll-like but with generous curves. By modern standards she might have been beautiful as she had bright red hair, a very thin figure, high cheekbones and dramatic colouring. However, after the smallpox attack that nearly killed her she was disfigured by marks on her face and neck. She may have lost all her hair and wore wigs. She was very proud of her hands and her long fingers which were not disfigured by smallpox.
- There was no Elizabethan civil service, no police force and no standing army. Propaganda was disseminated by the Church and the government ordered its parish priests to read tracts against rebellion and preach sermons condemning crime and disorder. The government also did its best to impress its subjects with its power and authority by elaborate ceremonies and the queen rewarded obedience by patronage from titles to bishoprics and monopoly rights. Elizabeth's use of patronage was skilful and balanced power between many advisers and courtiers. Parliament was weak, it could only propose bills to Elizabeth and on average it sat for only three weeks a year.

Elizabeth and Marriage

- She was expected to marry but never did, why? Did she know she was infertile? Did Thomas Seymour put her off? She once told an envoy, 'If I follow the inclination of my nature, it is this: beggar-woman and single, far rather than queen and married'.
- She considered suitors until she was about 50. They included Philip II, King Eric XIV of Sweden, Archduke Charles of Austria, two French Valois princes Henry Duke of Anjou later his brother Francis Duke of Anjou. The Dukes of Anjou were promoted by Walsingham as he thought a English-French alliance would protect Protestant Netherlands from Spain.
- In 1563 Elizabeth nearly died of smallpox and was urged to marry to prevent civil war.
- Her last courtship was with Francis, Duke of Anjou, who was 22 years younger.
- By 1559 Elizabeth was in love with Robert Dudley, Earl of Leicester. He was given to writing self-protecting, self-righteous letters and was a friend of Lord Burghley. His wife, Amy Robsart, was dying of breast cancer and Elizabeth wanted to marry him although by 1559 there were several foreign suitors. She died in 1560 by falling down stairs and the scandal resulting from the possibility that her husband had killed her meant that Elizabeth could never marry him. Nobility, such as William Cecil and

Nicholas Throckmorton were against it and it has been suggested they arranged the 'accident'. Robert Dudley was made Earl of Leicester in 1564 and remarried in 1578. Elizabeth created scenes and hated his wife Lettice Knollys. He had married Lettice, Countess of Essex secretly and they had a son also called Robert Dudley who died when he was 3. Robert Dudley also had an illegitimate son called Robert Dudley by Douglas Sheffield an English noblewoman.

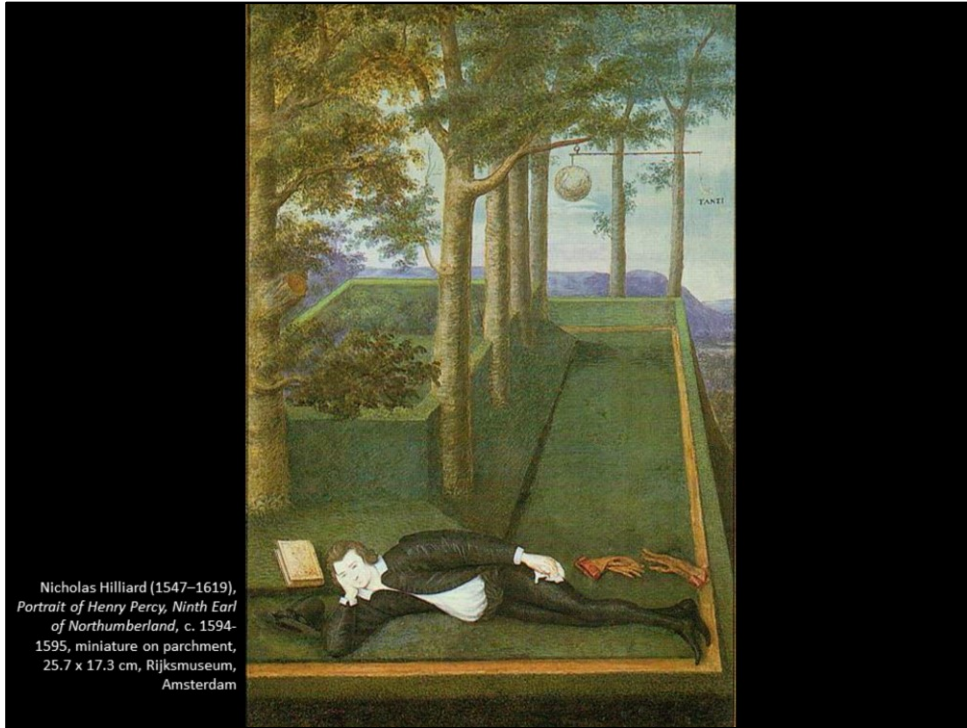
Elizabeth's Advisers

- Her advisors were critical to her success, unusually for any royal court in history her advisors tended to work together as a team rather than engage in fighting.
- **Sir William Cecil** (1520-1598), Secretary of State, in 1571 he was made Lord Burleigh, Lord Treasurer. Burleigh House (1558-87), Lincolnshire.
 - Burleigh wanted Elizabeth to marry, Walsingham was fanatical Protestant and spy master.
 - Burleigh's son was Robert Cecil, a valued adviser later, after Devereux's execution he took complete control.
 - Burleigh and Elizabeth sometimes disagreed, he pushed through Mary Queen of Scots death warrant.
- **Francis Walsingham** (c. 1532-1590) replaced William Cecil as Secretary of State. Nothing remains of his houses.
- **Thomas Gresham** (c. 1519-1579) was a stingy financier first to Edward VI, then Mary I and the equally parsimonious Elizabeth.
- Sir **Nicholas Bacon** (1510-1579) Lord Keeper of the Great Seal and his son Sir **Francis Bacon** (1561-1626), philosopher and statesman, were another father and son team who serviced Elizabeth.
- Sir Francis Knollys (c. 1511-1596) was a convinced Protestant and his daughter, Lettice Knollys, was Elizabeth's first cousin (grandniece of Anne Boleyn). One of his daughter's sons was Robert Devereux.

Lovers/Suitors

- **Thomas Seymour**, Lord Sudeley (Jane Seymour's brother and Lord Protector Edward Seymour's brother). Catherine Parr married Thomas Seymour after Henry VIII died and Thomas compromised the young Elizabeth until Catherine sent her away. At his home, Chelsea Manor, Thomas compromised Elizabeth by getting into bed with her, stroking her buttocks and cutting her dress. He was executed for treason in 1549.
- She was infatuated with **Robert Dudley** (1532/3-1588), **Earl of Leicester** (Kenilworth Castle). His father John Dudley, 1st Duke of Northumberland was executed for treason after trying to put Lady Jane Gray on the throne. He married Amy Robsart who died falling down stairs, and Lettice Knollys. He died unexpectedly after his success during the Armada of malaria or stomach cancer.
- **Robert Devereux** (1565-1601), 2nd **Earl of Essex** son of Walter Devereux and Lettice Knollys (who later married Robert Dudley). He married Frances Walsingham, daughter of Francis Walsingham and they had three children including Robert Devereux. Vanity, reckless ambition and his failures in Ireland and his subsequent attempted *coup d'état* led to his beheading. He lived in Essex House, London, now demolished.
- Others who charmed her were Sir Christopher Hatton and Sir Walter Raleigh (who fell from favour).

- Philip II of Spain, husband of Mary I from 1554 to her death in 1558. He wished to continue the link with England and so sent Elizabeth a marriage proposal.
- Prince Eric of Sweden was prone to sending Elizabeth passionate declarations of love which amused her. He became insane later and died in prison drinking pea soup laced with arsenic.
- Charles II, Archduke of Austria, proposed by his father Ferdinand I, the Holy Roman Emperor. Negotiations lasted many years but he was a strict Catholic. Elizabeth acknowledged he was the best foreign match but vacillated. He eventually married his niece and had 15 children.
- Other suitors include, The Duke of Saxony, Adolphus, Duke of Holstein, Henry FitzAlan, 12th Earl of Arundel, Sir William Pickering, Francis, Duke of Alençon and later Anjou, Charles, Earl of Angouleme, Archduke Ferdinand of Austria, James Hamilton, Earl of Arran, Prince Frederick of Denmark, Don Carlos, son of Philip II of Spain, King Charles IX of France, Henri de Valois, Duke of Anjou, Francois de Valois, Duke of Alençon and later Anjou, Lord Darnley, Emanuel Philibert, Duke of Savoy.



Nicholas Hilliard (1547–1619), *Portrait of Henry Percy, Ninth Earl of Northumberland*, c. 1594-1595, miniature on parchment, 25.7 x 17.3 cm (slightly small than A4), Rijksmuseum, Amsterdam

Week 7: The Secrets of Tudor Art

- In order to explain what I mean by 'secret knowledge' I have **selected one** Elizabethan miniature and will spend some time analysing its many levels of meaning.
- It was **commissioned** by **Henry Percy**, the 'Wizard Earl', 9th Earl of Northumberland, a well known Elizabethan intellectual, towards the end of the Elizabethan period in 1594 or 5.
- It is unusual as it is **not a homage to Elizabeth** except that he is dressed in Elizabeth's colours—black and white. More significant is that **black is the colour of melancholy** and adopting the attitude of melancholy was a **fashion** of the period. It is unusual as the melancholic was associated with untamed, **wild nature** but here he is within a **cultivated garden**. This may be to signify that melancholic genius can be associated with rational thought and the measurement and control of nature.
- I need to explain more about the **nature of melancholy** to understand the significance of this. The ancient Greeks reduced personalities to four types melancholic (despondent), sanguine (cheerful), choleric (emotional) and phlegmatic (unemotional) and these were associated with four humours or fluids of the body,

black bile, blood, yellow bile and phlegm, with the four elements, earth air, fire and water, and four planets, Saturn, Jupiter, Mars and the Moon, and a person with an excess of the humour was associated with a type of personality. So a melancholic had excess black bile and was associated with the element earth and the planet Saturn.

- It was **Aristotle** who first linked the **melancholic with genius** when he wrote '**Why is it that all men who are outstanding in philosophy, poetry or the arts are melancholic?**' The melancholic was also associated with an interest in mathematics, measuring, numbering, counting and acquiring assets. Later writers distinguished between someone who was a melancholic because of an excess of black bile and **genial melancholy** that was associated with **genius**. If taken too far however, melancholy could lead to madness.
- In the picture there is an inconsistency in the perspective and the hedge walls do not make sense. A tree has a branch sawn off and in the distance scales balance a globe or cannonball with a feather alongside the word 'tanti'.
- This picture is an **impresa**. An impresa is a picture containing symbols and a word or short phrase that signify **some conceit** and propose some **general instruction or message** to everyone. It should not be too obscure or too simple to work out. The balance in the tree is a type of impresa although it has been suggested that it is a visual pun in which the words 'sphere' (O.F. espere) and 'feather' (penn) are pun's on the words 'hope' (espoir) and 'affliction' or 'pain' (peine). The pun is made by Rabelais (1494-1553) and links to Northumberland's family motto 'Esperance en Dieu' (Hope in God) written round a crescent moon (perhaps signified by the sphere). Also note that green is the colour of hope. The globe balanced by the feather also links to Archimedes's famous dictum 'give me a place to stand on and I will move the earth.' Archimedes was explaining the principles of the lever and it can be seen in the picture that the fulcrum point is much nearer the sphere. Note that Galileo had recently discovered the work of Archimedes and in 1586 he wrote a treatise called 'The Little Balance'.
- The word '**tanti**' is difficult to interpret. In Latin it means 'so much' referring to a trifling amount and in Italian the 'penn' (feathers) are 'tanti' in the sense of 'so many', numerous and excessive.' It could be that 'tanti' simply means 'worth so much' or 'this much I weigh'.
- There is also a **political interpretation**. The affliction could be the **beheading of both his uncle and great uncle** signified by the 'beheaded' branch on the left. This is balanced by hope and between the sphere and the feather there are two trees referring to the two generations of ancestors dishonoured. The impresa could therefore refer to the family's precarious balance between hope and affliction or it could demonstrate his learning through its reference to a theorem of Archimedes.
- The Elizabethan's loved **secret codes** and devices and this painting can be seen as an interlocking sequence of cryptic messages.
- In William Shakespeare's **Love Labour's Lost** (1594) a 'School of Night' is mentioned which is thought to refer to a group that **met at Syon House** that included Christopher Marlowe, John Dee and Walter Raleigh. The School of Night combined esoteric and scientific studies, with hermetic and cabalistic studies. Henry Percy, 9th Earl of Northumberland's southern estates were Petworth and **Syon House**. The secret knowledge studied by Elizabethan scholars included magic, occultism, numerology, alchemy, astrology, Cabbala and Neo-Platonism. What we call science today was only

gradually becoming distinct from these areas of knowledge and the distinguishing attribute was that science is based on observation and measurement of the world rather than interpretation of texts.

