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BRITISH ART FROM HOLBEIN TO HOCKNEY**

2012

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# TREASURE ISLAND

BRITISH ART  
FROM  
HOLBEIN  
TO HOCKNEY

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This catalogue and  
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# TREASURE ISLAND

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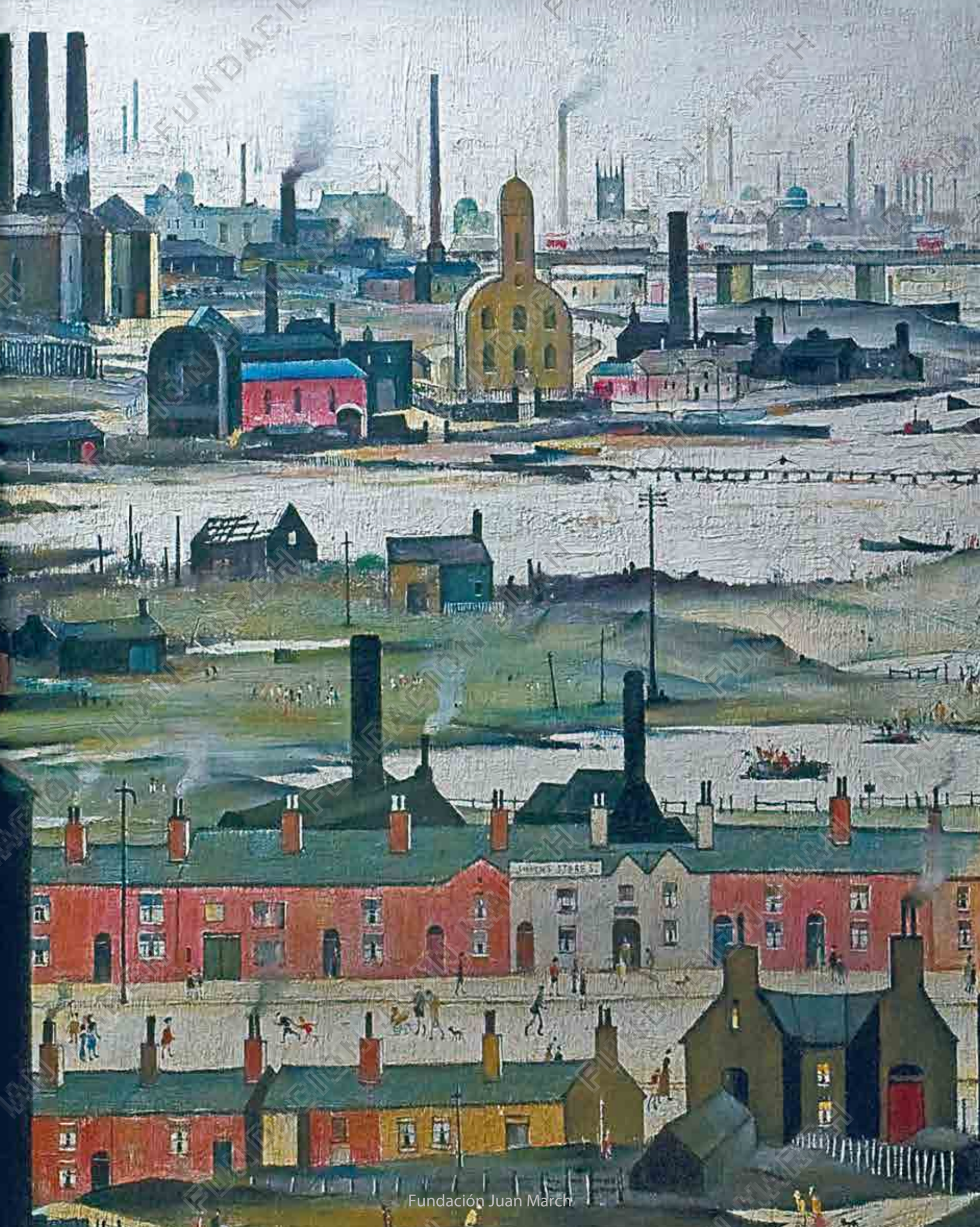
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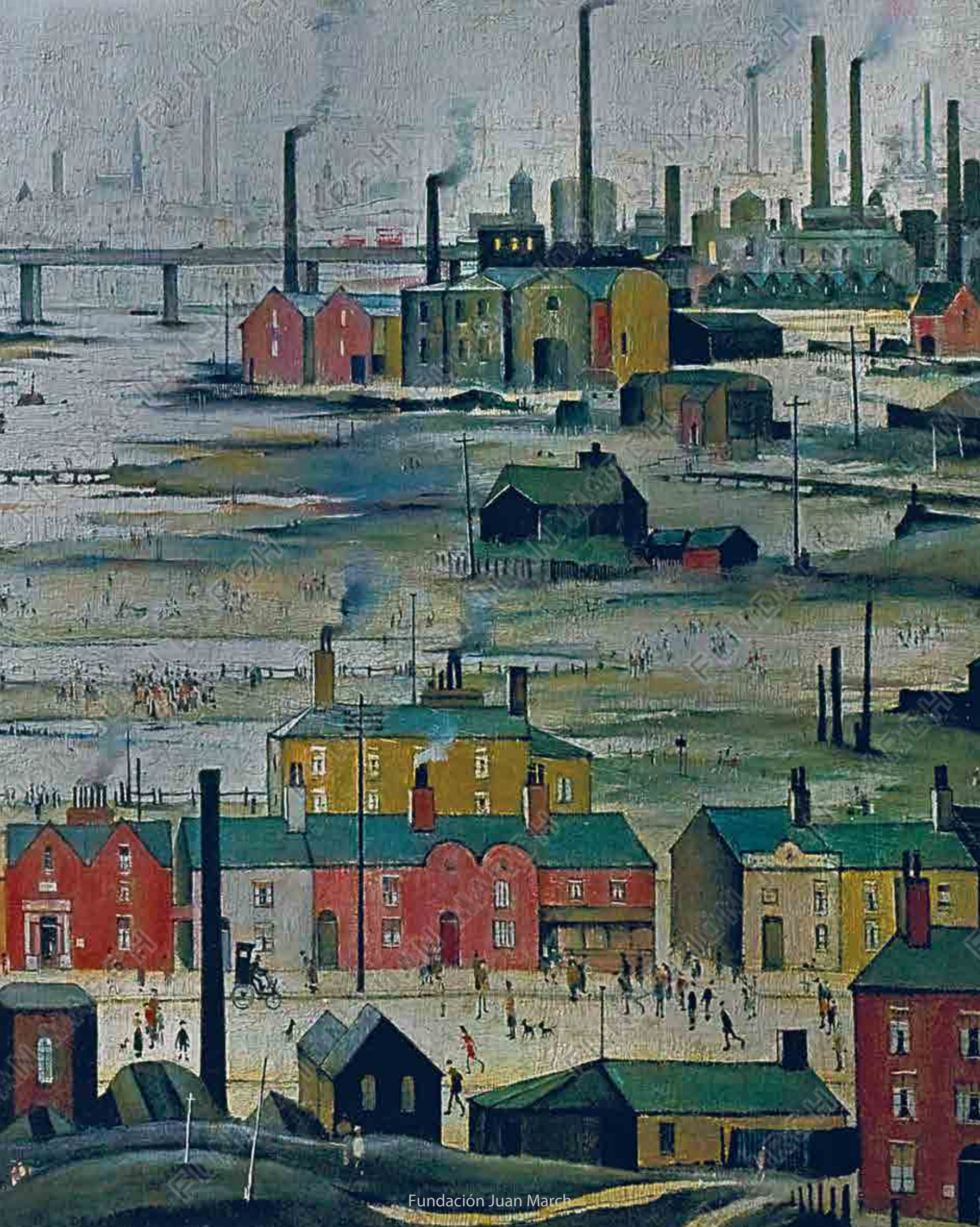
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# TREASURE ISLAND

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FROM  
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TO HOCKNEY

Madrid, 2012



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## THE ISLAND'S TREASURE

### Foreword

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Art aficionados are certainly familiar with celebrated figures such as Turner and Constable, Bacon and Hockney. More recently, they cannot have failed to notice the sensation surrounding contemporary artists who are as controversial as they are media-savvy and international in their orientation: the generation of “Young British Artists” including Damien Hirst, Sarah Lucas, Chris Ofili and Tracey Emin, among others. Few, however, would think of Hans Holbein or Anthony van Dyck as British artists, nor are they likely to be familiar with the work of artists such as Jan Siberechts or Marcus Gheeraerts. In contrast to French, German or Italian art, it is quite possible that art lovers and dedicated museum-goers in general have not managed to acquire a thorough grasp of the extraordinary scope and vitality of art in Great Britain since the Protestant Reformation in the sixteenth century through to the twentieth.

It is perhaps owing to the “eccentric” character of the British Isles vis-à-vis Continental Europe – a certain *différence anglaise* or its famous “splendid isolation” – that its history of art is less familiar to us than other regions and countries in the West, despite Britain’s enormous historical and geopolitical importance. It is therefore reasonable to ponder British art’s whereabouts: where has it been hiding?

This catalogue accompanies an exhibition (whose title, *Treasure Island*, of course invokes that of an eminently British writer, Robert Louis Stevenson) that is founded on a very simple conviction: namely, that the island has not been explored fully and that it conceals a real treasure in its art, its painting and sculpture, which, like almost every treasure, remains half-hidden, yet to be discovered. Inspired by the common sense so characteristic of British philosophers, writers and historians, the exhibition and its catalogue aspire to offer a wide-ranging reply to this question, or, more specifically, to the matter of where British art has been since the Reformation.

Evidently, British art was and continues to be found above all in the British Isles. In fact, *Treasure Island: British Art from Holbein to Hockney* is an exhibition that emerged out of another “British” show at the Fundación Juan March three years ago: the exhibition devoted to the artist Wyndham Lewis, held from February to May 2010, for which the vast majority of the over one hundred works on display came from private and public collections in Great Britain.

In addition to affording an opportunity to establish very close ties to a large number of scholars, collectors, museum directors and curators from all over Great Britain, the research and work carried out for the Wyndham Lewis exhibition expanded significantly our knowledge – in its breadth and depth – of British culture, its history and its great variety. This increased familiarity led to a fascination and a great admiration and ultimately to the proposal for another exhibition that could expose the Spanish public to British art. What developed was the idea of designing a kind of “companion-to” show, in imitation of that very Britannic genre of books that provides an introduction to some branch or corner of knowledge and its appreciation – in this case a *March Companion to British Art*, an effort to select and gather a series of works that could guide and accompany viewers



and readers in their tour through five centuries of British art. This aesthetic tour, replete with literary references, ranges from the iconoclasm of the sixteenth-century Puritans and the secular art of Hans Holbein to the work of true icons of recent British art such as Henry Moore, Francis Bacon, David Hockney, Peter Blake, Richard Hamilton, and Richard Long.

From that initial premise, the idea of involving Richard Humphreys as a guest curator seemed almost self-evident. He had served along with Professor Paul Edwards as a special consultant for the Wyndham Lewis project (an artist about whom he has contributed a volume in the British Artist Series published by Tate). His studies in English Literature at Cambridge, and Art History at the Courtauld Institute, his long career at Tate as a curator and as the Head of Education, the exhibitions he has overseen, his publications and, finally, his exhaustive knowledge of British art and art institutions made him the ideal person for this project. A reading of any passage from his *Tate Britain Companion to British Art* (2001) is enough to convince anyone, furthermore, that his vast knowledge is accompanied by a sharp intellect, an ability to synthesise and a keen sense of humour. These qualities have enriched the project enormously.

Richard Humphreys, then, would be our “Demon Pantechnicon Driver,” to borrow Lewis’ epithet for Ezra Pound. In this case, his removals van would serve to carry works of art from places in the past to a new space, one that is both physical and interpretative – for what else is an exhibition? It remained for us to decide what approach to such a broad subject we would adopt. Would it be a thematic exhibition, an anthology of masterpieces or a focus on one angle of British art (such as, for instance, its significant literary component)? Would it offer a new view of art history, a new thesis about the specificity of British art?

In the end, the approach with *Treasure Island: British Art from Holbein to Hockney* is a sum of all these possible perspectives, though filtered through a decidedly empirical and pragmatic lens: the notion of *places*. The idea that lies behind this project is that we can arrive at more precise knowledge of what occurred in the arts in Great Britain when we enquire into *where* it was and is, instead of *what* it was and is.

British art, we learn in this catalogue’s main essay, is what we find in 1477 in Eton College; in the distant native American village of Pomeiooc in North America in 1585; in St Paul’s Cathedral, London, around 1712; in Lucknow, India, in 1784; in Roger Fry’s Omega Workshops in 1913; in the Whitechapel Gallery in London in 1956; or in Francis Bacon’s studio in South Kensington, London, in the 1960s. As is the case with treasure hunters or with historians (who are treasure hunters of the past), this matter of geographical spaces proves to be enormously illuminating, despite the apparent simplicity of the question we have posed. With British art in particular, this may be the consequence of a tradition and social customs that favour lived experience over theoretical speculation. Indeed, without falling into the trap of facile and dubious readings of national “physiognomies” or “psyches” in works of art, our approach in this exhibition leads to what might be a surprising initial discovery: far from the rigid corset implied by national schools or by belonging to a country, a state, a nation or an empire, in British art one perceives a kind of “universal localism”. A considerable number of foreign artists made Great Britain their home and their place of work. (Wyndham Lewis himself was born off the coast of Nova Scotia in the yacht owned by his father, an American.) In this way, a chronicle of British art presents it from the outset as strikingly universal. Though the features of British art are undeniably unique and particular, the work of the most prominent artists in Britain was born and evolved alongside more general historical and artistic events.

This topical approach to British art (*topical* in the sense of “place” or “space”) is naturally complemented by a temporal perspective. The exhibition reviews the works and places of British art with a visual tour spanning more than five centuries of its history. With the aim of bringing these treasures

of the British Isles to light, *Treasure Island* presents over 180 pieces – paintings, sculptures, works on paper, books, magazines, manifestos and photographs – produced by more than a hundred different artists, giving an account of the arts in Great Britain that makes manifest the power and particular significance of certain creators and works. This wealth of art is organised in seven sections, each corresponding to a different era.

In the first section, *Destruction and Reformation (1520–1620)*, we present examples of religious sculptures damaged by Puritan iconoclasts during the Protestant Reformation, which reveal the profound break with the medieval past that England witnessed beginning in the 1530s. It also includes works by the most prominent artists from the period, such as Hans Holbein, Robert Peake, Marcus Gheeraerts and William Larkin, along with the great miniaturists Nicholas Hilliard and Isaac Oliver, as well as manuscripts, John Foxe’s *Acts and Monuments (The Book of Martyrs)*, the King James Bible from 1611, popular prints and emblem books.

*Revolution and the Baroque (1620–1720)* features court culture under the Stuart dynasty with portraits by Anthony van Dyck, Peter Lely, William Dobson and Godfrey Kneller. James Thornhill’s history painting and the landscapes by Jan Siberechts point to a series of events that affected British art after 1660, when a manifestly “modern” art world began to take shape. The section is completed with set designs and costumes for masques by Inigo Jones, political caricatures, masterpieces from the printing press, maps, and prints by Wenceslaus Hollar.

The section titled *Society and Satire (1720–1800)* juxtaposes society portraits by artists such as Joshua Reynolds, Thomas Gainsborough and Thomas Lawrence with the social satire of James Gillray and Thomas Rowlandson. Beginning with William Hogarth and the artists (such as Francis Hayman) connected to the recently established exhibition spaces at Vauxhall Gardens and the Foundling Hospital in London in the 1740s, we can see how the new dynamism of British art paved the way for an expanded market, which included the arrival on the scene of Antonio Canaletto and the achievements of the “Golden Age” of the House of Hanover and the Regency. Works by Louis-François Roubiliac and Joseph Nollekens provide excellent examples of rococo and neo-classical sculpture portraits that became so fashionable in the period.

*Landscapes of the Mind (1760–1850)* examines the notion of landscape in various senses of the word. Paintings by Richard Wilson, Thomas Gainsborough, George Stubbs, John Constable and J.M.W. Turner reflect the emergence of landscape painting and developments up to its high point at the beginning of the nineteenth century. These works are complemented by the innovative watercolours of Thomas Girtin, Samuel Palmer and others. Meanwhile, the imaginative history paintings of James Barry, Joseph Wright, Henry Fuseli, William Blake and John Martin reveal a new tendency – one that was often marked by political radicalism – toward the fanciful and fantastical. Sculptures by John Flaxman and Thomas Banks, in turn, suggest the underlying power of neo-classicism throughout this period. Books by William Gilpin and Alexander Cozens, prints by Thomas Rowlandson for the satirical series *Doctor Syntax*, images from John Boydell’s Shakespeare Gallery, George Stubbs’ *The Anatomy of the Horse*, images of industrial Britain and illustrated books by William Blake round out this section.

The appearance of the Pre-Raphaelite Brotherhood in mid-nineteenth-century England coincided with the great period of realism and naturalism in Continental Europe. *Realism and Reaction (1850–1900)* presents works by John Frederick Lewis and David Roberts, as well as others by Pre-Raphaelites such as John Everett Millais and William Holman Hunt. These pieces serve to highlight the variety and strength of British art from the 1840s through to the 1860s. The Symbolist and aestheticist reaction at the end of the nineteenth century to scientific values and materialism is reflected in the work of Dante Gabriel Rossetti, Edward Coley Burne-Jones, J.A.M. Whistler and Frederic



Leighton. This section also includes sculptures by George Frederic Watts and Alfred Gilbert, together with illustrations by Aubrey Beardsley. In addition, there are examples of Victorian photography by Roger Fenton and J.M. Cameron, popular art publications, illustrated works of fiction, and the great edition of Chaucer published by William Morris' Kelmscott Press.

The last years of the nineteenth century witnessed the arrival of Impressionist and Post-Impressionist art in Britain. The generation of modern figurative artists that leapt onstage in the early twentieth century is represented in *Modernity and Tradition (1900–1940)* by Walter Richard Sickert, Henry Lamb, Gwen John and Spencer Gore. A more radical approach that often verges on the abstract is found in the art of Wyndham Lewis, Duncan Grant and David Bomberg. The works of Edward Wadsworth, Ben Nicholson, Paul Nash, Edward Burra and Meredith Frampton, meanwhile, serve to reveal an intimate dialogue between the most traditional styles and international modernism, including Surrealism, after 1920. The pieces by Henri Gaudier-Brzeska and Henry Moore tell a similar tale in the form of sculptures in wood and stone. The section is completed with examples of design from the Omega Workshops, copies of the journals *Blast*, *The Tyro* and *Circle*, the political satire of James Boswell, Paul Nash's photography and other fascinating documents.

Finally, a section with an ironically Huxleyan title, *Brave New World (1945–1980)*, describes the major expansion of British art after the Second World War. Works by Lucian Freud, R.B. Kitaj and Frank Auerbach represent the famous artists of the so-called School of London. Sculptures by Barbara Hepworth, Reg Butler, Eduardo Paolozzi and Anthony Caro reflect a revitalisation of the medium in Britain that earned it international recognition. The Surrealist landscapes of Graham Sutherland; L.S. Lowry's industrial ones; Peter Coker's realism; Pop Art by Peter Blake, Richard Hamilton and David Hockney; abstract works by Peter Lanyon, Bridget Riley and Howard Hodgkin; Gerald Scarfe's imagery; Tony Cragg's assemblages; and the conceptual art of Keith Arnatt, Richard Long and Ian Hamilton Finlay provide the final resounding chords in the exhibition, which stand in open (and enriching) contrast to the art from earlier centuries.

In addition to the main essay by Richard Humphreys, the essays by Tim Blanning and Kevin Jackson analyse the artistic, historical and literary dimensions of a history that is extremely rich in visual terms though perhaps unfamiliar in its details to audiences in Spain. Furthermore, each of the sections of the catalogue – and of the exhibition – includes a selection of texts (some of which have never before been published in Spanish translation) that offer the reader a fuller sense of the historical and cultural context of the works of art on display. These texts by artists, essayists, historians and literary writers are diverse in tone and content: legal provisions from Parliament or the Crown, fragments from Peacham, Richardson, Addison, Pope, Hume, Shaftesbury, Turner, Constable and Cozens; texts by Whistler, Ruskin, Morris, Fry, Lewis, Read, Stokes and Alloway. The catalogue concludes with a brief bibliography intended as a guide for those who are interested in delving further into those places of British art that an exhibition and its accompanying catalogue can only explore partially.

The Fundación Juan March wishes to express its profound gratitude to all those people and institutions that have made this exhibition possible. Richard Humphreys' contribution as exhibition curator was crucial for the project's fruition. It has been an immense pleasure to work with him. We would also like to thank Jo Banham for her wonderful and selflessly energetic collaboration, as well as Tim Blanning and Kevin Jackson for their illuminating essays, and Jorge de la Fuente for his efficiency in obtaining permissions and images. As always, we are grateful to Banca March and the Corporación Financiera Alba for their support for the project.

Without the helpful cooperation of many institutions, obtaining works on loan for the exhibition would have been a very complex task and, in some cases, impossible. For their generosity and

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Finally, it must be stressed that the exhibition has benefited from the unconditional support and from a series of extraordinary loans – in terms both of quality and quantity – from one of the most important museums in the world: Tate. For these and many other reasons, our debt of gratitude to its director, Nicholas Serota, as well as to Caroline Collier, Director of Tate National, and to Chris Stephens, Head of Displays, is immense.

A famously droll headline from the British press in the 1950s alluded to the dense fog augured by forecasters: “Fog in the Channel. Continent Cut Off”. The island wit who contrived these *bons mots* turned the tables on the Continent, making it the territory isolated by the gloom hanging over the English Channel. It is our hope that this exhibition and catalogue will help disperse other banks of fog, providing people with a less obstructed vista of British art, so that in contemplating and enjoying it they may enrich their knowledge.

FUNDACIÓN JUAN MARCH

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WHERE  
WAS  
BRITISH  
ART?

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RICHARD HUMPHREYS





“Where was British art?” Where was it made, displayed and discussed over the years; and also, how was it used beyond the studio, gallery and academy, in peace and war, in the city and the countryside? Here are some of the many and varied places where it has happened over five centuries.

[FIG. 1]

Anon., Murals on north wall of Eton College Chapel, 1477–87. Wall painting in oil. Reproduced by permission of the Provost and Fellows of Eton College.

### Eton College, Berkshire, 1477–87

Eton College has been the “alma mater” of many major public figures in Britain, from the Duke of Wellington to David Cameron, the current prime minister. There are even fictional Etonians, most famously perhaps James Bond, agent 007. Founded by King Henry VI (1421–71) in 1440 as a place of education for 70 poor scholars, it became the school where the British elite educated their sons. Wellington claimed memorably that the Battle of Waterloo was won on the playing fields of Eton.

[FIG. 1]

At the heart of the school lies the great gothic chapel (1469–82), dedicated to “Our Lady of Eton”, where a cult of the Virgin made it a place of pilgrimage. By 1487, it contained a set of murals that survived the iconoclasm of the Reformation, to remind us of a visual culture that was almost entirely eradicated by Puritans in the sixteenth and seventeenth centuries. Two series of grisaille paintings in linseed oil, applied directly onto the stone walls by unknown artists, compare well with the work of great Flemish artists such as Rogier van der Weyden and Hugo van der Goes.

The north wall carries images of the miracles associated with the Virgin and clear moral narratives suitable to instruct the young boys and local people who attended the chapel. The murals on the south wall tell the story of a mythical empress and her escape from execution, exile on an island and discovery of the miraculous power of certain herbs in a vision of the Virgin.

The paintings were lost to sight in 1560, when Queen Elizabeth I (1533–1603) continued the severe policies against religious imagery for which her brother King Edward VI (1537–53) was notorious before the brief respite under the Catholic Queen Mary I (1516–58). They were whitewashed and not uncovered until 1923. Most religious art in Britain suffered a worse fate: paintings were scratched out and sculptures broken up, sometimes used as building material, or buried by those who hoped they might one day be restored to a revived Catholic setting. They are a poignant reminder of how a whole world disappeared so quickly and yet lurked under paint or earth and haunted an often guilty British imagination in myriad ways thereafter.

### Pomeiooc, North America, 1585

[FIG. 2] John White was a “gentleman-artist” and map maker who accompanied the sailors and adventurers Ralph Lane and Richard Grenville, and the mathematician, astronomer and ethnographer Thomas Harriot on their voyage to North America in 1585. The expedition was funded by one of Queen Elizabeth I’s favourites, Walter Raleigh, who owned the land patent to what the English called “Virginia”, and was intended to create a settlement, find out about the local population and search for precious metals and other valuable materials. Harriot’s account of the journey, with engravings by Theodor de Bry after White’s watercolours, is one of the most important documents of early European colonisation of the Americas.

White, asked to “draw to life” what he saw, made watercolours of the Algonquin Indians, their towns, cooking processes and clothing, as well as the fish and other wildlife of the eastern seaboard. He returned to England in 1586 but was sent out again by Raleigh and the Virginia Company in 1587 to set up a colony in Chesapeake Bay, of which he was to be the governor. He took nearly 120 settlers with him, including his daughter and son-in-law. Their child was the first English person born in North America.

In fact, the expedition settled on Roanoke Island and soon found the new life very difficult. Relations with the local populations deteriorated quickly and supplies began to run out. White arrived back in England after a disastrous sea passage and was unable to return to America until 1590. When he did so, he discovered a deserted and ruined settlement. All he found was “about the place many of my things spoyled and broken, and my books torne from the covers, the frames of some of my pictures and mappes rotten and spoyled with rayne, and my armour almost eaten through with rust”.<sup>1</sup> After searching for some time for the lost colonists, White returned to England a broken man, the mystery remaining unsolved to this day.

Pomeiooc was a fortified town and White’s inscription says that it shows the “true forme of their houses, covered and enclosed some with matts, and some with bareks of trees. All compassed about with smale poles stock thick together in stedd of a wall.”<sup>2</sup> Some of the houses are long, with open sides showing the sleeping benches, others are oval. The “tempel” is the large one at top right with the pointed roof that is covered with skins. In his description of the town, Harriot mentions a pond, not visible in the drawing, and also the fire in the centre. Harriot and White were struck by the complex social relations, hierarchy and family structures of the Algonquins, as well as their religion and methods of cultivation. Later, White made drawings of ancient British warriors and women, which stress their cultural and visual similarities to the Algonquins and other tribes that he had studied. The drawings were made with watercolour and gouache over black lead sketches. It seems likely that they were presented to Raleigh or another sponsor of the expedition.

### Arundel House, London, 1618

[FIG. 3] Queen Elizabeth was a cultivated and highly educated woman, yet she was not a significant patron of the visual arts, perhaps betraying her Protestant preference for the word. It was the Stuart monarchy and its courtiers that brought painting and sculpture into the heart of elite culture in the early seventeenth century. The first great British art collector was Thomas Howard, 2nd

<sup>1</sup> John White, quoted in Kim Sloan, *A New World: England's First View of America*. London: British Museum Press, 2007, 48.

<sup>2</sup> Ibid., 113.



[ FIG. 2 ]

John White, *The village of Pomeiooc, bird's-eye view of huts in palisade of stakes with Indians around a fire*, 1585. Watercolour over graphite, heightened with gold, 222 x 215 mm. The Trustees of the British Museum, London.

[ FIG. 3 ]

Daniel Mytens, *Thomas Arundel, 2nd Earl of Arundel*, ca. 1618. Oil on canvas, 207 x 127 cm. Courtesy the National Portrait Gallery, London. Accepted in lieu of tax by H.M. Government and allocated to the Gallery, 1980.





[ FIG. 4 ]

*Glory*, ca. 1700. Reredos painting of the divinity above the altar in Framlingham Church of St Michael the Archangel, Suffolk. Courtesy Revd Canon Graham Owen.

Earl of Arundel, a widely-travelled special envoy, connoisseur and patron of the arts, who invited foreign artists such as Peter Paul Rubens and Anthony van Dyck to London. With his Catholic family background, wealth, privilege and love of art, Arundel was precisely the sort of powerful figure in King James I's (1566–1625) inner circle guaranteed to infuriate the Puritans and parliamentarians who eventually went to war against King Charles I (1600–49) and who executed him in 1649.

Like the Palladian Banqueting House, built by Inigo Jones and decorated by Rubens with vast ceiling paintings celebrating the Divine Right of monarchy, Arundel's house on the Strand overlooking the Thames was a symbol of everything that the opposition loathed. In the Dutch artist Daniel Mytens' portrait of Arundel, forming a pair with one of his wealthy wife, Alethea Talbot, seated before a portrait gallery, the great collector is shown gesturing with a baton to a long gallery of Roman sculpture leading the eye towards the Thames.

Art was now inflammatory. For his intemperate criticism in 1633 of the elaborate court masques, designed by Inigo Jones and favoured by Charles I's Catholic queen, Henrietta Maria, the puritan William Prynne was branded on the cheeks and had his ears cut off by the authorities. However, Prynne and his supporters had the ultimate revenge when Charles I's execution was conducted on a balcony outside the Banqueting House where masques were frequently held.

Arundel, like many other supporters of the king, died in exile, having reconverted to Catholicism in Italy. His collections found their way in time to the Royal Collection and the Ashmolean Museum in Oxford, and his influence on British taste was assured.

#### Church of St Michael the Archangel, Framlingham, Suffolk, ca. 1700

In the heart of an ancient market town dominated by the ruins of a great medieval castle, Framlingham church is a mainly “Perpendicular” style building constructed in the fifteenth and sixteenth centuries. It has a seventeenth-century organ, a superb hammer beam roof and many splendid tombs of the Howard family, who were Dukes of Norfolk. The major Renaissance poet Henry Howard, Earl of Surrey, was buried there after his execution by King Henry VIII in 1547.

[FIG. 4]

Above the altar is a highly mysterious painting known as a “Glory”. Concentric coloured circles seem to create a bright light, like a series of coronas, which burst through a mass of dark cumulus clouds. At the centre of the circles, in large capital letters, is the Greek monogram “IHS” (Jesus), ironically, for a Protestant church, the same device used by the Jesuits. It was probably painted in the 1660s for Pembroke College, Cambridge, the patron of the church, and was moved to Framlingham in about 1700. The circles of light are divided by fine lines suggestive of a scientific diagram. It is possible that whoever painted the image was influenced by the investigations into the diffraction of light of Isaac Newton, who was a fellow of Trinity College, Cambridge. Certainly, although faded, the colour sequence of the circles follows that proposed by Newton. Such images were prevalent at the time, though the Framlingham painting is unique. In many of his London churches of the late seventeenth century, Christopher Wren included the sunburst motif with the monogram as architectural ornament at the east end, along with the Ten Commandments, Lord’s Prayer and Creed. In Framlingham, however, although once surrounded by such textual features, the “Glory” is now by itself. It was originally known as “The Institution” in reference to the Eucharist, which takes place beneath it. The congregation would look up at the blinding light of the Word as they took Holy Communion at the altar rail.

After the Reformation and the iconoclasm that followed, the prohibition on most religious imagery and the emphasis on the Word of Holy Scripture meant that this kind of abstract mystical image was one of the few permitted in churches. The church’s records seem to suggest that even this painting was regarded by some zealous Puritans in Framlingham as too papist and superstitious. However, the growth of scientific knowledge, the emphasis upon the interpretation of words and signs, and the rise of Deism in the late seventeenth century meant that the Framlingham “Glory” now gives us a powerful idea of the visual aspects of Anglican aesthetic and intellectual culture during the period in which it consolidated its position in national life.

#### St Paul’s Cathedral, London, 1712–14

The civil war and Commonwealth period, dominated by the figure of Oliver Cromwell, saw no great flowering of the visual arts, for obvious reasons. Religious imagery was attacked again by the Puritans in the 1640s. However, with the Restoration of the Stuart monarchy in 1660, Britain

[FIG. 5]

began to embrace the visual arts and, gradually, acknowledged the need to adorn churches to encourage worship.

Following the Great Fire of London in 1666, the rebuilding of the City of London included the construction of Christopher Wren's baroque masterpiece, St Paul's Cathedral, completed in 1710. Wren favoured a foreign painter such as the Italian Antonio Pellegrini to decorate the dome of his vast new structure, but the commission went to the English painter James Thornhill. The Archbishop of Canterbury was reported as saying: "I am no judge of painting, but I think I may fairly insist: first, that the Painter employed be a Protestant, and secondly, that he be an Englishman."<sup>3</sup> The appointment exposed an increasingly nationalistic tendency in British art that found some kind of apogee in the career of Thornhill's pupil and son-in-law, William Hogarth.

The English were notoriously fond of portraiture, in part because of their problems with devotional images. As *The Spectator* put it in 1712:

No Nation in the World delights so much in having their own, or Friends and Relations Pictures; whether from their National Good-Nature, or having a Love to painting, and not being encouraged in that great Article of Religious Pictures, which the Purity of our Worship refuses the free use of, or from whatever other Cause.<sup>4</sup>

Thornhill's imagery had to be sanctioned by the authority of the Bible and stress the moral aspects of religion, St Paul being the leading spiritual figure after Christ in Protestant theology. Above all, there had to be a sense of historical reality about the imagery. The painter and theorist Jonathan Richardson wrote in his *Theory of Painting* (1715) that the painter must "keep within the Bounds of Probability". There should be nothing "absurd, Indecent, or Mean; nothing contrary to Religion or Morality".<sup>5</sup>

One fear about Catholic imagery was its perceived ability to sway the emotions and tempt the good Protestant into doctrinal error and even heresy. This was a reason why the Grand Tour across the Continent undertaken by most young male aristocrats was viewed with such apprehension by parents and clerics alike. St Paul's embodied in its severe grandeur, acoustic clarity and even lighting a distinctly English and Protestant aesthetic, emphasising the power of the sermon, and Thornhill's paintings, sober and didactic, were the appropriate visual counterpart as the worshipping congregation gazed upwards into space.

#### Burlington House, London, 1724

[FIG. 6] Like his father-in-law Thornhill, William Hogarth believed that there needed to be a truly "English" school of art, one not dependent on the hated French model of a rigorous classicism taught through academies. Where Thornhill took on commissions to compete with foreign painters in great institutions and to decorate the grand houses of the period, Hogarth turned his satirical and more domestic eye to the complex urban world of a burgeoning London, which was fast becoming the world's largest city and centre of commerce.

*Masquerades and Operas, Burlington Gate*, a print of 1724, shows Hogarth early in his career attacking the snobbish taste for all things foreign: "O how refin'd, how elegant we're grown!" the

3

Minutes of St Paul's,  
3 March 1709, vol. XVI.  
London: Wren Society, 107.

4

Joseph Addison and Richard  
Steele, eds. *The Spectator*, no.  
555 (London, 6 December 1712),  
quoted in Donald F. Bond,  
ed. *The Spectator*. Oxford:  
Clarendon Press, 1965, 496.

5

Jonathan Richardson,  
*An Essay on the Theory of  
Painting*. London, 1715, 21.





[FIG. 5]  
 The interior of the Great Dome at St Paul's Cathedral with grisaille *trompe-l'oeil* architectural paintings by James Thornhill, created between 1717 and 1719.



[FIG. 6]  
 William Hogarth, *Masquerades and Operas, Burlington Gate, 1724*. Etching on paper, 127 x 171 mm. Private Collection.





[FIG. 7]  
Stourhead Gardens, Stourton,  
Wiltshire, England.

accompanying verse begins. On the left, the London Opera House is besieged by a large crowd, led by a fool and a devil, anxious to see the latest “masquerades” introduced into London by the Swiss impresario John James Heidegger. A banner satirises a group of gullible aristocrats with bags of money who prostrate themselves before three Italian singers. On the right of the image is the New Theatre at Lincoln’s Inn Fields, which was thriving through performances of *commedia dell’arte* pantomimes. A harlequin leans over the huge throng of people, beckoning them into the theatre.