- The painting may relate to a poem dedicated to Percy that associates secret knowledge with 'pleasant fieldes' that are 'unaccessible' (on a mountain top as here) where 'divine science and Phylosophie' may be contemplated, as shown in this painting.
- The garden contains a **square with a square** which was associated with an architectural design called the *ad quadratum* system that was used by the Romans and for Hampton Court and Shakespeare's Globe theatre. It is based on various forms of interlocking squares particularly where one square is set diagonally inside another square. The diagonal of a unit square is the square root of two which the ancient Greeks knew is an irrational number, that is it cannot be written as a fraction.
- If we consider the design of the trees we see the tree with the 'beheaded' branch is the seventh tree, perhaps referring to the Seventh Earl who was beheaded. Opposite is the feather ('peine') and its pun 'pena' are words for 'sorrow' and 'affliction' and for 'legal penalty'. In this way Northumberland is saying the beheading was the correct legal penalty but it has left his family balanced between hope and despair.
- The figure of Northumberland on the ground could also be a subtle symbol according to Peacock. The book near the head referring to the intellectual effort associated with science and mechanics while the gloves at the other end of his body and near his hand signify the manual labour of scientific experiment and so the complete symbol signifies the balance between theory and practice in all science. The debate about whether the science of mechanics was an intellectual or manual activity was much debated in the sixteenth century as Aristotle had said the intellectual arts are nobler than the manual arts.
- The artist Hilliard was also associated with passing on secret messages through his miniatures and he may have worked with Percy to create this set of messages. Unfortunately, all of this is speculation as we do not have the key. What we do know is that secret messages and **secret knowledge** was **very important** to the Elizabethans.

Notes

Patronage

- This is arguably the most cryptic Tudor cabinet miniature. It is likely that it was commissioned by Henry Percy the Ninth Earl of Northumberland (1564-1632), a well known Elizabethan intellectual and cultural figure. He was known as the 'Wizard Earl' because of his scientific and alchemical experiments and his large library. In 1594 Henry Percy married Dorothy Devereux sister of Robert Devereux, Second Earl of Essex.
- His southern estates were Petworth and Syon House, the latter he acquired through his marriage to Dorothy Devereux. He was a non-Catholic but argued for Catholic toleration and tried to negotiate with James VI of Scotland to reduce Catholic persecution when he became king of England. This did not happen and Henry's second cousin and agent Thomas Percy became one of the five conspirators in the Gunpowder Plot of 1605. As a result Henry Percy suspected of complicity and spent the next 17 years in the Tower of London and was financially ruined by a fine of £30,000.

Date

- The most likely date for the painting is between 1593 and 1595, probably 1594-5. According to Roy Strong the style appears to be influenced by Oliver which suggests a date later than 1593. In 1593 Henry Percy became Knight of the Garter but there is no Knight's insignia in the painting suggesting an earlier date. However, two other paintings of Cumberland and Essex do not show their Knights insignia so it appears that this was acceptable.

Description

- The painting is unusual in that it does not appear to be homage to the cult of Elizabeth except for the Earl being dressed in black and white (Elizabeth's colours). However, black is also the colour of melancholy.
- The programme for the miniature would have been specified by the Earl to show him as a student of 'deep philosophical and mathematical studies but imbued with Renaissance occultism and hermeticism.'
- It is also unusual because the conventional representation of a melancholic man such as Oliver's painting of Edward Herbert shows the melancholic in an uncultivated greenwood, beneath a tree and often beside a brook. Hilliard shows (or rather Henry Percy specified) a melancholic within a cultivated garden. This raises complex issues about whether the deep thought of the melancholic genius is a return to untamed nature (explored in the eighteenth century by Jean Jacques Rousseau) or associated with the construction of rational thought and the taming of nature. Here we have a melancholic genius associated with rational thought and the measurement and control of nature as indicated by the impresa and the cultivated garden. Roy Strong suggests the rectangular hedge is meant to be square and is a reference to the mathematical arts and one of the 'four guides to religion' of which the others are Love, Art and Magic.
- The painting of Henry Percy does not appear to link to Elizabeth although one of her representations as Astraea, the just virgin of the golden age, was associated with Saturn and Saturn is associated with melancholia.
- The elements of the painting would have been specified by Henry Percy and include:
 - Henry Percy, shown reclining in the pose of a melancholic man with a discarded book, hat and gloves. He is dressed in black and white and his shirt is in disarray.
 - A cultivated garden on the top of a hill or mountain. The garden consists of a rectangular or square of trees and clipped hedges within a rectangular or square outer clipped hedge. An analysis based on conventional rules of perspective suggest an inner hedge parallel to an outer hedge with a vanishing point in the sky above the top of the picture. This makes the garden look as though it is tilted up or we are looking down on it from a great height. If we are looking down then the background is inconsistent, in fact there is no consistent interpretation based on the rules of perspective. This uncertainty is increased by the base of the far outer hedge becoming the inner wall of the right outer hedge and then the top of the near outer hedge. Henry Percy's toe rests on the top of the near outer hedge causing difficulties regarding the interpretation of its height. Alternatively this light brown area can be regarded as a path. The single tree in the nearest hedge has a sawn branch and there are four trees in the receding hedge and two trees beyond the far

outer hedge.

- Hanging on a branch of the nearest tree in the inner right hedge is a pair of scales. Suspended from the left arm is a globe or a cannon ball balanced by a feather on the longer right arm. Near the feather is the word — ‘TANTI’.

Melancholia

- The best known melancholic of this period is Shakespeare’s Hamlet whose contemplation of alternative possible paths of action leads to madness and inaction.
- The ancient Greeks associated the four humours with the four elements and four planets and a person with an excess of the humour was associated with a type of personality. In 190AD Galen associated these types with four temperaments.

• Element	Earth	Air	Fire	Water
• Humour	Black bile	Blood	Yellow bile	Phlegm
• Planet	Saturn	Jupiter	Mars	Moon
• Personality	Despondent	Cheerful	Emotional	Unemotional
• Temperament	Melancholic	Sanguine	Choleric	Phlegmatic
- Erwin Panofsky wrote *Saturn and Melancholy* in 1964 about the emergence of melancholy as an artistic temperament. An early writer on this aspect of melancholy was Marsilio Ficino who wrote *De Vita Libri Tres* (1480) and *De Vita Sana (On a Healthy Life)*. He was the first Renaissance writer to interpret melancholy positively and link it with genius although it was Aristotle who asked ‘Why is it that all men who are outstanding in philosophy, poetry or the arts are melancholic?’ Aristotle concluded that for great intellectuals it was not as a result of overheated humours but a disposition to melancholy and he cited Socrates and Plato as examples of particularly gifted sufferers. Ficino links this with Platonic ideas about different kinds of mania. As a result, in the Ficinian tradition, genial melancholy is distinguished from melancholy associated with black bile which is said to cause not prodigious aptitude but madness. The melancholic was also associated with an interest in mathematics, measuring, numbering, counting and acquiring assets.
- The most famous image of Melancholy is by Dürer. Albrecht Dürer (1471-1528), *Melancholia I*, 1514, Engraving; 9 1/2 x 7 3/8 in. (24 x 18.5 cm)
 - The winged personification of melancholy is surrounded by the tools of geometry.
 - The 4 × 4 magic square, with the two middle cells of the bottom row giving the date of the engraving.
 - The truncated rhombohedron has been the subject of numerous articles
 - The hourglass showing time running out
 - The unbalanced scale despite lack of contained substance
 - The comet and rainbow in the sky
 - Mathematical knowledge is referenced by the use of the symbols: compass, geometrical solid, magic square, scale, hourglass
- There were three types of melancholy—of the imagination (artists), of the reason (philosophers) and of the spirit (theologians and saints).

Impresa

- William Camden defines in *Remaines* (pp. 366-7) an impresa as:
 - *An Impress (as the Italians call it) is a device in Picture with his Motto or Word, borne by Noble and Learned Personages, to notify some particular conceit of their own, as Emblems. . . do propound some general instruction to*

all. . . . There is required in an Impress . . . a correspondency of the picture, which is as the body; and the Motto, which as the soul giveth it life. That is the body must be of fair representation, and the word in some different language, witty, short and answerable thereunto; neither too obscure, nor too plain, and most commended when it is an Hemistich [a half line of verse], or parcel of a verse.

- The balance in the tree is a type of impresa although John Peacock suggests it is a visual pun in which the words 'sphere' (O.F. espere) and 'feather' (penn) are pun's on the words 'hope' (espoir) and 'affliction' or 'pain' (peine). The pun is made by Rabelais (1494-1553) and links to Northumberland's family motto 'Esperance en Dieu' (Hope in God) written round a crescent moon (perhaps signified by the sphere). Also note that green is the colour of hope.
- The globe balanced by the feather also links to Archimedes's famous dictum 'give me a place to stand on and I will move the earth.' This statement is meant to have been made to King Hiero and was based on his work on levers in which he concludes — "Proposition 3: Unequal weights will balance at unequal distances, the greater weight being at the lesser distance" and "Proposition 6: Commensurable magnitudes balance at distances reciprocally proportional to the magnitudes."
- Archimedes texts had been translated in 1269 by Moerbeke including a translation of *De canonio* concerning the problems of the steelyard or Roman balance (i.e. the balance of unequal arm lengths).
- The word 'tanti' is difficult to interpret. It is either Latin or Italian with opposite meanings and is the plural form. In Latin it means 'so much' referring to a trifling amount which is suggested by its scornful use in Marlowe's *Edward II* (Northumberland was a friend of Marlowe). In Italian the 'pene' (feathers) are 'tanti' in the sense of 'so many', numerous and excessive.' Constance Kuriyama suggests 'tanti' simply means 'worth so much' or 'this much I weigh'.
- Peacock suggests the affliction is the beheading of both his uncle and great uncle signified by the 'beheaded' branch on the left. This is balanced by hope and between the sphere and the feather there are two trees referring to the two generations of ancestors dishonoured. Because two is not many there could even be a suggestion that his father's death in the Tower was a government murder rather than a suicide. The impresa could therefore refer to the family's precarious balance between hope and affliction or it could demonstrate his learning through its reference to a theorem of Archimedes. Note that between 1583 and 1589 Galileo discovered Archimedes and in 1586 he wrote a treatise called 'The Little Balance'.

"Secret Knowledge"

- The Elizabethan's loved secret codes and devices and this painting can be seen as an interlocking sequence of cryptic messages.
- In William Shakespeare's *Love Labour's Lost* (1594) a 'School of Night' is mentioned which is thought to refer to a group that met at Syon House that included Christopher Marlowe, John Dee and Walter Raleigh. The School of Night combined esoteric and scientific studies, with hermetic and cabalistic studies.
 - Hermeticism is ancient knowledge based on the writings of Hermes Trismegistus and thought to pre-date Plato and be based on ancient Egyptian

texts. It includes alchemy, astrology and magic and its own religious beliefs in creation, reincarnation and morality. It is related to Rosicrucianism. The Cabala (Kabbala or Qabalah) is based on interpretations of the Hebrew Bible and classical Jewish texts and became popular following the writings of Rabbi Isaac Luria (1534-1572).

- The secret knowledge studied by Elizabethan scholars included magic, occultism, numerology, alchemy, astrology, Cabbala and Neo-Platonism. What we call science today was only gradually becoming distinct from these areas of knowledge and the distinguishing attribute was that science is based on observation and measurement of the world rather than interpretation of texts.

- Maybe a clue to the painting is provided in George Peele's poem the *Honour of the Garter*, dedicated to Northumberland and including the lines:

*Through uncouth ways and unaccessible,
Doost pass into the spacious pleasant fieldes
Of divine science and Phylosophie.*

- This describes 'pleasant fieldes' that are 'unaccessible' (on a mountain top) where 'divine science and Phylosophie' may be contemplated.
- The secret garden contains a rectangular tended inner sanctum that could be intended to be square as the square represents wisdom. In fact it would then be a square within a square which may refer to the technique of *ad quadratum* design based on a double square. This is described by Jonathan Foyle in the design of Hampton Court and it appears likely that Shakespeare's Globe was based on an *ad quadratum* system of interrelated squares when it was reassembled from the Burbage's Theatre in 1599.
- The symbolism of squares also included the idea of stability and as the square is 'firm and constant' so a 'constant minded man, even equal and direct on all sides.'
- The tree trunks in the painting could relate to the straight tree as a symbol of constancy. However, this is not a lovesick man in Arcadia contemplating Elizabeth so the constancy may be the constancy of the contemplative life.
- If we consider the design of the trees we see the tree with the 'beheaded' branch is the seventh tree, perhaps referring to the Seventh Earl who was beheaded. Opposite is the feather ('peine') and its pun 'pena' are words for 'sorrow' and 'affliction' and for 'legal penalty'. In this way Northumberland is saying the beheading was the correct legal penalty but it has left his family balanced between hope and despair.
- The figure of Northumberland on the ground could also be a subtle symbol according to Peacock. The book near the head referring to the intellectual effort associated with science and mechanics while the gloves at the other end of his body and near his hand signify the manual labour of scientific experiment and so the complete symbol signifies the balance between theory and practice in all science. The debate about whether the science of mechanics was an intellectual or manual activity was much debated in the sixteenth century as Aristotle had said the intellectual arts are nobler than the manual arts.

Conclusion

- The programme for the painting would have been constructed by Northumberland possibly in discussion with Hilliard because of his experience in the French Court. Northumberland was one of the scholars of the period and cryptic messages were loved by the Elizabethans so many level of meaning would have been expected.

- We have seen the secret garden on a mountain top contains reference to Northumberland's learning, his melancholic pose and his knowledge of many classical sources both theoretically and practically. The combination of the theoretic and the practical references a new approach to learning that is the beginning of what we understand as science.
- Northumberland also possible includes references to his dishonoured family and how this has left him balanced between hope for the future and despair. We know that the balance tilted to despair as he spent years in the Tower (1605-1621) because of his cousin involved in the Gunpowder Plot and Northumberland ironically died on 5th November 1632.
 - 'Hilliard's miniatures were often linked with spy missions...Hilliard's miniatures were considered somehow appropriate...for this kind of undercover work...Sidney's sonnet devices and Hilliard's limning devices are in a way themselves —"ciphers"...Both poet and limner in developing an artifice of secrecy were —"On Her Majesty's Secret Service."'
- Unfortunately, we have lost the key and are left with tantalizing glimpses of hidden meanings.

Provenance

- 9th Earl of Northumberland; to his son Algernon, 10th Earl (1602-68); to his son Joceline, 11th Earl (1644-70); to his only child Elizabeth who married Charles Seymour, 6th Duke of Somerset (the 'Proud Duke') documented by George Vertue in 1728, to Charlotte daughter of his second wife Charlotte who married Heneage, 3rd Earl of Aylesford in 1750, then it descended in the family of the Earls of Aylesford until sold by Christie's, London, 23-VII-1937, no. 45 to Dr. N. Becvh, Amsterdam, then sold by Fred. Muller, 9-IV-1940, no. 66, as a portrait of Sir Philip Sidney, to Dr. M.E. Kronenberg, Rotterdam. The Rijksmuseum bought the miniature in 1981; its catalogue number is RP-T-1981-2.

Bibliography

- Adams, J., How Large Was the Globe Playhouse? *Shakespeare Quarterly*, Vol. 33, No. 1, (Spring, 1982), pp. 93-94
- Clagett, M., The Impact of Archimedes on Medieval Science, *Isis*, Vol. 50, No. 4, Dec., 1959
- Cummings, F., Boothby, Rousseau and the Romantic Malady, *The Burlington Magazine*, Vol. 110, No. 789 (Dec., 1968), pp. 659-667
- Downs, R., *Books that Changed the World* (New York: Signet Classic, 2004)
- Fumerton, P., "Secret" Arts: Elizabethan Miniatures and Sonnets, *Representations*, No. 15 (Summer, 1986), pp. 57-97
- Kuriyama, C., *Christopher Marlowe: A Renaissance Life* (Cornell, Cornell University Press, 2002)
- Machamer, P., *The Cambridge Companion to Galileo* (Cambridge: Cambridge University Press, 1998)
- Peacock, J., The 'Wizard Earl' Portrayed by Hilliard and Van Dyck, *Art History*, Vol. 8, No. 2, June 1985, pp. 139-157
- Sarafianos, A., The Many Colours of Black Bile: The Melancholies of Knowing and Feeling, *Papers on Surrealism*, Issue 4, (Winter, 2005)

Strong, R., *The English Renaissance Miniature*, (London: Thames and Hudson, 1983), pp. 108- 109

Strong, R., Nicholas Hilliard's miniature of the 'Wizard Earl', *Bulletin van het Rijksmuseum*, Vol. 31(1983), No. 1, pages 54-62

Strong, R., The Leicester House Miniatures: Robert Sidney, 1st Earl of Leicester and His Circle, *The Burlington Magazine*, Vol. 127, No. 991 (Oct., 1985), pp. 694+696-701+703

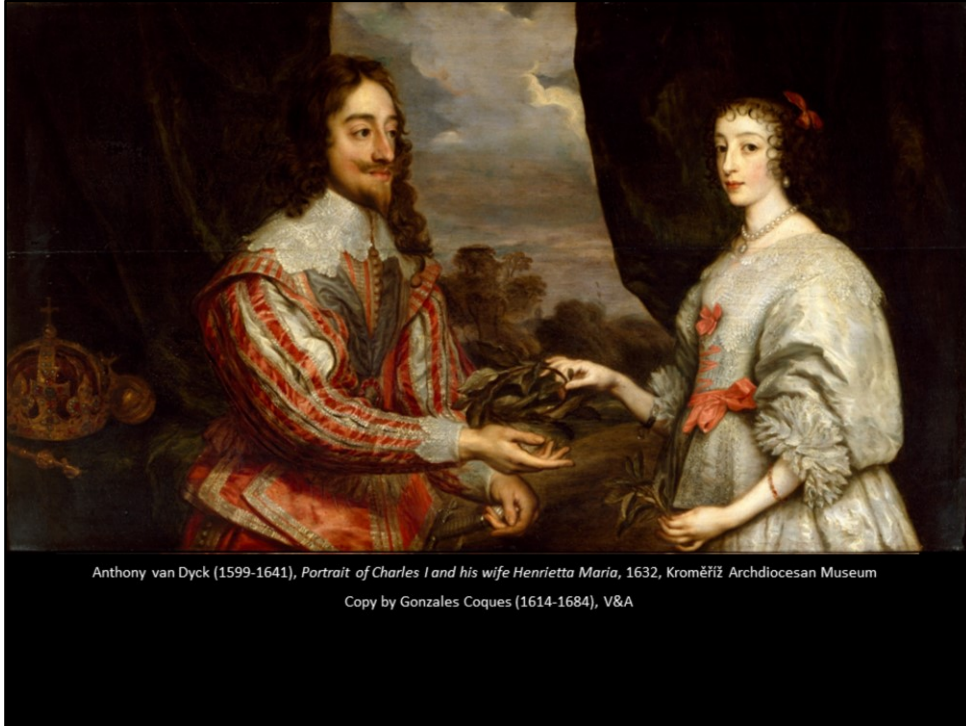
Strong, R., *The Cult of Elizabeth: Elizabethan Portraiture and Pageantry* (London: Pimlico, 1999), particularly Chapter II, The Courtier: Hilliard's Young Man amongst Roses

Strong, R., *Gloriana: The Portraits of Queen Elizabeth I* (London: Pimlico, 2003)

Trattner, W., God and Expansion in Elizabethan England: John Dee, 1527-1583, *Journal of the History of Ideas*, Vol. 25, No. 1 (Jan., 1964), pp. 17-34

Wells, R., John Downland and Elizabethan Melancholy, *Early Music*, Vol. 13, No. 4 (Nov., 1985), pp. 514-528

Yates, F., Chapman and Durer on Inspired Melancholy, *University of Rochester Library Bulletin*, Vol. XXXIV, 1981, pp. 1-11



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

Week 8: Van Dyck and the Early Stuart Painters

- 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



Peter Paul Rubens, self-portrait, 1623, 85.7 x 62.2 cm, Royal Collection
Commissioned by Henry Danvers, Earl of Danby, as a present for Charles I when Prince of Wales

Royal Collection website,

- This painting seems to have been something of a face-saver. In 1621 Rubens supplied Lord Danvers with a *Lion Hunt* (now lost), a studio work, not knowing that it was intended for Charles, Prince of Wales. Danvers had it sent back as 'a peese scarce touched by his own hand'. Rubens seems to have planned with Lord Danvers to make a peace offering to the Prince the moment he realised his mistake. Later Rubens claimed that he was concerned at the arrogance of sending a self portrait under these circumstances: 'it did not seem fitting to send my portrait to a prince of such high rank, but he overcame my modesty' (Rubens, letter of 10 January 1625; to Palamède de Fabri, Sieur de Valavez; 1582-1645). The most important thing, however, was that the work should be

executed by Rubens and not his assistants: Lord Danvers wrote to William Trumbull in Brussels, asking 'for his owne picture made originall and every part of it wrought with his owne hand' (letter of 18 December 1622).

Danvers adds in the same letter that this is a self portrait 'which I heare hee hath made alreadie'; it is difficult to know if this means that Rubens redirected an existing (obviously recent) self portrait, or whether enough progress had been made on the portrait which Danvers himself instigated (through some previous, now lost, instruction) for word to get out that it was 'made alreadie'. Whatever the explanation, the portrait is signed and dated 1623 and seems to have arrived in London in that year.