As an artist, Hogarth was most incensed by the central image in his print: the “Accademy of Arts” with its pompous Palladian entrance, in fact the home of Richard Boyle, 3rd Earl of Burlington, seen by many as the promoter of an Italianate and classical taste that oppressed native culture and talent. His great protégé was the painter, architect and landscape designer, William Kent, who is shown towering hubristically in sculpted form at the apex of the pediment, above Michelangelo and Raphael. Staring up in wonder are three connoisseurs, victims of an enormous confidence trick.

Hogarth saw the demand for foreign art as a clear danger to English creativity and national integrity. He took delight in promoting simple native products, such as the painted shop signs that adorned London’s streets, and castigating the market for bogus Old Master paintings sold by unscrupulous dealers to ignorant collectors. In this print, he shows a female scrap merchant pushing a barrow full of unwanted books by William Shakespeare, John Dryden and others, and shouting “Waste paper for shops”, as if they are now used only to wrap consumer goods.

#### Stourhead, Wiltshire, from 1740

Hogarth’s *bête noire*, William Kent, was influential in all matters of taste. He was a close associate of the architect Henry Flitcroft, who was employed by Henry Hoare II, son of the founder of Hoare’s bank, to erect the buildings in his spectacular landscaped estate at Stourhead in Wiltshire. Set in 93 acres of chalk downland, Hoare’s creation was in effect an epic and symbolic painting in three dimensions. Inspired by his recent Grand Tour in Italy, Hoare set about in the 1740s creating a dynamic landscape that derived much of its aesthetic programme from the art of the French painter Claude Lorraine. Claude was, from the seventeenth century onward, hugely popular with aristocratic collectors in Britain. By the 1750s, the Welsh artist Richard Wilson was making a very good living not only painting the Campagna itself, but also the British landscape as seen through Claudian eyes.

[FIG. 7]

The narrative for the visitor walking along the serpentine path around the lake at Stourhead was based on Virgil’s *Aeneid* (29–19BC). As well as representing a general taste for classical culture, the *Aeneid* had become a manifesto for Britain’s sense of itself as a new Augustan civilisation. National histories had traced Britain’s founding back to Aeneas’ grandson Brutus’ supposed arrival in the country. However, the symbolism was not prescriptive: attractions included the Temple of Apollo, suggestive of the power of the sun; the Temple of Flora dedicated to Ceres, redolent of springtime; a pantheon with its statue of Hercules, the image of the human labour at the heart of the civilising process; a bridge derived from Andrea Palladio’s five-arched bridge in Vicenza; a grotto with a figure of Neptune, indicating the descent of Aeneas into the Underworld; and the High Cross of Bristol, a medieval structure taken down by the citizens as a “ruinous and

superstitious Relick”.<sup>6</sup> In walking through this elaborate literary landscape, it was as if the visitor was inside a painting, observing staged images that passed before the eyes.

### Royal Academy Summer Exhibition, London, 1787

[FIG. 8] Most aesthetic experience was to be had in London, the heart of a growing empire. Britain’s art world needed to reflect this power. In the last years of his life, Hogarth bitterly opposed the founding of an official academy for artists as too French and authoritarian. However, he was in a minority and, in 1768, the foundation of the Royal Academy of Arts in London ushered in a new and confident era in British art.

The first president of the Academy was the powerful and brilliant portraitist Joshua Reynolds. His political skills and eloquent lectures to the students have made him one of the major figures in the history of art in Britain. Although in his annual lectures known as *Discourses* (1769–90) he showed himself to be a sophisticated theorist and judge of art, Reynolds’ promotion of the virtues of “history painting” as the highest achievement in art seemed hollow when the actual contents of the Academy’s exhibitions were analysed: portraits dominated this world of conspicuous consumption, above all Reynolds’ own images of the wealthy and privileged.<sup>7</sup>

The openings of the annual exhibitions held in the Great Room at the Academy’s brand new headquarters at Somerset House on the Thames were among the most fashionable events in the social calendar. In Pietro Antonio Martini’s print, Reynolds is shown in the foreground, holding his ear trumpet, standing next to George, Prince of Wales (1752–1830), famous for his mistresses and financial difficulties and, like Reynolds, despised by his father, King George III (1738–1820). Above them on the far wall is Reynolds’ controversial portrait of Prince George standing with a black servant.

It seems extraordinary today to see such a large number of paintings of all sorts hung so closely and up to the top of the walls. There was a hierarchy for such hanging depending on an artist’s ranking and, of course, Reynolds could dominate a room with his huge portraits hung advantageously in the centre of the wall. In 1787 alone, he displayed thirteen portraits. The crowd pay little attention to the art as they jostle each other in the latest fashions above the Greek subtitle of the print, which can be translated as, “Let no Stranger to the Muses enter”.

### Royal Academy Schools, London, 1771–72

[FIG. 9] The Royal Academy was a place of education as well as self-promotion. Johan Zoffany’s painting of the evening life class shows the Keeper positioning the second male model of the session while the first one dresses in the foreground. The room is full of classical busts and Academicians: Zoffany on the extreme left with his palette; Reynolds listening with his ear trumpet to the Secretary; Hogarth’s contemporary, Francis Hayman, with his legs wide apart; the melancholy and alcoholic landscapist Richard Wilson near the écorché figure in the background; the Professor of Anatomy, the surgeon William Hunter, stroking his chin thoughtfully as he observes the model; on the left, the one Chinese member of the Academy, the Cantonese Tan Chitqua, chats to a fellow artist; and, for modesty’s sake, as they would not have been allowed to take part

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This phrase is from a petition asking for the demolition of the High Cross by the citizens of Bristol in 1733, quoted in Michael Alexander, *Medievalism: The Middle Ages in Modern England*. Note 26. New Haven and London: Yale University Press, 2007, 274.

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Robert R. Wark, ed. *Discourses on Art*. New Haven and London: Yale University Press, 1975. Reynolds’ *Discourses* were the published versions of his annual lectures to the students of the RA and were published from 1769 until his retirement in 1790.





[ FIG. 8 ]  
Pietro Antonio Martini (after a painting by Johan Heinrich Ramberg), *Interior view of Somerset House showing King George III (1738–1820), Queen Charlotte (1744–1818) and the Royal family viewing an exhibition of the Royal Academy of Arts in 1788, 1788.* Etching, stipple etching and engraving, ink on paper, 360 x 500 mm. Guildhall Library, City of London.



[ FIG. 9 ]  
Johan Zoffany, *The Academicians of the Royal Academy*, 1771–72. Oil on canvas, 101.1 x 147.5 cm. The Royal Collection.

in the nude drawing sessions, the two women Academicians, Angelica Kauffmann and Mary Moser, are represented by portraits on the right.

#### Society of Arts, Manufactures and Commerce, London, 1777–84

[FIG. 10] Inevitably, the Royal Academy, and in particular Reynolds, provoked much envy and antipathy among those who felt excluded or who had very different ideas about art and society. One of its most famous opponents was the disgraced Academician, the Irish painter James Barry. He practised what Reynolds preached – “history painting” dealing with significant subject matter, organising complex groups of figures in imaginative compositions that put painting on a level with the highest literature.

Barry was prepared to suffer for his art. When the Society of Arts, Manufactures and Commerce, an organisation that promoted excellence in various disciplines, moved to new premises in the Adelphi designed by Robert Adam, Barry offered to paint a series of six large canvases for its Great Room for his material expenses only. From 1777 to 1784, he worked in great secrecy, creating the largest cycle of historical paintings of the eighteenth century and influencing artists such as Jacques-Louis David and Jean-Auguste-Dominique Ingres.

Barry’s theme was no less than the progress of human culture from ancient times to the present, and into an ideal future. The first three paintings show the rise of Greek civilisation, from Orpheus leading the primitive Thracians out of barbarism, through the development of an idyllic agrarian society, to the high achievements of the fifth-century Olympic games, where a perfection of mind and body was encouraged by competition and the wise distribution of prizes. The next two paintings are concerned with contemporary Britain. *The Triumph of the Thames* shows Britain’s commercial success led by the nation’s heroic sailors such as Walter Raleigh and the recently deceased Pacific explorer, Captain Cook. Tritons and Nereids hold up examples of British manufactures. *The Distribution of Premiums by the Society of Arts* complements the Olympics canvas by showing the Society of Arts encouraging industrial innovation, enlightened patronage and artistic excellence by the promotion of competition and the award of prizes to outstanding new talent. Other themes referred to in the two British pictures include the problems of luxury, the role of women, the abolition of slavery and the status of art in a commercial society.

The final painting, which is 12.8 metres long, is called *Elysium and Tartarus, or the Final Retribution* and is an Enlightenment version of a Last Judgement. It portrays 125 identifiable men and women, from Homer to the Quaker William Penn. It was, according to Barry’s lengthy book explaining the cycle, an image of the coming together of “great and good men of all ages and nations”.<sup>8</sup> Barry was an idealist republican, but also a Catholic. The anti-Catholic Gordon Riots of 1780 erupted in London when Barry was working on his grand project. He therefore had to be careful, as the hidden meaning of the series, entirely missed by the Society of Arts, is that the Roman Catholic Church is the embodiment of humanity’s finest achievements. Barry’s extraordinary but cryptic message was that Britain’s supremacy would come about only when it reconciled itself to Rome.





[FIG. 10]  
The Great Room, Royal Society of Arts,  
showing paintings by James Barry  
painted between 1777 and 1784.



Lucknow, India, 1784–88

[FIG. 11] Johan Zoffany travelled to India in the 1780s where he was a successful portrait painter for six years. One of his most famous images is of a cockfight in Lucknow between Asaf-ud-daula, Nawab Wazir of Oudh and Colonel John Mordaunt. The picture was commissioned in 1784 by Warren Hastings, the 1st Governor-General of Bengal, who paid Zoffany about £1,500.

The court at Lucknow was the most extravagant of the Indian courts, attracting many Europeans tempted by the money and lifestyle. Faiz Bakhsh claimed that Asaf “delighted in meaningless amusements and was immensely pleased with anyone who indulged in filthy language; and the more obscene the conversation was in any company, the better he was pleased”.<sup>9</sup> The illiterate Mordaunt, a favourite of Asaf, was an illegitimate son of the Earl of Peterborough,

[FIG. 11]  
 Johan Zoffany, *Colonel Mordaunt's  
 Cock Match*, ca. 1784–88.  
 Oil on canvas, 103.9 x 150. Tate.

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 Mildred Archer, *India and British  
 Portraiture 1770–1825*. London  
 and New York: Sotheby Parke  
 Bernet, 1979, 143.



commander of the Nawab's bodyguard and organiser of court entertainments, such as the cock-fights. Indians and Europeans enjoyed social equality and friendships in Lucknow, with many European men taking Indian wives.

The leading figures at the court in Lucknow are shown by Zoffany, including: Colonel Antoine Polier, in a red coat under an awning, who was a Swiss engineer to the Nawab and had several local wives; John Wombwell, seated with a hookah, who was the East India Company's paymaster at Lucknow; the artist Ozias Humphrey, standing beside Wombwell with a hand on Zoffany's shoulder; and Claude Martin, seated on the dais, a disreputable French adventurer. He kept four wives and was renowned as the only man ever known to have successfully performed a surgical operation on himself.

The Nawab's evident sexual arousal, his pose and inclination towards his chief minister and favourite bodyguard, give the painting an erotic aspect. Behind the Nawab is a bearded, turbanned Hindu fondling a white-capped Muslim boy, to the disgust of a man in a red turban who is being restrained. Lewis Ferdinand Smith recounted that the Nawab, in spite of a harem of 500 beautiful women, had many adopted children, but none of his own. He was widely regarded as impotent. Hogarth surely would have approved of the painting.

### Christie's Auction Rooms, London, 1796

Much of the debate about British culture, which intensified after the French Revolution in 1789, concerned the effects of commerce on the fine arts. London's art market had grown enormously during the eighteenth century. The collectors, dealers, critics and auctioneers that we take for granted now were new forces in a highly profitable business.

James Christie opened his auction business in 1766. This was two years before the founding of the Royal Academy and the well-connected Christie was a good friend of Reynolds, Thomas Gainsborough and many others in the cultural elite. His auction rooms, like the Academy exhibitions and Reynolds' portrait studio, became a fashionable meeting place for polite society. There was no public gallery in London until 1824, when the National Gallery opened, so Christie's was among the few prominent venues in which artists, dealers and their wealthy clients could look at art and do business.

The satirist James Gillray, who was in the pay of the government to produce anti-French images during the Napoleonic wars, was also a free spirit who enjoyed ridiculing the follies of contemporary taste as much as Hogarth had decades earlier. His image of the Earl of Derby, a Whig politician and horse-racing enthusiast, taking a morning "lounge" at Christie's auction house with his mistress, the actress Elizabeth Farren, brings together a number of themes.

[FIG. 12]

One theme is the sexual encounters that such venues hosted and the dubious morals of those involved. The tiny fat Earl looks at a painting of a fox-hunt called *The Death*, a reference to his wife's illness and impending demise. Elizabeth Farren, the "Nimeney-pimene" of the print's title after a famous dramatic role that she had played, looks through a spyglass at a picture of the austere Greek philosopher Zenocrates and the courtesan Phryne. In the background, a man and two women examine a titillating image of Susannah and the Elders. The erotic undercurrent in this space of commerce and taste is clear; few people were truly interested in the art.



[FIG. 12]

James Gillray, *A Peep at Christies, or Tally-ho, and his Nimney-pimney Taking the Morning Lounge*, 24 September 1796. Etching, engraving, aquatint and watercolour on paper, 355 x 253 mm. Published by Hannah Humphrey in 1796. Courtesy of the Warden and Scholars of New College, Oxford.

[FIG. 13]

Samuel Palmer, *The Magic Apple Tree*, ca. 1830. Indian ink and watercolour on paper, 349 x 273 mm. Fitzwilliam Museum, University of Cambridge.

### Shoreham, Kent, 1830

Samuel Palmer formed one of the first artist groups in Britain, “the Ancients”, in 1824. Along with John Linnell, George Richmond and others, Palmer was a follower of William Blake and was inspired by European artist groups such as the Nazarenes in Germany. Like the Pre-Raphaelites later on, the Ancients wanted to form a close community of artists with shared interests and practices, admiring in particular the art of the Middle Ages, which they believed was purer and more spiritual than contemporary art. Politically, Palmer and his associates tended to conservatism and to a love of the traditional social organisation, religion and customs of the countryside.

[FIG. 13]

The Ancients formed their loose community in the small village of Shoreham, Kent, although only Palmer stayed there for a long period, living at Water House and buying local plots of land. They drew attention to themselves by their eccentric dress and behaviour, although they enjoyed mainly amicable relations with the villagers. Palmer’s watercolour *The Magic Apple Tree* (ca. 1830) expresses his belief in the abundance of God and the possibility of creating an earthly paradise. The title was given by the artist’s son and suggests a pastoral world of supernatural events and fecundity: the apples, golden cornfields and the sheep by the piping shepherd seem to grow out of the church at the centre of the painting. Palmer’s vision is a profoundly Christian one, in this case perhaps inspired by Psalm 65: “Thou crownest the year with thy goodness; and thy paths drop fatness. They drop upon the pastures of the wilderness: and the little hills rejoice on every side. The pastures are clothed with flocks; the valleys also are covered over with corn; they shout for joy, they sing”.

### Houses of Parliament, London, 1840

After the defeat of Napoleon Bonaparte in 1815, Britain was the undisputed leading European power. By the time of Queen Victoria’s (1819–1901) accession to the throne, there were moves afoot to develop the role of the fine arts in society. Various impulses were at play: a need to improve economic performance by training manufacturers and craftsmen to produce goods more likely to sell in an increasingly competitive international market; a desire to improve the taste and morals of not only the working classes but also a rapidly expanding middle class; and a general feeling that no nation could consider itself civilised in the way Barry and Reynolds, in their different ways, had envisaged, without museums, art schools and the state’s general overall commitment to culture.

In the 1830s, following major political reforms, a Royal Commission of Inquiry into the state of the arts was set up. This led to the founding of schools of art and design and museums, such as the Royal College of Art and the related Victoria and Albert Museum, and to efforts to support public art in major institutions across Britain.

Inspired by the enthusiasm of Victoria’s husband, Prince Albert (the Chairman of the Royal Commission), a series of murals to decorate the new gothic Houses of Parliament built by Charles Barry was commissioned. Major artists were employed to create fresco paintings celebrating English history and democracy. The Scottish painter and polymath, William Dyce, produced the Arthurian paintings for the chivalric Robing Room, where the monarch puts on a ceremonial costume before proceeding to the House of Lords for the annual State Opening of Parliament. In

[FIG. 14]



performing this ritual, the king or queen sheds their individual identity to become the embodiment of monarchy and so a suitably elaborate and uplifting setting was required.

Dyce developed a scheme of seven paintings based on tales from the fifteenth-century epic *Le Morte d'Arthur* by Thomas Malory. Arthur was a figure who, as a British hero rather than an English one, was seen as a unifying force in a nation comprising many different ethnic groups. There was also a growing fascination with the romantic and spiritual meanings of the Arthurian legends, as shown in Alfred, Lord Tennyson's Victorian poetry, as well as a strong sense of national destiny embodied in the tales that had been part of the British imagination since at least Edmund Spenser's *Faerie Queene* (1590–96).

Dyce's five finished paintings deal with the themes of Hospitality, Generosity, Mercy, Courtesy and Religion, represented through stories about King Arthur and his Knights of the Round Table. *Religion: The Vision of Sir Galahad and his Company* was completed by 1851 and depicts the mystical experience of the Holy Grail. The chaste Galahad, in the left foreground, a monk with the Holy Grail, Perceval, Bors and other figures from Malory's tale look up as Christ appears on a throne promising that the knights will learn his "secrets". The obsession with Arthur continued throughout the nineteenth century, not least among the Pre-Raphaelites, the younger contemporaries to the distinctly Raphaelite Dyce. The murals enshrined a romantic ideal of the British monarchy.

#### The Peacock Room, London, 1877

From the Albert Memorial to the great town halls of Manchester and other northern industrial cities, the Victorians covered their government ministries, museums and municipal buildings in the imagery of national heroes, good works and medieval chivalry. By the 1870s, however, there was a reaction against this earnest, moralising nationalism. Many artists were alienated from official culture and its values and sought novel forms of expression.

[FIG. 15] When the American painter James Abbott McNeill Whistler arrived in Chelsea, London, in the 1860s, he did so having trained in Paris and was familiar with the fashion for Diego Velázquez and aware of the radical art of Gustave Courbet and Edouard Manet, as well as the newly available Japanese art. He met Dante Gabriel Rossetti and other Pre-Raphaelites and became one of the most controversial and original artists of his time; he was not only a painter, but also a print-maker, writer, designer and extravagant dandy. Whistler was the chief exponent of an extreme aestheticism that famously brought him to the courtroom in 1877 to sue the critic John Ruskin for libel. Ruskin had accused Whistler of "flinging a pot of paint in the public's face" with his recent paintings shown at the Grosvenor Gallery in London.<sup>10</sup>

In the same year, Whistler completed the decorations commissioned by the Liverpool ship owner Frederick R. Leyland for his house in Princes Gate in London. The dining room, designed by Thomas Jeckyll, became known as "The Peacock Room" and housed Leyland's collection of Chinese porcelain, with Whistler's japoniste painting *La Princesse du pays de la Porcelaine* (1863–64) hanging above the fireplace. Whistler thought that the current scheme clashed with his painting and offered to retouch the walls. Leyland agreed to this and for Whistler to decorate the

<sup>10</sup>

This phrase is from Letter 79, 18 June 1877, one of Ruskin's "letters to the Workmen and Labourers of Great Britain", published as pamphlets from January 1871 to December 1884 and given the collective title *Fors Clavigera*. Quoted in Dinah Birch, ed. *Fors Clavigera*. Edinburgh: Edinburgh University Press, 2000, 265.





[ FIG. 14 ]

West wall of the Robing Room, Palace of Westminster, showing fireplace and murals by William Dyce painted between 1847 and 1851.

[ FIG. 15 ]

James Abbott McNeill Whistler, *Harmony in Blue and Gold: The Peacock Room*, 1876–77. Oil paint and gold leaf on canvas, leather, and wood, Freer Gallery of Art, Smithsonian Institution, USA. Gift of Charles Lang Freer; once the dining room of Frederick R. Leyland; purchased in 1904.



[FIG. 16]

Spencer Gore, *Gauguin and Connoisseurs at the Stafford Gallery*, 1911-12. Oil on canvas, 84 x 72 cm. Private Collection.



wainscoting and cornice with a “wave” pattern. Assuming the decoration of the room to be nearly finished, Leyland returned to Liverpool.

Whistler covered the ceiling with imitation gold leaf, over which he added an intricate pattern of peacock feathers using a brush on a fishing rod. He then gilded the shelving and painted the shutters with four plumed peacocks.

Leyland returned and was shocked not only by the expensive excess of Whistler’s work, but also by his having allowed friends and journalists into the house to see it. He refused to pay Whistler what the artist demanded. Whistler then painted a pair of peacocks confronting one another on the wall opposite *La Princesse*. Scattered at the feet of one bird are the coins that Leyland would not pay; the silver feathers on the peacock’s throat refer to the ruffled shirts that Leyland wore. The other peacock has a silver crest feather that resembles the distinctive curl of white hair above Whistler’s forehead. The artist called it *Art and Money; or, The Story of the Room* and obtained a blue rug to complete his work, naming the room *Harmony in Blue and Gold*. He and Leyland never met again.

The room was dismantled in 1904 and was installed eventually at the Freer Gallery in Washington.

### Stafford Gallery, London, 1911

One of Whistler’s most talented followers was the Anglo-Danish painter Walter Richard Sickert. He settled in London and began to paint the life of the music halls and other scenes of working-class London, most famously his often-sinister images of dingy bedsit rooms in north London. He was the leader of a group of artists called the Camden Town Group, who exhibited independently and sought to create a modern realist idiom in British art, neither conventional nor “aesthetic” in the Whistlerian sense.

One of Sickert’s younger protégés was Spencer Gore. His *Gauguins and Connoisseurs at the Stafford Gallery* (1911–12) documents the private view of an exhibition of works by Paul Cézanne and Paul Gauguin. Their work had been seen at the celebrated *Manet and the Post-Impressionists* exhibition, staged at the Grafton Galleries, London by the painter and critic Roger Fry in 1910, but were admired by only a minority of artists, critics and connoisseurs in Britain. Gore’s view shows a number of figures looking at the paintings, including three famous works by Gauguin on the main wall. The veteran English Impressionist Philip Wilson Steer holds a cane, while the Welsh painter Augustus John is distinguished by his red beard. A gently humorous image of the London art scene harking back to Hogarth and Gillray, its composition and colours are also a homage to a new taste and art practice emerging in Britain.

[FIG. 16]

### Omega Workshops, London, 1913

From the later nineteenth century, artists had not only begun to form groups with explicit aesthetic and often political programmes, but also such programmes extended their ambitions beyond painting and sculpture. Following Whistler’s perhaps anarchist efforts at interior design, and William Morris’ socialist Arts and Crafts movement, artists looked for new pictorial approaches to make an impact on design and even architecture in the name of some broader social and cultural aim.

[FIGS. 17a, 17b]

Roger Fry founded the Omega Workshops in 1913 in a house on Fitzroy Square, London, a “bohemian” quarter near the University of London and the British Museum, and just west of the residential area of Bloomsbury, which gave its name to the loose group of artists, writers and intellectuals known as the “Bloomsbury Group”. The “Bloomsberries”, as they were sometimes known to detractors and friends alike, had a modern ethos based on the importance of friendship, pacifism, liberal or socialist politics, and aesthetic experience. Lytton Strachey’s book, *Eminent Victorians* (1918), expressed a whole generation’s rejection of its grandiose grandparents. Famous Bloomsbury figures included the novelist Virginia Woolf, her sister the painter Vanessa Bell and the economist John Maynard Keynes.

Fry’s aim was to break down barriers between the fine and applied arts and to promote his concept of “significant form”. This stressed the pre-eminence of pure aesthetic experience above narrative or description, a quality Fry believed resided in all the greatest art. Bloomsbury art was broadly Post-Impressionist in tendency but, between about 1911 and 1915, it also encompassed Fauvist, Cubist and abstract qualities. Omega products included furniture, textiles, pottery and other domestic products, as well as murals, mosaics, books, dresses and stained glass. Everything was designed anonymously and marked only by the “omega” Greek letter. Mainly produced by professional craftsmen to designs by Fry’s artists, the products were expensive and, as with many such projects, were bought by an informed and sophisticated clientele.

#### Liverpool, 1917–18

The Vorticist movement, which began in 1913, was in part the result of a rift between Roger Fry and Wyndham Lewis over a commission for an *Ideal Home* exhibition in the same year. Lewis accused Fry of excluding him and set up his own group, the “Rebel Art Centre”, to the east of Bloomsbury. The Vorticist aesthetic was drawn from a Futurist vision of modernity at odds with Bloomsbury. The Vorticists’ focus was on the metropolis, machinery, England’s maritime traditions and new means of communication, rather than the still life, rural landscape or portrait of a friend in a private room. Most of the artists associated with the Vorticist magazine, *Blast*, enlisted for military service.

[FIG. 18]

Edward Wadsworth, son of a Yorkshire textile manufacturer, was one of Lewis’ closest associates in 1914. He became a Royal Navy Volunteer Reserve and was posted to the eastern Aegean where he used his visual skills to analyse aerial photography and work on camouflage before he was invalided back to England in 1917. He came to the attention of another painter, the maritime artist Norman Wilkinson, who was head of the Royal Navy Dazzle Camouflage Section based at the Royal Academy. With a staff of nineteen, comprising five artists designing the patterns, three model makers and eleven female art students producing hand-coloured drawings, Wilkinson introduced a novel idea into naval warfare. He realised that while he could never hide his ships from German U-boats, he could paint them “in such a way as to break up her [the ship’s] form and thus confuse a submarine officer as to the course on which she was heading”.<sup>11</sup>

The painting took place at ports around the British coast and Wadsworth was one of two supervising officers in Liverpool, managing 120 men painting up to 100 ships at a time. It must have seemed like Vorticism applied to the military effort, and certainly was effective in reducing heavily the number of ships lost in 1917–18. Wadsworth’s large oil painting for the war artists’

11

Norman Wilkinson, *A Brush with Life*. London: Seeley Service, 1969, 38.

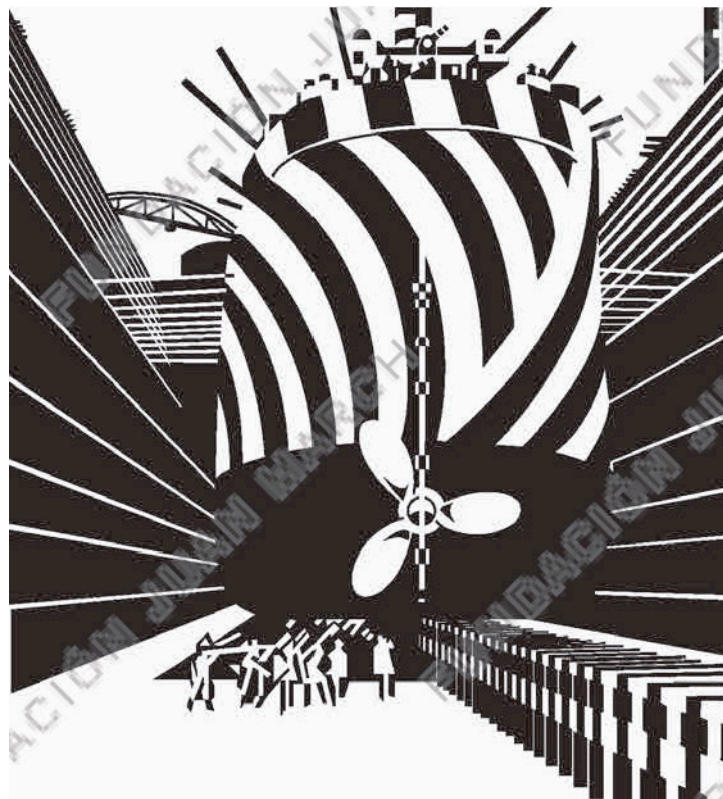




[FIG. 17a]  
Roger Fry at work in the Omega Workshops, ca. 1913.



[FIG. 17b]  
Omega Workshops, January 1913.



[FIG. 18]  
Edward Wadsworth, *Drydocked for Scaling and Painting*, 1918. Woodcut print on Japan paper, 230 x 208 mm. The Trustees of the British Museum.

scheme, contributed to by Lewis, David Bomberg and many other modernists, was related to a number of semi-abstract woodcuts that he also made of the work on which he had been employed.

### Halland, Sussex, 1938

Public sculpture had been part of the urban landscape for centuries, as had the placing of sculptures in landscaped gardens. In the 1920s and 1930s, however, a new concept of sculpture and the landscape developed. With the reforms to working and housing conditions of the urban poor in the nineteenth century came a vision of the importance of clean air and healthy outdoor lifestyles. The names of organisations such as the Sunlight League and the Ramblers Association give a good idea of this impetus. Often allied to socialist politics, frequently indebted to the writings of John Ruskin and William Morris, a culture that embraced plans for garden cities, parks, municipal swimming pools and holiday camps saw the expansion of activities such as walking, cycling, swimming and nude sunbathing.

[FIG. 19] One enthusiast for such activities was the sculptor Henry Moore, son of a Yorkshire miner, who remembered his father coming home covered in coal dust, and the coal mines, coke ovens, chemical factories and gas works providing a grim, smoky backdrop to everyday life. Diseases such as rickets, bronchitis and tuberculosis were widespread. Relief for many in the mining communities came in the form of walking and cycling trips in the Yorkshire moors. Moore said this gave him a love of outdoor life, light and exercise, and was a major influence on his ideas about modern sculpture.

By 1922, the art student Moore was carving directly in stone in gardens and on beaches during his holidays in Norfolk, and began to formulate an idea of “open air” sculpture. He thought the often dull, diffused light of Britain actually encouraged artists to think “in the round” and to achieve “big architectural contrasts of masses”.<sup>12</sup> On his holidays, he took to wearing the daring new “slip” when swimming, and frequently he and friends bathed naked.

By the mid-1930s, Moore was part of the modernist group of artists and architects who published the influential *Circle* magazine in 1937. Contributors included the immigrant Russian artist Naum Gabo and the German architect Walter Gropius. In 1938, Moore created a sculpture for the Azerbaijani modernist architect Serge Chermayeff’s home, Bentley Wood, at Halland, Sussex. He described the reclining female nude figure as “a mediator between the modern house and the ageless land”, suggesting, perhaps, that his piece was a modernist, maternal megalith.<sup>13</sup> The holes of his sculptures were intended to work against the density of the stone that he was carving, and to allow the viewer to see through it and into the landscape, the appearance changing as he or she moved around it.

Moore’s sculpture was placed on the sun terrace where Chermayeff and his wife sunbathed – naked, of course – on their wicker sunloungers.

### Bolton, Lancashire, 1938

The British art scene in the 1930s was as divided as ever, and while Henry Moore and his mainly socialist friends might share political views with many other groups, there was plenty of aesthetic

<sup>12</sup>

D. Hall, “Henry Moore”, *Horizon (US)*, vol. 3 (November 1960): 103.

<sup>13</sup>

Henry Moore quoted in Robert Melville, ed. *Sculpture in the Open Air: A Talk on his Sculpture and its Placing in Open-Air Sites*. London: British Council, 1955.



[FIG. 19]

Henry Moore, *Recumbent Figure*, 1938. Hornton stone. Photograph showing the work in front of Serge Chermayeff's house in Sussex. Architectural Press Archive / RIBA Library Photographs Collection, London.



[FIG. 20]

William Coldstream on the roof of the art gallery, Bolton, 1938. Photograph by Humphrey Spender. Mass Observation Archive, University of Sussex, Worktown Collection, Courtesy Bolton Museum.

and strategic disagreement. Many artists rejected the post-Cubist and abstract forms of Moore, Ben Nicholson and others, and sought to engage with the lives and interests of “ordinary” working-class people and create an art from that experience.

“Mass Observation” was an organisation founded by three men in 1937 who wanted to create “an anthropology of ourselves”: the anthropologist Tom Harrisson, the poet Charles Madge, and the polymathic film-maker and artist Humphrey Jennings. Harrisson and a team of observers moved to the northern industrial city of Bolton, Lancashire, which they called “Worktown”. A team of paid investigators observed Worktown’s factory life, political meetings, church services, football games and the life in pubs and cafes, and recorded what they saw and heard in astonishing detail.

Two artists joined the project: the realists William Coldstream and Graham Bell. Coldstream worked on the roof of the local art gallery in Bolton, painting the sprawling industrial landscape around him with the cool, empirical approach for which he is most famous. It was a view of the same conditions that Moore sought to escape in his cycling, swimming and open-air sculpture. Harrisson, the most politically radical of the three founders, became impatient with his middle-

[FIG. 20]



class colleagues and moved on to encourage what he called “worker artists”. In 1938, he displayed work by Northumbrian miners from the colliery at Ashington at an exhibition called *Unprofessional Painting*, at the Bensham Grove Settlement, Gateshead, a workers’ educational and arts centre.

#### Bristol Museum and Art Gallery, 1944

[FIG. 21] The Second World War highlighted many of the tensions in British art and the wider society. While the nation came together to fight Hitler, thinking began on how Britain might be after the war. There were advanced plans by the middle of the war for a Welfare State, which it was hoped would improve medical care, education and social benefits, and provide a foundation for a fairer and more equal society.

Throughout the war, exhibitions of the art produced for the War Artists Advisory Committee were staged across the country, to boost morale and encourage people to attend art galleries. The Committee expressed the belief that the exhibitions would “provide a very useful stimulus to the art of painting in this country, and to public appreciation. This stimulus will, we hope, have a far-reaching influence on cultural activities in days to come, after the war is over”.<sup>14</sup>

The wealthy and well-connected Kenneth Clark epitomised some of the main contradictions at work. Clark knew everyone, from royalty and politicians to Bloomsbury artists and writers. Director of the National Gallery, he was appointed Chairman of the WAAC and was also head of the Ministry of Information Films Division and Controller of Home Publicity. While he encouraged artists who painted realistic images of the war effort that appealed to a broad audience, he was also an elitist who wrote later in his autobiography: “Popular taste is bad taste, as any honest man with experience will agree”.<sup>15</sup> Like John Maynard Keynes, a central figure in the Bloomsbury scene who was director of the wartime Council for the Encouragement of Music and the Arts (CEMA), Clark was alarmed by the mass culture threatening the fine arts that he most prized.

#### Whitechapel Art Gallery, London, 1956

CEMA was the forerunner of the Arts Council, which has been, politically and officially, the dominant contemporary cultural force in post-war Britain. Out of the Arts Council grew two important organisations, the Institute of Contemporary Arts (ICA) in 1947, which still exists today, and the short-lived Independent Group in 1952.

The Independent Group included the artists Richard Hamilton and Eduardo Paolozzi and the critic Lawrence Alloway. They met at the ICA in Dover Street, an organisation dominated by pre-war modernist figures such as Roland Penrose and Herbert Read. The younger generation was dissatisfied with the intellectual and aesthetic preferences of the senior figures. Instead of geometrical abstraction and Surrealism, they wanted a new kind of art, drawing on a bewildering range of sources: popular music and imagery, advertising, Hollywood films, fashion, information theory and scientific illustration, along with the more primitive and hard constructivist forms of abstraction being made in the USA, France and elsewhere. Alloway coined the idea of a “fine art/popular art continuum”, which insisted on the relativism of all culture and proposed a connoisseurship for the appreciation of motor cars as much as for the art of Michelangelo. Pop Art was born.