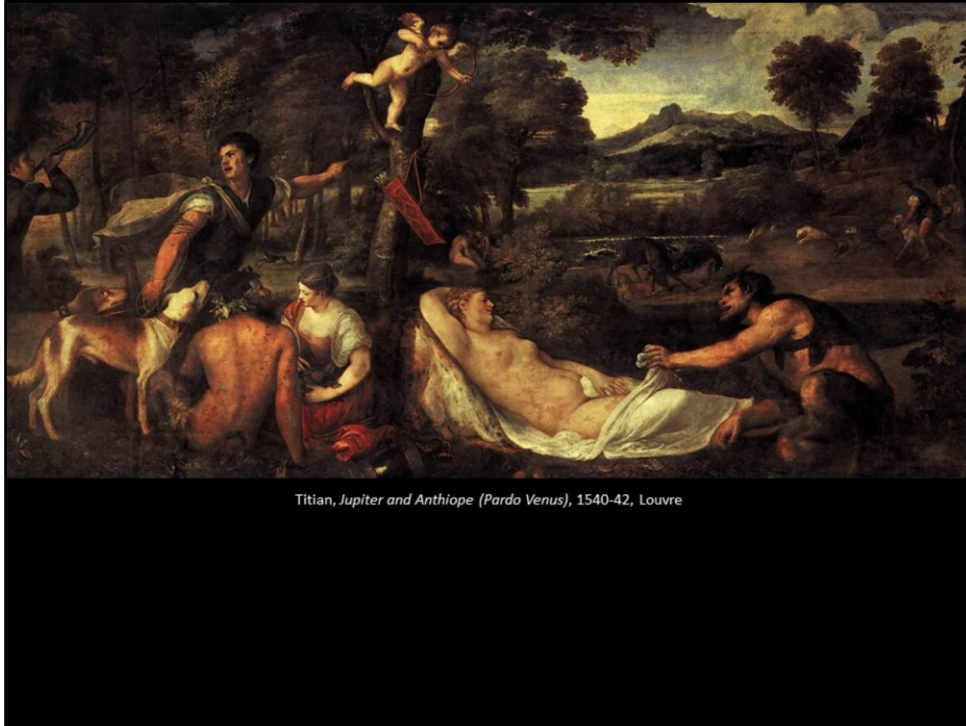
- This is an interesting piece of self-promotion; it does not advertise Rubens's invention, figure drawing or story-telling, important elements of his art. Instead we see purely pictorial qualities at their most intense: contrast of light and dark, with shades of deep black and a softly luminous face; strong accents of colour on the face and sky (again contrasting with the areas of black); variations of paint application from thinly scrubbed areas in the background, where brown underpaint shows through, to the thick, mobile rivers of oil paint, drawn by the brush, over the face. Rubens's 'owne hand' is obviously and everywhere at work'.
- The objects in the background of this portrait could be described as 'a rock and a reddening sky', which, in Latin, would read, *Petrus et caelum rubens*. It has been suggested that the artist included them as a play on his own name (reinforcing the Latin signature), or indeed that the whole portrait depicts a shame-faced, blushing or rubens Rubens.
- Signed, dated and inscribed along top right margin: *Petrus Paullus Rubens / se ipsum expressit / A.D MDCXXIII / Aetatis Suae XXXV*



Inigo Jones, *The Masque of Blackness*, 1605

- The Masque of Blackness was an early Jacobean era masque, first performed at the Stuart Court in the Banqueting Hall of Whitehall Palace on Twelfth Night, 6 January 1605. The masque was written by Ben Jonson at the request of Anne of Denmark, the queen consort of King James I, who wished the masquers to be disguised as Africans. Anne was one of the performers in the masque along with her court ladies, and appeared in blackface makeup.
- The plot concerns how James I will cleanse the ladies of their blackness and they reappear in another masque called *The Masque of Beauty*, performed in 1608.
- Inigo Jones designed the set and they became increasingly elaborate. Jones created the proscenium arch, a raised stage and wings that hid the mechanisms. Scenes could quickly change, actors could appear in clouds apparently floating above the stage and he created seascape using billowing cloths.
- This masque starts with the gods entering on giant seahorses followed by the twelve black daughters of the god Niger played by the queen and her ladies in waiting. The ladies road in a giant seashell that appeared to float on the waves accompanied by six large sea monsters. Witnesses commented on the brightness of the light Jones employed which used mirrors and coloured filters.
- The masque cost £3,000 and was criticized for its impropriety as the queen and her

ladies used body paint rather than masks.



Titian, *Jupiter and Anthiope (Pardo Venus)*, 1540-42, Louvre

Week 10: How the Royal Collection was Mis-Sold

- Colonel John Hutchinson another veteran of the Civil War became the largest cash buyer of the king's pictures spending £1,349. He spent half this amount on Titian's *Pardo Venus*.
- So some individuals became wealthy but most of the creditors had paintings they could not sell or which they sold at a low price that did not cover the king's debt to them.
- The initial sale was in Old Somerset House and it was very slow to get started. Colonel Hutchinson, who was part of the tribunal that sentenced Charles, bought Titian's *Venus and the Organ Player* for £165 and later sold it for £600. In total Hutchinson spent £1,349 on paintings including *The Children of Charles I*.



Sir Peter Lely, *Barbara Villiers (1640-1709), Duchess of Cleveland as Minerva, Countess of Castlemaine*, c. 1665, 124.5 × 101.4 cm, Royal Collection, Hampton Court Palace

Week 12 The Windsor and Hampton Court Beauties

- It is 1660, the English Civil War is over and the experiment with the Commonwealth has left the country confused. When Charles II was invited back to England as King he brought new French styles and sexual conduct with him. In particular, he introduced the French idea of the publically accepted mistress. Beautiful women who could attract the eye of the king could become his mistress and influence appointments at Court and political debate.
- The new freedoms introduced by the Reformation Court spread through society. Women could act for the first time, write books and one was the first British scientist. However, it was a male dominated society and so these heroic women had to fight against established norms and laws.
- **Barbara Villiers—the most notorious mistress of Charles II** by whom she had five children all of whom were ennobled.
- Known as **Lady Castlemaine** and nicknamed the '**Uncrowned Queen**'. She had more influence than Catherine of Braganza the queen consort. She was appointed Lady of the bedchamber even though she and the queen were bitter enemies.
- **She was extravagant, had a foul temper and was promiscuous although many**

found her good company. There are stories of her **kindness** such as she once rushed to help an injured child when some scaffolding fell down even though no other ladies of the court would help. The diarist **John Evelyn** described her as '**the curse of the nation**'. She converted to Catholicism in 1663 perhaps to get closer to Charles but the view was the Church of England had lost nothing and the Church of Rome had gained nothing.

- I mentioned that Lely introduced the reproduction of his portraits using mezzotints and this is one example. Mezzotint was the first technique that could produce half-tones with stippling or cross-hatching. This was done using a metal tool called a rocker. The rocker had hundreds of small teeth that when rocked across the plate produced thousands of tiny pits that held ink after the plate was wiped. The process was invented by the German amateur artist Ludwig von Siegen (1609–c 1680) in 1642.

Notes

- Lely painted many portraits of her.
- She was born into the aristocratic Villiers family. Her father died fighting for the Royalists in the Civil War. He had spent so much on his regiment he left his family in straightened circumstances.
- Tall, voluptuous, with masses of brunette hair, slanting, heavy-lidded violet eyes, alabaster skin, and a sensuous, sulky mouth, Barbara Villiers was considered to be one of the most beautiful of the Royalist women, but her lack of fortune left her with reduced marriage prospects.
- In 1659 she married Roger Palmer but they separated in 1662 and it is believed he fathered none of her children. They remained married for the rest of his lifetime.
- She became Charles II's mistress in 1660. She was made baroness Nonsuch in 1670 as she was the owner of Nonsuch Palace despite the fact that she demolished the palace and sold the materials.
- While the **King had taken other mistresses**, the most notable being the actress **Nell Gwynne**, **Barbara took other lovers too**, including the acrobat Jacob Hall and her second cousin John Churchill.
- As the result of the **1673 Test Act**, which essentially banned Catholics from holding office, Barbara lost her position as Lady of the Bedchamber, and **the King cast her aside** completely from her position as a mistress, taking **Louise de K roualle** as his newest "favourite" royal mistress. The King advised Barbara to live quietly and cause no scandal, in which case he "cared not whom she loved".
- She had **many descendants including Lady Diana Spencer**, the Mitford sisters, **Bertrand Russell**, **Sir Anthony Eden** (Prime Minister 1955-57) and Serena Armstrong-Jones.
- *Minerva* was the Roman goddess of wisdom and sponsor of arts, trade, and strategy. She is often shown on Roman coins wearing a helmet and a full length dress and holding a spear in her left hand with a shield at her feet.



Godfrey Kneller (1646-1723), *King James II*, 1684, 238.2 x 147.7 cm, National Portrait Gallery

- The court of Charles II was replaced by the short-lived court of James II.
- **James II and VII** (1633–1701) was King of England and Ireland as James II and King of Scotland as James VII, from 6 February 1685 until he was **deposed in the Glorious Revolution of 1688**. He was the **last Roman Catholic monarch** to reign over the Kingdoms of England, Scotland and Ireland.
- When he produced a Catholic heir the leading nobles called on his **Protestant son-in-law and nephew, William of Orange**, to mount an invasion army. **James fled England** (and thus was held to have abdicated) and was replaced by his Protestant elder daughter, Mary II, and her husband, William III. James made one serious attempt to return when he landed in Ireland in 1689 but, after his defeat at the Battle of the Boyne in July 1690, James returned to France. He lived out the rest of his life as a pretender at a court sponsored by his cousin and ally, King Louis XIV. His son, **James III** (1701-1766), was known as the '**Old Pretender**' and his son **Charles Stuart** (1720-1788) as the '**Young Pretender**' and retrospectively as '**Bonnie Prince Charlie**'.

James II

- After Richard Cromwell's resignation as Lord Protector in 1659 and the subsequent collapse of the Commonwealth in 1660, Charles II was restored to the English throne.

Although James was the heir presumptive, it seemed unlikely that he would inherit the Crown, as Charles was still a young man capable of fathering children.

- On 31 December 1660, following his brother's restoration, James was created **Duke of Albany in Scotland**, to go along with his English title, **Duke of York**. Upon his return to England, James prompted an **immediate controversy** by announcing his **engagement to Anne Hyde**, the daughter of Charles' chief minister, Edward Hyde. In 1659, while trying to seduce her, James promised he would marry Anne. Anne became **pregnant in 1660**, but following the Restoration and James's return to power, no one at the royal court **expected a prince to marry a commoner**, no matter what he had pledged beforehand. Although nearly everyone, including Anne's father, urged the two **not to marry**, the couple **married secretly**, then went through an official marriage ceremony on 3 September 1660 in London. Their first child, Charles, was born less than **two months later**, but **died** in infancy, as did five further sons and daughters. Only **two daughters survived: Mary** (born 1662) and **Anne** (born 1665). Samuel Pepys wrote that James was **fond of his children** and his role as a father, and played with them "like an ordinary private father of a child", a contrast to the distant parenting common to royals at the time.
- James's wife, **Mary of Modena**, was devoted to him and influenced many of his decisions. Even so, he kept a variety of **mistresses**, including **Arabella Churchill** and **Catherine Sedley**.
- Mary of Modena is primarily remembered for the controversial **birth of James Francis Edward**, her only surviving son. It was widely rumoured that he was a "changeling", brought into the birth-chamber **in a warming-pan**, in order to perpetuate her husband's Catholic Stuart dynasty. Although the accusation was **entirely false**, and the subsequent Privy Council investigation only reaffirmed this, James Francis Edward's birth was a contributing factor to the "Glorious Revolution", the revolution which deposed James II and VII and replaced him with his Protestant eldest daughter from his first marriage to Anne Hyde, (1637–1671), Lady Mary, (later Queen Mary II). She and her husband, William III, Prince of Orange-Nassau, would reign jointly on the English Throne as "William and Mary". She was exiled to France and became the "Queen over the water"—as the "Jacobites", (followers of James II and VII, Stuart dynasty claims, and generally Roman Catholics) called Mary — lived with her husband and children in the Château de Saint-Germain-en-Laye, provided by King Louis XIV of France ("The Sun King"). Mary was popular among Louis XIV's courtiers; however, James was considered a bore.



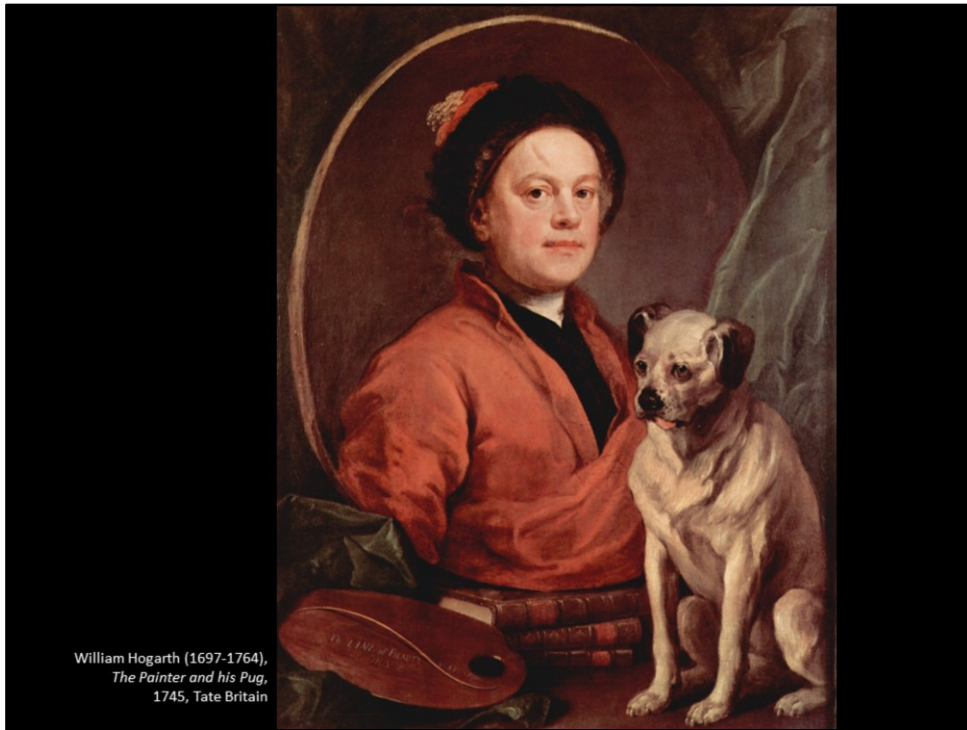
Christopher Wren and William Talman, Hampton Court, south facade

Christopher Wren and William Talman, Hampton Court, south facade

Week 13: Wren and the English Baroque

- Soon after their accession to the English throne, King William III (r 1689-1702) and Queen Mary II (r 1689-94) commissioned Sir Christopher Wren to rebuild Hampton Court.
- Wren's original plan was to demolish the entire Tudor palace, except for the Great Hall. Neither the time nor the money proved available for this ambitious undertaking. Wren had to be content with rebuilding the king's and queen's main apartments on the south and east sides of the palace, on the site of the old Tudor lodgings.
- Work began in May 1689. William wanted rapid results, but in December, because of the excessive speed of building and the poor quality of the mortar used, a large section of the south range collapsed, killing two workmen and injuring eleven.
- William was devastated in late 1694 when Mary died. Work stopped, leaving the new buildings as an empty brick shell with bare walls and floors.

- As Whitehall Palace burned down in 1698, William stepped up his efforts to finish the new palace. Instead of accepting Wren's estimate for finishing the work, however, the king appointed Wren's deputy. William Talman, who had offered a lower price, eventually finished William's new King's Apartments under budget.
- Wren and Talman completely transformed the east and south facades of Hampton Court, replacing Tudor towers and chimneys with the grand and elegant baroque exteriors that dominate the Formal Gardens today.
- Inside, Grinling Gibbons carved elegant fireplaces and architectural mouldings and Antonio Verrio painted triumphant and colourful ceilings.
- Outside, the gardens were also dug up and re-landscaped. They were filled with new plants, including Queen Mary's own collection of exotic plants from around the world, and bordered by gilded wrought-iron screens by Jean Tijou, and a new Banqueting House by the river, again decorated by Verrio.
- Ironically, the King who did more than any other to shape Hampton Court as it is today did not live to enjoy his new palace.
- William died at Kensington Palace from complications after a bad fall from his horse in Hampton Court Park in 1702.
- During his reign he spent £131,000 on the palace.



William Hogarth (1697-1764), *The Painter and his Pug*, 1745, Tate Britain

Week 14: Hogarth, His Life and Society

- Hogarth's mother was a shopkeeper and his father a schoolmaster and publisher. His youth was overshadowed by the chronic financial problems of his father, who was imprisoned for five years because of his debts. This humiliating experience formed Hogarth for the rest of his life.
- Hogarth started an apprenticeship as a silversmith in 1714, but never finished it. He then became an independent engraver and his early commissions were for cards, book illustrations and single prints. In 1720, he registered at the John Vanderbank Art Academy. Around 1726 or earlier, he was taught painting by **James Thornhill whose daughter he later married**. He earned some reputation for theatre decoration paintings.
- Hogarth experienced his first big **financial success** with *A Harlot's Progress*, a series of paintings from which he produced engravings in **1732**. Only the engravings survived. The paintings were lost in a fire in 1755. It was a completely new kind of genre prints that were referred as **moral history subjects**.
- After this success Hogarth published a male counterpart series, *A Rake's Progress* - a story in eight plates showing the decline of a promising young man into a life of drinking and immoral behaviour.
- In **1743**, the painting series *Marriage à la Mode* was completed. It is considered his

masterpiece. In *Marriage à la Mode* Hogarth turned his satire on the follies of the upper classes. Although the prints of *Marriage à la Mode* sold well, the paintings did not. Therefore all prints designed afterwards, were created exclusively as print designs without any painted counterparts.

- In **1747** followed the series *Industry and Idleness*, a moral story of an idle and an industrious apprentice in twelve plates.
- In **1753** Hogarth wrote his book *The Analysis of Beauty*, a wrap-up of his artistic and aesthetic principles.
- Hogarth was a controversial and individual character. Driven by a sense for justice, he missed no chance to get into a **quarrel** with his contemporaries. His most **hated enemy** was the British politician **John Wilkes**, whom he had ridiculed in one of his engravings.

Notes

- Britain had relative **freedom of the press**. Victims were more likely to bribe the publisher not to print than go to the courts and technological developments resulted in a switch from textual to visual satire. The coffee house and the club fostered a satirical, debating society and physiognomy provided a pseudo-scientific basis for revealing the mind through the face.
- Important precursors are found in the work of Thomas Patch, who painted caricatures, and James Sayer(s) (1748-1823), a caricaturist but **William Hogarth** (1697–1762) is the most significant early satirist. He satirised social institutions, such as arranged marriage, as in *Marriage à-la-mode* (1743–5), and these often became prints that were widely circulated.
 - Hogarth hit on a **new idea**: "**painting and engraving modern moral subjects** ... to treat my subjects as a dramatic writer; my picture was my stage"
 - He drew on the moralizing tradition of **Dutch genre painting**.
 - Hogarth married Jane Thornhill in 1729, daughter of Sir James Thornhill. They had no children.
 - *A Harlot's Progress*, 1731
 - *A Rake's Progress*, 1735
 - *Industry and Idleness*, 1747
 - *The Gate of Calais*, 1748, Tate
 - *The Four Stages of Cruelty*, 1751
 - *Gin Lane* and *Beer Street*, 1751
 - Portraits, *David Garrick*, *Captain Coram*, *The Shrimp Girl*
 - *Marriage à-la-mode*
 - *The Analysis of Beauty*, 1753
- At the end of the 18th century and the first two decades of the 19th century, **James Gillray** (1756/7–1815), **Thomas Rowlandson** (1756–1827), and **George Cruikshank** (1792–1878) established a tradition of visceral political and social visual satire in Britain that continues to this day.
- Hogarth was born in London, the son of an unsuccessful schoolmaster and writer from Westmoreland. After apprenticeship to a goldsmith, he began to produce his own

engraved designs in about 1710. He later took up oil painting, starting with small portrait groups called **conversation pieces**. He went on to create a series of paintings satirising contemporary customs, but based on earlier Italian prints, of which the first was 'The Harlot's Progress' (1731), and perhaps the most famous 'The Rake's Progress'. His engravings were so plagiarised that he lobbied for the Copyright Act of 1735 as protection for writers and artists.

- During the 1730s Hogarth also developed into an original painter of life-sized portraits, and created the first of several history paintings in the grand manner.



Thomas Gainsborough, *Ann Ford (Later Mrs Philip Thicknesse)*, 1760, 196.9 x 134.6, Cincinnati Art Museum
 William Hogarth (1697–1764), *The Lady's Last Stake*, c. 1759, 91.44 × 105.41 cm, Albright-Knox Art Gallery, New York State

Week 15: Gainsborough and His Rivals

- One of the **great portraits of the eighteenth century**.
- Anne or Ann Ford was an 18th-century English musician and singer, famous in her time for a scandal that attended her struggle to perform in public.
- She gained more education than most as she had a knowledge of five foreign languages and played several fretted string instruments, including the lute-like English guitar and the viola da gamba. This gave her a chance to perform with others giving Sunday concerts at her house. Her father, Thomas Ford, refused to allow her to perform publicly. She also was a singer with a beautiful voice by her early twenties, but her earliest attempts to appear in public venues were unsuccessful; her father went so far as to have her arrested twice to prevent her escaping his control. Eventually she made a successful escape, and held her first public subscription concert on 18 March 1760. She performed a series of subsequent concerts, including daily performances from 24 Oct. through 30 Oct. of that year, though her playing on the "masculine" viol da gamba, comparable to a modern cello, was somehow considered a point of controversy.

- Ford's accomplishments risked to be complicated by an infatuated lover, the Earl of Jersey, who offered her £800 a year to be to his mistress. When she refused, Lord Jersey tried to sabotage her initial public concert, but she earned a large sum, £1,500 from it nonetheless. In 1761 she published a pamphlet, "A Letter from Miss F—d to a Person of Distinction", defending her position. This in turn provoked a pamphlet from the Earl, "A Letter to Miss F—d". The brief pamphlet war between them differed in subject and tone from others conducted in that era. Gainsborough wrote that her bravado made her "partly admired and partly laugh'd at at every Tea Table." Gainsborough invoked some of the scandal by her expression, showing her with a masculine viol de gamba and showing her with her legs crossed, a "masculine freedom" according to a contemporary conduct book. Gainsborough displayed it in his studio and it attracted attention but he never exhibited it.
- On 27 September 1762, she became the third wife of Philip Thicknesse, therefore establishing greater social standing and respect. She and her husband were travelling to Italy in 1792 when Thicknesse died suddenly in Boulogne and his wife was imprisoned during the Reign of Terror in the French Revolution. After the execution of Maximilien Robespierre in July 1794, she was released under a general pardon for all prisoners who could prove that they could earn their living; her profession stood her in good stead.
- Roubiliac's famous statue of Handel at Vauxhall Gardens and the pose of the woman in Hogarth's *The Ladies Last Stake* (158-9) when a woman contemplates whether to surrender her virtue to pay her gambling debts.