<sup>14</sup>

“Interim Report for the Third Year of the War”. London: War Artists Advisory Committee, August 1942: 4–5.

<sup>15</sup>

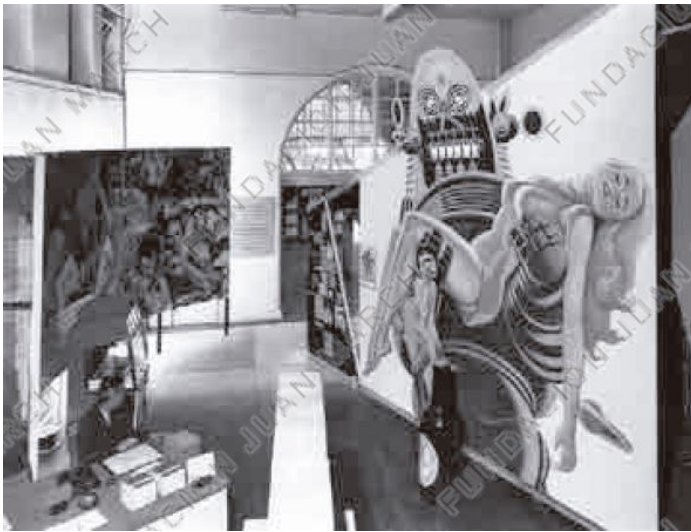
Kenneth Clark, *The Other Half: A Self-Portrait*. New York: Harper & Row, 1977, 26.





[ FIG. 21 ]

*War Pictures by British Artists*, Bristol Museum and Art Gallery, January 1944. Installation photograph. Bristol Museum and Art Gallery.



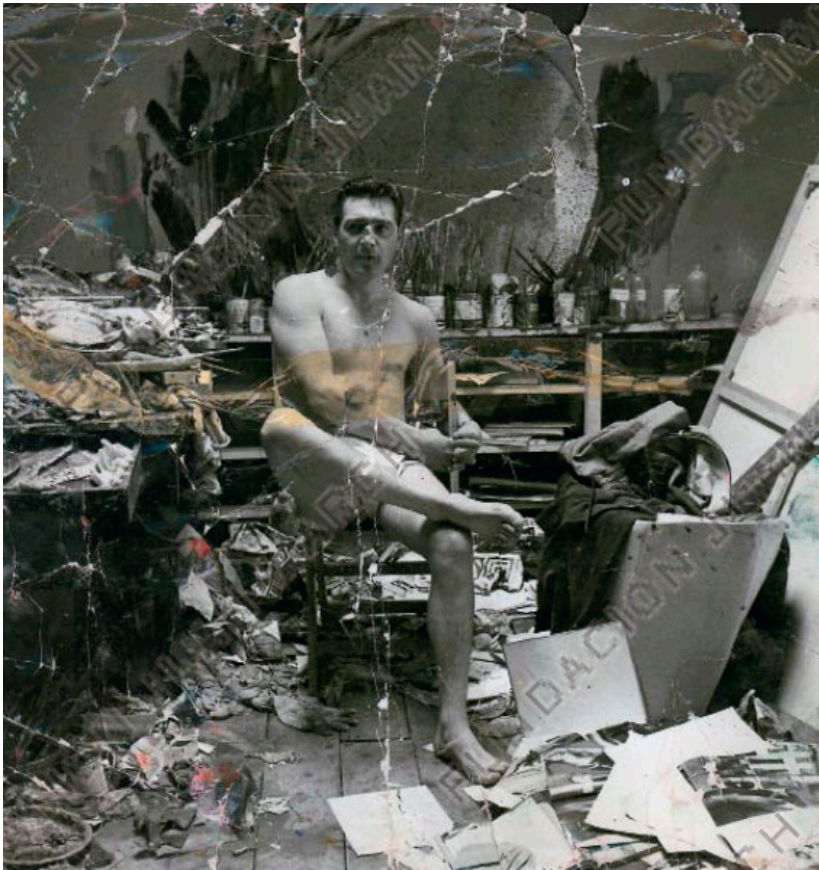
[ FIG. 22 ]

*This is Tomorrow* exhibition, Whitechapel Art Gallery, London, 1956. Installation photograph showing *Robbie the Robot* by Richard Hamilton; the other two works are by John McHale and John Voelcker. Architectural Press Archive / RIBA Library Photographs Collection.

The *This is Tomorrow* exhibition at the Whitechapel Art Gallery in 1956 resulted from the Independent Group meetings. Artists, architects and sculptors worked in twelve groups to design a “house of the future”. Setting the tone at the entrance to the show was a huge image of Robby the Robot from the science-fiction film *Forbidden Planet* (1956), a futuristic setting of Shakespeare’s *The Tempest*. The exhibition poster by Richard Hamilton became an icon of British Pop Art.

[ FIG. 22 ]

Among the installations was the *Patio and Pavilion* (1956) designed by a husband and wife architectural team, Peter and Alison Smithson. The *Patio* was sand-covered, suggesting a primeval beach, while the *Pavilion* was constructed from the ruins of an old garden shed. Paolozzi provided a roughly cast totemic bronze sculpture, and Nigel Henderson a photo-collage of a man’s head formed from fragments of graffiti, photographs of cell structures, foliage and torn paper. This was an alarming “Brave New World” indeed, as Britain pulled out of austerity towards a comforting new consumer culture.



Reece Mews, South Kensington, London, 1964

[FIG. 23] Francis Bacon drew on much of the material used by the Independent Group, but with very different results. His studio in Reece Mews, South Kensington, was recorded by the *Vogue* photographer John Deakin. It was deep in tubes of paint, bottles and, above all, paper of many kinds. Bacon was “at home in this chaos because chaos suggests images to me”.<sup>16</sup>

In 1952, the year that the Independent Group was discussing the reproduced image, the critic Sam Hunter visited an earlier studio of Bacon’s:

At one end stand his paintings, unique and extremely personal interventions. At the other are tables littered with newspapers, photographs and clippings, crime sheets ... and photographs or reproductions of personalities ... Violence is the common denominator of photographs showing Goebbels wagging a finger ... the human carnage of a highway accident, every sort of war atrocity ... fantastic scientific contraptions.<sup>17</sup>

[FIG. 23]

John Deakin, *George Dyer in Francis Bacon’s studio, Reece Mews*, ca. 1964. Dublin City Gallery The Hugh Lane.

[FIG. 24]

*When Attitudes Become Form* exhibition, ICA, 1969. Installation photograph showing Victor Burgin’s *Photographic Path*. ICA Archives / Tate.

Bacon spoke of this “pin-board” material as “triggers of ideas”,<sup>18</sup> and that his own task as a painter was “to unlock the valves of feeling and therefore return the onlooker to life more violently”.<sup>19</sup> The studio image of his tragic lover George Dyer, a small-time criminal whom he first met in 1963,

emphasises the meaning of the chaos. Bacon's intense sexual and emotional life was drowning in this compost of mass culture and was, he believed, mysteriously part of it and part of the history that it misrepresented. Dyer was not a subject apart from the mediated events of the photographs; autobiography was not vacuum-sealed. His death in 1971, from a drugs overdose, was for Bacon part of the twentieth century's deeper, unknowable, meaning.

Everything was significant. "My photographs are very damaged by people walking over them and crumpling them ... and this adds other implications to an image of Rembrandt's, for example, which are not Rembrandt's".<sup>20</sup> The reference to Rembrandt is important: Bacon wanted to make Old Master paintings from his accidental existence, painting in oil and acrylic on canvases framed in gold with thick glass; an art for museums, not avant-garde spaces in east London. That was where he went cruising; he showed his art in the West End.

In 2001, Bacon's studio was reconstructed at the Dublin City Art Gallery The Hugh Lane. The artist was dead and therefore unable to comment.

### Institute of Contemporary Arts, London, 1969

By the late 1960s, many artists had turned their backs on conventional art and involved themselves in the new counter-culture. From the moment the artist John Latham and his students at St Martin's School of Art ate a copy of American critic Clement Greenberg's *Art and Culture* (1961) and returned the dissolved pulp to the library in a glass container, the old certainties were dead. Greenberg's book had been the bible for a previous generation of abstract painters. In 1966, the German artist and political activist Gustav Metzger organised a *Destruction in Art Symposium*, during which he, artist Yoko Ono and John Latham built "Skoob Towers" of books, called "The Laws of England", outside the British Museum, and then set fire to them. International groups such as "Fluxus" had British members and, in 1968, the French sculptor César Baldaccini invited his well-heeled audience at the Tate Gallery to cut up pieces of coloured foam produced by a giant machine, "a cry of hope, the opening of a new way into a pioneer's world".<sup>21</sup> This was a generation galvanised by opposition to the Vietnam War and to virtually all aspects of contemporary capitalism.

The *When Attitudes Become Form* exhibition at the ICA in 1969 brought together much of the minimal and conceptual art that dominated art practice for the next decade. In certain respects it was the child of Roger Fry's *Manet and the Post-Impressionists* exhibition of 1910 in its attempt at a survey, and of *This is Tomorrow* of 1956 in spirit. It comprised works by an international group of artists first brought together by the curator Harold Szeeman in Berne. These included Carl Andre, Joseph Beuys, Eva Hesse, Yves Klein, Claes Oldenburg and Richard Serra. The British artists included Victor Burgin, Barry Flanagan, Richard Long and Bruce McLean. Photography, performance, "art informel", minimalism and land art opened up unexpected new vistas for what the art historian Lucy R. Lippard called "the de-materialization of the art object".<sup>22</sup>

Ten years later, Margaret Thatcher came to power; British art moved to new places.

[FIG. 24]

16

David Sylvester, ed.  
*Interviews with Francis Bacon*.  
London and New York:  
Thames & Hudson, 1993, 190.

17

Sam Hunter, "Francis Bacon:  
The Anatomy of Horror",  
*The Magazine of Art*, vol. 45,  
no. 1 (January 1952): 12.

18

Sylvester 1993, 30.

19

*Ibid.*, 17.

20

*Ibid.*, 38.

21

César Baldaccini quoted in  
*Studio International*, vol. 175  
(1968): 333.

22

Lucy R. Lippard, *Six Years:  
The Dematerialization of the  
Art Object from 1966 to 1972*.  
Berkeley, CA: University  
of California Press, 1973.



ENGLAND  
AND THE  
BRITISH  
ISLES  
1485–1980

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## The Tudors, 1485–1603

“Now is the winter of our discontent” is the opening line of William Shakespeare’s *Richard III*, purporting to be a history of the events of 1483–85. In the final scene, the villainous king gets his just deserts at the hands of Henry Tudor, Earl of Richmond. Proclaimed on the battlefield as King Henry VII, he promises an end to the Wars of the Roses that had plagued England for the past 30 years: “Now civil wounds are stopp’d, peace lives again:/ That she may long live here, God say amen!”

Shakespeare was only the most talented of a host of creative artists who combined to project a triumphalist image of the Tudor dynasty, whose rule was to last from 1485 until 1603. Whether it was Hans Holbein portraying King Henry VIII as the perfect Renaissance prince, or Edmund Spenser worshipping Queen Elizabeth I in verse in *The Faerie Queene* (1590–96), or William Byrd setting panegyrics to music, every medium was brought into play.

Much of this was self-conscious myth-making, but there was enough solid achievement to sustain credibility. Henry VII (1457–1509) did tame the feudal barons and restore stability to royal finances and administration; Henry VIII (1491–1547) did turn England into a sovereign state by excluding foreign jurisdiction; King Edward VI (1537–53) did consolidate the Protestant Reformation; and Elizabeth I (1533–1603) did defeat the Spanish Armada and preside over a cultural flowering of unprecedented richness. The odd Tudor out was Queen Mary I (1516–58), whose brief reign was marred by religious persecution at home – hence her sobriquet “Bloody Mary” – and military defeat abroad.

Most important of all was the constitutional development. All the Tudor sovereigns tried to maximise royal authority, but none of them could dispense with Parliament. It may have seldom met and for short periods only, but at critical times its intervention was crucial. As Henry VII’s hereditary claim to the throne was so dubious, he derived his legitimacy primarily from the parliamentary statute that recognised him as king. The two major episodes of the sixteenth century – the breach with the Papacy and the secularisation of monastic land – were achieved only with the active approval and participation of Parliament. It was on the alliance between the Crown and the landed wealth of England, represented by the fifty to sixty lay peers sitting in the House of Lords and the ca. 450 Members of the House of Commons, that the Reformation

settlement rested. The relationship was mutually supportive: the king was a Member of Parliament and Parliament was part of the king's government. It was in the name of the "liberties of England" that Henry VIII opposed the Papacy.

Two priceless assets kept Parliament at the centre of English politics. The most important was the axiom that no tax could be imposed by the king on his subjects without their consent, expressed through Parliament. Expected to "live of his own" in peacetime, even the most frugal of rulers struggled to make ends meet, as prices inexorably rose faster than income. When war came, resort to parliamentary grants of extraordinary taxation became inevitable. This power of the purse was supported by freedom of speech, although MPs were obliged to be "neither unmindful nor uncaredful of their duties, reverence, and obedience to their sovereign".<sup>1</sup>

Existing since time out of mind (or so it was claimed), these privileges won added relevance in such a swiftly-changing age. Most fundamentally, the population of England almost doubled, from more than two million in 1500 to just over four million a century later. Unsurprisingly, the main losers were the labouring poor, as downward pressure on labour costs met upward pressure on food prices, with the result that real wages fell by 57 per cent in the course of the century. The great beneficiaries were the nobility and gentlemen, who took advantage of the massive land sales unleashed by the dissolution of the monasteries. Representative was John Thynne, who put together a great collection of estates in London and the West Country. They included a secularised Carthusian priory on the boundary of Wiltshire and Somerset, where he built one of the greatest Elizabethan country houses and called it Longleat. His great-grandson became a baronet, his great-great-grandson a baron and viscount, and his great-great-great-great-grandson a marquis. The house remains in the ownership of the Thynne family.

[FIG. 1]

A lot of money was being made in Tudor England by a small but increasing number of people. Much of it went to the great country houses and town palaces that still embellish the English landscape. An impressive share also went to found eleven new Colleges, five at Oxford and six at Cambridge, including the grandest and richest of them all – Trinity College, Cambridge. It was at Cambridge in particular that the more austere form of Protestantism that came to be known as "Puritanism" was fostered, especially at Emmanuel College, founded in 1584, and at "the Ladie Fraunces Scidney Sussex Colledge", founded in 1596 by the eponymous Countess "in devocion and Charitie ... for the mainteynance of good learning".<sup>2</sup>

Although both Catholicism and Puritanism could be found in all regions and classes, the former was especially strong among the gentry and their tenants in the west and north-west, while the latter was especially strong in the towns, most notably in London. Defenders of Catholicism were handicapped by their inevitable association with treason, following the papal excommunication of Queen Elizabeth in 1570, the assassination plots inspired by her Catholic rival Mary Queen of Scots (1542–87) and King Philip II's (1527–98) attempt at invasion with his great Armada in 1588. It was an association strengthened by the dogged refusal of most native Irish to embrace the Protestant Reformation. When an English army commanded by Lord Mountjoy defeated a combined force of Spanish and Irish at Kinsale near Cork in 1601, thus finalising the subjection of Ireland, the process was complete.

[FIG. 2]

<sup>1</sup>  
David Lindsay Keir,  
*The Constitutional History  
of Modern Britain 1485–1951*.  
5th ed. London: A. & C. Black,  
1953, 149.

<sup>2</sup>  
Richard Humphreys,  
*Sidney Sussex. A History*.  
Cambridge: Sidney Sussex  
College, 2009, 8.





[FIG. 1]  
 Jan Siberechts, *Longleat House*, 1675.  
 Oil on canvas, 111.8 x 172.7 cm.  
 Private Collection.

Painted by the Flemish artist Jan Siberechts, Longleat was only one of the many great country houses built by families made rich by the dissolution of the monasteries. Others include Welbeck Abbey (Cavendish-Bentinck), Woburn Abbey (Russell), Beaulieu (Montagu), Chatsworth (Cavendish) and Syon House (Percy).



[FIG. 2]  
 Attributed to George Gower, *The Armada Portrait* (detail), ca. 1588.  
 Oil on panel, 97.8 x 72.4 cm.  
 National Portrait Gallery, London.

This portrait of Queen Elizabeth I was painted to celebrate victory over the Spanish Armada, which is depicted in the background.

[FIG. 3]

*The Beheading of King Charles I Outside the Banqueting House, Whitehall Palace, 30 January 1649, 1649–55.*  
Published by Sebastian Furck.  
Etching and engraving, 188 x 289 mm.  
The Trustees of the British Museum.

This German print shows the execution of King Charles I, for which he wore two shirts lest it be said that he shivered from fear rather than the cold. An observer recorded that, as the axe fell, there rose from the crowd “such a groan as I never heard before, and I desire I may never hear again”. Above, there are portraits in ovals of Thomas Fairfax, Charles and Oliver Cromwell.



### Civil Wars and Revolutions, 1603–1688

The accession of the Tudor dynasty had marked the end of one long period of instability; its extinction marked the beginning of another. Unlike the Wars of the Roses of the fifteenth century, however, the next episode of civil strife was to have a worldwide impact. As historian G.M. Trevelyan observed: “while Germany boasts her Reformation and France her Revolution, England can point to her dealings with the House of Stuart”.<sup>3</sup> The execution of King Charles I (1600–49) in 1649 and the ejection of his son King James II (1633–1701) in 1688 were just the highlights of a series of bruising confrontations between sovereigns and subjects.

[FIG. 3]

The Stuarts had got off to an inauspicious start with the arrival of King James I (1566–1625), who had ruled Scotland as James VI since the abdication of his mother, Mary Queen of Scots, in 1567. Although undoubtedly intelligent, James was also pompous, verbose, lazy, self-indulgent, extravagant and often drunk. Nor did his new subjects take kindly to his broad Scottish accent, the favouritism he showed to his fellow countrymen or his demonstrative homosexuality. More alienating in the long run was his absolutist conception of kingship. Elizabeth I had also had an elevated view of her calling but had known how to temper it with tact. James positively invited dissent by informing his first Parliament that “Kings are not only God’s lieutenants upon earth and sit upon God’s throne, but even by God Himself they are called gods”.<sup>4</sup>

By the ruthless exploitation of such financial expedients as the sale of monopolies and titles, James managed to rule for much of his reign without Parliament. However, enforced absence did nothing to lessen its Members’ determination to defend their position. On the contrary, it was

<sup>3</sup>

G.M. Trevelyan, *England under the Stuarts*. Harmondsworth: Penguin Books, 1960, ix.

<sup>4</sup>

*Ibid.*, 99.



during this period that the doctrine of the “ancient constitution” matured. As Parliament had existed since time immemorial, it was argued, no king could rule without it. So, when James told MPs that they must not discuss matters of state, they replied that their traditional rights and privileges, including freedom of speech in Parliament, formed the “ancient and undoubted birthright and inheritance of the subjects of England”.<sup>5</sup>

Their sensitivity was intensified by three interlocking issues: Puritanism, fear of Catholicism and especially Spain, and the great war on the continent that began in 1618. Gradually coming to terms with the different political culture of his new kingdom, James proved that he could adapt. Showing sensible restraint after an initial burst of persecution, he steered a middle course between the confessional extremes. Crucially, he also managed to avoid war, even though two of the first victims of what eventually would be known as the Thirty Years War were his daughter Elizabeth and her husband, the Elector of the Palatinate, who were dispossessed by the Spanish in 1620.

James’ son, Charles I, had few of his father’s vices but none of his political acumen. Impulsive, tactless, inconsistent and just as prone as his father to resounding absolutist statements, Charles alienated almost everyone apart from the direct beneficiaries of his patronage. After first succumbing to the influence of the Duke of Buckingham, his late father’s favourite and the most hated man in England, he then submitted to his queen, Henrietta Maria, who, being a French Catholic with a strong will and a high profile, was the most hated woman in England.

Humiliating failure in wars waged incompetently, necessitating financial expedients even more unpopular than those of his father, led to acrimonious confrontations with the political elites. In 1629, Parliament was dissolved, but not before the House of Commons condemned in advance any attempt to change the country’s religion, to levy taxes without parliamentary authority or to betray the liberty of England. For the next eleven years, Charles ruled without Parliament. Of the resentments that seethed beneath the surface of royal control, religion was especially divisive. Charles’ resolute support for Archbishop Laud’s “High-Church” programme aroused fears of a re-imposition of Catholicism and destroyed the fragile confessional peace established during the previous reign.

Religious differences also brought the Eleven Years Tyranny to an end. An attempt to impose the English Book of Common Prayer on Scotland unleashed a war that forced the recall of Parliament in 1640. Led by a group of peers who combined Puritanism with ambitions to establish Parliamentary rule, the Members took full advantage of their regained power. So intransigent were the two sides by this stage that no negotiated settlement could be found. Decisive in turning political conflict into civil war was the Irish rebellion of the autumn of 1641 involving the massacre of several thousand Protestants. Although professed by less than 2 per cent of the population of England, Catholicism could trigger waves of intense paranoia, not least because it was associated with political tyranny and material deprivation as well as religious error.

The civil war that began in the following year was a confusing affair with many twists and turns, involving Scotland and Ireland as well as England. The Parliamentarians eventually won because they controlled London and the navy, had more durable financial resources and eventually produced in Oliver Cromwell and the New Model Army decisive military superiority. Defeating, prosecuting and killing Charles I was the easy part. Restoring stability proved elusive, not least because Parliament and the army fell out. England experienced four different constitutions

<sup>5</sup>

Henry Hallam, *The Constitutional History of England from the Accession of Henry VII to the Death of George II.* London: John Murray, 1914, 262.



between 1649 and 1659 before dissolving into a welter of short-term expedients in 1659–60. It was with a collective sigh of relief but with varying degrees of enthusiasm that the English greeted the Restoration of the monarchy in the amiable person of King Charles II (1630–85) in 1660.

Much more easy-going and much more of a politician than his father, the new king enjoyed – in all senses of the word – a long and relatively untroubled reign until his death at the age of fifty-five in 1685. Although interrupted by two great natural disasters in the shape of the Great Plague of 1665 and the Great Fire of London in 1666, this was a period of social relaxation and economic expansion, recorded on a daily basis by the peerless diarist Samuel Pepys. It also showed that the upheaval of 1642–60 had changed surprisingly little. The king still ruled as well as reigned; Parliament was acknowledged to be an essential if intermittent partner; landowners dominated both legislature and localities; and the hegemony of the Church of England co-existed with a toleration of dissent.

Although a prolific sire of bastards, Charles did not produce a legitimate heir and was succeeded by his brother as James II. Within just three years, his prophecy that the latter would “lose his kingdom by his bigotry and his soul for a lot of ugly trollops” had come true (although we can be certain only about the first part).<sup>6</sup> Never in British history has there been such a spectacular episode of self-destruction. James managed to squander his impressive inheritance in double-quick time by identifying himself as the ultimate English bogeyman – the Catholic Francophile tyrant. He did it by proroguing Parliament when it opposed his policies; dismissing anyone who disagreed with him, most notably the Lords Lieutenant and Justices of the Peace who ran the shires; packing the judiciary to bend the law of the land; prosecuting dissident printers, imposing censorship and employing all the techniques of a police state; allying with France; imposing Catholics on Oxford and Cambridge colleges in contravention of their statutes; and appointing Catholics to senior military positions in defiance of the Test Act 1673. This unashamed process of catholicisation was rendered even more unacceptable by King Louis XIV’s (1638–1715) simultaneous persecution of Protestants, which sent a flood of refugees across the Channel. From even closer to home, Protestants harassed by James’ regime in Ireland fled to England, bearing with them stories of atrocities that could only grow with the telling.

[FIG. 4]

The last straw proved to be the birth of a male heir to James II and his Italian queen, Mary of Modena, on 10 June 1688, which opened up the awful possibility of an endless succession of Catholics. Before the month was out, a group of seven aristocrats had sent an invitation to the Dutch Stadholder William of Orange, husband of James’ Protestant daughter Mary, to rescue England’s “religion, liberties and properties”.<sup>7</sup> Events were to show that their claim that nineteenth-twentieths of the population wished to see James replaced by Mary was not much exaggerated. After William landed at Torbay on 5 November 1688, James’ army melted away as both officers and men deserted. After suffering what amounted to a nervous breakdown, James fled to France at the end of the year. His attempt to regain his kingdom by a campaign in Ireland in 1689 served only to confirm English prejudices against him and his Irish supporters. It ended in disaster with a decisive defeat at the Battle of the Boyne on 1 July 1690, after which he escaped again to France, this time for good.

6

Tim Harris, *Revolution. The Great Crisis of the British Monarchy, 1685–1720*. London: Allen Lane, 2006, 9.

7

*Ibid.*, 296.



[FIG. 4]

J.M.W. Turner, *The Prince of Orange, William III, Embarked from Holland and Landed at Torbay, November 4th, 1688, after a Stormy Passage*, 1832. Oil on canvas, 90.5 x 120 cm. Tate.

First exhibited at the Royal Academy Exhibition in 1832 and subsequently marketed as a hugely popular engraving, this testifies to the enduring fame of a critical moment in English history.



[FIG. 5]  
Benjamin West, *The Death of General Wolfe*, 1770. Oil on canvas, 152.6 x 214.5 cm. Transfer from the Canadian War Memorials, 1921 (Gift of the 2nd Duke of Westminster, England, 1918). National Gallery of Canada.

This painting was exhibited to great popular acclaim at the Royal Academy Exhibition in 1771. As the general commanding the British forces at Quebec on 13 September 1759 expires, a messenger approaches from the left to announce victory over the French. A truly world-historical moment, this ensured that eventually English would replace French as the dominant world language.



Out of the prolonged constitutional crisis of the seventeenth century came a political settlement that has endured with periodic modifications until the present day. After failed experiments in trying to dispense with king or Parliament, it was now appreciated that both were essential. Sovereignty was recognised as residing with the “King (or Queen) in Parliament”, or, in other words, laws were legitimate only if passed by both Houses of Parliament and given royal assent. The religious settlement was less clear. Although England remained a confessional state, with access to all public offices and the universities confined to Anglicans, Protestant Nonconformists were not punished if they failed to attend Anglican services and were permitted to establish their own chapels and schools. The small Catholic minority was excluded from the Toleration Act of 1689 but was usually left untroubled.

The ejection of James II did not put an end to domestic political conflict. On the contrary, the years that followed were marked by a “rage of party” between Whigs and Tories (labels that derived from the campaign for and against excluding James from the throne during the closing years of Charles II’s reign). However, this was a struggle taking place within a constitutional framework accepted by all combatants, apart from a small and dwindling number of Jacobites, as supporters of the exiled James II and his descendants were known. More important was the international conflict that England joined in 1688 as part of their new king’s struggle against French hegemony. Thus began the Second Hundred Years War between England and France, which did not end until the Battle of Waterloo in 1815.

This epochal struggle was decided in favour of England (or rather the “United Kingdom of Great Britain” following the union with Scotland in 1707) by naval superiority supported by a fiscal system that was universal, bureaucratic, professional and public. In the process, a great empire was assembled in the Caribbean, North America, Africa, India and Australasia. Although seen as a disaster at the time, the loss of the thirteen American colonies in 1783 soon proved to be a blessing in disguise, as all the economic benefits of trade could be gained without the attendant costs of empire.

[FIG. 5]

The wars and the City of London were mutually supportive. Through the Bank of England, founded in 1694 for just this purpose, the necessary finance was mobilised to send the fleets that protected the trade and expanded the markets, which fed profit back to the capital. As a result, London was the great demographic success story of the western world in the eighteenth century, increasing from ca. 200,000 in 1600 to ca. 400,000 in 1700, to 600,000 in 1720 and to almost a million by 1800. Once Parliament began to meet more regularly and for longer periods, peers and gentry spent more time “in town” each year, creating an ever-growing market for luxury goods, services and various forms of recreation. Landowners’ profits were swollen by growing demand meeting rapidly increasing productivity, thanks to enclosure and the introduction of new crops, selective breeding and stall-feeding.

So, the eighteenth century witnessed a massive expansion of the public sphere, as concerts, pleasure gardens, art exhibitions and theatres all multiplied. The ubiquitous coffee houses had grown in number to more than 500 by the 1740s. It was with admiration, often mixed with horror, that foreign visitors found high and low, rich and poor, sitting at the same table, reading the

newspapers, discussing matters of state and attacking the government of the day. The criticism to be heard in Parliament, coffee houses or any other public or private space was often loud, often radical but very seldom revolutionary. Success in the wars against Spain and France between 1739 and 1748 and especially in the Seven Years War (1756–63), together with growing prosperity at home, intensified an already strident nationalism.

[FIG. 6]

Although the first two kings of the Hanoverian dynasty – George I (1660–1727) and George II (1683–1760) – were never popular, they did possess two crucial assets: they were Protestant and they had the good sense not to interfere with the traditional constitution. It was when the long-reigning King George III (1738–1820) appeared to be reasserting royal authority that more fundamental discontent erupted. As he was also identified so personally with the policies that led to the revolt of the American colonies, failure to master it provoked a systemic crisis in 1780–84.

This proved to be the British Revolution that never happened. So tormented was George III by his opponents that at one point he considered abdicating and moving to Hanover. In the event, he rolled up his sleeves and proceeded to demonstrate that a monarch could manipulate public opinion just as well as professional politicians. His reward was seventeen years of political stability directed by William Pitt the Younger, who was just twenty-four years old when appointed Prime Minister in December 1783. In the year that Revolution broke out in France, George's recovery from a temporary period of dementia was celebrated across the length and breadth of the country.

Royal popularity helped the British social and political establishment to navigate the storms of the French Revolutionary–Napoleonic period without too much difficulty. Traditional Francophobia, intensified by the execution of King Louis XVI (1754–93) and the Terror, promoted conservatism rather than radicalism, although there was always a noisy dissenting minority. Only in Ireland was there a major insurrection, in 1798. Quickly and brutally suppressed with the help of the Protestant population, its main effect was to bring political union with Great Britain, in 1801.

### The Nineteenth Century

The peace settlement of 1815 achieved all Britain's war aims: no single power exercised hegemony on the continent; France was stable but weak; the worldwide supremacy of the Royal Navy was uncontested; and the British empire was both much larger and more secure. The immediate post-war period, however, was a very unhappy time. Across Europe, the demobilisation of hundreds of thousands of soldiers and sailors, the universal need for retrenchment in the face of colossal indebtedness, and harvest failure in the wake of the largest volcanic eruption the world had ever seen, on the island of Tambora in Indonesia in 1815, all conspired to bring a deep and prolonged recession.

There were special problems in the United Kingdom. In 1810, George III succumbed permanently to senile dementia. His son, who reigned as Prince Regent until his father's death in 1820 and then in his own right as King George IV (1762–1830) until 1830, was certainly clever and could be charming but had a reputation for being extravagant, irresponsible, mendacious and debauched: "a more contemptible, selfish, unfeeling dog does not exist than this King" was the verdict of one well-placed observer (Charles Greville).<sup>8</sup> His successor and brother, who reigned as



[ FIG. 6 ]

William Hogarth, *The Gate of Calais or O the Roast Beef of Old England*, 1748–49. Oil on canvas, 78.8 x 94.5 cm., Tate.

As a sirloin of beef is brought ashore at Calais for Madam Grandsire's English eating-house, the emaciated French with their diet of watery soup look on incredulously. At bottom right, a tartan-clad Scottish Jacobite laments his treachery; at bottom left, a group of fishwives believe they have found the features of Christ in a fish. Equally idolatrous, in Hogarth's opinion, was the scene beyond the archway, where the faithful kneel as the Host is carried past. As Hogarth sketches the scene at the left, the pike announces his imminent arrest on suspicion of espionage.



King William IV (1765–1837) until 1837, was no better: “something of a blackguard and something more of a buffoon”.<sup>9</sup>

[FIG. 7] To the hour came the woman. Just as the Hanoverians appeared to be tottering towards a graveyard already occupied by so many other European dynasties, there succeeded an eighteen-year-old girl mercifully free from the numerous vices of her rascally royal uncles. Small of stature but strong of will, she made monarchy respectable once more. Helped by a judicious choice of consort, the intelligent and enterprising Prince Albert of Saxony-Coburg, she emerged as an exemplar of the moral code named after her: serious-minded, public-spirited, industrious and pious.

Victoria (1819–1901) was fortunate that, by the time she came to the throne, the most contentious issues of the post-1815 period had been settled, by Catholic Emancipation in 1829 and the Great Reform Act of 1832. Although the first did not satisfy the Irish and the second was variously thought to go too far or not far enough, together they signalled that the establishment could reform itself. The message was reinforced by the repeal of the Corn Laws in 1846 after a vigorous campaign outside Parliament. However, the limits of public pressure were exposed by the failure of the other great cause of the 1840s: the Chartist agitation for universal male suffrage.

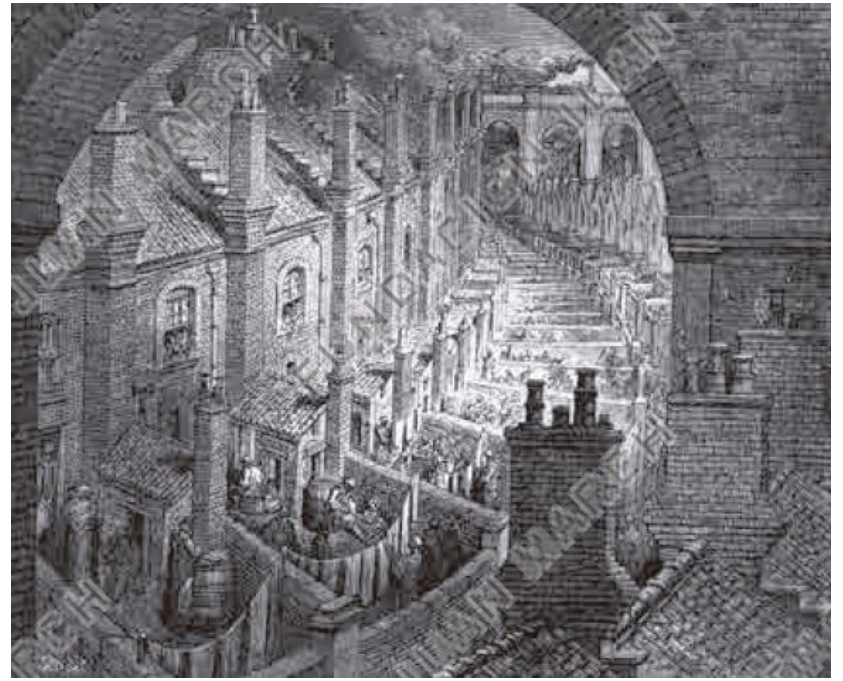
Relative peace in Britain during 1848, the year of revolutions on the continent, was due in part to precocious economic growth. By this time, enough of the benefits of industrialisation were apparent to make the squalor of the mushrooming cities seem less intolerable. By 1850, the country was covered by a network of nearly 10,000 kilometres of railway; the population had increased by a third in just twenty years to reach 21,000,000 (excluding Ireland); and a third of the population lived in towns with more than 20,000 inhabitants. As complacent Victorians liked to boast, Britain had become “the workshop of the world”. Symbolic of its economic achievement was the Great Exhibition held in a gigantic crystal palace in Hyde Park, which attracted more than six million visitors between 1 May and 15 October 1851.

[FIG. 8] Enormous amounts of money were being made in nineteenth-century Britain. Many colossal country houses, urban palaces and town halls remain as obtrusive reminders of an age when wealth was not so much displayed as flaunted. Of course, it was not shared equally, but if it cascaded into the hands of the richest, it also poured through the upper middle classes, trickled into the lower middles and even seeped down to the labouring poor. Between 1860 and 1914, the real wages of the last probably doubled. Greater prosperity also provided the resources for the improvement of everyone’s standard of living – a proper urban infrastructure, most notably clean drinking water and adequate sewage disposal, and a better quality of life by multiplying recreational opportunities. Although religion remained central to public life, especially in Parliament, this was a period of rapid secularisation: by 1900, only 19 per cent of Londoners went to church regularly, and most of those were in middle-class areas.

For much of the nineteenth century, most British politicians took the line that the best of all states was the state that did least. “I take it as my starting-point that it is not the duty of the Government to provide any class of citizens with any of the necessaries of life” was the representative view of one Conservative Home Secretary (Viscount Cross).<sup>10</sup> Yet the growing complexities of an industrialising society compelled increasing intervention, whether positively (to regulate housing, factory conditions, hours of work, education, public health, and so on) or negatively (most importantly, to permit the formation of trade unions). Partly as a result, class conflict was

<sup>9</sup>  
Ibid., 161.

<sup>10</sup>  
Derek Beales, *From Castlereagh to Gladstone 1815–1885*. London: Nelson, 1969, 264.



[ FIG. 7 ]  
 Edwin Landseer, *Queen Victoria and Prince Albert at the Bal Costumé of 12 May 1842, 1842-46*. Oil on canvas, 143 x 111.6 cm. The Royal Collection.

Dressed as Queen Philippa of Hainault and King Edward III respectively, the royal couple personify a contemporary fascination with all things medieval that grew ever more intense as the pace of modernisation accelerated. Among other things, it also covered the country with neo-gothic churches and secular buildings, both public and private.

[ FIG. 8 ]  
 Stephane Pannemaker after Gustave Doré, *Over London by Rail, 1872*. Engraving. Private Collection.

Depicting the squalor of life in what was then the world's largest city, this was one of 180 engravings published in book form in thirteen instalments as *London: A Pilgrimage* in 1872, written by William Blanchard Jerrold and engraved by Stephane Pannemaker, for which the French artist had received the enormous sum of £10,000 from the publisher, Grant & Co. Although a commercial success, it was much criticised by those who did not appreciate a foreigner drawing attention to their shortcomings.

contained within existing structures. Unlike in most of continental Europe, a mass socialist party did not emerge until the twentieth century.

When Queen Victoria celebrated her Diamond Jubilee in 1897, the empire she ruled appeared to be at its zenith. In the course of her reign, vast tracts of territory in Africa and Asia had been added to the empire, yet behind the triumphalist pageantry, all was not well. Handicapped by an educational system that was inadequate and placed undue emphasis on classics and theology at the expense of the natural sciences and technology, the country was beginning to fall behind more dynamic and innovative economies, especially those of Germany and the USA. The Boer War of 1899–1902 exposed a colossus with feet of, if not clay, then certainly not steel. The running sore that was Ireland had never ceased to suppurate and was about to turn septic. In some of the colonies, nationalist agitation began to stir.

### The Twentieth Century

On the occasion of the 1897 Jubilee, Rudyard Kipling wrote a poem entitled “Recessional”. This showed that, although George Orwell later referred to him as “the poet of British imperialism”, Kipling was well aware of the fragility of empires:

Far-called our navies melt away –  
On dune and headland sinks the fire –  
Lo, all our pomp of yesterday  
Is one with Nineveh and Tyre!  
Judge of the Nations, spare us yet,  
Lest we forget – lest we forget!<sup>11</sup>

[FIG. 9] Personal tragedy was to reinforce the message when his only son, John, was killed in action at the Battle of Loos on the Western Front in 1915.

The First World War had a deep and lasting impact on the United Kingdom, not least because nearly three-quarters of a million soldiers were killed and more than one-and-a-half million wounded. Its empire was actually enlarged by the peace settlement, thanks to the addition of territories in Africa and the Middle East mandated by the League of Nations. The financial cost of the war had been so great, however, that it proved difficult to hold on to existing possessions. An early indication of dissolution had been the Easter Rising in Ireland in 1916. This was the start of a long and bloody process that ended in independence in 1922 for the Irish Free State, which included all but six counties in the north.

At home, the main beneficiaries, as far as politics was concerned, were women. With more than four million men in the armed forces by 1917, women’s labour had been indispensable. By the end of the war, more than a million of them were working in the metal and chemical trades alone. Their reward was a franchise in 1918 limited to women over the age of thirty who were householders or married to householders, extended ten years later to everyone over the age of twenty-one. The other great collective beneficiary was the trade unions, whose membership rose from two-and-a-half million in 1910 to eight million in 1920.

11

Craig Raine, ed. *Rudyard Kipling, Selected Poetry* London: Penguin Books, 1992, 131.





[ FIG. 9 ]

John Singer Sargent, *Gassed*, 1919.  
Oil on canvas, 231 x 611 cm. Imperial  
War Museum, London.

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Commissioned by the British Ministry of Information for a planned Hall of Remembrance, this colossal painting is now in the Imperial War Museum. It depicts two groups of soldiers, blinded by a mustard gas attack, being led through heaps of dead and dying comrades towards a field station. In the previous year the artist had spent time at the Front near Arras with the Guards Division.

[FIG. 10]

David Low, "Open wide, please. I'm afraid this might hurt a little", 9 December 1948. Cartoon of the creation of the National Health Service, 29.5 x 44.5 cm. British Cartoon Archive, University of Kent.

This cartoon, which appeared in London's *Evening Standard* in 1948, shows Aneurin Bevan, Minister for Health in the Labour government, using a pneumatic drill to extract money from the well-filled pockets of a private dentist applying his altogether more puny instrument to the National Health Service Act designed to give free medical care to all.

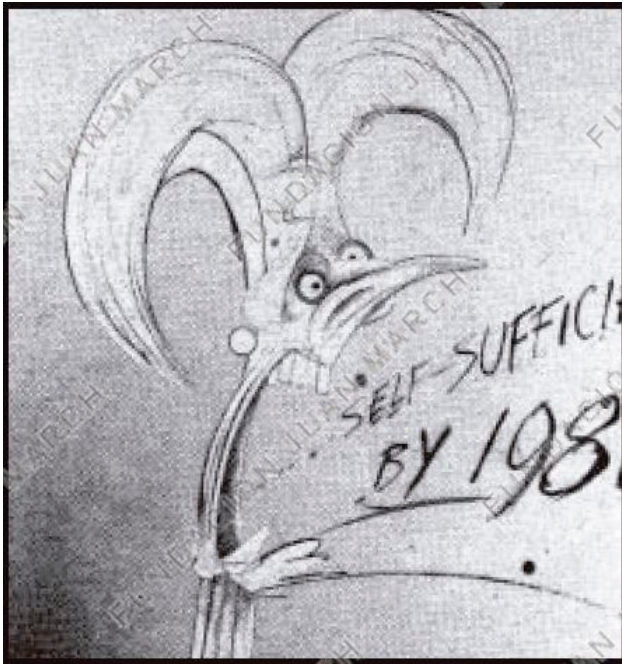


[FIG. 10]

The advance of organised labour was matched by its political wing, the Labour Party. Although it held office for only nine months, the first Labour government, which took office in 1924, was a turning point in British politics. While it was the Liberals who brought the Labour government into office and it was the Liberals who brought it down, the general election that followed ended their history as a major party, as they proved unable to win enough votes from Labour in working-class constituencies and unable to win enough votes from the Conservatives in middle-class constituencies. The slump of 1929 then polished the Liberals off, reducing them in 1931 to less than 7 per cent of the vote and giving Britain the two-party system that persisted for the rest of the century.

For all their many backward-looking aspects and many backwoods members, the Conservatives flourished in an age of democratic politics. After 1924, they were out of power for only eighteen years of the next seventy. They were helped by choosing, more often than not, the appropriate leader: the reliable Stanley Baldwin, the charismatic Winston Churchill, the unflappable Harold Macmillan and the unique Margaret Thatcher. They also proved to be surprisingly supple when accepting the inevitable. So, it was a Conservative government that took Britain into the Common Market and it was mainly Conservative governments that managed the dissolution of the British empire and its replacement by the Commonwealth of Nations.

The Conservatives both promoted and benefited from constitutional stability. At the establishment's heart stood the monarchy. Buffeted by the crisis of 1936, when the feckless King Edward VIII (1894–1972) abdicated after less than a year on the throne in order to marry an American divorcee, it recovered strongly under his reliable brother King George VI (1895–1952). Rehabilitation was completed by his long-reigning daughter, Queen Elizabeth II (b. 1926), who succeeded in 1952 and proved a master of public relations. Wrong-footed only briefly by the hysteria that greeted the death of her ex-daughter-in-law, Diana, Princess of Wales, in 1997, she celebrated her Diamond Jubilee in 2012 as probably the most popular British sovereign since Elizabeth I.



[FIG. 11]

Ralph Steadman, "Self-sufficient by 1981! The Primeministerial Scream". Cartoon published in the *New Statesman*, 6 July 1979. British Cartoon Archive, University of Kent.

Ralph Steadman is one of Britain's most famous political cartoonists. His caricatures of Margaret Thatcher helped to define her public image throughout the 1980s. Here she is shown at the beginning of her premiership as a grotesque bird-like creature emitting a "Prime Ministerial Scream" that Britain will be "self-sufficient by 1981". Thatcher was the most divisive figure in modern British politics, hated but also venerated. The strong emotions she aroused testified to her radicalism.

The First World War had weakened Britain's world power status; the Second destroyed it. Although spared the horrors of German occupation, nearly 400,000 were killed and double that number were wounded, while the aerial attacks by the Luftwaffe killed tens of thousands of civilians and left many cities in ruins. The cost of the war and the impetus it gave to liberation movements around the globe also finished off the British empire. The occasional colonial adventures, whether dismal failures (the Suez Operation of 1956) or brilliant successes (the Falklands War of 1982), served only to illustrate the country's marginalisation. The abrasive style of Thatcher, Prime Minister from 1979 until 1990, outraged the centre-left Liberal intelligentsia that had come to dominate so many British institutions, including the BBC and most other mass media. Although her victory over the trade unions, most spectacularly during the miners' strike of 1984–85, opened the way for economic modernisation, it also proved to be deeply polarising. Her administration shifted the economic balance of the United Kingdom decisively towards the south-east, which in turn gave a major impetus to separatist nationalism in Wales and Scotland.

[FIG. 11]

Especially for politicians, journalists and those who take these two groups seriously, the disorientation inflicted by the rapid changes of the late twentieth century, notably the explosion of youth culture, the implosion of the churches, drug abuse and sexual liberation, has generated a sense of decline and decadence. However, in reality, most British people – and the millions who have immigrated to join them since 1945, taking the total population to 56,000,000 by 1980 (and 62,700,000 in 2012) – have never had it so good, to borrow a phrase used by Macmillan in 1957. They live longer, enjoy healthier lives (if they so choose), have a much greater range of cultural and recreational opportunities, suffer far less social and sexual repression and for several generations have been spared the horrors of a general European war.



“THE ISLE IS FULL  
OF NOISES”:  
A VERY SHORT  
INTRODUCTION  
TO ENGLISH  
LITERATURE

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KEVIN JACKSON

Be not afeared: the Isle is full of noises,  
Sounds and sweet airs that give delight  
and hurt not ...<sup>1</sup>

(Caliban, in *The Tempest* by William Shakespeare,  
Act III, Scene II)

The British no longer have much of an appetite for poetry – certainly not as keen an appetite as they had in Queen Victoria’s (1819–1901) day, when the likes of Alfred, Lord Tennyson and Robert Browning were best-sellers and internationally famous. It is likely that only one British person in ten could tell you the name of our current Poet Laureate, Carol Anne Duffy. Yet there is an English poem that almost every British subject can still recognise: a short set of verses about Britain itself, written in 1808 by the Romantic poet and artist William Blake, and set to a stirring tune by an English composer, Hubert Parry, in 1916. Blake did not give his poem a title, but nowadays it is usually called “Jerusalem” and it begins like this:

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?<sup>2</sup>

It would be hard to overestimate how well and widely this poem is loved, by the reddest of revolutionaries as well as the most diehard of Conservatives. Patriotic, flag-waving British men and women sing it with gusto every year in the Royal Albert Hall in London, to mark the end of the annual BBC Promenade Concerts. Members of the Labour Party sing “Jerusalem” as well as the “The Red Flag” at their party conferences. Young couples have it sung as a hymn at their weddings; mourners sing it with tears running down their cheeks at funerals. It is often suggested that “Jerusalem” should take over from “God Save the Queen” as our official national anthem; and, for many people, it is already our true national anthem.

Clearly, this short verse must speak to something very deep in British culture. However, if you look at the text more closely, you start to realise how strange its words are and how curious it is that the poem has become so passionately embraced. The words to most national anthems are usually some kind of boast – “our men are brave, our women are lovely, and we’re generally a

<sup>1</sup> Alfred Harbage, ed. *William Shakespeare: the Complete Works*. New York: Viking Press, 1969, 1387.

<sup>2</sup> Jacob Bronowski, ed. *William Blake: A Selection of Poems and Letters*. The Penguin Poets Series. Harmondsworth: Penguin, 1958, 162.

terrific bunch”. The only obvious boasts Blake makes about England are that it is “green” and has “pleasant pastures” – claims so modest they could hardly offend anyone. The poem also draws attention to the dismaying fact that England is packed with “Satanic Mills” – literally, the ugly mills and polluting factories of the early Industrial Revolution, but in Blake’s revolutionary mind also the tyrannical sway of organised religion, the rise of modern science in its inhumane aspects, and the rule of what he saw as unjust laws. Above all, “Jerusalem” is radically different from most anthems or hymns in that it does not state, but asks – it is simply a series of questions.

[FIG. 1]

One of the reasons why Britain has embraced this poem so wholeheartedly is because Parry’s music has a powerful emotional tug, but it also has qualities that connect with thoughtful Britons on much deeper levels too. Short though it is, the poem manages to evoke – or touch on – at least four of the major themes that run through centuries of English literature, and help unite it: a love of, even a fascination with, the British landscape and the environment; a recurrent concern with spiritual matters – with religion, magic and the supernatural; a fearful sense that we have done great evil to each other and to the land in which we live; and a profound curiosity about our national origins.

Blake’s poem is built on a myth that can first be found in twelfth-century tales about King Arthur and his Knights, which states that Jesus Christ, during his “lost years”, visited England in the company of Joseph of Arimathea – to be exact, that he visited the town of Glastonbury, which has always been associated with supernatural wonders. Was England once a sacred place, Blake asks? How and why was it spoiled? How can we make it sacred again?

English literature is so vast that no short introduction can hope to encompass its full range and variety. However, we can use those four key topics summoned by this most English of English poems as entrances into Britain’s labyrinth of words, and to chart some of the ways in which the distinctive qualities of our literature have developed over half a millennium and more.

### “Mountains Green ...”

#### Nature

[FIG. 2]

English literature as it is taught in schools and colleges begins with the humane, civilised and attractive figure of Geoffrey Chaucer, a well-to-do Londoner and high-ranking civil servant. Chaucer’s best-known poem work is *The Canterbury Tales* (late fourteenth century), which describes how a group of about thirty pilgrims, representing almost every class and calling, amuse themselves on the journey from London to the shrine of St Thomas Becket at Canterbury by telling tales. The General Prologue begins – and so, we might say, English literature itself begins – with a description of the natural world coming back to life in springtime:

Whan that Aprill, with his shoures soote,  
 The droghte of Marche hath perced to the roote  
 And bathed every veyne in swich licour  
 Of which vertu engendred is the flour  
 Whan Zephirus eek with his sweete breath  
 Inspired hath in every holt and heeth  
 The tendre croppes, and the yonge sonne  
 Hath in the Ram his halfe cours yronne ...<sup>3</sup>

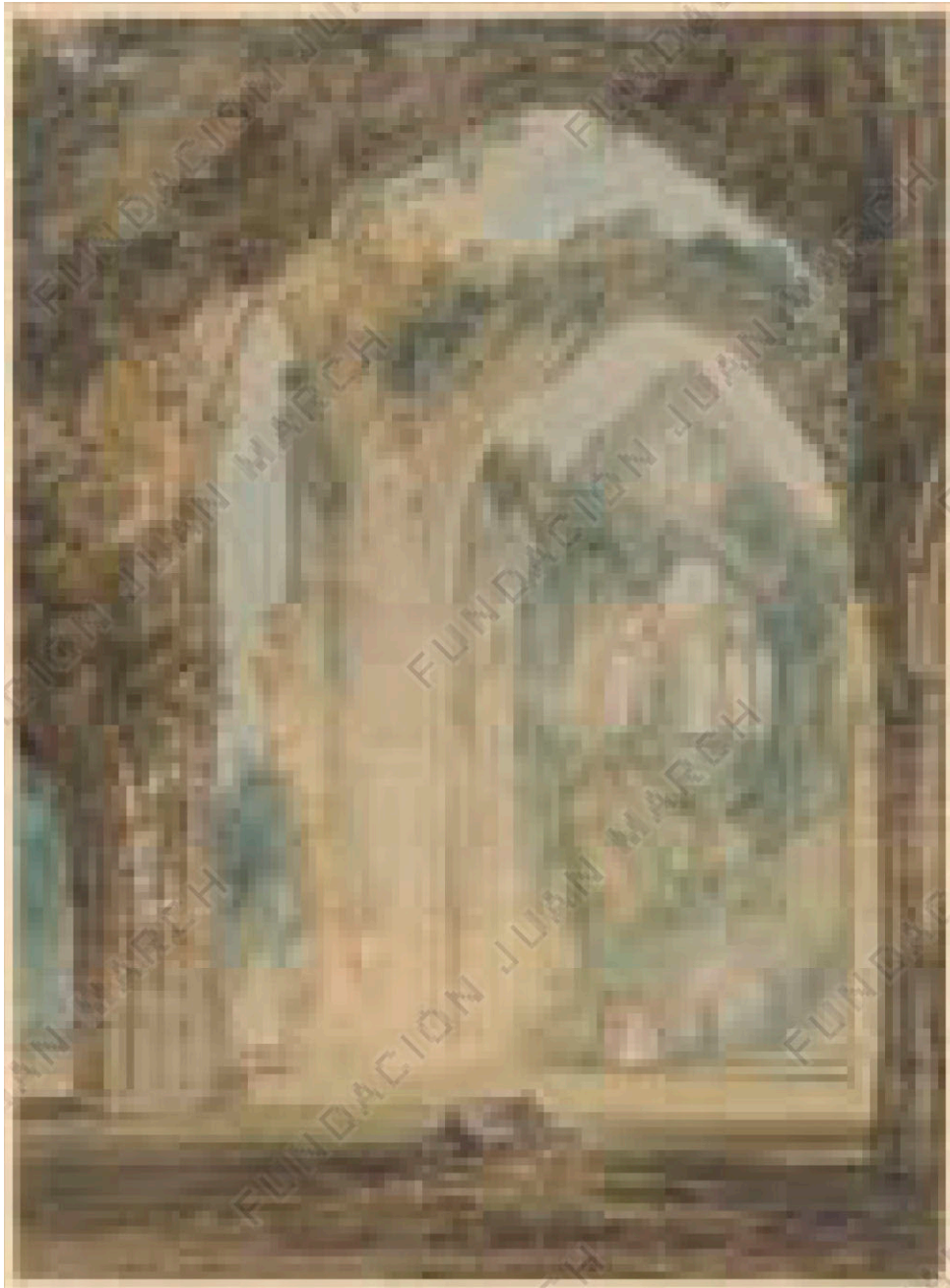
3  
 Fred Norris Robinson,  
 ed. *The Works of Geoffrey  
 Chaucer*. Oxford: Oxford  
 University Press, 1974, 17.





[FIG. 1]  
Philip James (Jacques) de  
Loutherbourg, *Coalbrookdale by Night*,  
1801. Oil on canvas, 68 x 106.7 cm.  
Science Museum, London.

[FIG. 2]  
William Blake, *Jeffrey Chaucer and  
the Nine and Twenty Pilgrims on their  
Journey to Canterbury*, ca. 1808.  
Tempera on canvas, 46.4 x 136.5 cm.  
Stirling Maxwell Collection, Pollok  
House, Glasgow.



[FIG. 3]

J.M.W. Turner, *Tintern Abbey, the transept*, ca. 1795. Watercolour on paper, 345 x 254 mm. The Trustees of the British Museum, London.



The English language has changed quite a lot since Chaucer wrote those words, but the general sense is not hard to make out and the music is delightful. His couplets are elegant and apparently simple, though if you read them more closely you will find they are actually a complex mixture of medieval biological theory (“of which vertu”), astrological lore (“the Ram”), classical mythology (“Zephirus”), and sheer delight in the natural world (“shoures soote” – sweet showers). Chaucer is remembered most often for his genius at sketching character, his humour – ranging from the most subtle irony to bawdy, vulgar knockabout – and his astonishing technical skill. As these lines show, though, he was also a poet of nature; he set a precedent that English writers have been following ever since. English painters, too: one of the strong points of British art has long been landscape painting, and John Constable and J.M.W. Turner are probably the most widely loved of all English artists. In our own time, David Hockney is among those English painters who have kept the landscape tradition fully alive.

Asked to name a “nature poet”, most Britons would probably think of the Romantic master William Wordsworth, whose greatest work was composed at the end of the eighteenth century and the start of the nineteenth; or, more recently, the Yorkshireman Ted Hughes, who was Poet Laureate from 1984 until his death in 1998. Between them, these two poets of northern England embrace the full range of responses to nature. For Wordsworth, the landscape of the wilder parts of England, and especially of his native Lake District, was largely a testament to a Divine force in nature, and an affirmation of benevolence and purpose in creation. Turner’s famous watercolour of Tintern Abbey records the same countryside that occasioned one of Wordsworth’s most memorable accounts of how the English landscape inspired him: “Lines composed a few miles above Tintern Abbey...” (1798). The verses speak of how these scenes gave him access to a mystic vision of the inner harmony of all creation:

...a sense sublime  
Of something far more deeply interfused  
Whose dwelling is the light of setting suns,  
And the round ocean and the living air...<sup>4</sup>

Unlike many poets of the century that preceded him, Wordsworth risked being simple and did not care if critics thought him a simpleton. Again, these few lines from 1815 are very well known:

[FIG. 3]

I wandered lonely as a cloud  
That floats on high o’er vales and hills,  
When all at once I saw a crowd,  
A host of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.<sup>5</sup>

Childish? Wordsworth would not have been worried unduly by that charge. Loosely inspired by Platonic ideas about the immortal existence of the soul before and after birth, he thought that children were closer than adults were to essential truths – small visionaries, who gradually lost their powers

4

Thomas Hutchinson,  
ed. *Wordsworth: Poetical Works*  
(1936). Revised by Ernest de  
Selincourt, ed. Oxford: Oxford  
University Press, 1969, 164.

5

Thomas Hutchinson,  
ed. *Wordsworth: Poetical Works*  
(1936). Revised by Ernest de  
Selincourt, ed. Oxford: Oxford  
University Press, 1973, 149.



as they grew older. Wordsworth's interest in the young was one of the factors that created a thriving literature for and about children in the nineteenth century and beyond; but that is another story.

In the late twentieth century, by contrast, Ted Hughes looked at nature with a far more wary eye. Ever since Charles Darwin (who can be counted among the major English nature writers) published *On the Origin of Species* (1859), it has been much harder for poets to take a straightforwardly Wordsworthian attitude to the natural world as a place of beauty, harmony and spiritual refreshment. Darwin's contemporary, Tennyson, absorbed the lesson of the biologist that nature is in reality a place of warfare, an endless struggle for food, sex and survival, and he coined the much-used phrase "nature red in tooth and claw". Seldom have teeth, claws and beaks been more dripping with red than in Hughes' poetry. He dwells on the murderous perfection of the pike, the hawk and other predatory creatures; in one of his most famous books, *Crow* (1970), Hughes presents, with touches of horrific black comedy, an entire Creation myth founded on the black, carrion-devouring bird.

Between these two poles of ecstasy and terror, English writers have celebrated or brooded on their country's geology, flora and fauna in countless different ways. True, there are a few major writers for whom the English landscape does not greatly matter – Jane Austen, Lawrence Sterne and Alexander Pope (who preferred his nature tamed by man and turned into elegant gardens) – but they are in the minority. For the others, the English landscape is inexhaustibly fascinating: at the mildest, a source of pleasure and enrichment; at the most intense, a place of mystery and awe. Think of the Brontë sisters' works – in Emily's *Wuthering Heights* (1847), the moor is virtually a character in its own right – or the novels and poems of D.H. Lawrence, or of Thomas Hardy, whose stories chronicle in a realistic, sometimes brutally harsh, manner the slow decline of an economy based on farming, and yet can also convey a sense of deep enchantment.

W.H. Auden, considered by many academics to be the most gifted English-born poet of the twentieth century (he later moved to the USA and took American citizenship), never shook off his boyish fascination with the landscape of northern England. One of his most famous poems, "In Praise of Limestone" (1948), celebrates the actual rocks that make up Britain's skeleton:

... Mark these rounded slopes  
With their surface fragrance of thyme and, beneath,  
A secret system of caves and conduits; hear the springs  
That spurt out everywhere with a chuckle,  
Each filling a private pool for its fish and carving  
Its own little ravine whose cliffs entertain  
The butterfly and the lizard ...<sup>6</sup>

One aspect of that traditional sense of wonder felt by our nature writers is the awareness, prompted by the sight of stone circles, burial mounds and similar strange remains, that others have inhabited this land before us. Who, we ask as children, built Stonehenge? Giants? Magicians? (One legend has it that King Arthur's sorcerer, Merlin, transported the stones from Wales.) Druids? Archaeology tells one story; poetry, painting and atmospheric photographs, like Bill Brandt's, tell another.

[FIG. 4]

6  
*W.H. Auden: Collected Shorter Poems 1927–1957*. London: Faber, 1966, 238–39.



[FIG. 4]  
Bill Brandt, "Stonehenge under Snow",  
1947. Front cover of *Picture Post*  
magazine, 19 April 1947.

[FIG. 5]  
Green Man, detail of a roof boss,  
English School, Norwich Cathedral,  
Norfolk, 1297-1330. Painted stone.

There are a number of contemporary British writers, sometimes referred to as “psycho-geographers”, who have returned to the old tales and legends in an entirely new spirit, part comic, part mystical, part documentary: the extraordinary poet and novelist Iain Sinclair, for example, who in books such as *London Orbital* (2002) and *Edge of the Orison* (2005) has made it his mission to explore both the countryside and the city to truffle out the events and stories that have shaped them; or the highly prolific Peter Ackroyd, whose many books are almost entirely about the people and history of England, and especially of Londoners – Chaucer, Blake, Turner, Thomas More, Charles Dickens ...

[FIG. 5] Britain also abounds in other cryptic traces: above all, the image of the Green Man, some sort of pagan fertility god or incarnation of the ancient English forest, whose face can be found staring from the walls of old churches. Shakespeare’s play *A Midsummer Night’s Dream* is supposed to be set in woods outside Athens, but that purportedly Greek setting looks suspiciously like an image of a folkloric England in the days when powerful fairies lived cheek by jowl with humans, and interfered mischievously with their business, sometimes blighting the land’s fertility:

The ox hath therefore stretched his yoke in vain,  
The ploughman lost his sweat, and the green corn  
Hath rotted ere his youth attained a beard;  
The fold stands empty in the drowned field,  
And crows are fatted with the murrion flock.<sup>7</sup>  
(Act II, Scene I)

(While Shakespeare spent his adult life in London, he never forgot the rural and agricultural world of his youth in Warwickshire. His plays teem with memories of the English countryside.)

Since the middle of the seventeenth century, an increasing number of writers have dwelt on the fear that England, once an earthly paradise, is being ruined by the English themselves. Britain was the first country in the world to undergo the rapid transition from an agricultural economy to an industrial one. No surprise, then, that we have such a rich vein of protest against the “Satanic Mills”.

It blazes in the likes of Samuel Taylor Coleridge, Thomas Carlyle and John Ruskin, and it surfaces repeatedly throughout the twentieth century in quite unexpected places. Probably the most popular English poet since Rudyard Kipling – that is to say, a poet widely read not just by the usual, fairly select audience for verse but by the general public, too – is Philip Larkin. Famously ill tempered and curmudgeonly, Larkin is usually remembered as a poet who wrote about the miseries of lonely lives and squalid deaths in shabby northern cities. Yet “The Whitsun Weddings” (1964) shows that he was also a fine lyricist of the modern English landscape, developed and damaged by humanity but still, just about, a source of relief and muted hope for town dwellers when they travel:

Wide farms went by, short-shadowed cattle, and  
Canals with floatings of industrial froth;  
A hothouse flashed uniquely; hedges dipped

7

Alfred Harbage, ed. *William Shakespeare: the Complete Works*. New York: Viking Press, 1969, 155.



And rose; and now and then a smell of grass  
Dispatched the reek of buttoned carriage-cloth ...<sup>8</sup>

Elsewhere, Larkin was gloomier and more bitter. He foresaw the imminent destruction both of Britain's ancient natural beauties and of its man-made treasures. In 1972, he wrote an anticipatory elegy, "Going, Going":

And that will be England gone,  
The shadows, the meadows, the lanes,  
The guildhalls, the carved choirs.  
There'll be books; it will linger on  
In galleries, but all that remains  
For us will be concrete and tyres.<sup>9</sup>

Many of his readers thought he was right.

"Satanic Mills ..."

Satire, Cities and Citizens

The Romantic and post-Romantic attack on those forces destroying the English Eden ought to be seen as one aspect of a more general tendency in English writing: satire. Satire is essentially a genre of the city, which arises when people are forced into close proximity with each other, look closely at each other, and often do not like what they see. Though most nations have produced major satirists, the genre of satire was an essential part of English literature from the outset – usually gentle, subtle and ironic in Chaucer, vastly more scathing in *Piers Plowman*, by Chaucer's less well-known contemporary William Langland, who railed furiously against what he saw as the corruption and depravity of his times.

English satire blossomed in distinct phases: firstly during the Elizabethan and Jacobean reigns, in Ben Jonson's plays – such as *Volpone* (1606), *The Alchemist* (1610) and *Bartholomew Fair* (1614) – and in the darker comedies of Shakespeare; then in the late seventeenth century, after the civil wars and the Restoration of King Charles II (1630–85) in 1660. "Restoration Comedy" is a recognised theatrical genre of its own, intricately plotted, urbane and often more hard-hitting than it appears to be. The playwrights William Congreve and William Wycherley were its masters. However, the true golden age of English satire was the eighteenth century, which produced many masterpieces of mordant social commentary and steely rage: Jonathan Swift with *Gulliver's Travels* (1726) and other works, Alexander Pope with the mock-epic *Dunciad* (1728), and Samuel Johnson (our greatest writer of discursive prose) with "The Vanity of Human Wishes" (1749) and "London" (1738), his free adaptation of the work of Roman poet, Juvenal:

Here falling houses thunder on your head,  
And here a female atheist talks you dead.<sup>10</sup>

8

Anthony Thwaite, ed. *Philip Larkin: Collected Poems*. London: Faber, 1988, 114.

9

Ibid., 190.

10

J.D. Fleeman, *Samuel Johnson: The Complete English Poems*. Harmondsworth: Penguin, 1971, 61.

[FIG. 6] These writers have their visual counterparts in the most famous of our caricaturists and cartoonists: Thomas Rowlandson, George Cruickshank and, above all, William Hogarth. Similarly, the art of English portraiture developed in parallel with that of the English novel from Henry Fielding (another great satirical writer) onwards: the shared concern is “character” and individual psychologies.

[FIG. 7] English satire has never again reached such formal perfection as it attained in the eighteenth century, but the true satirical spirit blazes up repeatedly: with the Romantics’ attack on the rise of industry, in the savage indignation of Dickens’ novels – *Bleak House* (1852–83), *Little Dorrit* (1855–57), *Great Expectations* (1860–61) – and their memorable illustrations by Hablot Knight Browne (“Phiz”), in John Ruskin’s blistering assaults on laissez-faire capitalism, and in the dangerous wit of Oscar Wilde, who charmed the very people who would later destroy him.

During the twentieth century, the same spirit animated dystopian fantasies: Aldous Huxley’s *Brave New World* (1931), and George Orwell’s *Nineteen Eighty-Four* (1949) and his allegorical account of the Russian Revolution, *Animal Farm* (1945). There was a new explosion of satire in the early 1960s, with the success of the comic revue *Beyond the Fringe* (1960) – starring Peter Cook, Jonathan Miller, Dudley Moore and one of Britain’s best-loved writers, Alan Bennett – and the launch of the satirical journal *Private Eye* (1961), which still mocks the pompous and corrupt fifty years on.

Comic novels also flourished from the 1950s onwards, as the generation that had grown up during and after the war began to publish. Much noise was made at the time about the so-called “Angry Young Men” – the playwright John Osborne, the novelist/poets Kingsley Amis and John Wain, the existentialist Colin Wilson and many others. This comic/satirical vein remains very strong in the English novel and many of the leading novelists at work today have written at least one satirical work. Kingsley Amis’ son, Martin Amis, is possibly the best known, with savagely hilarious comedies of venality and excess such as *Dead Babies* (1975), *Success* (1978) and *Money: A Suicide Note* (1984). Unlike Kingsley Amis, who became vehemently right-wing as he grew older, most contemporary English novelists incline towards the left, so that times of Conservative rule – Mrs Thatcher in the 1980s, Mr Cameron in the 2010s – have provoked explosions of angry fiction, of which one of the most visionary and impassioned is Iain Sinclair’s fantasia *Downriver* (1991). First- and second-generation British writers with roots in Asia and Africa have also written works that cast a sceptical eye on the state of the nation, including Monica Ali, Kazuo Ishiguru, Hanif Kureishi and Zadie Smith.

Satire is, then, the worldly face of English literature. It also has a persistent spiritual aspect.

“The Holy Lamb of God ...”

Religion, Magic and the Supernatural

Most of the world agrees that Shakespeare is the greatest of Britain’s writers, and when you think of his plays you probably think of characters who, however heightened the drama, seem like real people in real societies: Hamlet dithering in the corrupt court of Elsinore, Othello driven insane with jealousy by a malicious underling, King Lear raging against his cruel daughters. Or you might think of funny but psychologically convincing characters from his comedies, including



[ FIG. 6 ]

William Hogarth, *Gin Lane*, 1751.  
Etching and engraving, 390 x 325 mm.  
Private Collection.

[ FIG. 7 ]

Hablot Knight Browne ("Phiz"),  
*Mr Pickwick on Election Day at  
Eatonswill*, illustration from *Pickwick  
Papers* (1836) by Charles Dickens.  
Coloured engraving. Bibliotheque  
Nationale, Paris.





[FIG. 8]

Henry Fuseli (Johann Heinrich Füssli),  
*Three Witches*, ca. 1783. Oil on canvas,  
76.2 x 91.44 cm. Collection of the Royal  
Shakespeare Theatre.

complex grotesques such as the gross and greedy Falstaff, or the strait-laced, self-deceiving Malvolio, or the bickering lovers Beatrice and Benedict; or of Shakespeare's renderings of actual figures from world history – Antony and Cleopatra, Julius Caesar, the English kings from Richard III to Henry V.