Engraving of 'The Exhibition of the Royal Academy 1787'

Week 16: The Royal Academy

- At 'the Exhibition' paintings were hung frame-to-frame, floor to ceiling
- They could be **skied** or, the best position, '**on the line**'
- Most were portraits, **swagger portraits**
- Constable's six-footers were painted to be hung on the line
- Gainsborough, a founder, had his (unreasonable) request have a painting hung at 5.5" refused and exhibited at Schomberg House, Pall Mall (where he lived at No. 80 from 1774 to his death in 1788). Next door (No. 81) was the Temple of Health and Hymen with its 'celestial bed' and electrical bed that allegedly cured infertility hired out at £50 a night. No. 81 also housed a high-class brothel and gambling den.

Key point: the Summer Exhibition became a major society event.

Summer Exhibition

The summer exhibition was held in the great room at Somerset House and noble society gathered in a room whose walls were covered with paintings from floor to ceiling. In the centre of the room is the Prince of Wales, wearing a red jacket and standing next to Joshua Reynolds.

The number of pictures increased each year from 547 in 1781 to 1,165 in 1821 so they had to be **hung frame to frame**. The position was determined by the Hanging Committee and the position of a painting was critical to it being seen. If it was too high, known as being 'skied' it could not be appreciated and the ideal position was '**on the line**' with the **bottom edge eight foot from the floor**. This position was occupied by '**swagger**' **portraits and history paintings**. Small pieces and pieces by lesser known artists were skied and we shall see later that Constable created his 'six footers' to be large enough to be placed on the line. Although Thomas Gainsborough was a founding member he broke with the Academy in 1784 when his portraits of the royal family were skied.



Johann Zoffany (1733-1810), *The Family of William Sharp: Musical Party on the Thames*, 1779-81, 115.6 x 125.7 cm, National Portrait Gallery

Week 17: Zoffany and the Conversation Piece

- Johann Zoffany was master of the conversation piece.
- They are distinguished by their portrayal of the group apparently engaged in genteel conversation or some activity, very often outdoors. Typically the group will be members of a family, but friends may be included, and some groups are of friends, members of a society or hunt, or some other grouping. The name derives from the Italian *sacra conversazione*, an informal painting of the Virgin and Child with saints. Later the phrase acquired a different meaning, it described objects interesting enough to spark conversation about them.
- The Sharp family were living for a while on the Thames in a barge and would play music to entertain guests. Zoffany painted each person individually over a period of one year.
- The remarkable Sharp family gave fortnightly concerts as an orchestra

from the 1750s onwards. This conversation piece, one of Zoffany's masterpieces, commemorates the concerts they gave on board their sailing barge Apollo at Fulham. The work was commissioned from Zoffany by **William Sharp** (1729-1810), **surgeon to George III** (although no documentary evidence confirms this). Sharp is seen standing at the tiller, hat raised, wearing the Windsor uniform with its distinctive red collar; his instruments are the French horns which rest on the piano.

- Of his three brothers, Dr John Sharp is on the right and has laid his cello aside for the moment; Granville Sharp, the famous philanthropist and slavery abolitionist, holds his favoured flageolets in one hand, his clarinet being nearby on the piano; while James Sharp, an engineer, holds the serpent. The three Sharp sisters complete the orchestra: Elizabeth at the piano, Judith with music in hand and, above to the right, Frances with a theorbo or perhaps an angelica.

National Gallery website

- Zoffany was the leading exponent of the Conversation Piece in England in the later 18th century. He worked in London from 1760, and received encouragement from the actor David Garrick. He gained popularity for his carefully painted theatrical scenes and conversation pieces, one of which includes Queen Charlotte and her children.
- Zoffany was born near Frankfurt am Main and trained by Martin Speer in Regensburg, where his father was employed as a court architect and cabinet maker. He visited Rome in 1750 and was influenced by Mengs while studying with Agostino Masucci. He moved to London in 1760, and first exhibited at the Society of Artists in 1762, becoming a member of the Royal Academy in 1769. He was then active in Florence and Vienna. His work declined in popularity after his return to England in 1779 and from 1783 to 1789 he worked in India. He exhibited at the academy for the last time in 1800.

Sitters

- William Sharp (1729-1810), Surgeon to George III, at the top on the tiller and waving his tricorn hat.
- Elizabeth Prowse (née Sharp) (1733-1810), sister of Granville and William Sharp, at the piano.
- Judith Sharp (1733-1809), sister of Granville and William Sharp, holding the music.
- Frances Sharp (1738-1799), sister of Granville and William Sharp, with theorbo or angelica.

- Mary Lloyd-Baker (née Sharp) (1778-1812), daughter of William Sharp.
- Anna Jemima Sharp (born 1762?), daughter of John Sharp.
- Catherine Sharp (née Barwick) (1741?-1814), wife of William Sharp.
- Catherine Sharp (1770-1843), daughter of James Sharp.
- Granville Sharp (1735-1813), scholar and philanthropist, leaning on the piano and holding a flageolet and clarinet.
- James Sharp (1730-1783), ironmaster; brother of Granville and William Sharp, holds a serpent.
- Mrs James Sharp (née Lodge).
- Dr John Sharp (1723-1792), Archdeacon of Northumberland at the bottom right with Mary Sharp (née Dering) (1720-1798) his wife. He has laid his cello aside.

Granville Sharp and Jonathan Strong

- William Sharp treated the London poor and one night he was asked to help a slave beaten by his master. The man was Jonathan Strong and had been beaten so badly he was blind and required four months treatment at St Bartholomew's Hospital. Sharp got him a job with a pharmacist and two years later he was seen and kidnapped by his former owner David Lisle and sold to a Jamaican planter. Strong managed to get a message to Granville Sharp, William's brother, who contacted the Lord Mayor of London who called a hearing and declared Strong a free man. Lisle challenged Granville to a duel but he declined and Lisle took him to court for £200 damages for taking another man's property. The courts sided with the Sharp brothers and from this Granville dedicated the next fifty years, the rest of his life, to the abolition of slavery.

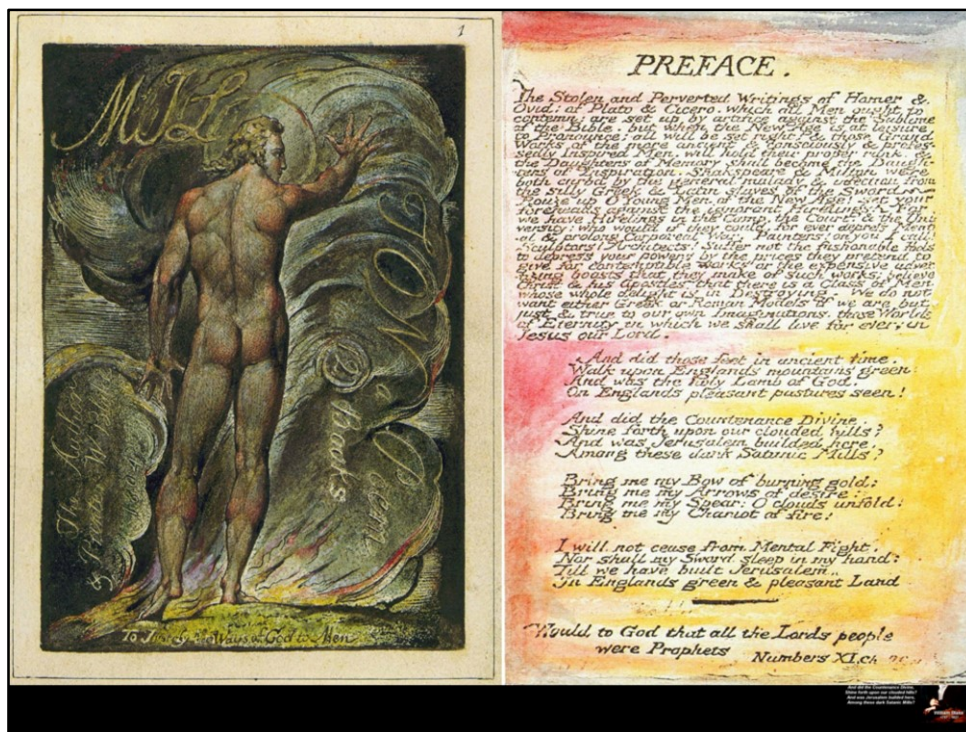


Joseph Wright of Derby (1734-1797), *An Experiment on a Bird in the Air Pump*, 1768, 183 x 244 cm, National Gallery

- At the time, the *Gazetteer's* reviewer singled out Wright's handling of candlelight as evidence that 'Mr. Wright, of Derby, is **a very great and uncommon genius in a peculiar way**' (23 May 1768).
It has become his best known work and it shows a lecturer holding the power of life and death over a white bird. A well-known art historian described it as '**one of the wholly original masterpieces of British art**'.
- The painting depicts a natural philosopher, a forerunner of the modern scientist, recreating one of Robert Boyle's air pump experiments, in which a bird is deprived of air, before a varied group of onlookers. The group exhibits a variety of reactions, but for most of the audience scientific curiosity overcomes concern for the bird. The central figure looks out of the picture as if inviting the viewer's participation in the outcome.
- In 1659 Robert Boyle commissioned an air pump (then called a pneumatic engine) which was so successful he donated it to the Royal Society and commissioned two more. There were only a handful of such pumps in existence at the time and Boyle's pumps were designed, built and operated by Robert Hooke as they were so temperamental. Boyle carried out 43 experiments of which two were on animals.

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

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



William Blake (1757-1827), title page of 'Milton a Poem', 1805

William Blake (1757-1827), preface, 'And did those feet in ancient times'

Reading of 'And did those feet in ancient time.' by Derek Jacobi

- This poem by William Blake tells us a lot about Romanticism.
- The legend was that Joseph of Arimathea took Jesus to visit England between his early years and when he was about 30. Joseph of Arimathea only turns up in the Bible after Jesus has been crucified when he offers the tomb he plans to use for his family to house Jesus's body for a short period. The implication is he was a friend of the family and so might have taken Jesus on a trip when he was young.
- 'And did those feet in ancient time' is a short poem by William Blake from the preface to his epic *Milton a Poem*, one of a collection of writings known as the Prophetic Books. The date of 1804 on the title page is probably when the plates were begun, but the poem was printed c. 1808. Today it is best known as the anthem 'Jerusalem', with music written by Sir Hubert Parry in 1916. The answers to the first two questions is 'yes' and to the second two 'no' because our Satanic mills (hell-like factories) have stopped God building Jerusalem here. In England. Ancient weapons are invoked in a mystical and mental fight to destroy the factories and return the land to its ancient green and pleasant form so that Jerusalem can be built here.
- In summary Romantics:
 - Had a deep respect for nature and solitude.

- Valued emotions (sensibility) and the imagination over reason and rationality.
- Celebrated individuality.
- believed that science was risky and dangerous.
- Were nostalgic for a distant past when everything was perfect

Notes

The Romantic Age

- **Romantic.** Designating, relating to, or characteristic of a movement or style during the late 18th and 19th centuries in Europe marked by an emphasis on feeling, individuality, and passion rather than classical form and order, and typically preferring grandeur, picturesqueness, or naturalness to finish and proportion (Oxford English Dictionary). Compared with one of the modern meanings, such as 'overblown and flowery', 'having no foundation in fact', 'fantastic and extravagant', 'sentimental and idealistic', 'atmospheric, evocative and glamorous', 'chivalrous, devoted and selfless' or 'amorous, loving and affectionate'. To distinguish between the two we always write the 18th century movement with a capital letter.
- The Romantic period started in the eighteenth century but was at its peak between **1780 and 1850**. Among the greatest Romantic painters were **J.M.W. Turner** (1775-1851), **John Constable** (1776-1837) and **Henry Fuseli** (1741-1825), and overseas, Francisco Goya (1746-1828), Caspar David Friedrich (1774-1840), Theodore Gericault (1791-1824) and Eugene Delacroix (1798-63).
- The Romantic movement can be seen as a way of liberating human personality from the limitations of social convention and social morality. The great Romantic philosopher Jean-Jacques Rousseau (1712-1778) said, 'Man is born free and everywhere is in chains'. He later stated in a controversial essay that 'Man is naturally good, and only by institutions is he made bad'. However, Rousseau's 'Social Contract' was regarded as even more dangerous as it advocated democracy and denied the divine right of kings: thus bringing Rousseau a storm of social condemnation.