All true enough. However, there is also a strong vein of the magical and mysterious in Shakespeare. Think of the three malevolent witches who cast their spells over Macbeth, the ghosts that “make night hideous” in *Hamlet* and *Julius Caesar*, the fairy aristocracy we have already noted in *A Midsummer Night's Dream*, the magus Prospero and his messenger spirit Ariel in *The Tempest*. There is even a Roman god in *Cymbeline* and an amorous Roman goddess in Shakespeare's early narrative poem *Venus and Adonis*.

[FIG. 8]

This should not surprise us. For centuries, British writers have been inspired to evoke the world beyond the visible and the everyday: they have returned to old myths, or pondered the eternal mysteries of religious faith, or simply told new versions of the fireside stories that beguiled long winter nights in the centuries before electricity drove the ghosts away. Shakespeare's strongest rival on the Elizabethan stage was the young Christopher Marlowe, and Marlowe's greatest play is the familiar German story of a man who sold his soul to the devil, *Doctor Faustus* (ca. 1592). To put it simply: a great deal of English literature deals with matters supernatural.

This has been true since the beginnings. One of the very earliest poems written in a form of English that is still (just about) readable was *Sir Gawain and the Green Knight*, attributed to an anonymous contemporary of Chaucer. It is a winter's tale, an Arthurian epic, which begins with a bold young nobleman slicing off the head of a threatening giant who has come to menace his master's hall. The monster nonchalantly puts his head back on and challenges Gawain to a second encounter exactly a year later. The plot almost certainly owes something to fertility myths – the Green Knight is an avatar of our old friend, the Green Man – with a heavy layer of more recent Christian sentiment, though you do not need to know that to relish its combination of menace, beauty and other-worldly chill.

A more serious aspect of supernaturalism in English literature is its concern with religion, usually meaning, after the Reformation that began during the reign of King Henry VIII (1491–1547), various Protestant forms of Christianity (although there have been several outstanding Catholic and ex-Catholic British writers, from the aptly-named Alexander Pope, to twentieth-century novelists including Anthony Burgess, Graham Green, James Joyce, Muriel Spark and Evelyn Waugh). Somewhat to the dismay of pious believers, the so-called King James Bible, a translation into English of the Old and New Testaments, which appeared towards the end of Shakespeare's life in 1611, is often admired by non-believers solely as a magnificent work of poetry and prose. The rhythms of the King James Bible, taken in during early childhood and heard every week or every day in church and chapel, had a profound influence on English writers for centuries afterwards.

Though Christian faith has inspired countless British writers from Langland in the fourteenth century to Geoffrey Hill in the twenty-first, much of the greatest Christian writing in English belongs to the seventeenth century. The same cultural and spiritual flowering that produced the King James Bible also inspired the religious poems of the “Metaphysical” poets, the most famous being John Donne. Something of a hellraiser and ladies' man in his youth, Donne

turned from writing anatomically explicit poems about the joys of women's bodies, took Holy Orders, and wrote magnificently tormented, powerful verses about the agonising love of God. George Herbert, another Anglican priest, wrote short and simple religious poems of breathtaking beauty; while other Metaphysicals, including Thomas Traherne and Henry Vaughan, recorded their ecstatic mystical encounters with the Divine.

When poets of later centuries wished to address religious subjects, they very often looked back to the sixteenth and seventeenth centuries for inspiration. The only twentieth-century English poet whose reputation exceeds that of Auden was born an American: T.S. Eliot. Just as Auden crossed the Atlantic and adopted Yankee ways, so Eliot settled in London and became more English than the English. (The UK and USA sometimes wrangle about which nation owns which poet.) His most famous poem, *The Waste Land* (1922), is in part an expression of spiritual anguish, drawing on the agonies of the Christian saints and Buddhist scriptures, though not affirming either tradition. A few years later, Eliot converted to Christianity and he brooded on his new-found faith in his later masterpiece, *Four Quartets* (1943), a work saturated with his knowledge of post-Reformation English poetry and prose. Here, in the fourth quartet, "Little Gidding", he is thinking of a chapel in which Herbert had prayed:

And what the dead had no speech for, when living,  
They can tell you, being dead: the communication  
Of the dead is tongued with fire beyond the language of the living.  
Here, the intersection of the timeless moment  
Is England and nowhere. Never and always.<sup>11</sup>

Asked to name the greatest epic poem in our language, most educated readers would name John Milton's *Paradise Lost* (1667), a long and sonorous attempt to "justify the ways of God to man" – that is, to explain why it was essential that Adam and Eve should fall from grace and be expelled from Eden. Milton was an ardent supporter of the English Revolution, whose leaders executed King Charles I (1600–49) and established a short-lived republic, governed by Oliver Cromwell. *Paradise Lost* also includes reflections on that Revolution, as well as on Milton's personal woes – he was blind and had to dictate his works. An even more famous work than *Paradise Lost* was published not long afterwards: *The Pilgrim's Progress* (1678), a Christian allegory composed by John Bunyan. This work has been translated into more than 200 languages and has never been out of print since its first publication in 1678. Few other works of English literature have been so universally influential around the globe.

After the Restoration in 1660, the nation's writers grew more secular for a century or so and tended to focus on this world rather than the next. There are important exceptions to this rule, above all the towering figure of Johnson, who besides being a biographer, critic, compiler of the first important dictionary of English, editor and essayist, also turned his prodigious intellect to theology, and wrote sermons for less gifted clergymen to deliver. Many thinking people continued to be sincere Christians, but now they observed their beliefs politely and quietly, frowning on loud and vulgar displays of religiosity, or "enthusiasm", as it was known.

<sup>11</sup>

*T.S. Eliot: The Complete Poems and Plays*. London: Faber, 1969, 192.





[ FIG. 9 ]

Christopher Lee in the title role in the 1958 movie *Dracula*, aka *Horror of Dracula*.

British writers returned to myth and the supernatural at the end of the eighteenth century, with the origins of the Romantic movement. While Wordsworth regarded the still-wild landscapes of the Lake District, Wales and elsewhere as direct expressions of God, his friend and collaborator Coleridge was obsessed not only with religion but also with sorcery, Western Hermeticism and old folk tales. Coleridge's *The Rime of the Ancient Mariner* (1798), the bizarre tale of a sailor who falls under a terrible curse, is a fascinating work that continues to spawn fresh interpretations to the present day:

The many men, so beautiful!  
And they all dead did lie:  
And a thousand thousand slimy things  
Lived on; and so did I.<sup>12</sup>

At about the same time, writers of fiction began to produce the works we now call gothic. The earliest examples are most often read by students, but later works in the same field are known, if only through films and television, to the whole world: Mary Shelley's *Frankenstein* (1818), Robert Louis Stevenson's *Dr Jeckyll and Mr Hyde* (1886) and Bram Stoker's *Dracula* (1897). Alongside Arthur Conan Doyle's adventures featuring Sherlock Holmes, which also have a touch of the

12

R.L. Brett and A.R. Jones, eds. *Wordsworth and Coleridge: Lyrical Ballads*. London: Methuen, 1963, 19 and footnote.



[FIG. 10]

James Archer, *Le Morte d'Arthur*, 1860.  
Oil on millboard, 43.2 x 50.9 cm.  
Manchester Art Gallery.

gothic here and there, as in *The Hound of the Baskervilles* (1901–02), these are among the most potent myths that British writers have ever created. On a more practical level, they continue to make fortunes for the film-makers and other artists who return to them repeatedly. In the 1950s and 1960s, the English studio Hammer Films boosted the UK's economy with its internationally successful movie versions of the tales – above all, with Christopher Lee's intensely charismatic performances as Count Dracula (1958 and onwards).

[FIG. 9]

British Victorians and Edwardians also bequeathed us some more charming creatures of fantasy, from the alternative worlds of Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and, slightly less well known outside the UK, Kenneth Grahame's *The Wind in the Willows* (1908) – a book for adults as well as children that includes an extraordinary chapter about the English sense of awe at nature, in which the great god Pan manifests himself on the river Thames.

Supernatural fantasy is an English tradition every bit as robust as the satirical vein and it carried on into the twentieth and twenty-first centuries, in the ghost stories of M.R. James – often reckoned to be the very best of their kind – in the epic creations of J.R.R. Tolkien and in the theological children's tales of C.S. Lewis such as *The Lion, The Witch and the Wardrobe* (1950). More recently still, you may have heard of a young English wizard, name of Harry Potter ...

To conclude, a brief look at the major English myths about England.

### “And was Jerusalem Buildd Here ...?”

#### Tales of National Identity

Back to the strange medieval poem *Sir Gawain and the Green Knight*. We are not certain about the identity of the man – it probably was a man; women writers were rare before Queen Elizabeth I's (1533–1603) reign and not plentiful until the nineteenth century – who wrote this extraordinary work, but, whoever he was, he is Chaucer's only rival in greatness. His strange and haunting work opens with these words:

Sithen the sege and the assaut watz sesed at Troye ...<sup>13</sup>  
 (“Since the siege and the assault was ceased at Troy ...”)

Why Troy? Well, it is a very common human failing to want one's ancestors to have been noble, brave, distinguished and famous and, for many years, Britons liked to believe that they were descended from Trojans. They sometimes called their country “New Troy”. The legend describes how, just as Aeneas fled the burning ruins of his city and made his way to Italy, where he founded Rome, so another Trojan by the name of Brutus or “Brut” sailed on, out of the Mediterranean and then to the North, where he and his people founded a new Trojan colony.

It is an attractive myth, though not commonly known nowadays. However, the stanzas of *Sir Gawain and the Green Knight* are populated mainly by mythical characters that are still very familiar: King Arthur and his Knights of the Round Table.

Arthurian tales have been told by many English writers – by Thomas Malory in *Le Morte d'Arthur* (1485), by Edmund Spenser in the Elizabethan epic the *Faerie Queene* (1590–96), in

[FIG. 10]

13

J.R.R. Tolkien and E.V. Gordon, eds. *Sir Gawain and the Green Knight* (1925). 2nd ed. Norman Davis, ed. Oxford: Oxford University Press, 1967, 1.



Tennyson's Victorian epic *The Idylls of the King* (1856–85), in T.H. White's *The Sword in the Stone* (1938), and in *Any Old Iron* (1988) by Anthony Burgess – as well as by artists in countless Victorian paintings and engravings with Arthurian themes, and in dozens of television programmes and films, notably John Boorman's *Excalibur* (1981). (Many of Boorman's films, even those set in the USA, have hidden Arthurian themes.) The only body of English myth to rival that of King Arthur, or more exactly to complement it, are the tales of Robin Hood.

Both sets of myths tell different forms of the same fundamental story. The nation was once great; then there was a terrible downfall; but it may rise again one day. In some versions of the Arthurian story, Arthur and his Knights, seemingly dead, are in fact merely sleeping in some English cave, and will rise again when their nation most needs them: *Rex quondam, rexque futurus* – the Once and Future King. Tales of Robin Hood are usually set in a fantastical version of the reign of King Richard I (1157–99) (also known as Richard the Lionheart). In this legend, the good king is not dead, but far away at the Crusades, leaving his evil and tyrannical brother in charge. It falls to noble Robin and his men – significantly dressed in the green of the Green Man – to fight for justice and liberty until the king returns.

So: a golden age, a fall, a promise of Restoration. Many cultures have some such tripartite structure somewhere in their mythology, but it has particular force in Britain, and we can sometimes catch sight of it in places where it might least be expected. One of the most famous speeches in all of Shakespeare's plays taps into this theme, though it nowhere openly mentions Arthur. It is the speech of John of Gaunt in *Richard II* and it is quoted frequently – entirely out of context – as a rather fine piece of national boasting:

This royal throne of kings, this scepter'd isle  
This earth of majesty, this seat of Mars,  
This other Eden, demi-paradise,  
This fortress built by nature for herself  
Against infection and the hand of war  
This happy breed of men, this little world,  
This precious stone set in a silver sea,  
Which serves it in the office of a wall  
Or as a moat defensive to a house,  
Against the envy of less happier lands,  
This blessed plot, this earth, this realm, this England ...<sup>14</sup>  
(Act II, Scene I)

This is where the quotation usually stops, but Gaunt, who is dying before our eyes, is not so much concerned to praise the greatness of England as to mourn its passing. His beloved country, he goes on to say, is now “leased out ... like to a tenement”; it is “bound in with shame / With inky blots and rotten parchment bonds.” He concludes:

That England that was wont to conquer others  
Hath made a shameful conquest of itself.<sup>15</sup>

<sup>14</sup>

Alfred Harbage, ed. *William Shakespeare: the Complete Works*. New York: Viking Press, 1969, 644–45.

<sup>15</sup>

Ibid.

The past was glorious; the present is squalid and corrupt; but what of the future? Gaunt does not say so, but some of those who listen to him hope that it may be glorious again. It is a sentiment with deep roots in the King Arthur story and – to return us to our point of departure – it is the very same story that lies deep below the words of Blake’s “Jerusalem”.

It has been said that the world’s greatest writers achieve universality through the particular: they approach the inexhaustible themes of love and death, honour and betrayal, terror and pity by way of what they see around them. Aeschylus’ Athens, Dante Alighieri’s Florence, Charles Baudelaire’s Paris, Federico García Lorca’s Granada – different locations, but the same desire to render the experience of men and women in exquisitely grafted language. This is as true of English literature as it is of any other great nation’s literature. Our writers may focus on the particularities of a small northern island (or archipelago), but their deeper subject is common to artists everywhere: the nature of being human.

So, when Blake speaks of building “Jerusalem” in “England”, the second name is as much a metaphor as the first. Blake’s “Jersualem” is not an ancient city in the Middle East but the “Good Place” that we must try to create – or, rather, to re-create. Blake’s “England” embraces the whole world and its peoples. Blake never left England, never even travelled very far from London, but he studied the news from other lands with the keenest attention. He noted the American War of Independence, the French Revolution (his famous poem “The Tiger” is partly about the violent events in France) and the horrors of the slave trade.

“Jerusalem” is about the need for us to create a new golden age of righteousness, truth and freedom, including erotic freedom. (Not many of the millions of people who saw the 1981 Oscar-winning film *Chariots of Fire* would have heard Blake’s call for revolution in that phrase, but a revolution is exactly what Blake wanted.) Like many other great English writers, Blake was a visionary and his visions are a common treasure for the whole world, not just the people who live on an island that has long been full of the sweet noises of poets:

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.

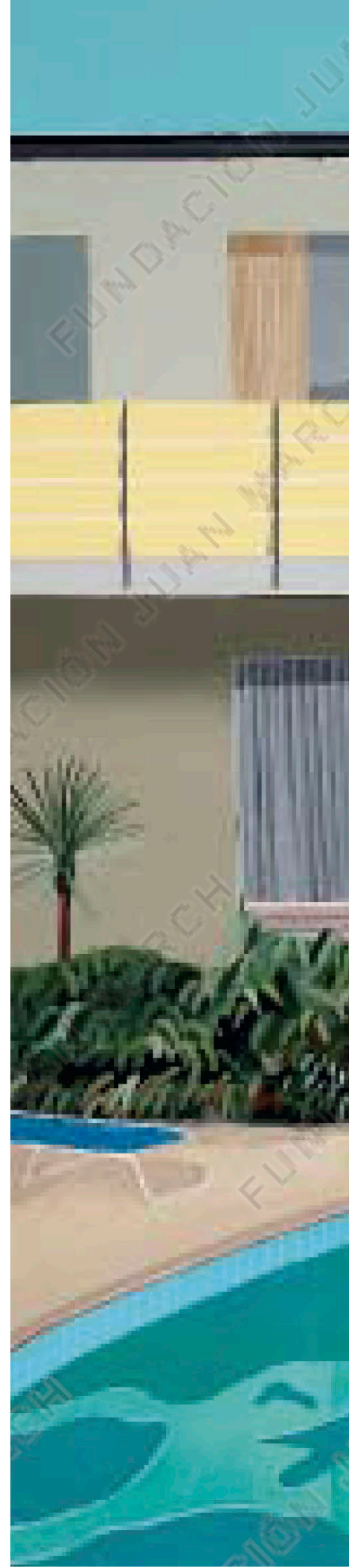
I will not cease from Mental Fight,  
Nor shall my Sword sleep in my hand  
Till we have built Jerusalem  
In England’s green & pleasant Land.<sup>16</sup>

# WORKS IN THE EXHIBITION

Each section includes a selection  
of historical texts and documents.

Introductions to each section and all  
catalogue entries for works in the exhibition  
were written by the curator, Richard  
Humphreys, apart from catalogue numbers  
88, 89, 117 and 118, which were written  
by Simon Wilson.

David Hockney,  
*Portrait of Nick Wilder*, 1966.  
[detail CAT. 161]









# DESTRUCTION AND REFORMATION

1520—1620

King Henry VIII's enlightened patronage of the German painter Hans Holbein coincided with the breakaway from Rome that enabled him to divorce his Spanish queen, Catherine of Aragon, and marry Anne Boleyn. Henry was a major patron of the arts and learning, as well as a composer and poet in his own right. Along with Holbein, other major European artists came to England to work for him, including the Florentine sculptor Pietro Torrigiano, a contemporary of Michelangelo at Lorenzo de' Medici's Academy, who produced tombs and portrait busts. Until the early eighteenth century, in fact, foreign artists dominated the British visual arts.

Henry's dissolution of the monasteries in the 1530s and 1540s was followed by greater destruction during his son Edward VI's reign. Edward's programme of iconoclasm in religious buildings was even more severe than those taking place in other Protestant countries at the time. The damage inflicted can be seen in the fragments of a fourteenth-century alabaster sculpture from a small church in Bedfordshire. Edward's zealous attack on Catholic visual culture earned him the title of "Josiah", the Old Testament king who destroyed false idols. The brief period of the Catholic Mary I's reign did little to reverse the damage.

The great Elizabethan and Jacobean miniaturists, Nicholas Hilliard and Isaac Oliver, were also indebted directly to Holbein's miniatures and to his subtle drawing style. Their tiny images, painted on vellum stuck to pieces of playing cards, were usually mounted inside precious lockets and worn as jewellery, to be seen only by a chosen few. Miniatures were thus part of a complex and secretive court culture. In the oil paintings of Robert Peake and William Larkin, we see the aesthetic of the miniature magnified in an almost hallucinatory fashion.

The major figure in late Elizabethan painting was Marcus Gheeraerts II, one of a dynasty of artists from Bruges who had arrived in England in the 1560s as religious refugees. The connections between England and the Low Countries were very strong through ties of trade, culture and religion. Gheeraerts was probably the first painter to work on canvas in England, artists previously having painted on wood panels.

Oil paintings and miniatures were created for an elite. Most people in England after the Reformation would have had access to visual imagery through crude wall paintings in houses and inns, depicting religious, moral or folk themes, and through printed imagery. Virtually all images were linked to a text, above all to the word of the Bible. The most widely distributed images were the woodcuts in John Foxe's *Acts and Monuments* (1563), also known as *The Book of Martyrs*. These often gruesome images were intended to bolster Protestant resolve at a time of great religious tension and were kept in most churches until the nineteenth century. They were probably illustrated by foreign artists such as Gheeraerts.

PIETRO TORRIGIANO  
HANS HOLBEIN THE YOUNGER  
NICHOLAS HILLIARD  
ISAAC OLIVER  
MARCUS GHEERAERTS II  
ROBERT PEAKE THE ELDER and studio  
WILLIAM LARKIN  
MILEMETE WORKSHOP  
CORNELIUS BOEL  
THEODOR DE BRY  
JOHN WHITE  
JODOCUS HONDIUS

Robert Peake the Elder and studio,  
*Catherine Carey, Countess of*  
*Nottingham*, ca. 1597.  
[detail CAT. 7]





# DESTRUCTION AND REFORMATION

1520 — 1620

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And be it further enacted by the authority aforesaid, that if any person or persons of whatever estate, degree, or condition whatsoever, he, she or they be, body politic or corporate, that now have, or hereafter shall have in his, her, or their custody any books or writings of the sort aforesaid, or any images of stone, timber, alabaster or earth, graven, carved or painted, which heretofore have been taken out of any church or chapel, or yet stand in any church or chapel, and do not before the last day of June next ensuing deface and destroy or cause to be defaced and destroyed the same images and everyone of them shall be therefore convict, forfeit and lose to our Sovereign Lord the King, for the first offence twenty shillings, and for the second offence shall forfeit and lose, being thereof lawfully convict, four pounds, and for the third offence shall suffer imprisonment at the King's will.

Act of Parliament, January 1550. (Quoted in Bernard Denvir, *From the Middle Ages to the Stuarts: Art, Design and Society before 1689*. London and New York: Longman, 1988, 116–17.)

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For as much as through the natural desire that all sorts of subjects, both noble and mean, have to procure the portrait and picture of the Queen's Majestie, great number of Paynters and Gravers and some Printers have already and doe daily, attempt to make divers manners portraictures of hir Majestie, in paynting, graving and printing, wherein is evidently shewn that hytherto none hath sufficiently expressed the naturall representation of Hir Majestie's person, favor or grace, but for the most part have also erred therein, as thereof daily complaints are made amongst Hir Majestie's loving subjects, in so much, that for ridress thereof Hir Majestie hath lately bene so instantly and unfortunately sued by the Lords of her Consell, and others of hir nobility, in respect of the great disorder herein used not only to be content that some special coning paynter might be permitted by access to Hir Majestie to take the naturall representation of Hir Majestie, whereof she hath been allwise of her own right disposition very unwilling, but also to prohibit all manner of other persons to draw, paynt, grave or pourtray Hir Majestie's person or visage for a time until by some perfect patron [pattern or prototype] and example, the same may be by others followed.

Royal Proclamation, 1563. (Quoted in Bernard Denvir, *From the Middle Ages to the Stuarts: Art, Design and Society before 1689*. London and New York: Longman, 1988, 124.)

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This makes me to remember the wourds also and reasoning of Her Majestie when first I came into her Highnes' presence to drawe, whoe, after showeing me how shee noticed great differences of shadowing in the works and diversity of drawers of sundry nations, and that the Italians [who] had the name to be cunningest, and to drawe best shadowed not, requiring of me the reason for it, seeing that best to showe onesselfe nedeth no shadowe, but rather the oppen light; to which I graunted [and] affirmed that shadowes in pictures weare indeed caused by the shadow of the place or coming in of the light as only one waye into the place at some small or high windowe, which many workmen covet to worke in for ease to their sight, and to give unto them a grosser lyne, and a more aparent lyne to be deserned, and maketh the worke imborse well, and shew very well afare off, which to liming worke needeth not, because it is to be veewed of nesesity in hand neare unto the eye. Heer her Majestie conseved the reason, and therfor chosse her place to sit in for that purpose in the open ally of a goodly garden, where no tree was neere, nor any shadowe at all, save that the heaven is lighter than the earthe, so must that littel shadowe that is from the earthe. This her Majestie's curious demane hath greatly bettered my jugment, besids diverse other like questions in art by her most excellent Majestie, which to speake or writ of weare fitter for some better clarke.

Nicholas Hilliard, *The Art of Limning* (1600). Ed. R.K.R. Thornton and T.G.S. Cain. Manchester: Fyfield Books, Carcanet Press, 1992. (Quoted in Bernard Denvir, *From the Middle Ages to the Stuarts: Art, Design and Society before 1689*. London and New York: Longman, 1988, 125–26.)



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Now therefore I wish it weare so that none should meddle with limning, but gentlemen alone, for that it is a kind of gentill painting, of less subjection than any other, for one may leave when he will, his coullers nor his work taketh any harme by it. Moreover it is a secreet; a man may use it, and scarecely be perceaved of his own folke; it is sweete and cleanly to use, and it is a thing apart from all other painting or drawing, and tendeth not to common mens use, either for furnishing of howses, or any patternes for tapestries or building, or any other worke whatsoever, and yet it excelleth all other painting whatsoever in sondry points, in giving the true lustre to pearle and precious stones, and worketh the metals gold or silver with themselves, which so enricheth and enobleth the work, that it seemeth to be the thinge itselfe, even the worke of God, and not of man, being fittest for the decking of princes' bookes, or to put in jewells of gold, and for the imitation of the purest flowers, and most beautifull creatures in the finest and purest collors which are chargeable, and is for the service of noble persons very meet in small volumes in private manner for them to have the portraits and pictures of themselves.

Nicholas Hilliard, *The Art of Limning* (1600). Ed. R.K.R. Thornton and T.G.S. Cain. Manchester: Fyfield Books, Carcanet Press, 1992. (Quoted in Bernard Denvir, *From the Middle Ages to the Stuarts: Art, Design and Society before 1689*. London and New York: Longman, 1988, 145.)









1 Unknown artist(s)

*Virgin Mary and baby Jesus; Pietà; The Way of the Cross; unidentified figure (possibly a kneeling saint or perhaps Jesus in the Garden of Gethsemane), 1350–1475*

Alabaster, each approx. 50 x 30 cm  
Blunham Parish Church, Bedfordshire

These alabaster fragments of a “Pietà”, a “Virgin and Child”, a “Calvary” and an unidentified figure were discovered in the floor of the medieval parish church of Blunham in Bedfordshire in the nineteenth century during restoration work. Their dates range from ca. 1350 to ca. 1475. Those who buried the pieces may have hoped that at some time in the future a return to Rome would allow for their recovery, repair and reinstatement in the church.

Before the fifteenth century, most religious sculpture was made in stone or wood, but by about 1400 the soft and easily worked mineral alabaster was available from quarries in Derbyshire and the surrounding area, and “alabastermen” were able to produce ready-made devotional images such as these, which were usually cheaper than stone or wood pieces. They would be set in a simple stone or wooden frame made at the church. Workshops in Nottingham, close to the major quarries, exported alabaster statues, reliefs and altar panels across Europe. When the English Reformation led to the widespread prohibition and destruction of religious images in the mid-sixteenth century, this trade ceased and the alabaster workshops turned to producing funeral monuments.

The pieces from Blunham still have traces of the paint and gilding that often covered the alabaster, although the translucent beauty of the stone was frequently allowed to remain visible across large areas.



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2 PIETRO TORRIGIANO  
(Florence, 1472–Seville, 1528)

*John Colet, 1518*

Plaster cast of bust, 83.8 x 65 x 26 cm  
National Portrait Gallery, London

John Colet (1467–1519) was a humanist scholar, theologian and Dean of St Paul's Cathedral, London. Through his great learning and profound knowledge of Italian thinkers such as Pico della Mirandola, he was influential on Erasmus when the latter came to England. Although a devout Roman Catholic, Colet was a forerunner of Reformation thinkers in his suspicion of clerical celibacy and auricular confession. As Dean of St Paul's, he used his position and popular sermons to encourage modern attitudes towards religion, and in 1512 founded St Paul's School, still one of the leading schools in Britain. His liberal views led him to be denounced as a heretic by some, but he was supported by both King Henry VIII and the Archbishop of Canterbury.

The Florentine sculptor Pietro Torrigiano was invited to England to create the magnificent tomb of King Henry VII and his queen Elizabeth of York in Westminster Abbey (1509–17). Following this, he also made a huge altar, retable and baldachinno for the Abbey, which was destroyed by iconoclasts in the 1640s. He asked the Italian sculptor Benvenuto Cellini to come to England to assist him, but the latter apparently was put off by Torrigiano's violent manner – it is said he broke Michelangelo's nose in a fight – and by the English whom he considered to be savages. The last years of Torrigiano's life were spent working in Seville and he died in an Inquisition prison after destroying a sculpture of St Jerome that he had made.



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3 HANS HOLBEIN THE YOUNGER  
(Augsburg, 1497/8–London, 1543)

*Sir Thomas Wyatt the Younger*, ca. 1540–42

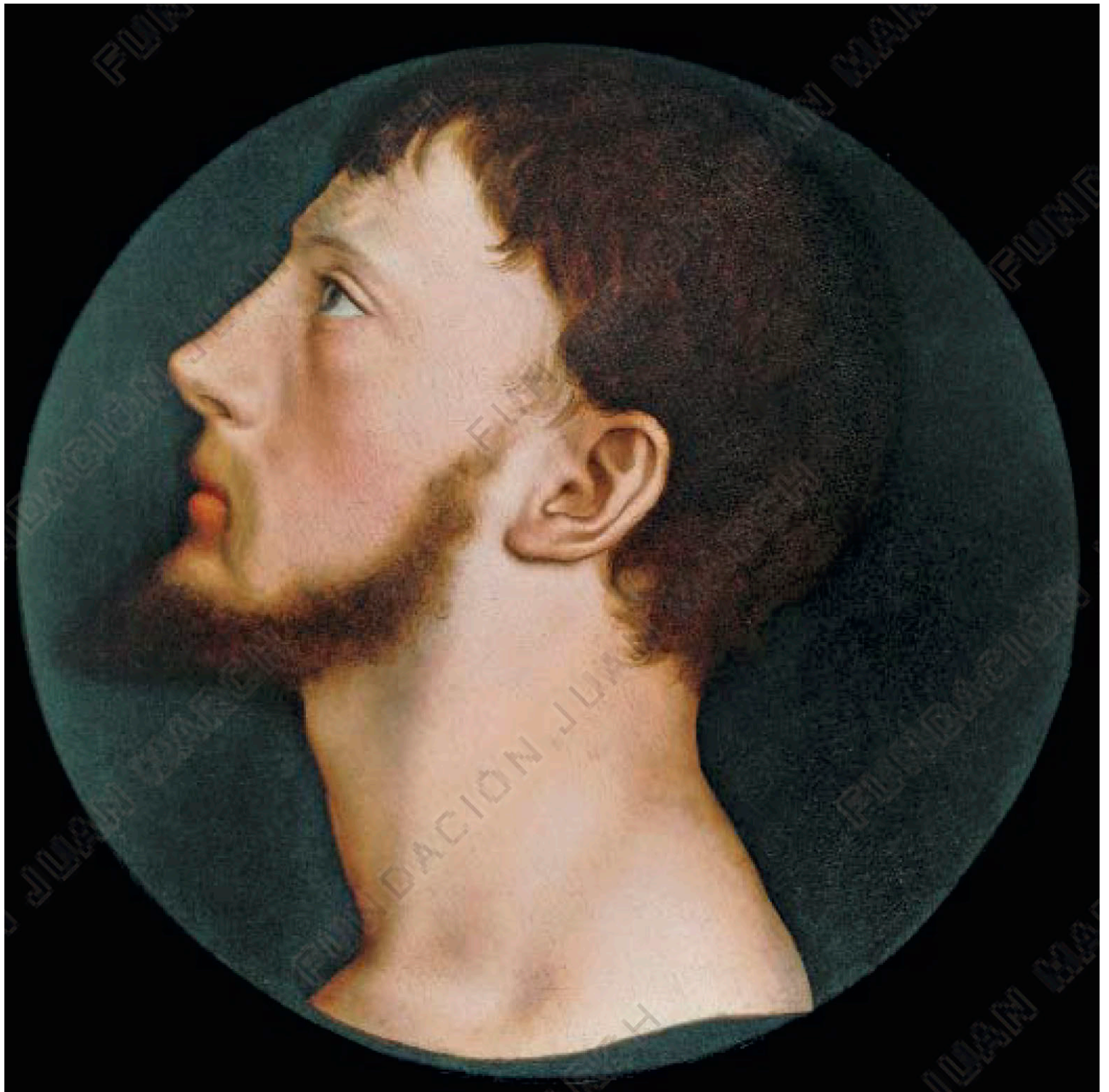
Oil on panel, 32 cm diameter  
Private Collection. Courtesy of The Weiss Gallery, London

This profile portrait by Hans Holbein is the first fully *all'antica* portrait in English painting and is the only known surviving portrait from Holbein's English period still in private hands. It was accepted as a genuine Holbein by the The European Fine Art Fair (TEFAF) vetting committee in 2007.

Wyatt's father, Thomas Wyatt the Elder, was a famous poet, classicist and courtier who owned an antique cameo ring with a profile of Julius Caesar that may have inspired this painting. Working on a Baltic oak support, Holbein used a double layer of the expensive pigment azurite, which surrounds the sitter with a sharp contour. The skin has a highly polished and enamel-like finish. Thomas Wyatt (1521–54) was a soldier who fiercely opposed the proposed marriage of the Catholic Queen Mary I to King Philip II of Spain. In 1554, he led a rebellion in the strongly Protestant county of Kent, marching on London, where he was defeated by government forces. Wyatt was hanged on Tower Hill, considered by many who dipped their handkerchiefs in his blood to be a martyr.

Holbein was born in Augsburg and trained in the studio of his father. He worked in Basel as a portraitist and decorative artist, painting three portraits of Erasmus in 1523. He settled in England in 1532 and until his death in 1543 painted many portraits of the royal family, nobility and other major figures in English society, such as the families of Thomas More and Wyatt.







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4 NICHOLAS HILLIARD  
(Exeter, 1547– London, 1619)

*Mary Herbert, Countess of Pembroke, 1590*

Watercolour on vellum, 5.4 cm diameter  
National Portrait Gallery, London

Mary Herbert, Countess of Pembroke (1561–1621), a cousin of Lucy Harington [CAT. 9], was a major writer and patron of the arts. Like Lucy, she had a Calvinist upbringing and a strong humanist education, which enabled her to translate a work by Petrarch, among other Continental authors. She also set up a chemistry laboratory at her country home, Wilton House in Wiltshire, an important centre for scientists, writers and intellectuals. She suggested to her brother Philip Sidney that he write his famous long pastoral prose work “Arcadia” (1590) and he dedicated it to her, having written much of it at Wilton. She produced her own revised version in 1593. She also worked with Philip on a metrical translation of the Psalms. He died fighting in the Netherlands in 1586 and became a national hero. Mary’s elegy to him includes the lines:

There thousand birds all of celestially brood,  
To him do sweetly caroll day and night:  
And with straunge notes, of him well vnderstood,  
Lull him asleepe in Angel-like delight:  
Whilest in sweet dreame to him presented bee  
Immortall beauties, which no eye may see.

(“The Dolefull Lay of Chlorinda” (1595), lines 73–78, in Mary Sidney Herbert Pembroke, *The Triumph of Death and Other Unpublished and Uncollected Poems*. Ed. G.F. Waller. Salzburg: Institut für Englische Sprache und Literatur, 1977, 176–79.)

In this miniature, Mary appears to be wearing an unusual necklace, the white beads of which are dotted with black, which is actually a string of pearls. Hilliard painted pearls with burnished silver highlights and the silver has oxidised and turned black.

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5 ISAAC OLIVER  
(Rouen, before 1568– London, 1617)

*A Lady, formerly called Catherine,  
Countess of Suffolk, ca. 1600*

Watercolour on vellum, 5.1 cm high  
With kind permission of The Duke of Buccleuch & Queensberry KBE

As is the case with most miniatures, this image of an unknown woman suggests a world of extraordinary refinement and delicacy. Many miniatures were given or exchanged as gifts by members of the court, usually hidden within a piece of jewellery. In his treatise *The Art of Limning*, unpublished at the time of his death in 1619, Nicholas Hilliard insisted on the miniaturist working in a dust-free environment and wearing only silk to prevent dust sticking to his clothes. There should also be no smoke, noise or smell and the painter should be a gentleman in his manners. The greatest care was required in the choice of pigments and fine brushes. The word miniature in fact comes from the Latin word “minium”, which is the layer of red lead paint on vellum pasted to card onto which the artist applied his jewel-like colours.

Oliver was the son of French Huguenots who moved to London in 1568 to escape the persecution of Protestants. He married the sister of Marcus Gheeraerts in 1602. He trained under Hilliard and his later work shows the influence of French and Italian art in its use of chiaroscuro, a technique that was anathema to Hilliard. During the reign of King James I, his work was much in demand and he painted portraits of Queen Anne of Denmark, Henry Prince of Wales and other leading figures at court.



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6 MARCUS GHEERAERTS II  
(Bruges, 1561/2– London, 1636)

*Anne, Lady Pope with her children, 1596*

Oil on canvas, 203.6 x 121.7 cm  
Private Collection courtesy of Nevill Keating Pictures

Anne Pope (1561–1625) was the daughter of Owen Hopton, Lieutenant of the Tower of London. He was in charge of the most important prisoners of the age, supervised all torture and controlled the armoury. Anne is shown, aged thirty-five, with her three children, Thomas, Henry and Jane from her first marriage to Henry, 3rd Baron of Wentworth. She wears a white bodice and sleeves with an open sleeveless black gown. The year before this portrait was commissioned, Anne had married William Pope of Wroxton, later 1st Earl of Downe. Anne is pregnant, presumably with William Pope, her first child with her second husband, her profusion of pearls emphasising her condition. The portrait celebrates Anne's fertility and new family connections. Pregnancy was a perilous condition for women in this period and the portrait would also serve to record her likeness in the event of her death during childbirth. Gheeraerts specialised in such images in a country that, more than others, celebrated pregnancy in portraits.

Gheeraerts was born in the Low Countries and was a Protestant refugee from the Duke of Alva's religious suppression. He moved to London in 1558 with his father who was also an artist. He was part of an important group of refugee artists and intellectuals in London and may have been a sympathiser with the religious sect known as "The Family of Love". Gheeraerts became the leading elite portrait painter in England in the 1590s, painting many full-length single and group portraits. Although, no doubt, the object of suspicion and envy of the members of the Painter-Stainers' Company who represented native artists, Gheeraerts was made a freeman of the company later in his career.

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7 ROBERT PEAKE THE ELDER (Lincolnshire, ca. 1551–  
London, ca. 1619) and studio

*Catherine Carey, Countess of Nottingham, ca. 1597*

Oil on canvas, 198 x 137 cm  
Private Collection. Courtesy of The Weiss Gallery, London

Once thought to represent Queen Elizabeth I, this painting of the First Lady of the Bed Chamber is perhaps the most spectacular of all known Elizabethan female full-length portraits. The costume is embroidered in multicoloured threads, including gold and silver, and is decorated with many different insects, flowers and leaves as well as emblematic images such as obelisks and snakes. Much of this detail may have been painted by a specialist craftsman. Many of the jewels may have come from the Queen's wardrobe. Catherine Carey (ca. 1547–1603) was the eldest daughter of the Queen's first cousin Henry Carey, 1st Baron Hunsdon and a favourite of Elizabeth. She married Charles Howard, later 2nd Baron Howard of Effingham and 1st Earl of Nottingham, one of the most important military and political figures of the time, who was in command of the English fleet at the time of the Spanish Armada in 1588, and who in 1596 led the Cadiz Expedition against King Philip II of Spain. In recognition of these victories, he was created Earl of Nottingham in 1597, the year this portrait was probably painted. The anchor jewel in Catherine's hair certainly refers to her husband's career.

Robert Peake was trained at the Goldsmiths' Company in the 1570s and was appointed painter to the heir to the throne, Prince Henry, in 1604, and Serjeant Painter to the latter's father, King James I, in 1607. Peake was close to Marcus Gheeraerts II [CAT. 6] and to Isaac Oliver [CAT. 5] and with them was one of the most successful painters of the late Elizabethan and Jacobean periods, specialising in portraits of extraordinarily detailed complexity and finish. A designer of court entertainments, Peake commissioned a translation of Books I–V of Sebastiano Serlio's *Architettura*, which he dedicated to Prince Henry in 1611.

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8 WILLIAM LARKIN  
(London, ca. 1580/5–1619)

*Jane, Lady Thornhagh, 1617*

Oil on panel, 114 x 84 cm  
Private Collection. Courtesy of The Weiss Gallery, London

In this unusually well preserved panel painting, the sitter's left hand over her stomach may indicate that she is pregnant with her first child Francis, who was born in the year of this painting. British artists frequently celebrated pregnancy in portraits of this period [CAT. 6]. The motifs on the elaborately embroidered costume include sea monsters, maritime birds and flora, emerging from ripples of water. The bodice is decorated with crimson-crested woodpeckers, insects, grapes, and flowers with silver spangles and swirling patterns of golden thread, and the neckline is low to reveal the milky skin and blue veins. Lady Thornhagh (ca. 1600–61) was the eldest daughter of John Jackson, an attorney to King James I, and his wife Elizabeth Savile. She married Francis Thornhagh, who became High Sheriff of Nottinghamshire. During the civil war, he was a Parliamentarian and raised a horse regiment. He died in 1643.

William Larkin is a mysterious figure about whom little is known. He was born in London and was a member of the Painter-Stainers' Company but never held an official position at court. He was once known as "The Curtain Master" on account of the rich curtains and carpets that appear frequently in his paintings. He worked in a style almost miniaturist in its detail, slight modelling and surface brilliance. Like Nicholas Hilliard and Robert Peake, Larkin died in 1619 bringing to an end the aesthetic of the Elizabethan age, shortly before the arrival of Van Dyck, which transformed portraiture in England.

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9 Unknown artist

*Lucy Harington, Countess of Bedford, ca. 1620*

Oil on canvas, 222 x 150 cm  
Sidney Sussex College, Cambridge.  
Purchased by a donation from Dr David Fyfe, 2010

Lucy Harington, Countess of Bedford (1580–1627), was one of the greatest patrons of the arts of the Jacobean period. She supported writers such as John Donne and Ben Jonson, appearing in elaborate court masques such as *The Masque of Blackness* (1605) and *The Masque of Beauty* (1608), written by the latter. Although a committed Calvinist, she was a great beauty who is said to have performed bare-breasted in some of the masques. She was also patron of the great composer John Dowland, who dedicated his *Second Book of Songs* (1600) to her. She left a considerable library of her own and her brother John's books to his puritan Cambridge college, Sidney Sussex, of which her father was a founder and major benefactor.

This painting, by an unknown Anglo-Netherlandish artist of the kind who supplanted Gheeraerts from his dominant position in the 1610s, shows the Countess in sober maturity in the study at her house in Twickenham, near London. She is depicted as widely read, intellectual and even melancholy, as is suggested by her head resting on her right hand and her sombre black dress. The garden seen through the window, which she designed, was the location for one of John Donne's most famous poems, "Twickenham Garden", which begins:

Blasted with sighs, and surrounded with tears,  
Hither I come to seek the spring ...

(E.K. Chambers, ed. *Poems of John Donne*.  
London: Lawrence & Bullen, 1896, 29–30.)

















Psalter, including folio 153 showing SS Etheldreda, Catharine, Margaret and Agatha, England (Oxford?), ca. 1330–35

Parchment 27.2 x 18.9 x 6.2 cm (overall)  
Sidney Sussex College, Cambridge

This Psalter was most probably illuminated in Oxford ca. 1330–35 by artists of the Milemete workshop for a client in the diocese of Exeter, Devon, as indicated by the presence in the Litany of the rare Devonian saints, Petroc, Brannoc and Sativola. Each of the main divisions of the Psalter has a border featuring one of the classes of the heavenly hierarchy. Shown here are the virgin saints, including Etheldreda, Catharine, Margaret and Agatha (with severed breasts). The script is gothic bookhand (*textualis*).

The iconoclasm of the Reformation in England led to the destruction of an enormous amount of religious art [CAT. 1]. In this case, a Protestant owner literally defaced all the figures and deleted all invocations of saints in the Litany to prevent the book from being used for “idolatrous” worship. Typically, eyes were a main target of such attacks, it being believed that they might dangerously attract the gaze of the vulnerable and superstitious worshipper.

Ninth Book, in John Foxe, *Acts and Monuments* (*The Book of Martyrs*), 1563–70 (1632 edition)

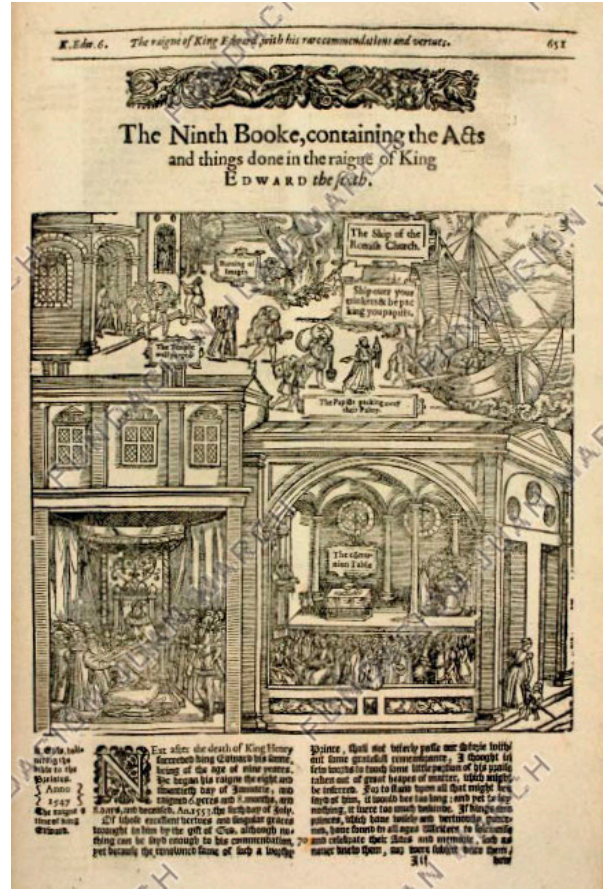
Woodcut, 36.5 x 24.5 x 7 cm (overall)  
Sidney Sussex College, Cambridge

John Foxe (1517–87), an exile during the reign of Queen Mary I, published his *Acts and Monuments* in 1563 and became an overnight literary celebrity. The enormous book with its often gruesome images focuses on the sufferings of the Protestant martyrs during Mary’s reign. A chained copy was placed in parish churches to strengthen support for the new Anglican church and to act as a warning against Catholicism. In a culture so highly suspicious of religious iconography, the woodcut images were hugely influential and among the most familiar to English people until the nineteenth century. This image from the ninth book shows the young King Edward VI presiding over iconoclasm and the “purification” of the churches.

Frontispiece in *THE HOLY BIBLE, Containing the Old Testament, AND THE NEW: Newly Translated out of the Original tongues: & with the former Translations diligently compared and revised, by his Majesties special Commandment*, 1611 (1612 edition)

Etching and engraving, 23.7 x 18.7 x 8 cm (overall)  
Sidney Sussex College, Cambridge

The “King James Bible” was commissioned by King James I in 1604 and translated from the Hebrew Old Testament and Greek New Testament by a committee of forty-seven scholars. Its purpose was to provide a translation for use in churches that met with the approval of both conservative and radical Protestants. With Foxe’s *The Book of Martyrs* and the royal coat of arms, the title page by Cornelius Boel was perhaps the most common visual feature in English churches until the nineteenth century. It shows at the top St Peter and St Paul under the Tetragrammaton and the dove of the Holy Spirit, surrounded by the apostles. On either side of the text are Moses and Aaron.



10

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14

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12 Unknown artist

*April*, in Edmund Spenser, *The Shepheardes Calendar*, London: Hugh Singleton, 1579 (1581 edition), folio 12

Woodcut, 20 x 15 x 1 cm (overall)  
The British Library, London

*The Shepheardes Calendar*, dedicated on the title page to the poet and soldier, Philip Sidney, was Spenser's (1522–99) first major poem and is a pastoral indebted to Virgil's *Eclogues*, which is based on the life of the shepherd Colin Clout through the months of the year. It was written in a deliberately archaic style, intended to promote the idea of a national literary mode, which is also reflected in the rustic simplicity of most of the woodcuts that illustrate each month. It is not known who made the woodcuts, although they are almost certainly English. Three different hands are discernible, mainly in a style typical of Flemish designs of the 1540s. The image for "April", the month of the goddess Venus, with the astrological figure of Taurus in the sky, shows "Eliza" (that is, Queen Elizabeth) in her elaborate kirtle with eleven attendants, four of whom play musical instruments. On the left, Clout plays a wind instrument by a fountain, his song explained to the Queen by the shepherds Thenot and Hobbinol. In the foreground, a single plant in flower announces Spring.

Edmund Spenser was one of the leading poets of the Elizabethan period, best known for his chivalric allegorical epic poem in praise of Queen Elizabeth, *The Faerie Queene*, the first part of which was published in 1590 and the second in 1596. Educated at the University of Cambridge, Spenser was actively involved in the subjugation of Ireland and recommended a drastic programme of coercion to reform Irish religion and society.

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13 THEODOR DE BRY (Liège, 1527/8–Frankfurt am Main, 1598)  
after JOHN WHITE (London, 1540–Kilmore?, Country Cork, Ireland, 1593)

"Their Manner of fyshynge in Virginia", in Thomas Harriot, *A briefe and true report of the new found land of Virginia*. Frankfurt, 1590

Engraving, 460 x 560 mm (sheet)  
The British Library, London

John White's drawings of North American Indians, their way of life and local flora and fauna (see p. 18) were the basis for the Liège-born Protestant engraver Theodor de Bry's remarkable illustrations for Thomas Harriot's account of White's journey to Virginia in 1585. De Bry had close connections with England through the poet and soldier Philip Sidney and the travel scholar Richard Hakluyt. The latter may have persuaded him to make the engravings for Harriot's book, which was published in four languages and was the first of many travel books by De Bry and his sons. De Bry's images in a *A true report* were used in many different publications for over a century. He adapted White's more scientific drawings to promote an idea of Protestant destiny and prosperity in the New World. The engraving of the Indians in their cypress log dug-out canoes and

standing in the water shows a variety of fishing techniques, such as night fishing with a fire to attract the fish, the use of nets and of spears barbed with fish bones, as well as weirs and traps. De Bry included a catfish, a burrfish, a hammerhead shark, a loggerhead turtle and king crabs, among other aquatic creatures.

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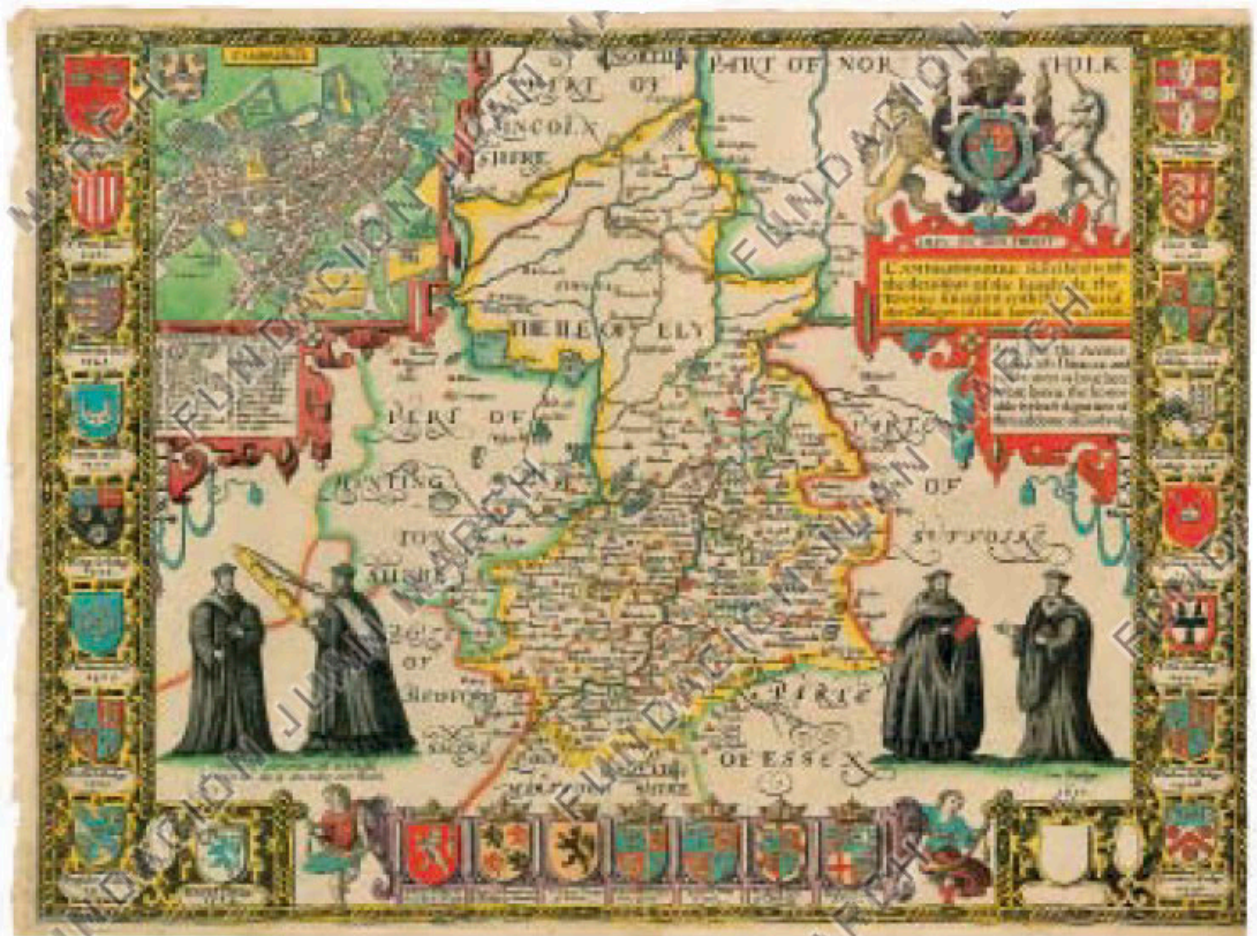
15 JODOCUS HONDIUS (Wakken, 1563–Amsterdam, 1612)

Map of Cambridgeshire, in John Speed, *The Theatre of the Empire of Great Britain*. London: William Hall and John Beale, 1611–12

Engraving, 385 x 525 mm (image), 405 x 527 mm (sheet)  
Private Collection

John Speed (1542–1629) was one of the greatest of the early British map makers, following the work of his predecessors Christopher Saxton and John Norden. While making a living as a tailor in London, he joined the Society of Antiquaries late in life and with the encouragement of the historian William Camden and the support of Queen Elizabeth began to research British history and topography. His *The Theatre of the Empire of Great Britain*, published shortly after his *The Historie of Great Britaine*, comprises maps of England, Scotland, Wales and Ireland and each county, mostly adapted from other map makers. The latter included detailed town maps and rivers (although no roads); it was the first volume of maps to divide the counties into their "hundreds". On the back of each sheet, Speed added topographical, administrative and historical information, as well as general comments on local architecture and products. The work, engraved by the great Flemish engraver and cartographer Jodocus Hondius, went into many folio and miniature editions and helped to shape the British idea of the nation. The map of Cambridgeshire, one of the most elaborate produced by Speed, includes a map of Cambridge and the border carries the royal coat of arms and those of the ancient colleges of the University and the Earls of Cambridge. Four academic figures, one of whom holds a compass and measuring stick to show the map's scale, decorate the plate.









# REVOLUTION AND THE BAROQUE

1620—1720

Under King Charles I, there was a resurgence of royal patronage that had its roots in the activities of aristocratic collectors such as the Earl of Arundel during the reign of Charles's father, King James I. Such men were viewed with great suspicion by the puritan and parliamentary factions who were to go to war against the king in 1642.

The Flemish painter, diplomat and wealthy landowner Peter Paul Rubens was commissioned in the early 1630s to paint a grand ceiling at the new Banqueting House on Whitehall; the centrepiece is an apotheosis of James I, celebrating his wise government and role as peacemaker in Europe.

The key figure, however, was the Antwerp-born Anthony van Dyck, who settled in London in 1632. Van Dyck brought a sophisticated painterly style to England that shows the impact of Titian's painting. Charles' remarkable collection of art, much of it acquired from the Duke of Mantua in 1628, included many works by Titian. Van Dyck's silvery-toned portraits of the king and queen and the leading figures in English society remind us of a brilliant but enclosed world that was becoming dangerously cut off from large and resentful swathes of society.

The great court "masques" of the 1630s, designed by the architect Inigo Jones, with their complex scenery and lighting effects, cost enormous sums of money and had about them the taint of a foreign and Catholic culture that was deeply unpopular.

When civil war broke out in 1642, Charles moved his court to Oxford. The other major university town, Cambridge, was to become a stronghold for the parliamentary forces. One major native artist who emerged during this period of exile was the painter William Dobson. His portraits show the influence of Van Dyck in their confident, loose brushwork, but they also have a direct and more vigorous quality. While Dobson was painting Charles' supporters, the iconoclast William Dowling was commissioned by Parliament in 1643 to remove systematically proscribed images from churches in the eastern counties.

Into the chaos of the 1640s, the Westphalian portrait painter Peter Lely arrived. He painted the Lord Protector Oliver Cromwell during the Republican rule of the 1650s and, following the Restoration of the monarchy in 1660, dominated the portrait scene until his death in 1680. His images of the luscious female beauties of Charles II's court evoke a world of pleasure and, for many, of licentiousness and corruption. His successor as leading portraitist, the German Godfrey Kneller, introduced a more sober, plain style with which he recorded not only aristocrats, but also leading writers, artists, scientists and other public figures.

Towards the end of the seventeenth century, the first signs of a commercial art world can be seen and with it the diversification of forms of art. Jan Siberechts' landscapes give a detailed picture of a nation with a thriving economy and a growing political and military confidence. This confidence also was expressed in the grand decorative schemes commissioned for two of Christopher Wren's baroque buildings: St Paul's Cathedral and the Royal Naval Hospital, both executed by an Englishman, James Thornhill.

ANTHONY VAN DYCK  
WILLIAM DOBSON  
JOHN HOSKINS  
SAMUEL COOPER  
PETER LELY  
JAN SIBERECHTS  
GODFREY KNELLER  
JAMES THORNHILL  
INIGO JONES  
CRISPIN VAN DER PASSE THE ELDER  
WENCESLAUS HOLLAR  
FRANCIS BARLOW  
ROBERT HOOKE  
JOHANNES KIP  
LEONARD KNYFF

Anthony van Dyck,  
*Queen Henrietta Maria*, 1632.  
[detail CAT. 16]





# REVOLUTION AND THE BAROQUE

1620 — 1720

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Since Aristotle numbereth *graphice*, generally taken for whatever is done with the pen or pencil (as writing, fair drawing, limning and painting) among those his generous practices of youth in a well-governed commonwealth, I am bound also to give it you in charge for your exercise at leisure, it being a quality most commendable and so many ways useful to a gentleman. For should you, if necessity required, be employed for your country's service in following the war, you can describe no plot, manner of fortification, form of *battalia*, situation of town, castle, fort, haven, island, course of river, passage through wood, marsh, over rock, mountain etc. (which a discreet general doth not always commit to the eye of another) without the help of the same. In all mathematical demonstrations nothing is more required in our travel in foreign regions. It bringeth home with us from the furthest part of the world in our bosoms whatever is rare and worthy of observance, as the general map of the country, the rivers, harbours, havens, promontories, etc., within the landscape of fair hills, fruitful valleys, the forms and colours of all fruits, several beauties of their flowers; of medicineable simples never before seen or heard of; the orient colours and lively pictures of their birds, the shape of their beasts, fishes, worms, flies etc. It presents our eyes with their complexion, manner and their attire. It shows us the rites of their religion, their houses, their weapons and manner of war. Besides it preserveth the memory of a dearest friend or mistress. And since it is only the imitation of the surface of nature, by it as in a book of golden and rare-limned letters, the chief end of it, we read a continual lecture of the wisdom of the Almighty Creator by beholding, even in the feather of a peacock, a miracle, as Aristotle saith.

Thomas Peacham, *The Compleat Gentleman*. London, 1622.  
(Quoted in Bernard Denvir, *From the Middle Ages to the Stuarts: Art, Design and Society before 1689*. London and New York: Longman, 1988, 166–67.)

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And all crucifixes, images and pictures, of any one or more persons of the Trinity, or of the Virgin Mary, and all other images and pictures of saints, or superstitious inscriptions in or upon any of the said churches, or other places belonging to the said churches, or churchyards, or in any other open place shall before the said first of November be taken away and defaced by the proper officers that have care of such churches.

An Ordinance for the utter demolishing, removing and taking away of all Monuments of superstition or Idolatry, 28 August 1643. (Quoted in C.H. Firth and R.S. Rait, *Acts and Ordinances of the Interregnum, 1642–1660*. 3 vols. London: HMSO, 1911, vol. 1, 265–66.)

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Whereas by an ordinance of the Lords and Commons assembled in Parliament bearing date the 28th of August last, it is amongst other things ordained yt. all Crucifixes, Crosses & all Images of any one or more psons of the Trinity, or of the Virgin Marye, & all other images & pictures of Saints & superstitious inscriptions in or upon all & every Churches or Chapells or other place of publique prayer, Churchyards or other places of publique praiser belonginge, or in any other open place shall be before November last be taken away and defaced, as by the said Ordinance more at large appeareth. And whereas many such Crosses, Crucifixes, other superstitious images and pictures are still continued within the associated Counties in manifest contempt of the sd. Ordinance, these are therefore to will and require you forthwith to make your repaier to the several associated counties & put the sd. Ordinance in execution in every particular, hereby requiring all Mayors, Sheriffs, Bayliffs, Constables head boroughs & all other his Majesties Officers and lovelinge subjects to be ayding and assisting you, whereof they may not faile at their peril. Given under my hand and seale this 19th of December 1643.

Manchester.

To Willm. Dowsing Gent.

& to such as hee shall appoint.

Commission from Edward Montagu, Earl of Manchester to William Dowsing, 19 December 1643. (Quoted in Bernard Denvir, *From the Middle Ages to the Stuarts: Art, Design and Society before 1689*. London and New York: Longman, 1988, 206–07.)

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Teversham [Cambridgeshire], March 26 [1644]. I broke a crucifix in the chancel, and there was Jesus written in great capital letters on six arches in the church, and in 12 places in the chancel, and steps there, the pavement digged up. The 6 Jesus in the church I dig out, and six in the chancel, and the other six I could not reach, but gave orders to do them out. There was one side of the altar written Phil. ii. 10 and on the other side, Psalm XCV. *Come let us worship and kneele*, etc. and four suns painted; within the first writt, God the Father; and in the second, the Son; and in the third, the Holy Ghost; and in the 4th, Three Presons and One God. (page 283)

Benacre [Suffolk], April 6 [1644]. There was 6 superstitious pictures, one crucifix, and the Virgin Mary twice, with Christ in her arms, and Christ lying in the manger, and the 3 Kings coming to Christ with their presents, and a Katherine nice [twice] pictured; and the priest of the parish [—] *materna Johannem Christi gubernata, O Christ govern me by thy mother's Prayers!* – And three Bishops with their mitres; and the steps to belevelled within 6 weeks. And 18 Jesus's, written in capital letters on the roof, which we gave order to do out; and the story of Nebuchadnezzar; and *Orate pro animabus*, in a glass window. (page 293)

(Both quoted in Trevor Cooper, ed. *The Journal of William Dowsing: Iconoclasm in East Anglia during the English Civil War*. Woodbridge, Suffolk: The Ecclesiological Society, The Boydell Press, 2001.)



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11 November 1647

COLONEL WHALEY

I have been so civilly used by you and Major Huntingdon that I cannot but by this parting farewell acknowledge it under my hand, as also to desire the continuance of your courtesy, by your protecting of my household stuffe and moveables of all sorts, which I leave behind me in this house [Hampton Court] that they be neither spoiled or embesled; only there are three pictures here which are not mine that I desire you to restore; to wit my wives picture in blew, sitting in a chair you must send to Mistris Kirke; my eldest daughter's picture copied by Belcam to the Countess of Anglesey, and my lady Stannop's picture to Cary Rawley [Carew Raleigh]. There is a fourth which I had almost forgot, it is the original of my eldest daughter (it hangs in this chamber over the board next to the chimney) which you must send to Lady Aubigny. So being confident that you wish my preservation and restitution, I rest,

Your friend CHARLES R.

PS I assure you it was not the letter you shewed me today that made me take this resolution, nor any advertisement of that kinde. But I confess that I am loath to be made a close prisoner under pretence of securing my life. I had almost forgot to desire you to send the black grew bitch to the Duke of Richmond.

Note from Charles I to Colonel Whaley, his Parliamentary captor, 1 November 1647. (Quoted in Bernard Denvir, *From the Middle Ages to the Stuarts: Art, Design and Society before 1689*. London and New York: Longman, 1988, 209.)







*Queen Henrietta Maria, 1632*

Oil on canvas, 109 x 86.2 cm  
Lent by Her Majesty Queen Elizabeth II

Henrietta Maria (1609–69) was the daughter of King Henry IV of France and Marie de Medici. She was a Catholic who married the Protestant King Charles I in 1625 by papal dispensation. The Pope hoped she that would be a spearhead for the return of England to Rome. Because of her Catholicism and poor command of English, she was unpopular and was never crowned in an Anglican service. The marriage was a happy one after the death of Charles' favourite, the Duke of Buckingham, in 1628, and was ended only by the king's execution in 1649. Henrietta Maria died in France where she had been exiled during the English civil war. This portrait was hung in the king's bedchamber and shows her in a silvery-grey dress against a dark green curtain, with pinkish-scarlet ribbons and her hand on pink roses by a small imperial crown. The painting was popular and was repeated on a number of occasions with slight variations, Van Dyck managing to make a plain woman appear to be very pretty. Princess Sophia remarked that although "so beautiful in her picture", she had "crooked shoulders, and teeth protruding from her mouth like guns from a fort" (*Memoirs of Princess Sophia, Electress of Hanover, 1630–1680*. Trans. H. Forester. London: Richard Bentley, 1888, 13).

Van Dyck was born in Antwerp and first came to England in the 1620s. He settled in London in 1632 and became the most important painter of his times, painting many royal portraits and establishing a pattern for elite portraiture in Britain that survived into the twentieth century. His studio was a large operation, the artist himself painting the sitters' heads and leaving the rest of the canvas to assistants. He died in London having remained a Catholic.



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17 WILLIAM DOBSON  
(London, 1611–46)

*Portrait of a Family, Probably that of Richard Streatfeild,*  
ca. 1645

Oil on canvas, 106.7 x 124.5 cm

Yale Center for British Art, Paul Mellon Collection, New Haven

This family portrait is believed to show Richard Streatfeild, a wealthy ironmaster from Chiddingstone, Kent, with his wife and children. The four skulls on the broken column at which the father looks wistfully are probably a reference to children of his who had already died. The column itself is a traditional symbol of fortitude. It is likely that the two children on the left were finished by another artist.

Dobson was trained by the German painter and tapestry designer at the royal tapestry works at Mortlake, Francis Cleyn. Through his access to the Royal Collection he acquired a Venetian style and is generally considered to be the most talented native English artist of the seventeenth century. He became Serjeant Painter to King Charles I after Van Dyck's death in 1641 and joined Charles at Oxford when he was forced to move there at the start of the civil war in 1642. There Dobson painted a number of Charles' closest political allies and soldiers, known as "cavaliers", bringing a sophisticated colouring and brushwork to his robust representations of the English subjects. Charles left Oxford early one morning in April 1646 and the city fell to the parliamentary forces in May. A month later, most of the court left for London. Dobson, having been imprisoned for debt, died in poverty in London, undoubtedly a victim of his Royalist association. The diarist John Evelyn called him "the most excellent painter that England hath yet bred" (Andrew Clark, ed. *Brief Lives, chiefly of contemporaries, set down by John Aubrey*. 2 vols. London, 1898, vol. i, 78).







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18 JOHN HOSKINS  
(Wells, Somerset, ca. 1590–London, 1665)

*Frances Cranfield, Countess  
of Dorset, ca. 1637*

Watercolour on vellum, 15.2 x 10.2 cm  
With kind permission of The Duke of Buccleuch & Queensberry KBE

Frances Cranfield (ca. 1623–87) was the daughter of Lionel Cranfield, 1st Earl of Middlesex, a major figure in Jacobean politics. She married Richard Sackville, 5th Earl of Dorset in the 1630s, with whom she had seven sons and six daughters. The family lived at Knole, Kent, a National Trust property today, which has a fine collection of paintings, including a full-length portrait of Frances by Anthony van Dyck. This miniature was painted during the Interregnum, when the family was a victim of persecution by Parliament. At the Restoration, the Earl of Dorset's fortunes improved dramatically. This portrait is one of Hoskins' finest with its superb detail and a charming dreamlike blue landscape in the background. Lady Frances wears a fashionable French "hurluberlu" coiffure, that is, a mop of downward-pointing curls arranged thickly at the back of the head and neck, below a section of straight hair.

John Hoskins became the leading miniature painter in England in the 1620s after the deaths of Nicholas Hilliard and Isaac Oliver, painting King Charles I, Queen Henrietta Maria and many other important figures of the period. It is not known where he trained, but his work from the 1630s shows clearly the influence of his neighbour in London, the court painter Van Dyck.

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19 SAMUEL COOPER  
(London, 1609–72)

*James Scott, 1st Duke of Monmouth  
and Buccleuch, K.G., ca. 1670*

Watercolour on vellum, 7.6 cm high  
With kind permission of The Duke of Buccleuch & Queensberry KBE

James Scott (1649–85) was an illegitimate child who was said to have been the offspring of King Charles II and his mistress Lucy Walter, born while the Stuarts were in exile in the Netherlands. He was made 1st Duke of Monmouth in 1663. He married Anne Scott, Countess of Buccleuch and took her surname. The couple were made the Duke and Duchess of Buccleuch a day after their wedding. Scott became a successful military commander during the wars against the Dutch in the 1660s and 1670s. As a Protestant he was favoured by many as heir to the throne, but Charles II supported his Catholic son James, Duke of York. When the king died in 1685, Monmouth led a rebellion against the new king but was defeated at the Battle of Sedgemoor in Somerset that year. He was executed shortly after on Tower Hill, London.

Samuel Cooper was the nephew of John Hoskins, with whom he trained as a miniaturist, and he spent the early part of his career in Holland and France. He was well connected and was a friend of the great diarist Samuel Pepys whose wife he painted in 1668. He was highly regarded during his lifetime and painted both Oliver Cromwell and Charles II. As with Hoskins' portraits, Cooper frequently set his sitters against a blue landscape background



(Soest, Westphalia, 1618– London, 1680)

*Diana Kirke, later Countess of Oxford, 1665–70*

Oil on canvas, 132.1 x 104.1 cm

Yale Center for British Art, Paul Mellon Collection, New Haven

Diana Kirke (d. 1719), a celebrated actress, married her lover, Aubrey de Vere, the Earl of Oxford, in 1673, and had five children by him. He had been a Royalist during the civil war and was generously rewarded for his loyalty by King Charles II. Depicted here while still de Vere's lover, Diana is wearing a loose "deshabille" Roman dress in the fashionable court colour of the time, amber, and exposes her left breast. She holds a rose, which, appropriately, may be a reference to Venus. Such images were popular in Restoration England after the severe religious and moral restrictions of the 1650s.

Peter Lely came to England from Westphalia, via Haarlem, in the early 1640s and not only painted historical landscapes but also the Lord Protector Oliver Cromwell, who allegedly requested that he paint him "pimples, warts and everything as you see me" (quoted in Oliver Miller, *Sir Peter Lely 1618–80*. Exh. cat. National Portrait Gallery, London, 1978, 47). By the 1670s, however, he had become the most fashionable portrait painter in England, running a large and efficient practice from his studio in Covent Garden. Typically, sitters would choose a pose and costume from a portfolio of engravings and then Lely would make a rapid chalk drawing for approval. He would paint the face, while the draperies and backgrounds were painted by his assistants. The dispersal of his enormous art collection at his death was the "sale of the century" after that of King Charles I.