Romantics:

- **Value emotions.** Romanticism regards **intense emotions** as providing an **authentic source of aesthetic experience** and social validity. This included emotions such as **horror and awe** which were associated with a new aesthetic category, **the sublime**. **React against reason** and the 'Age of Enlightenment' with its assumption that all problems can be solved through the application of reason. Romanticism also created and valued childhood as an age of innocence whereas previously children were

simply young adults who had not yet grown up.

- **Value nature.** William Wordsworth and Samuel Taylor Coleridge presented poetry as an expression of personal experience filtered through an individual's emotion and imagination. They believed the truest experience was to be **found in nature** and the sublime strengthened this through an appeal to the wilder aspects of nature where the sublime could be experienced directly. In search of the sublime, romantic poets wrote about **the exotic, the supernatural and the medieval**. But they also found beauty in the lives of simple rural people and aspects of the everyday world. The **second generation** of romantic poets included John Keats, Percy Bysshe Shelley, and George Gordon, Lord Byron. In Keats's great odes, intellectual and emotional sensibility merge in language of power and beauty. Shelley combined soaring lyricism with an apocalyptic political vision. His wife, Mary Wollstonecraft Shelley, wrote the greatest of the Gothic romances, *Frankenstein* (1818). Lord Byron was the prototypical romantic hero, the envy and scandal of the age. He has been continually identified with his own characters, particularly the rebellious, irreverent, erotically inclined Don Juan. Note that although the **Jane Austen** could be described as a Romantic author as she wrote during the romantic era but her work cannot be classified so easily. With exquisite subtlety she used irony to delineate human relationships within the context of English social life. Sir Walter Scott, Scottish nationalist and Romantic, made the genre of the historical novel widely popular. **React against academia.** It can be seen as a reaction against academic art and romanticism in the visual arts often involves a return to nature including plein-air painting, a belief in the goodness of humanity and justice for all and an emphasis on the importance of the sense and emotions rather than reason and intellect.
- **Value the past.** Romantics **valued the past** which had a charm and a beauty that had been destroyed by the industrial revolution. This nostalgia was focused on the medieval period of chivalric knights and brave deeds. Romantics value Ancient Greece and Rome a greatness which 'cannot pass away' (Shelley). This backward looking approach can be contrasted with the forward looking ideas of the Enlightenment and the ideas of progress. Romantics **reject progress**. It was partly a **reaction to the scientific reductionism** of the age and the **negative aspects of the Industrial Revolution**.
- **Value the 'Hero'.** Intuition and emotion were regarded as more valid experiences to the rationalism of the Enlightenment and the Romantic movement therefore placed a high value on the experiences of the individual, particularly **the 'hero'**. The French Revolution and the rise of

Napoleon turned many Romantics away from the hero towards supporting freedom and embracing **the politics of the people**. It is most clearly seen in the arts but can also be associated with the **politics of liberalism and radicalism** and even the emergence of **Romantic nationalism** in the mid-18th century where the nation is defined by the common cultural practices of the people rather than from the monarch downwards. **Reject monarchy** and the old top-down class system.

- **Value mysticism**. Romanticism was also **associated with mysticism** because mysticism rejected the need to understand everything. Romantic love has its roots in the Romantic movement and although marrying for love has ancient origins the Romantic movement gave the idea philosophical validity. **Reject technology** and the negative effects of progress.

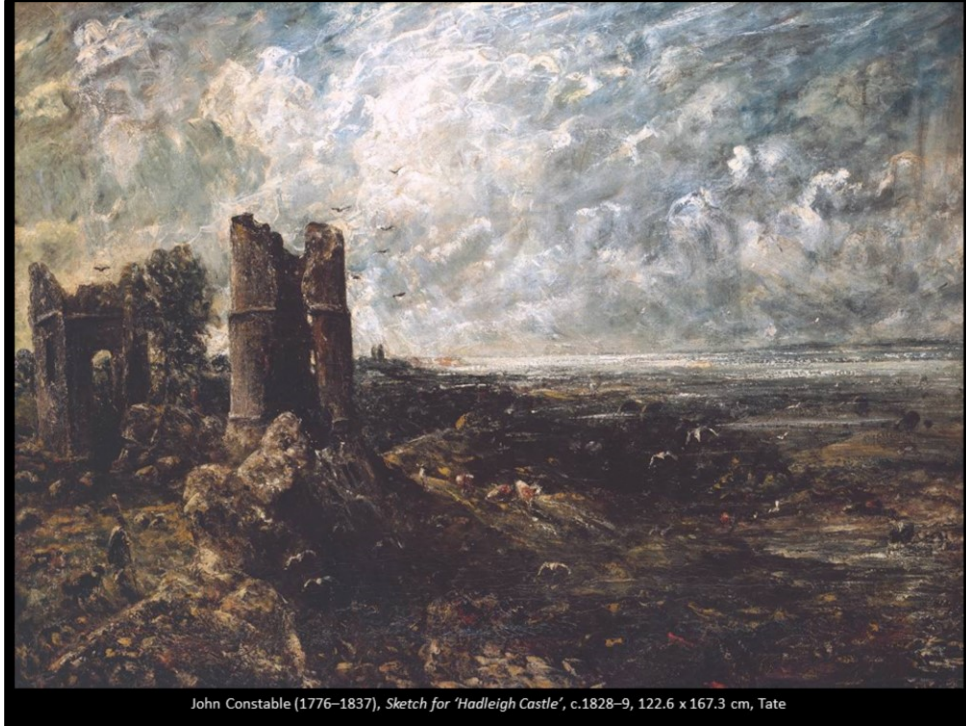
Blake's Poem

And did those feet in ancient time,
Walk upon England's mountains green:
And was the holy Lamb of God,
On England's pleasant pastures seen!

And did the Countenance Divine,
Shine forth upon our clouded hills?
And was Jerusalem builded here,
Among these dark Satanic Mills?

Bring me my Bow of burning gold;
Bring me my Arrows of desire:
Bring me my Spear: O clouds unfold!
Bring me my Chariot of fire!

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



John Constable (1776–1837), Sketch for 'Hadleigh Castle', c.1828–9, 122.6 x 167.3 cm, Tate

Week 18: The Romantic Age of English Painting

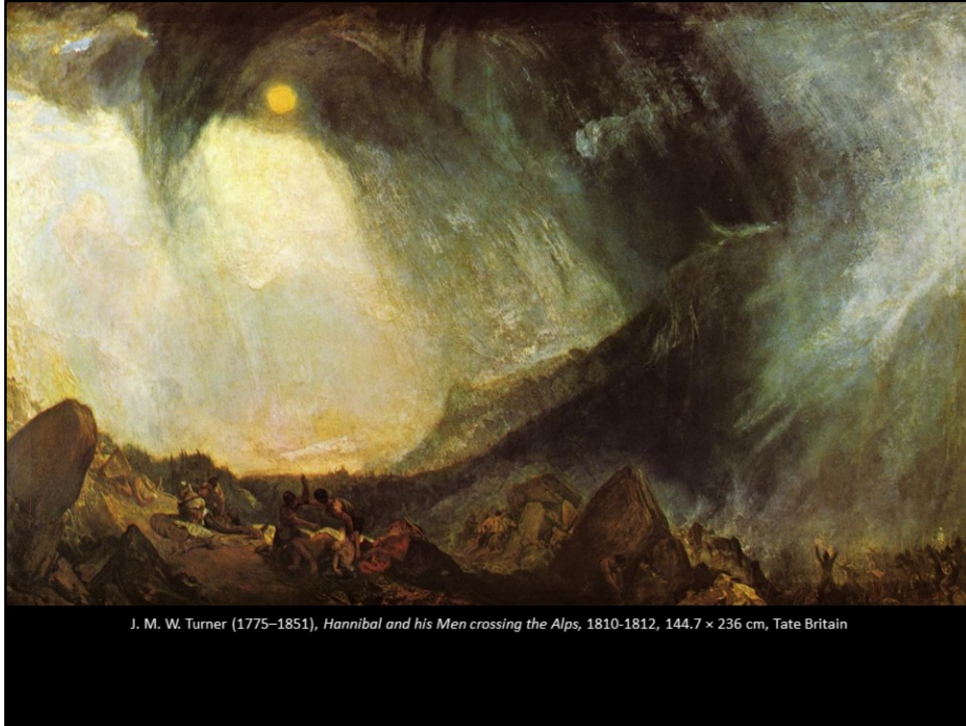
- Constable quarrelled with his French dealer Arrowsmith in 1825, perhaps due to the worry of his wife's ill-health, his dislike of living in Brighton and the pressure of many outstanding commissions and as a result he lost his French outlet.
- After the birth of their seventh child in January 1828, 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).



J. M. W. Turner (1775–1851), *Hannibal and his Men crossing the Alps*, 1810-1812, 144.7 × 236 cm, Tate Britain

Week 18: The Romantic Age of English Painting

- Hannibal was a Punic (Carthaginian) military commander generally considered one of the greatest military commanders in history. One of his most famous achievements was at the outbreak of the Second Punic War, when he marched an army, which included elephants, from Iberia over the Pyrenees and the Alps into Italy. In his first few years in Italy, he won three dramatic victories, in which he distinguished himself for his ability to determine his and his opponent's strengths and weaknesses, and to play the battle to his strengths and the enemy's weaknesses—and won over many allies of Rome. Hannibal occupied much of Italy for 15 years, but a Roman counter-invasion of North Africa forced him to return to Carthage, where he was decisively defeated by Scipio Africanus at the Battle of Zama.
- The painting depicts Hannibal's struggle to cross the Alps in 218 BCE opposed by nature and local tribes. A black storm cloud dominates the sky and threatens to swamp the soldiers while an avalanche descends on the right. We are looking from the Alps down into the sunlit plains of Italy and at the front of the army it might be Hannibal riding an elephant. The rear of the army is fighting Salassian tribesmen (Italian Celts) as described in histories of the period. Turner saw parallels between Hannibal and Napoleon and between the Punic Wars between Carthage and Rome

and the Napoleonic Wars between Britain and France. Identifying Napoleon and France with Hannibal and Carthage was unusual because as a land power with a relatively weak navy, France was more usually identified with Rome, and the naval power of Britain drew parallels with Carthage.

- Possible influences are Jacques-Louis David's portrait of *Napoleon Crossing the Alps*, of Napoleon leading his army over the Great St Bernard Pass in May 1800, which Turner had seen during a visit to Paris in 1802. Also, possibly an oil painting of Hannibal's army descending the Alps into northern Italy by watercolourist John Robert Cozens, *A Landscape with Hannibal in His March over the Alps, Showing to His Army the Fertile Plains of Italy*, the only oil painting that Cozens exhibited at the Royal Academy. Thomas Gray speculated that Salvator Rosa could have painted "Hannibal passing the Alps" and another spur could have been the visit of a delegation from the Tyrol to London in 1809, seeking support to oppose Napoleon.