21 JAN SIBERECHTS  
(Antwerp, 1627– London, ca. 1700)

*Henley from the Wargrave Road, 1698*

Oil on canvas, 88 x 119 cm  
River and Rowing Museum, Henley-on-Thames

The Flemish landscape painter Jan Siberechts painted a number of views of Henley and the River Thames. They are remarkably naturalistic and focus on the everyday working life of Henley with its wharves, market and malt houses, and the local countryside with its fields, lush pastures and woodland. The Thames is shown as an artery of trade with its varied locks, barges and cargoes.

Siberechts' patrons were local businessmen rather than the aristocrats who had previously been the main commissioners of landscape painting. Behind Siberechts' paintings lies a network of local landowners, Thames merchants, City lawyers and financiers. It is likely that the Draper family, which owned an estate south-east of Henley, commissioned this work. The viewpoint adopted, from a lock looking towards Henley, was on the Draper estate, and celebrates the family's land and wealth. Siberechts' minute attention to every detail appealed to the merchants, bankers and estate-managers who bought his paintings. Another view of Henley, in the Tate collection, has a remarkable double rainbow, reminding us of the growing interest in the scientific study of the natural world, which was seen as so important to Britain's economic growth.

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22 GODFREY KNELLER  
(Lübeck, 1646– London, 1723)

*Arnold Joost van Keppel, 1st Earl of Albemarle, ca. 1700*

Oil on canvas, 64.8 x 55.9 cm  
National Portrait Gallery, London

Keppel (1670–1718) was a Dutch-born soldier and courtier during the reign of his fellow-countryman King William III. Like many of the king's Dutch favourites, he was the object of great envy and animosity among William's English courtiers who resented the lavish gifts of money and land that he received, as well as his titles. It was said that Keppel was the king's lover by the age of 16 and he was renowned for his good looks and charm. He fought under the Duke of Marlborough during the War of Spanish Succession (1701–14) and is shown here wearing armour, as well as a large wig, which it was claimed he used to cover a birthmark on his face. His direct descendants today include Camilla, Duchess of Cornwall, the second wife of Prince Charles.

Godfrey Kneller was a German artist trained in Holland and Italy, who succeeded Peter Lely as the dominant portrait painter in England in 1680. He also had a studio in the fashionable area of Covent Garden in London's growing West End and charged the very high sum of fifty pounds for a full-length portrait. Like Anthony van Dyck and Lely, he was knighted. His small "Kit-Kat" portraits, like this one, were commissioned by the publisher Jacob Tonson for a West End club patronised by members of the Whig political party and their supporters, including writers such as the *The Spectator* editor Joseph Addison and the dramatist William Congreve. The pies sold at the club were known as "Kit-Kats", which gave the club and the portraits their name.

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23 GODFREY KNELLER  
(Lübeck, 1646– London, 1723)

*Charles D'Artiquenave, ca. 1702*

Oil on canvas, 108 x 80 cm  
National Portrait Gallery, London

D'Artiquenave (1664–1737) was an epicure and humorist thought by some to be the natural son of King Charles II. Most probably, however, he was a descendant of French Huguenot religious refugees. Like most of Kneller's "Kit-Kat" sitters, he was a Whig who was well rewarded for his loyalty to the party by various grants and sinecures. He was a close friend of Tory political opponents, the poet Alexander Pope and the writer Jonathan Swift, who said D'Artiquenave was a "man who knows everything and that every-body knows" (from Jonathan Swift, *Journal to Stella*, quoted in *Dictionary of National Biography*. Vol. 14. London: Smith, Elder and Co., 1885–90, 69–70). A professional drinker and gourmet, he contributed to *The Tatler* magazine, the forerunner to *The Spectator*, including Letter 252, "On the Pleasures of Modern Drinking" (Richard Gough and John-Bowyer Nicholls, eds. *The Spectator*, vol. IV (London, 1786): 291–94).

Kneller's portraits, suggestive in their intimate style of the new world of "men-about-town" and the coffee houses and clubs that they frequented, established an informal format of portraiture, which provided a pattern for those of William Hogarth and other painters in the eighteenth century. Kneller was highly successful commercially and was appointed Principal Painter to the Crown. His Academy in London, which ran from 1711 to 1716, was the first professional training centre for British artists.







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24 JAMES THORNHILL  
(Woolland, Dorset, 1675/6– Stalbridge, Dorset, 1734)

*St Paul Preaching at Athens*, ca. 1710

Oil on canvas, 82 x 73.7 cm  
Tate. Lent by the the Dean and Chapter of St Paul's Cathedral 1989

The commissioning of the murals for the dome of Christopher Wren's baroque masterpiece, St Paul's Cathedral, which opened over forty years after the catastrophic Great Fire of London of 1666, was highly controversial (see p. 22). This coloured oil sketch for what was to be a grisaille painting was probably painted in 1709 or 1710 as Thornhill's submission for the competition when he was short-listed along with the Italian painter Antonio Pellegrini. Thornhill's scheme comprised eight sections divided by *trompe-l'oeil* architectural decoration. It bears only a partial resemblance to the finished work and shows the importance to Thornhill of the Raphael cartoons, which then hung in Hampton Court Palace. The painter and writer Jonathan Richardson had said of Raphael's portrayal of this subject:

There I see a Person, Face, Air, and Action, which no Words  
can sufficiently describe, but which assure me ... that that Man  
must speak good Sense.

(Jonathan Richardson, *An Essay on the Theory of Painting*.  
London, 1715, 96–97.)

Thornhill's version is closely styled on Raphael's. Paul is positioned on the left preaching with outstretched arms to the Athenians below him. The gesture of the seated figure on the far right, with his raised hand, directly quotes Raphael's composition. Near the end of his life, Thornhill made sets of copies of the cartoons as well as studies of heads, hands and feet that he intended publishing in a manual for young artists. Like his contemporary Godfrey Kneller, Thornhill was knighted and set up his own short-lived Academy in London.

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25 JAMES THORNHILL  
(Woolland, Dorset, 1675/6– Stalbridge, Dorset, 1734)

*Sketch for a Ceiling Design*, 1700–20

Oil on canvas, 62 x 58 cm  
The Ashmolean Museum, Oxford. Presented by G. McN. Rushforth, 1937  
[Not in exhibition]

The subject of this sketch for a ceiling is uncertain and there is no known mural related to it. It is a characteristic baroque composition of Thornhill's with its complex and energetic arrangement of deities in the swirling, cloudy heavens. It possibly depicts Mars, in a red cloak, presenting a warrior to Vulcan, who stretches out his right hand in welcome, while Venus attempts to distract him. Below them, the female figure of History is writing on the back of Time, who is identified by his wings and a scythe. It has been suggested that the sketch shows Mars pleading with Jupiter for the deification of Romulus as recounted in Book XIV of Ovid's *Metamorphoses* (completed AD8). A sketch such as this would have been one of a number for a scheme to decorate a large house and allowed the artist to work out his ideas and also have something for his client to approve.

Thornhill was apprenticed to a decorative artist in 1689 and his career coincided with the great military victories of the Duke of Marlborough and the growth of Britain into a major world power. His painted hall at the Royal Naval Hospital, Greenwich was a vast celebration of the succession of King William III and King George I. However, most of Thornhill's work was done for private houses across Britain, usually for the powerful Whig magnates of the time. Surviving major examples of his baroque decorative schemes include those at Chatsworth House, Derbyshire, Hanbury Hall, Worcestershire and Blenheim Palace, Oxfordshire.





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26 INIGO JONES (London, 1573–1652)

*Design for the Catafalque for James I, ca. 1630*

Pen and wash on paper, 600 x 435 mm  
The Provost and Fellows of Worcester College Oxford

Inigo Jones was the foremost classical architect in Britain in the early seventeenth century. He travelled in Italy and France and became familiar with the architecture and ideas of Andrea Palladio. His most famous buildings are the Queen's House, Greenwich (1616–35) and the Banqueting House on Whitehall, London (1619–22), which Rubens decorated in the early 1630s. Jones also designed many “masques” or court entertainments for the Stuart court and introduced the proscenium arch and movable scenery to Britain. This catafalque, in part a response to Domenico Fontana's catafalque for Pope Sixtus V (1590), both summarises his career as chief architect to the king and announces a self-consciously restrained and “pure” Protestant aesthetic.

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27 CRISPIN VAN DER PASSE THE ELDER (Arnhem, ca. 1564–Utrecht, 1637)

Illustrations in George Wither, *A Collection of Emblemes, Ancient and Moderne*. London, 1635, 90–91

Etching, 31 x 20 x 3 cm (overall)  
The British Library, London

George Wither (1588–1667) was a poet and satirist who wrote in a deliberately archaic style indebted to the poetry of Edmund Spenser. He was a zealous Protestant and sided with Parliament during the English civil war. Educated at the University of Oxford and the London law courts, Wither also wrote on politics, composed hymns and translated the Psalms. After the Restoration of the monarchy in 1660, he moved towards the dissenting Quakers in his religious sympathies.

*A Collection of Emblemes* was based on the German poet Gabriel Rollenhagen's *Nucleus Emblematum Selectissimorum quae Itali vulgo impresas vocant*, [1611]–1613. The 200 plates in Rollenhagen's book were designed by the Dutch publisher and engraver, Crispin van der Passe. Wither divided them into four books and added to the mottoes and epigrams of each emblem thirty lines of his own explanatory verse. A “Lotterie” at the end of each book provided a further way into the moral and theological meanings of the emblems.

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28 Unknown artist

*England's Miraculous Preservation Emblematically Described, Erected for a Perpetuall Monument to Posterity*. London: John Hancock, 1647, 107

Engraving, 218 x 308 mm (image), 462 x 330 mm (printed area)  
The British Library, London

This image by an unknown engraver is typical of the crude graphic propaganda prints produced during the civil war. The state of England following the conflict is symbolised by a storm-tossed ship, “preserv'd and almost safe at land”. The ship, or “England's Ark”, is divided into three sections: “House of Lords”, “House of Commons” and “Assembly” (that is, the Westminster Assembly set up in 1643 to reform the English Church according to Presbyterian principles). Six parliamentary generals are shown in the medallions, including Thomas Fairfax and Oliver Cromwell. Drowning in the sea are the Royalists and their sympathisers, including King Charles I and Queen Henrietta Maria, Archbishop William Laud (?), Prince Rupert, who slashes at the ship with his sword, and the Earl of Strafford, who fires a gun at it. The print is accompanied by a long poem by the obscure John Lecester.

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29 WENCESLAUS HOLLAR (Prague, 1607–London, 1677)

*Spring, 1641*

Etching, 246 x 179 mm  
Collection of David and Diana Wood

A young woman stands before an open window and points with her right hand at a vase of flowers, including irises, lilies, tulips and roses, on a table covered with a cloth. In her left hand, she holds a bunch of tulips and her left arm rests on an open box from which there is a fur muff protruding, suggesting the end of winter when such items would be packed away. Through the window can be seen a country house and formal garden under a lightly clouded sky. The verse at the bottom tells us “beauty's quarter now is coming on”. This image is from a series depicting the four seasons. In 1643–44, Hollar made a full-length series of the same subject, with detailed and identifiable backgrounds, including London settings.

Wenceslaus Hollar was born in Prague into a Protestant family and left Bohemia during the Thirty Years War, in 1627, to avoid religious persecution. He worked for various publishers in Stuttgart, Strasbourg, Frankfurt, Amsterdam and Cologne as a draughtsman and printmaker. In 1636, he entered the service of Thomas Howard, the Earl of Arundel, and moved to London. Hollar worked on a wide range of subject matter, including architecture, monuments, landscape, topography, religion, natural history, fashion and portraiture. During the civil war, he fled Britain for Antwerp in 1644 and worked there until his return to London in 1652. Renowned for his subtle and precise line, Hollar also made maps and panoramic views of London and other towns, which are a primary historical source for mid-seventeenth-century England. He was a pioneer of the scientific observation of the natural world in Britain and died just as he was about to complete an illustrated history of the county of Nottinghamshire by Robert Thoroton.







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30 WENCESLAUS HOLLAR (Prague, 1607–London, 1677) after  
FRANCIS BARLOW (?1626–1704)

*Bustards*, ca. 1655

Etching, 181 x 125 mm  
Collection of David and Diana Wood

On the left, a fierce cock bustard with long plumes curving down from his mouth stands in the foreground. On the right, the hen stands looking downwards. In the tree on the left are four birds, including a cockatoo, and overhead an unidentified bird flies above the hen. In the distance, seen between the two bustards, is old St Paul's Cathedral, London. Bustards have powerful legs and prefer running to flying. They make their nests on the ground, which makes them vulnerable to predators. Bustards died out in Britain in 1832 but have recently been re-introduced.

The drawing is by the naturalist artist and etcher, Francis Barlow, with whom Hollar worked on a number of projects. Other birds drawn by Barlow and etched by Hollar between the 1650s and 1670s and published in various editions as *Diversae avium species*, include eagles, doves, turkeys, pheasants, peacocks, ostriches, owls and swans.

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31 ROBERT HOOKE (Freshwater, Isle of Wight, 1635–London, 1703)

*Micrographia* (Observation LIV, “Of a louse”, Scheme XXXV),  
London: Jo. Martyn and Ja. Allestry, 1665

Etching, 30.6 x 21 x 4.3 cm (overall)  
University of Glasgow Library. Special Collections

The illustrations to *Micrographia* were made for King Charles II when the polymathic Robert Hooke was Curator of Experiments at the Royal Society, founded in 1660 to encourage scientific experimentation. Microscopes were popular instruments at the time and Hooke's pioneering illustrations became fashionable items of interest. Hooke invented the word “cell” for minute biological organisms, suggested to him by the resemblance of plant cells to monk's cells. The book also included images seen through a telescope and revolutionary ideas on combustion. *Micrographia* shows the close links between the sciences and arts that existed at the time, as Hooke's work as an architect and draughtsman suggests.

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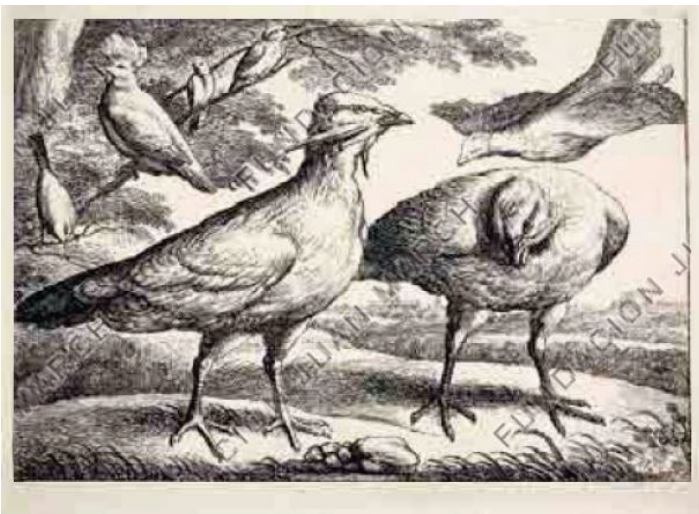
32 JOHANNES KIP (Amsterdam, 1653–London, 1722) after  
LEONARD KNYFF (1650–1722)

*Althorp in the County of Northampton*, from *Britannia Illustrata: Or Views of Several of the Queen's Palaces, as Also of the principal Seats of the Nobility and Gentry of Great Britain*, curiously engraved on 80 Copper plates, London, 1708–15, plate 27

Etching, 46.2 x 31.9 x 6.6 cm (overall)  
Erddig, The Yorke Collection (The National Trust)

Althorp, now the home of the Spencer family, was owned by the Duke of Sunderland when this image was engraved for the publisher David Mortier, who financed the project through subscription. It was an Elizabethan house altered in 1665–68 to Italianate designs. The two large skylights of the new great staircase can be seen at the rear of the roof. A panoramic landscape includes figures, deer, horses and dogs, and avenues of trees, formal walled gardens, and grand entrance gates. In the late eighteenth century, the landscape was radically remodelled to conform to the more natural aesthetic first developed fully at Stourhead [CAT. 77 and p. 25].

The *Britannia Illustrata* engravings were produced by the Dutch painter Leonard Knyff and the engraver and print dealer Kip, who had come to England after the accession of King William III in 1688. They employ the popular bird's-eye view to present the houses and buildings depicted in a wide-angle landscape setting emphasising the landowners' extensive estate. The Dutch painter Jan Siberechts used a similar approach in his paintings [CAT. 21].



30



31



32







# SOCIETY AND SATIRE

1720—1800

William Hogarth's famous print series of the 1730s and 1740s have established him as the first major native British artist. His *Harlot's Progress* of 1732–3 set the pattern for a narrative art that captured the imagination of audiences across Europe. His aim was to tell stories about contemporary social types and problems and to perform the role of a moral commentator, somewhat in the manner of his friend, the novelist Henry Fielding. Typically, Hogarth's tales end in tragedy as innocents and fools are lured into evil ways, heavy layers of symbolism pointing to the inevitability of the unfolding disaster.

Hogarth's art was both revolutionary and highly fashion-conscious and was much influenced by the taste for French and Italian "conversation pieces", as well as by the life around him in London. His art was shown along with that of friends such as Francis Hayman at venues like the Vauxhall Pleasure Gardens, run by the entrepreneur Jonathan Tyers, and at the Foundling Hospital for orphans. These sites were the first public art galleries in Britain, where fashionable society could mix and see the latest painting and sculpture. Hogarth's legacy can be seen later in the century in the work of artists such as the social satirist Thomas Rowlandson and the political cartoonist James Gillray. Their work was eagerly bought by a large middle-class audience, along with the novels and other printed material with which they filled their libraries and drawing rooms.

By the middle of the eighteenth century, there was a growing demand for full professional recognition of artists in Britain. Hogarth's Copyright Act of 1734 gave artists greater control over the reproduction of their work, while the calls for an officially sanctioned academy led to the founding of the Royal Academy in 1768. Dominated by Joshua Reynolds, the Academy gave artists status, a prestigious exhibition space and training facilities. Inevitably, the new organisation and those who ran it became the targets of satirists and those who felt excluded from its success.

Reynolds' lectures to the Academy students stressed the importance of "history painting", ambitious works that dealt with grand themes from literature and history. However, the demand for portraits was far greater and, by the end of the century, landscape as well was a more important genre than historical subjects. Portraiture was a hugely successful business involving a whole economy of artists, dealers, framers, copyists, engravers and transport companies. Artists such as Thomas Gainsborough and Thomas Lawrence commanded high prices for their work. The epicentre of the trade was London and artists from other parts of Britain, such as the Scottish painter Allan Ramsay, needed to work there to sustain their practice.

Portrait sculpture grew in popularity from the 1730s, when the work of the French rococo sculptor Louis-François Roubilliac became as successful as that of his painter colleagues. He made busts of many of the great figures of the period, including Hogarth and the German composer George Frideric Handel. In the 1770s, the Academician Joseph Nollekens became the dominant portrait sculptor, creating a neo-classical style in keeping with the new taste of the time.

WILLIAM HOGARTH  
LOUIS-FRANÇOIS ROUBILIAC  
ALLAN RAMSAY  
ARTHUR DEVIS  
FRANCIS HAYMAN  
ANTONIO CANALETTO  
JOHAN ZOFFANY  
JOSHUA REYNOLDS  
THOMAS GAINSBOROUGH  
JOHN HAMILTON MORTIMER  
JOHN-FRANCIS RIGAUD  
THOMAS ROWLANDSON  
JAMES GILLRAY  
THOMAS LAWRENCE  
JOHN HOPPNER  
JOSEPH NOLLEKENS  
SIMON GRIBELIN  
JOHN CLOSTERMAN  
GERARD VAN DER GUCHT  
JOHN VANDERBANK  
CHARLES GRIGNION  
SAMUEL WALE

Thomas Rowlandson,  
*Exhibition Stare Case. Visitors to  
the Royal Academy struggle up and  
down the steeply curving staircase of  
Somerset House, ca. 1811.*  
[detail CAT. 45]



# SOCIETY AND SATIRE

1720 — 1800

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If gentlemen were lovers of painting, and connoisseurs, this would help to reform themselves, as their example and influence would have the like effect on the common people. All animated beings naturally covet pleasure, and eagerly pursue it as their chief good; the great affair is to choose those that are worthy of rational beings, such as are not only innocent, but noble and excellent. Men of easy and plentiful fortunes have commonly a great part of their time at their own disposal, and the want of knowing how to pass those hours away, in virtuous amusements, contributes perhaps as much to the mischievous effects of vice, as covetousness, pride, lust, love of wine, or any other passion whatsoever. If gentlemen therefore found pleasure in pictures, drawings, prints, statues, intaglias, and the like curious works of art; in discovering their beauties and defects; in making proper observations thereupon, and in all the other parts of a connoisseur, how many hours of leisure would here be profitably employed, instead of what is criminal, mischievous and scandalous! I confess I cannot speak experimentally, because I have not tried those; nor can any man pronounce upon the pleasures of another; but I know what I am recommending is so great a one that I cannot conceive the other can be equal to it, especially if the drawbacks of fear, remorse, shame, expence &c to be taken into the account.

Second, our common people have been exceedingly improved, within an age or two by being taught to read and write; they have also made great advances in mechanics, and in several other arts and sciences; and our gentry and clergy are more learned, and better reasoners than in times past; a further improvement might yet be made, and particularly in the arts of design: If, as children are taught other things, they together with these, learned to draw, they would not only be qualified to become better painters, carvers and engravers, and to attain the like arts immediately and evidently depending on design, but they would thus become better mechanics of all kinds.

And if to learn to draw, and to understand paintings and drawings were made a part of the education of a gentleman, as their example would excite others to do the like, it cannot be denied but that this would be a further improvement, even of this part of our people; the whole nation would, by these means be removed some degrees higher into the rational state, and make a more considerable figure amongst the polite nations of the world.

Jonathan Richardson, *A Discourse on the Dignity, Certainty, Pleasure and Advantage of the Science of a Connoisseur*. London, 1715. (Quoted in Bernard Denvir, *The Eighteenth Century: Art, Design and Society 1689–1789*. London and New York: Longman, 1983, 70–71.)

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The active mind is ever bent to be employed. Pursuing is the business of our lives, and even abstracted from any other view gives pleasure. Every arising difficulty, that for a while attends and interrupts the pursuit, gives a sort of spring to the mind, enhances the pleasure, and makes what else would be a toil and labour become sport and recreation.

Wherein would consist the joys of hunting, shooting, fishing and many other favourite diversions, without the frequent turns and difficulties and disappointments that are daily met with in the pursuit?



How joyless does the sportsman return when the hare has not had fair play! how lively and in spirits, even when an old cunning one has baffled and out-run the dogs!

This love of pursuit, merely as pursuit, is implanted in our natures, and designed, no doubt, for necessary and useful purposes. Animals have it evidently by instinct. The hound dislikes the game he so ardently pursues, and even cats will risk the losing of their prey to chase it over again. It is a pleasing labour of the mind to solve the most difficult problems; allegories and riddles, trifling as they are, afford the mind amusement, and with what delight does it follow the well-connected thread of a play or novel, which ever increases as the plot thickens, and ends most pleased when that is distinctly unravelled.

The eye hath this sort of enjoyment in winding walks and serpentine rivers, and all sorts of objects, whose forms are composed principally of what I call the *waving* and *serpentine* lines.

Intricacy in form therefore I shall define to be that peculiarity in the lines which compose it, that *leads the eye a wanton kind of chase*, and from the pleasure that gives the mind entitles it to the name of beautiful; and it may justly be said that the cause of the idea of grace more immediately resides in this principle than in the other five, except variety, which indeed includes this and all the others.

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William Hogarth, *The Analysis of Beauty*. London, 1753.  
(Quoted in Bernard Denvir, *The Eighteenth Century: Art, Design and Society 1689–1789*. London and New York: Longman, 1983, 75–76.)

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And accordingly in fact, Face-Painting is no where so well performed as in England: I know not whether it has lain in your way to observe it, but I have, and pretend to be a tolerable Judge. I have seen what is done Abroad, and can assure you that the Honour of that Branch of Painting is justly due to us. I appeal to the judicious Observers for the Truth of what I assert. If Foreigners have oftentimes, or even for the most part, excelled our Natives, it ought to be imputed to the Advantages they have met with here, join'd to their own Ingenuity and Industry, nor has any one Nation distinguished themselves so as to raise an Argument in favour of their Country; but 'tis to be observed, that neither French nor Italians, nor any one of either Nation, notwithstanding all our Prejudices in their Favour, have, or ever had, for any considerable time, any Character among us as Face-Painters.

This Honour is due to our own Country; and has been so for near an Age: So that instead of going to Italy, or elsewhere, one that designs for Portrait Painting ought to Study in England. Hither such should come from Holland, France, Italy, Germany, & c. as he that intends to Practices any other kinds of Painting, should go to those Parts where 'tis in greatest Perfection. 'Tis said the Blessed Virgin descended from Heaven to sit to St Luke; I dare venture to affirm, that if she should desire another Madonna to be Painted by the Life, she would come to England; and am of Opinion that your present President, Sir Godfrey Kneller, from his Improvement since he Arrived in this Kingdom, would perform that Office better than any Foreigner living.

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*The Spectator*, London, 6 December 1712. (Quoted in Bernard Denvir, *The Eighteenth Century: Art, Design and Society 1689–1789*. London and New York: Longman, 1983, 119–20.)

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And thus, after all, the most natural beauty in the world is honesty and moral truth. For all beauty is Truth. True features make the beauty of a face, and true proportions of the beauty of architecture, as true measures that of harmony and musick. In poetry, which is all fable, truth is the perfection. And

whoever is scholar enough to read the ancient philosopher, or his modern copyists, upon the nature of a dramattick and epic poem, will easily understand this account of the truth.

A painter, if he has any genius, understands the truth and unity of design; and he knows he is even then unnatural, when he follows nature too close, and strictly copies life. For his art allows him not to bring all nature into his piece, but a part only. However, his piece, if it be beautiful, and carries truth, must be a whole, by itself complete, independent, and withal as great and comprehensive as he can make it. So that particulars, on this occasion, must yield to the general design; and all things be subservient to that which is principal; in order to form a certain easiness of sight, a simple, clear and united view, which would be broken by the expression of anything peculiar or distinct.

Now the variety of nature is such as to distinguish everything she forms by a peculiar, original character, which, if strictly observed, will make the subject appear unlike to anything extant in the world besides. But this effect the good poet and painter seek industriously to prevent. They hate minuteness, and are afraid of singularity, which would make their images, or characters appear capricious and fanatical. The mere face-painter, indeed, has little in common with the poet, but like the mere historians, copies what he sees, and minutely traces every feature and odd mark. 'Tis otherwise with the men of invention and design. 'Tis from the many objects of Nature, and not from a particular one that these genius's form the idea of their work. Thus, the best artists are said to have been indefatigable in studying the best statues, as esteeming them a better rule than the most perfect human body could afford ...

Anthony Ashley Cooper, 3rd Earl of Shaftesbury,  
*Characteristicks of Men, Manners, Opinions, Times,*  
*in Three Volumes.* vol. 1. London, 1711. (Quoted in Bernard  
Denvir, *The Eighteenth Century: Art, Design and Society*  
1689–1789. London and New York: Longman, 1983, 123.)

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As to the notion that a portrait-painter can, when called upon, paint history, and that he can, merely from his acquaintance with the map of the face, travel with security over other regions of the body, every part of which has a peculiar and different geography of its own; this would be too palpably absurd to need any refutation. He may indeed, by reading and conversation, beg, borrow, collect or steal opinions, and he may make out general theories; but even in the way of theory, what he mixes of his own head will be at best loose and vague, as it cannot be confirmed by the result of his own observation, from repeated and familiar practice. It is easy to collect eulogiums upon Michael Angelo and the other great fathers of historical excellence; but we ought to be careful how we add to them. I repeat this because of a wild opinion which has got into circulation, and must be attended with very mischievous consequences should any young artist regulate his practice by it. The opinion is, that the grand style, and an attention to exactness in the minuter parts of the body are incompatible; and Michael Angelo is mistakenly held out as the example of a style of art consisting of all genius and soul, and which was above attending to an exactness in the minutiae and detail of his figures. This is false, both in the precept and the example. Michael Angelo is, of all men, one of the most remarkable for this precision, and this attention to the detail, or smaller parts of his figures; there is actually more work, and “making out” (as the artists call it) in one arm or leg executed by this great man, than is to be found in two entire figures of these vague, slovenly theorists.

James Barry, *Inquiry into the Real and Imaginary*  
*Obstructions to the Acquisition of the Arts in England.*  
London, 1774. (Quoted in Bernard Denvir, *The Eighteenth*  
*Century: Art, Design and Society 1689–1789.* London and  
New York: Longman, 1983, 127.)







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33 WILLIAM HOGARTH  
(London, 1697–1764)

*A Harlot's Progress*, 1732–33

Series of six engravings  
Etching and engravings on paper, each 322 x 392 mm  
Real Academia de Bellas Artes de San Fernando.  
Calcografía Nacional, Madrid

Hogarth's fame rests on his satirical and moralising series such as *A Harlot's Progress* and *Marriage A-la-Mode* (1745), which were visually and symbolically complex narratives about contemporary British society. Mixing fact and fiction, they were best known through the prints etched and engraved by the artist after original paintings, which Hogarth in effect used as advertisements for his print sales.

PLATE I

Moll Hackabout arrives in London as an innocent country girl hoping for employment as a servant. However, she is waylaid by a (real-life) procuress, Mother Needham, who intends leading her into a life of sin, in league with her accomplice, the notorious rapist Francis Charteris, who fondles himself as he leers at Moll. Toppling buckets, a dead goose and an unaware priest on horseback looking at a letter of introduction to an important churchman, indicate the tragic ending of the story.

PLATE II

Moll is now in the richly furnished town house, mistress of a wealthy Jew. She is already debauched and her young lover is shown leaving the room as Moll kicks the table over to distract her keeper, who has returned unexpectedly. His gesture refers to the Jew's small manhood. The painting on the right shows Uzzah being stabbed in the back; on the left, Jonah represents Moll's naive overestimation of her security. Again, everything is toppling to the ground.

PLATE III

Cast out of her grand home, Moll is now a prostitute in a slum in Covent Garden, an area full of brothels. She looks out at the viewer holding a stolen watch, seemingly unaware that time is against her. The black patches on her face and the bottles of medicine suggest that she has syphilis, while the witches hat and birch on the wall show the degrading games she has to play for her clients. A local Justice of the Peace enters who, although obviously tempted sexually, will soon arrest her.

PLATE IV

Moll is in Bridewell Prison and shown beating hemp rather than clients, and is also being beaten by a warder for laziness. At the lower right, a prostitute laughs at her and behind Moll another mocks her fine clothing while winking at us. To her left, a bankrupt gambler also beats hemp under a whipping post inscribed with the words "The Wages of Idleness".

PLATE V

Moll is back in her garret dying from syphilis and wrapped in blankets suggesting a shroud. The two "quack" doctors argue over their respective bogus cures, one of them the real-life Dr Richard Rock who sold anti-venereal disease pills. Moll's illegitimate son reaches for food before the fire, emphasising the danger he will face in life.

PLATE VI

Moll lies dead in her coffin, aged twenty-three, surrounded by diseased prostitutes. One on the right is touched by the undertaker, while she steals his handkerchief; on the left, another is fondled by a parson who symbolically spills his drink in excitement. Moll's son is left alone playing with a toy. As the prostitute on the left looks cynically out at us, we realise that the characters are trapped in a vicious cycle.







34 LOUIS-FRANÇOIS ROUBILIAC  
(Lyon, 1702– London, 1762)

*Alexander Pope, 1741*

Marble, 63.5 x 32.2 cm  
ShIPLEY Art Gallery, Gateshead

Alexander Pope (1688–1744) was one of the major authors of the early eighteenth century, best known for his satirical poetry such as *The Dunciad* (1728), an attack on the British literary scene, and his translations of Homer's *Iliad* (1715–20) and *Odyssey* (1726). His poems were written using heroic couplets. A brilliant classical scholar and wit, he was born a Catholic, which prevented him from attending university, and was self-taught. He was crippled by illness as a child and suffered acute pain throughout his life, was hunch-backed and only 1.37 metres tall. When Roubiliac made the model from the life for this celebrated sculpture in 1738, Pope had nearly finished his writing career and was only six years from his death at his villa in Twickenham, where he had made a famous garden with an elaborately designed grotto. This marble version, showing Pope with short hair and wearing a robe in the classical style, is one of a number made variously in terracotta, plaster and bronze. In 1741, Pope purchased busts of four British authors, including John Milton, on behalf of his friend the entrepreneur Ralph Allen, who installed them in the library at his new Palladian villa at Prior Park, Bath.

Roubiliac was born in Lyon, France and moved to England around 1730 having converted to Protestantism. His first major commission was from the proprietor of Vauxhall Gardens, Jonathan Tyers, for a large sculpture in a relaxed rococo style of the composer George Frideric Handel, which was placed in the centre of the Gardens in 1738 and was hugely popular. Roubiliac had a large studio with many assistants off St Martin's Lane, near Slaughter's Coffee House, where he mixed with prominent artists and writers. He produced busts of famous contemporaries, such as William Hogarth, and from the later 1740s made numerous monuments, which can be found in churches and cathedrals throughout Britain. He was highly regarded for his naturalism and psychological insight and, with reference to his bust of Pope, Joshua Reynolds wrote:

Roubiliac, the Statuary, who made a bust of him [Pope] from life, observed that his countenance was that of a person who had been much afflicted with headache, and he should have known the fact from the contracted appearance of the skin above the eyebrows, though he had not been otherwise apprised of it.

(James Prior, *Life of Edmond Malone*. London: Smith, Elder & Co., 1860, 429.)

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36 ARTHUR DEVIS  
(Preston, 1712– Brighton, 1787)

*Mr and Mrs Hill, 1750–51*

Oil on canvas, 76.2 x 63.5 cm

Yale Center for British Art, Paul Mellon Collection, New Haven

This is a fine example of the very distinctive work of Arthur Devis, probably showing the eccentric Tory lawyer George Hill (ca. 1716–1808) and his wife Anna Barbara (ca. 1720–1800) of Northamptonshire in a fashionable but plain, almost bare, drawing room, which was perhaps an invention of the artist's. Anna is seated next to the elegant table on which afternoon tea is served, while the husband stands in front of the fireplace with its Italianate oval overmantel painting and large Chinese vase, his hand inside his waistcoat. This and the position of his feet were the kind of pose recommended at the time for correct etiquette. The seven delicately painted cups and saucers indicate that five guests are expected to arrive shortly. Devis' technique is almost like that of a miniaturist and creates a strangely airless and even surreal atmosphere.

Devis was born in Preston in north-west England where he established a highly successful practice producing "conversation pieces", group portraits of exquisite doll-like figures set in middle-class interiors or in the landscape. He moved to London in 1745 but by the 1760s his style was considered out of date by comparison with the work of younger artists such as Joshua Reynolds and Johan Zoffany.

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37 FRANCIS HAYMAN  
(Exeter, 1708– London, 1776)

*Jonathan Tyers and his daughter Elizabeth and her husband John Wood, 1750–52*

Oil on canvas, 99.1 x 86.4 cm

Yale Center for British Art, Paul Mellon Collection, New Haven

Jonathan Tyers (d. 1767) was a brilliant entrepreneur and impresario best known as the proprietor from 1729 of Vauxhall Gardens, London's most popular pleasure gardens throughout the eighteenth century. This elegant outside group portrait was probably painted to celebrate his youngest daughter's marriage. Tyers' gesture towards the pug dog, a symbol of fidelity, and the sculpture on a plinth of a dolphin and putto with a dove, symbols of long life, love and peace, are all appropriate for a wedding portrait. The style is that of the popular French rococo, the small figures and prominent landscape suggestive of Antoine Watteau's *fêtes galantes*.