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

Week 19: The Art of the Industrial Revolution

- This is an example of one of Turner's late landscapes. It is not clear whether some of his late landscapes are finished works that were intended to be displayed but this is clearly the case with *Rain, Steam and Speed*.
- Turner redefined landscape painting by pushing the boundaries of how we appreciate colour and light. In this painting, a **conventional** interpretation is that it is a celebration of **power and progress** and the new scientific age. It shows Maidenhead Railway Bridge, across the River Thames between Taplow and Maidenhead and the view is looking east towards London.
- The **bridge** was designed by **Isambard Kingdom Brunel** (1806-1859, died aged 53 of a stroke) and completed in **1838**. The Great Western Railway was one of a number of private British railway companies created to develop the new means of transport.
- A **tiny hare** appears in the bottom right corner of the painting. Some have interpreted this as a **positive statement** about technology as the train is able to **outrun** what was the fastest animal before the steam train. Others see the hare **running in fear** of the new machinery and Turner warning us of the **danger** of man's **new technology** destroying the beauty of nature. My view is that this is a masterpiece precisely because it contains both contradictory interpretations.

- The other interesting element of the picture is the **boat** on the river. It looks possible that this is an artist on the river with a parasol to keep off the sun and sketching a group of wild, **bacchanalian dancers** on the shore. Is this this Turner saying he prefers a **bucolic** scene of dancers to the new technology **or** are they **celebrating** the wonders of the new form transport that was changing the face of Britain? Again it is up to you to decide.



Week 19: The Art of the Industrial Revolution

- This one is full of intended meaning to the extent that Brown produced a **five-page catalogue** describing all the symbolism.
- It would take me another hour just to list all the issues raised. My bullet point notes on this ran to nearly 2,000 words. Every tiny detail has a meaning. There is even a crime mystery.
- First, it is called *Work* and the main theme is the **ennobling nature of work** an idea that references Thomas **Carlyle's** book *Past and Present* (1843).
- The workers are laying a **new water main** which was approved by Parliament on 1852. One of Carlyle extended metaphors likens work to digging an ever widening river that drains a pestilent swamp of ignorance.
- The scene is **The Mount in Hampstead** and Brown was living nearby in conditions of 'extreme poverty' yet he worked on this for **13 years**.
- Brown shows us a range of workers including, on the right, the '**brainworkers**' Thomas Carlyle and F. D. Maurice holding a bible. There are unemployed, street sellers and the idle rich.

- But how are the workers employed? The central reform issue at this time was **sanitation** and **water reform** and it was a dominant theme of Dickens's *Bleak House* which was published in 1852-3.
- The noted scientist Michael **Faraday** wrote a letter to *The Times* calling for water reform and for the Thames to be cleaned.
- The '**Great Stink**' which closed the Houses of Parliament was not until summer **1858**.
- The related issue was **cholera**. When Brown was designing this work in 1853-4 **11,000 people died** in London alone in a major **cholera outbreak**. **Dr John Snow** was advocating a **germ theory** where the prevention was **clean water** but the miasmic theory also suggested prevention based on cleanliness.
- The '**ragged dirty brats**' in the painting are orphans from the **cholera** epidemic. Their orphan status is indicated by the **black band** on the baby. The father, Brown wrote, has forsaken them for alcohol. The young orphan child was modelled by Brown's son Arthur who died while he was painting the picture and he carries daisies, the symbol of childhood and innocence.
- Let me skip over a few dozen other interesting anecdotes and symbols and focus on **the crime**.
- The clue starts with the bills and advertisements on the wall at the left. The bill is partly obscured by the chickweed seller and is fragmentary. Like a detective novel it identifies a criminal wanted for robbery through a series of clues. The thief has been sighted with a **bull terrier** pup.
- The dog is in the front. The form was changed during the 1850s and 60s to a bullet shaped heads but at this time it looked like a today's pit-bull terrier. The poster refers to 'fustian' meaning working men's clothes of velveteen, brocade or corduroy weave, olive green to burnt umber in colour. It is linked to criminals, Dickens' wrote 'the thief in fustian is a vulgar character' (*Nicholas Nickleby*).
- In the background a likely suspects loiters against a tree. His stoic appearance is highly suspect according to Victorian physiognomy and he looks across the street to a policeman hustling an orange seller, a scene of excessive police force that was galling to Brown.
- But the poster also refers to 'Billy-cock' which is a type of hat worn by the lower classes (a 'wide awake' hat). The thief is the one that obscures the poster, hiding beneath his punched out billy-cock hat and wearing fustian – it is the **chickweed seller**.
- He lives, Brown tells us, among the worst thieves and cut-throats in London.
- He has sold the bull pup to one of the labourers and is worried about being caught with the pup as evidence as there is a policeman opposite and one coming down the road on a horse.
- This **conflicts** with what Brown wrote about the chickweed seller earlier in his catalogue and it could be the man under the tree but Carlyle also '*reversed men's notions upon criminals*'. So Brown can slap us on the wrist for making assumptions about 'type'.
- Brown staked a lot on this painting and paid for a one-man exhibition but unfortunately it was not popular, perhaps because of the five pages text that is required to understand it. It was never produced as an engraving. It is a visual and

literary game he worked on for years as it grew in complexity but Brown was regarded as an outsider and never became an **Academician**.

- **Link:** another outsider is the last before our break...

Notes

- F. D. Maurice the Christian reformer gave a lecture on the 'Great Unwashed' and the relationship between cleanliness and godliness.
- The Hampstead Water Company was notorious for supplying dirty water unlike the New Water Company that was digging this hole to lay new pipes. Brown was very worried about his family catching cholera and, unusually, had a bath every day.
- In the middle of the road two young girls are obtaining water. Women and children would walk a quarter of a mile a day to get clean water from a public standpipe. In Hampstead the water had to be bought and it cost more than the price of strong beer.
- There is a potman with the Times under his arm crying 'Beer!'. The potman sold beer and Brown notes that he is stunted from the effects of gin as a child. The man next to him is drinking a pint of ale. Some families drunk only beer as it was safer and cheaper than water. Brown's wife, Emma, was an alcoholic and Brown had to bring up the children largely without her help.
- The woman distributing temperance tracts was requested by Brown's demanding patron Thomas Plint. Ironically the tract floats down into the very stream of water that was believed to alleviate drunkenness. Charles Kingsley wrote 'A man's sobriety is in direct proportion to his cleanliness', a sentiment that many believed as people drank to avoid drinking dirty water. Clean water meant sobriety.
- There are four quotations from the Bible around the frame which is shaped like a proscenium arch like a stage. Top left is 'Neither did we eat any man's bread for nought; but wrought with labour and travail night and day' (Thessalonians 3:8). The pastry boy's tray represents superfluity of excess and waste and the rich couple do not need work for bread.
- Top right is the quotation 'See'st thou a man diligent in his business. He shall stand before kings' which is from a passage that earlier concerns the equality of all men. Brown gives the working men nobility and a central position while the idle rich are stopped in their tracks.
- The Victorians and in particular the Pre-Raphaelites were consumed by floral mania and the meaning of flowers. Brown, a keen gardener painted with botanical accuracy. However, because of the number of floral dictionaries published there were often conflicting meanings. Along the bottom of the frame is a quotation from Genesis (3:19), 'In the sweat of thy face shalt thou eat bread'. This refers to Adam and Eve's labour as punishment for eating from the Tree of Knowledge. In the centre of the painting a young red-headed labourer carries a pail of water and in his right hand is an apple held up to be seen. This is the symbol of temptation and is a reminder that labour leads from Original Sin to redemption and so the apple represents the dignity of labour.
- To the right he shows a bare foot Irishman and his wife shaded by the bank of the road. The Irish were believed to be dirty and to catch and spread cholera. Brown tells us the couple are 'reduced in strength' and may have a fever.
- The elm trees in the background are a symbol for dignity and reinforce the dignity of the manual labour. The potman wears a small buttonhole of fuschias meaning 'taste'

and sweet peas that mean 'departure'. In other words taste has departed and Brown tells us he has 'vulgar taste'.

- Brown describes the man to the left shovelling as the 'pride of manly health and beauty'. He chews upon a flower which can just be recognised as a china or species rose, a symbol of beauty that reinforces Brown's description.
- The tract distributor wears a spray of Hepatica flowers in her bonnet, symbol of confidence, which reinforces her imperial nature. In front of her, a woman modelled by Brown wife Emma has a leaf-shaped parasol and Brown notes that this example of female beauty should be seen as a flower that feeds upon the sun. Brown warns that beauty fades, health may fail and pleasures through repetition pall.
- In front of the beautiful woman is a 'Botany Ben' or chickweed seller. The man sells flowers, ferns, weeds and grasses for medicinal, culinary and decorative purposes. In his hat is a spray of wild grain, straw and plantain. The chickweed means 'ingenious simplicity' which matches his character of 'effeminate gentleness'. Brown notes that Botany Ben suffers from paranoia and those on the bottom rung of society often feigned madness to get sympathy and achieve greater sales. His hat may be a reference to the crown of straw in Hogarth's Bedlam Hospital. Brown admired Hogarth greatly.
- All the hats and the clothing in the painting also has a meaning. The upper class on their horses wear a top hat and a silk bonnet. The workers wear hats and kerchiefs although none wear the disposable paper hat that many labourers wore at the time. The two women wear middle-class millinery and Carlyle wears a soft felt hat, an alternative to the top hat worn by artists and intellectuals.
- A poster on the wall bears the name of an estate agent William (Bill) Poster and in the background there is a bill poster going about his business.
- The painting is full of puns, 'Flamstead' for Hampstead and a real coach and horses next to the Coach and Horses pub.
- Beside the young orphan child, carrot in hand, is a red-haired sibling. Red hair represents the Irish (men escaping the Irish Famine) and many navies were Irish. Here four of the workers have red-hair and so are Irish. Brown called one of them 'Paddy' and we know he went looking for Irish immigrants to paint.
- One of the posters is for a Boy's Home and the lady with the tract may soon place the boy playing with the wheelbarrow in the home. Another is for a Working men's College referring to F. D. Maurice's founding of that institute in 1854 for the education of working men. Brown worked there as an art tutor.

References

See [http://en.wikipedia.org/wiki/Work_\(painting\)](http://en.wikipedia.org/wiki/Work_(painting))
Iconographic Analysis thanks to Gerard Curtis

British Art Since 1900

Two 10 week courses

Part 1: Wednesday 21 September 2016 – 30 November 2016
(10 classes with a half-term break the week of 24 October)

Part 2: Wednesday 4 January 2017 – 8 March 2017
(10 classes with no half-term break)

The course is an introduction to modern art and to British art from 1900 to the present day. The complete course is 20 two-hour talks split into two terms each of ten talks. The talks will alternate between single artists and themes. The single artists covered will include Stanley Spencer, Henry Moore, Lucian Freud, David Hockney and Grayson Perry, and the themes include Vorticism and abstraction, the World War artists, Pop-Art, Young British Artists and Post-modernism.

- ❖ Held at The White House, Hampton TW12 3RN
with free parking and a café onsite
- ❖ Lecturer Dr. Laurence Shafe
- ❖ Time: 10:45-12:45
- ❖ Fee £70.00 for each 10 week term
- ❖ Email art@shafe.uk for more information

- ❖ The course is an introduction to modern art and to British art from 1900 to the present day. The complete course is 20 two-hour talks split into two terms each of ten talks. The talks will alternate between single artists and themes. The single artists covered will include Stanley Spencer, Henry Moore, Lucian Freud, David Hockney and Grayson Perry, and the themes include Vorticism and abstraction, the World War artists, Pop-Art, Young British Artists and Post-modernism.