Francis Hayman began his career as a scenery painter in the London theatres before turning to portrait painting and book illustration. Influenced by the London-based French artist Hubert Gravelot, Hayman designed an extensive series of decorative pictures of games and pastimes for the fifty-three supper boxes at Tyers' Vauxhall Gardens, which show his background in theatrical painting. Hayman was a friend and collaborator of William Hogarth with whom he was a founder-member of the St Martin's Lane Academy in 1735, a precursor of the Royal Academy.







*Flora Macdonald, 1749*

Oil on canvas, 74 x 61 cm

The Ashmolean Museum, Oxford. Transferred from the Bodleian Library, 1960

Flora Macdonald (1722–90) was the daughter of a farmer in South Uist, an island in the Outer Hebrides, Scotland. She helped the “Pretender” Prince Charles Edward Stuart to escape to Skye after his defeat at the Battle of Culloden in 1746. From that date, the Stuart dynasty lost any hope of returning to the throne in Britain. This portrait was painted after Flora had been released from the Tower of London and shortly before she married Allan Macdonald of Kingsburgh in 1750, member of one of the major Scottish clans. She is wearing a white rose in her hair, a Jacobite emblem, while the flowers in her hand refer to her Christian name.

Allan Ramsay was born in Edinburgh, Scotland and with little formal training moved to London, where he studied at the St Martin’s Lane Academy, and then to Rome, in 1736, where he studied at the French Academy, which accounts in some degree for his distinctive technique and style. He returned to London in 1738 and was patronised by the resident Scottish aristocracy, while also maintaining a studio in Edinburgh. His work had a major influence on the young Joshua Reynolds in the 1750s, but, in turn, he recognised the new direction in Reynolds’ work and in 1754 returned to Rome to further study Old Master painting and ancient art. He was a talented antiquarian researcher and writer and also an ardent exponent of the abolition of slavery. In 1761, he was appointed Principal Painter in Ordinary to the new king, George III, concentrating on the many royal portraits required to present to foreign dignitaries. He gave up painting in 1770 after dislocating his arm and focused on his literary pursuits.









38 ANTONIO CANALETTO  
(Venice, 1697–1768)

*Vauxhall Gardens: The Grand Walk, ca. 1751*

Oil on canvas, 51 x 76 cm  
Compton Verney House Trust (Peter Moores Foundation)

Vauxhall Gardens had been a popular destination for Londoners since the late seventeenth century, but it was the entrepreneur Jonathan Tyers [CAT. 37] who radically transformed it in the early 1730s into a fashionable resort where people of all classes mixed, taking boats from Westminster Pier in the evening in order to eat, drink, picnic, promenade and listen to music by George Frideric Handel as well as popular songs by British composers. The gardens were also the site

of illicit sexual encounters and of prostitution. They provided one of the first public exhibition spaces in London, where artists such as William Hogarth and Francis Hayman displayed their work. The French sculptor Louis-François Roubiliac's large sculpture of Handel presented the musical superstar of the age. Canaletto's painting shows the orchestra building on the right and the supper boxes where paintings were hung, which are on both sides of the tree-lined central Grand Walk.

The Venetian painter Canaletto worked in London from 1746 to 1755 and painted panoramic views of the city. He had been influenced when in Rome by the *veduti* artist Giovanni Paolo Pannini and began painting his detailed views of the canals and palaces in Venice in the 1720s. He produced many pictures for English tourists and when the War of the Austrian Succession (1740–48) disrupted this trade he moved to London.





39 JOHAN ZOFFANY  
 (Frankfurt-am-Main, 1733– Strand-on-the-Green, London, 1810)

*The Sondes Children*, 1760

Oil on canvas, 96.5 x 122 cm  
 Collection James Saunders Watson

The portrait shows the three sons of Lewis Monson-Watson and his wife Grace [CAT. 40]. The eldest child walks forward with a cricket bat and holds up a ball to remind his brother that they should be playing. The latter leans against a tree and helps the youngest boy, in infant's dress, to feed nuts to a pet squirrel. The boys are silhouetted against the dark background, which contrasts with the light of the distant view along a winding river. A statue can be seen in the left background indicating that this is the family estate at Lees Court, Faversham in Kent. The eldest boy was later recorded on the Grand Tour in the

1770s wasting his time drinking and gambling (John Ingamells, *A Dictionary of British and Irish Travellers in Italy, 1701–1800*. New Haven and London: Yale University Press, 1997, 668).

Zoffany was born in Frankfurt, Germany, initially training as a sculptor before turning to painting and settling in London in 1760. He quickly became a favourite painter of "conversation pieces" for the royal family. A founding member of the Royal Academy as well as a prominent Freemason, Zoffany painted many scenes from the popular drama of the day, featuring all the greatest actors such as David Garrick. Later in his career, Zoffany painted highly complex groups, among the most famous being *The Tribuna of the Uffizi* (1772–77) and *The Academicians of the Royal Academy* (1771–72) (p. 27). Zoffany also worked in India in the 1780s (p. 30). On his return to England, he was shipwrecked off the Andaman Islands and was among those forced by starvation to eat a young sailor after lots were drawn. He is so far the only Academician to have been a cannibal.

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40 JOSHUA REYNOLDS  
(Plympton, Devon, 1723– London, 1792)

*Lady Sondes, 1764*

Oil on canvas, 76.4 x 60.3 cm  
Fundación Lázaro Galdiano, Madrid

The sitter is Grace Watson (née Pelham), Lady Sondes (ca. 1731–77), wife of Lewis Monson-Watson who was created Baron Sondes in 1760. Grace, a niece of the Duke of Newcastle, came from one of the most powerful political dynasties in Britain. She is shown in a white muslin dress, a pink ermine-lined cloak, pearl earrings and pearls in her hair. She sat for the portrait in Reynolds' studio on three occasions in May and June 1764. In Lady Sondes' plaited hair and dress there is an oriental touch that was fashionable at the time. She was the mother of the children shown in Johan Zoffany's portrait [CAT. 39].

Reynolds' portrait practice was immensely successful and works such as this commanded prices of up to fifty guineas, while full-length portraits would cost a hundred guineas. Through his portraits of the most wealthy and powerful people in Britain and his presidency of the Royal Academy, Reynolds was the dominant figure in British art during his lifetime. His studio was a fashionable meeting place where sitters arriving for their sessions were greeted by music, coffee and gossip. As a theorist, Reynolds stressed the classical concept of a Platonic ideal in art, which expressed itself in a generalisation of form and a suppression of detail: "The art which we profess has beauty for its object; this it is our duty to discover and express; but the beauty of which we are in quest is general and intellectual; it is an idea that subsists only in the mind; the sight never beheld it, nor has the hand expressed it." ("Discourse IX", in Robert R. Wark, ed. *Discourses on Art*. New Haven and London: Yale University Press, 1975, 171). William Blake disagreed entirely with this and wrote in his annotations to the "Discourses" that "this man was hired to depress art" (Geoffrey Keynes, *Blake: Complete Writings*. London, Oxford, New York: Oxford University Press, 1972, 445).





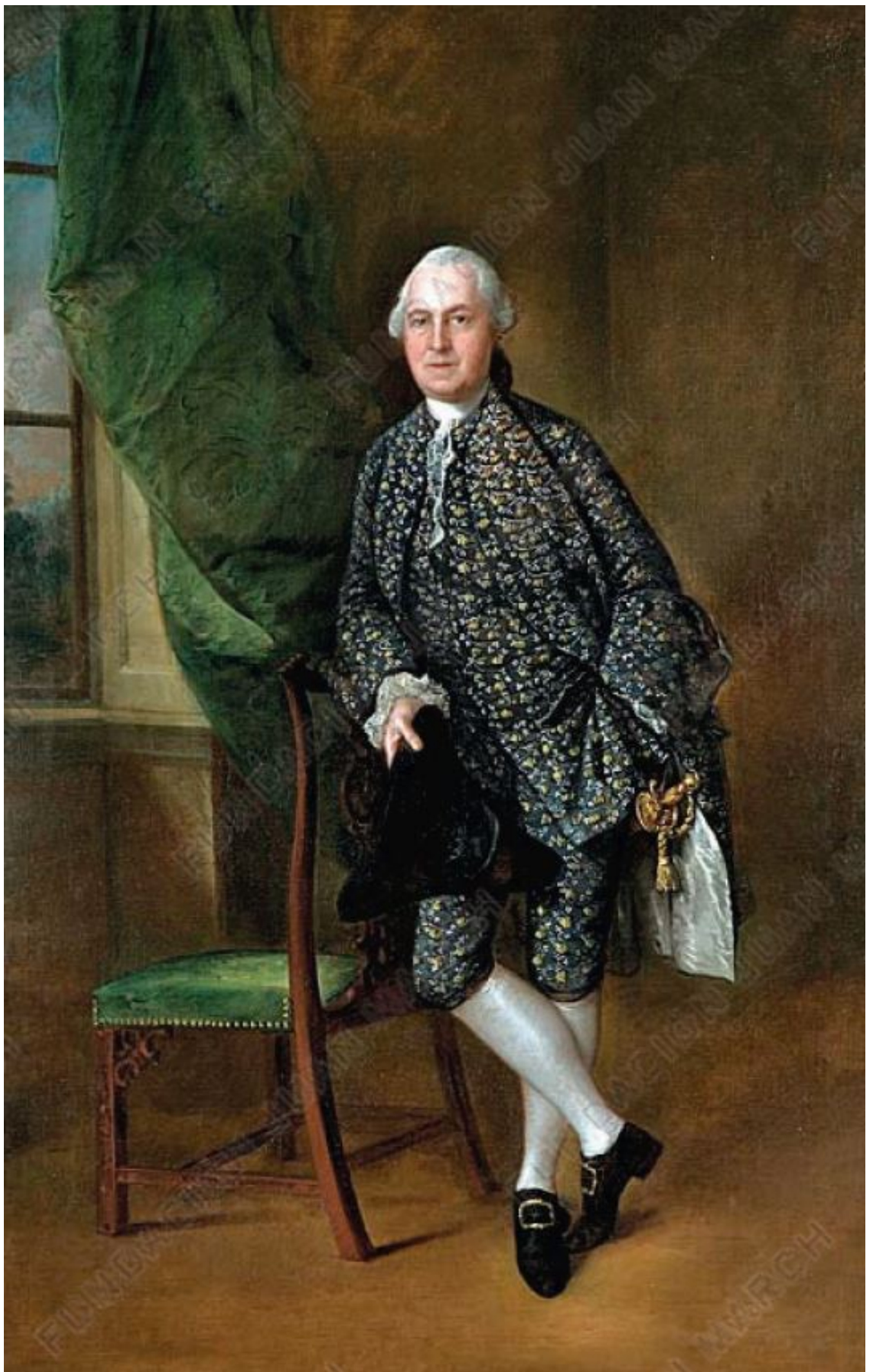
*Sir Edward Turner, 1762*

Oil on canvas, 229.2 x 147.3 cm  
Wolverhampton Art Gallery

Edward Turner had recently come into a fortune and was painted by Gainsborough in the artist's painting room in his house in Abbey Street, Bath, a fashionable spa town to which Gainsborough had moved in 1759 and where he established a highly successful portrait practice. Something of the absurdity of the city's culture is evident in Richard Graves' comic novel, *The Spiritual Quixote* (1773), where men such as Turner are lampooned for their dedication to the latest modes and for their vanity. As with a number of portraits painted in the room, a landscape is visible through the window rather than the city, which was the actual view. Many of Gainsborough's portraits emphasised a natural setting, perhaps indicating both his own deep love of nature, as opposed to society, as well as the tradition of such backdrops. The sitter's great pleasure in his recently acquired fortune is evident in his extremely flamboyant attire and confident, relaxed pose. Turner's suit is made of grey French silk embellished with white, gold and black brocading, all painted with the utmost care by Gainsborough. A mezzotint of the painting was engraved by James McArdell at the sitter's request and no doubt it was made available to his friends and others in polite society.

Having trained under Hubert-François Gravelot in London, Gainsborough worked in Ipswich and London in the 1740s and 1750s, before moving to Bath where he became the most popular society portraitist of his generation. His delicate and lively brushwork, sometimes created using a very long brush and manipulating the paint with odd instruments such as spoons, was best viewed at a distance for likeness and yet equally entranced viewers when viewed close-up. He became bored with portraiture and devoted much of the final years of his career to painting landscapes.







42 JOHN HAMILTON MORTIMER  
(Eastbourne, 1740– London, 1779)

*A Caricature Group, 1766*

Oil on canvas, 83.8 x 106.7 cm

Yale Center for British Art, Paul Mellon Collection, New Haven

This painting may show members of the Howdalian Society, a drinking club started by an artillery officer, Captain Howdell, which met at Munday's Coffee House in Covent Garden. The high-living Mortimer was at one time President of the Society. Such groups were manifold during the eighteenth century, meeting at taverns and coffee houses. Absent members are represented by portraits on the walls. Only two of the figures at this oyster supper can be identified with certainty: the artist is the figure seated on the far left and the sculptor Joseph Wilton

(1722–1803) is seated in the foreground apparently about to carve into an oyster. Others may include the composer Thomas Arne (1710–78), the painter Richard Wilson (1714–82) and the novelist Laurence Sterne (1713–68). Such caricatures were painted by a number of artists, including Joshua Reynolds who poked fun at the dissolute aristocrats that he saw on the Grand Tour in Italy.

Mortimer trained in the studio of the portrait painter Thomas Hudson for three years from 1757, where he met Joseph Wright [CAT. 58]. He was a brilliant draughtsman and decided to become a history painter, exhibiting work at the immediate forerunner to the Royal Academy, the Society of Artists, in the 1760s and 1770s. Mortimer was elected President of the Society in 1774. His works included scenes from British history, from mythology and from the works of William Shakespeare, Edmund Spenser and Cervantes. The wild lifestyle that led to his early death was reflected in his fascination with the fashionable *banditti* subject matter of some of his paintings.



43 JOHN-FRANCIS RIGAUD  
(Turin, 1742– Coleshill, Warwickshire, 1810?)

*Vincenzo Lunardi with his Assistant George Biggin,  
and Mrs Letitia Anne Sage, in a Balloon, ca. 1785*

Oil on copper plate, 36 x 31 cm  
Museo Nacional del Prado, Madrid

Vincenzo Lunardi (1759–1806) was an Italian who came to England as secretary to the Neapolitan Ambassador. He was an enthusiast for the new ballooning craze and made the first balloon ascent in England in 1784 from an artillery field in London, accompanied by a dog, cat and caged pigeon and watched by a huge crowd, which included the Prince of Wales and many members of the nobility. Rigaud's painting on copper shows a second London flight organised by Lunardi in 1785, which took off from St George's Fields in south London. His partner George Biggin and the actress and society beauty Letitia Anne Sage are shown on the left. Lunardi lifts his hat on the right, although in fact due to weight restrictions he did not accompany his companions. The balloon fabric was an enormous Union Jack. The two balloonists ate lunch in the air and then landed in a field and were assaulted by an angry farmer before being rescued by local schoolboys. Mrs Sage later published her experience as Britain's first female aeronaut. Rigaud painted this work as the basis for a print intended to cash in on the public's fascination with the event.

Rigaud was born in Turin of French Huguenot descent. He trained in Florence, Bologna and Rome before moving to Paris in the company of his friend James Barry [CATS. 62, 63]. In 1771, he settled in London where the art trade was booming and became a successful painter of history paintings, portraits and decorative schemes. He also contributed to John Boydell's Shakespeare Gallery in 1788 and was a member of the Royal Academy.





44 THOMAS ROWLANDSON  
(London, 1756–1827)

*The Prize Fight, 1787*

Watercolour with pen in black and gray ink over graphite  
on beige, laid paper, 460 x 695 mm  
Yale Center for British Art, Paul Mellon Collection,  
New Haven

Rowlandson drew many popular outdoor activities, including ice skating, boxing, duelling, fox-hunting, horse racing, fairs and picturesque sketching tours [CAT. 81]. By the 1780s, boxing fights were patronised by wealthy aristocrats who trained and supported the pugilists and then betted on them. The famous soldier Prince William, the Duke of Cumberland, was one of the most enthusiastic such patrons and is said to have lost £10,000 on one boxer, John “Jack” Broughton, in 1750. Such a patrician figure, perhaps the Prince of

Wales, can be seen in a blue coat mounted on a horse on the right of this large watercolour. Certainly the Prince was a notorious gambler and backed the Jewish boxer Daniel Mendoza in his successful fight against Sam Martin on Barnet Common in 1787, the year this image was painted by Rowlandson. As with many of Rowlandson’s pictures, the crowd is as important as the event being watched and horses rearing and large groups falling to the ground in disarray provide much of the interest. Peasants, thieves, soldiers, prostitutes, priests and members of the middle and upper classes of both sexes, crowd in on the stage to get a view of the action.

Rowlandson was a brilliant watercolourist and cartoonist whose line has an extraordinary expressive fluency. Trained at the Royal Academy, he was a friend of James Gillray but his own work was far gentler in character. His engraving of members of the royal family among the crowds at Vauxhall Gardens was a huge success in 1784. He produced many book illustrations, particularly for the Anglo-German bookseller and publisher Rudolf Ackerman, as well as a large number of erotic drawings.





45 THOMAS ROWLANDSON  
(London, 1756–1827)

*Exhibition Stare Case. Visitors to the Royal Academy struggle up and down the steeply curving staircase of Somerset House, ca. 1811*

Hand-coloured etching, 484 x 317 mm  
The British Museum, London

The Royal Academy at Somerset House on the Strand had been built between 1776 and 1796 by the Scottish architect William Chambers. It is a magnificent building but was considered by many to be very impractical. The spiral staircase leading up to the exhibition room was particularly awkward and King George IV in his stout old age was unable to attend the exhibitions because of it. The problems of the staircase during the crowded viewings are abundantly evident here as the visitors fall back down it. Women's legs, buttocks and more are displayed as they tumble, their skirts revealing a lack of underwear. At the foot of the stairs, two couples embrace inadvertently while lecherous old men look on with delight, one using his spyglass to get a closer look. The naked statue in the niche looks on in amusement. The title puns on the word "stare", meaning to gaze fixedly or intently. The Academy exhibitions were widely considered to be an opportunity for sexual as well as aesthetic encounters.



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46 JAMES GILLRAY  
(London, 1756–1815)

*French Liberty. British Slavery.*  
*A design in two compartments. 21 December 1792, 1792*

Hand-coloured etching, 247 x 350 mm  
The British Museum, London

Gillray creates a simple contrast. On the left, a starving and emaciated French “sans culotte”, a bowl of live snails on a table behind him, eats raw onions and speaks of his gratitude for his “liberté”, tax-free life and the “Assemblée Nationale”. In his stone-floored and decaying room, a map of French conquests hangs above his fireplace in which a few faggots are burning. His toenails are grotesquely overgrown and his clothes are mere rags. On the right, a hugely corpulent and well-dressed Briton of the “John Bull” type eats an enormous piece of beef, the national meal, and drinks from a frothing tankard of ale. He complains about the high taxes that he pays for the war against the French, and that the government is making slaves of his fellow countrymen and starving them to death. The floor is carpeted, the chair is sumptuous and on the wall is the explanation for this comfort – the strength of “Britannia”, who ruled the waves, and of the pound sterling.

Gillray was brought up as a Moravian (a religious sect) in London and trained as a writing engraver, specialising in banknotes and certificates. He entered the Royal Academy Schools in 1778 and studied engraving with Francesco Bartolozzi. By 1779, he was selling his prints through the well-known publisher Hannah Humphrey and during the 1780s, after attempting a more serious type of imagery, developed his highly distinctive satirical style. In the 1790s, he was living above Humphrey’s shop in Old Bond Street, the pair both business partners and lovers. From 1797 until 1801, Gillray was paid a £200 annual pension by William Pitt’s government for his satirical contributions to *The Anti-Jacobin* journal. He died insane having been nursed through his illness by Humphrey.

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47 JAMES GILLRAY  
(London, 1756–1815)

*The Gout, 14 May 1799, 1799*

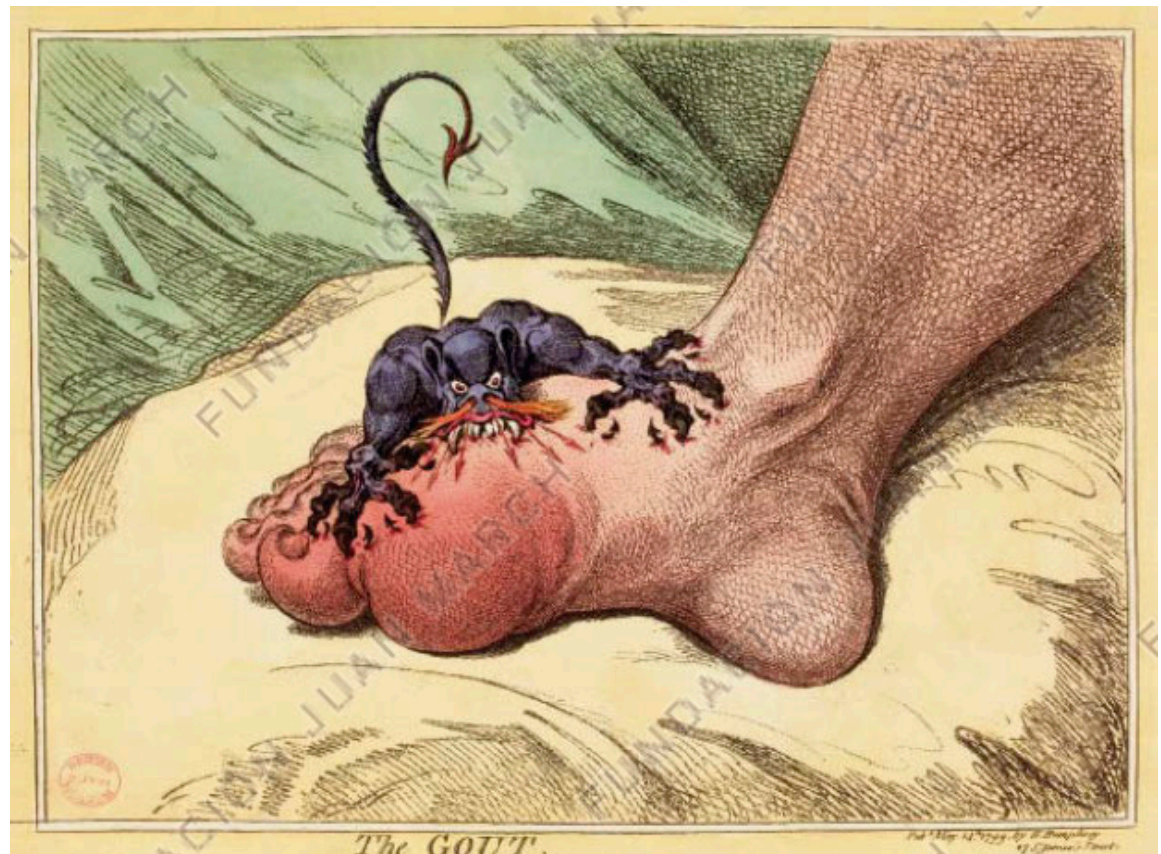
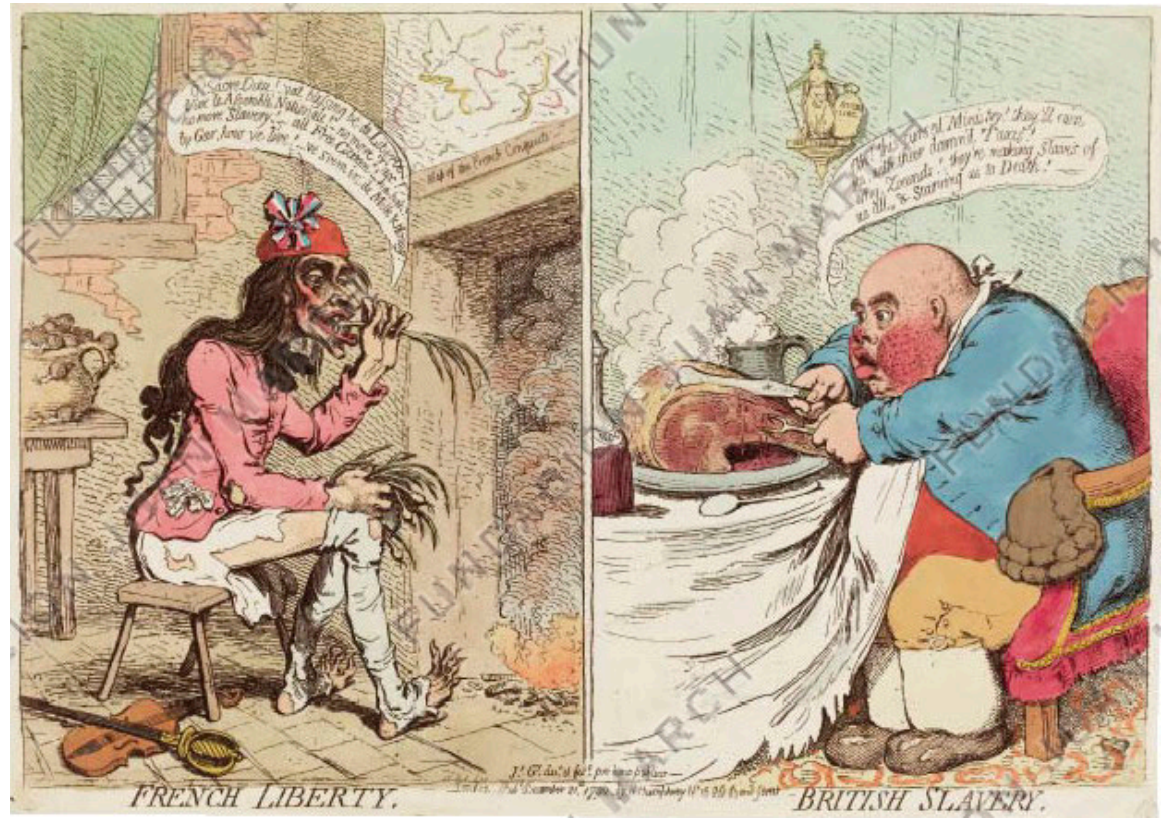
Hand-coloured etching and aquatint, 260 x 355 mm  
The British Museum, London

Gout, often known as “podagra” when it affects the big toe, is an extremely painful inflammatory disease caused by high levels of uric acid in the blood that crystallises in joints and tendons. In the eighteenth century, gout was associated with the heavy alcohol consumption of wealthy men and known as “the rich man’s disease”.

Gillray represents the disease as a fantastic small demon who sinks his teeth into the affected area of the metatarsal-phalangeal joint, emitting flames and arrows while pushing his claws into the victim’s foot. His tail is poised to strike a final agonising blow. Gout usually strikes older men at night and Gillray shows the foot resting on a mattress, attacked by the dark and nightmarish demon.

Gillray’s art is full of references to the physical, psychological, cultural and even political effects of food, from his skinny Frenchmen and fat Britons, to obscene scatological images of defecation and the horrors of the alleged cannibalism of the French revolutionaries. The “fat” and the “thin” is a central dialectical trope of Gillray’s imagination as seen in *French Liberty. British Slavery* [CAT. 46].







*Miss Martha Carr, ca. 1789*

Oil on canvas, 76 x 64 cm  
Museo Nacional del Prado, Madrid

Martha Carr (b. 1757) was the daughter of William Carr, an Irish gentleman who lived in Parson's Green, London. Martha married the Essex landowner Thomas Chinnall Porter in 1789 and it seems likely from the sitter's appearance as a young woman in her early thirties that this portrait celebrates the match. The couple had two daughters. Lawrence shows Martha seated in a chair with a landscape visible through drawn curtains. She wears a black velvet choker around her neck, which sets off her pale skin and white dress. The brushwork is very lively and captures various brilliant light effects. Lawrence had exhibited his first works at the Royal Academy two years before this portrait was painted and was noticed immediately as the natural successor to Joshua Reynolds and Thomas Gainsborough.

Thomas Lawrence was a talented child artist who trained at the Royal Academy Schools and became the leading portrait painter in Britain after the death of Reynolds. Although, like Reynolds, a truly "establishment figure" – he painted the royal family and other major figures such as the Duke of Wellington, and was elected President of the Royal Academy in 1820 – Lawrence was admired greatly across Europe for his bravura skills and artists such as Eugène Delacroix visited him in London. He took great care in the choice of dress and surroundings for each portrait, often overriding the wishes of his sitters to ensure the exact effect that he sought. Although he was the most famous and successful portraitist in Europe at his death, Lawrence had tortuous love affairs, never married and died in debt.



*Anne Isabella Milbanke (later Lady Byron), ca. 1800*

Oil on canvas, 153.3 x 112.4 cm  
Ferens Art Gallery, Hull Museums

This charming and very poignant portrait was commissioned by the girl's father, Ralph Milbanke, when she was about eight years old. Anne Isabella Milbanke (1792–1860), a highly gifted only child, was born in County Durham. She was tutored by a Cambridge graduate, William Frend, in classics, philosophy and mathematics, excelling in particular in the latter subject – her future husband, the poet Lord Byron, called her a “princess of parallelograms”. She met and was pursued obsessively by Byron in 1812 and married him in 1815. Byron was already a heavy drinker subject to violent mood swings and although the couple soon produced an only child, Ada, he had already begun an affair with a chorus girl. His wife kept a detailed account of his behaviour and accused him of sodomising her, of incest with his half-sister and of homosexuality. The couple were legally separated in 1816 and Anne was haunted by the memory of her husband for the rest of her life, praying for his soul while bringing up their daughter. Ada became a brilliant mathematician and, through her close working relationship with Charles Babbage, the inventor of “The Difference Engine”, a calculating machine, a pioneer of the ideas that led to computer programming. She became a prison reformer and strong opponent of slavery.

John Hoppner was of German descent and a chorister at the Chapel Royal where King George III noticed his drawing talent and encouraged him to become a painter. By the 1790s, he was one of the leading portrait painters in England and had developed a very successful free colouristic style. Hoppner had a brilliant intellect, was a noted conversationalist and translated a number of Arabic verse fables as *Oriental Tales* in 1805. He travelled in Britain and France on sketching tours and his landscape techniques influenced J.M.W. Turner.





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50 JOSEPH NOLLEKENS  
(London, 1737–1823)

*Charles James Fox, ca. 1800*

Marble, 72.7 x 52 x 30 cm  
Victoria and Albert Museum, London

This is a version of Nollekens' second marble bust of the Whig statesman Charles James Fox (1749–1806). Nollekens made at least two busts of Fox and this one was exhibited at the Royal Academy in 1802. Many replicas of both versions were produced and Catherine the Great of Russia was said to have owned twelve of the earlier version of 1791. Fox was the main rival of the Tory William Pitt the Younger. During the American War of Independence (1774–1883), Fox became very radical and anti-monarchical in his views, which he expressed in brilliant speeches in Parliament. Believing in the liberty of individual and religious conscience, he was strongly opposed to slavery and supported the leaders of the French Revolution. An inveterate traveller, Fox was attacked by opponents not only for his political views but also for his womanising, gambling and love of everything foreign. Fat and dishevelled in his later years, he was called by fellow Whigs "The Eyebrow" because of the hairy eyebrows above his puffy eyes. He is shown here in a Roman toga and without his wig.

Joseph Nollekens was the son of a painter and studied under the London-based Flemish Roman Catholic sculptor Peter Scheemakers as well as receiving drawing lessons from Michael Spang [CAT. 57]. He travelled in Italy in the 1760s before returning to London where he became the most successful portrait and tomb sculptor of his times. Nollekens was a founder-member of the Royal Academy in 1768. His practice employed many assistants and was virtually a factory in its operations, producing endless copies of his famous sitters' neo-classical busts. Allegedly a miser, Nollekens left the astonishing fortune of £200,000 in his will.





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- 51 SIMON GRIBELIN (Paris or Blois, 1661–London, 1733) after  
JOHN CLOSTERMAN (Hannover, 1660–London, 1711)

Frontispiece in Anthony Ashley Cooper, *Characteristicks of men, manners, opinions, times*, 1711 (1723 edition), 78–79

Etching and engraving, 209 x 139 mm

University of Glasgow Library. Special Collections

Anthony Ashley Cooper, 3rd Earl of Shaftesbury (1671–1713), was educated as a child by the philosopher John Locke and was influenced by his ideas on freedom and by his deism. His *Characteristicks* is one of the most important philosophical books of the eighteenth century and had a considerable impact on writers such as Joshua Reynolds, David Hume and the thinkers of the French Enlightenment. Shaftesbury stressed the importance of honesty and the idea of beauty as truth. A balanced individual and society required a harmony guided by innate good taste. The artist's work should constitute an independent wholeness derived from a prolonged study of art that ordered the details of nature. The frontispiece is an engraving after John Closterman's portrait of Shaftesbury, showing him as a descendant of the great Greek philosophers and as a man of rank. The round title page image is a complex emblem concerning the light of nature, the senses and a stoical concept of the mind.

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- 52 GERARD VAN DER GUCHT (London, 1696–1776) after  
JOHN VANDERBANK (London, 1694–1739)

“Membrino's Helmet”, in Miguel de Cervantes Saavedra, *The Life and Exploits of the Ingenious Gentleman Don Quixote de la Mancha*. Translated from the original Spanish of Miguel Cervantes de Saavedra by Charles Jarvis, Esq. 2 vols. London: J. and R. Tonson and R. Dodsley, 1742, vol. 1, 108–09

Etching and engraving, 29 x 25 x 6 cm (overall)

Biblioteca Nacional de España, Madrid

*Don Quixote*, published in Spain in 1605, had a huge impact in Britain from the time it was translated into English in 1612. The English translation was the first complete one from Spanish; the first foreign reference to the novel was in Britain in George Wilkins' play *The Miseries of Enforced Marriage* (1606); and the first critical edition of

the Spanish text was Lord Carteret's in 1738. The British responded to the absurd humour and eccentricity of Cervantes' (1547–1616), novel, perhaps more so than did the Spanish.

John Vanderbank was of Dutch origin. He studied at Kneller's Academy from its opening in 1711 and started his own breakaway art school in 1720. From the mid-1720s, he became a prolific book illustrator and in particular drew and painted many scenes from *Don Quixote*, purportedly some of which were made during a stay in the Fleet debtors' prison. Vanderbank's illustrations, drawn in the 1720s, adorned Carteret's edition in 1738 and Charles Jarvis' translation of 1742. The latter carried sixty-eight plates engraved by Gerard van der Gucht.

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- 53 CHARLES GRIGNION (London, 1710–1810) after  
FRANCIS HAYMAN (Exeter, 1708–London, 1776)

Frontispiece and title page in Robert Dodsley, ed. *The Preceptor: Containing a General Course of Education Wherein the First Principles of Polite Learning are Laid Down ... for ... the Instruction of Youth*. London, 1748, col. 1, vol. 2

Etching and engraving, 21,6 x 14 x 5 cm (overall)

The British Library, London

*The Preceptor*, by playwright and publisher Robert Dodsley (1704–64), was first published in two volumes in 1748 and was one of the most popular of the numerous educational and “improving” manuals that were widely read from the early eighteenth century. Many of the leading British artists illustrated a variety of books at the time. Samuel Johnson wrote the Preface to *The Preceptor* and also contributed a short allegorical story. His biographer, James Boswell, described it as “one of the most valuable books for the improvement of young minds”. It comprised twelve chapters on various arts and sciences and other areas of learning, including Chapter VI “On Drawing”, which carried drawings by Francis Hayman [CAT. 37], illustrating the passions, that were engraved by Charles Grignion. Quotes from the French academic theorists Charles Le Brun and Roger de Piles explained the “Motions of the Soul” (vol. 1, 408) behind the faces depicted. Hayman also designed the frontispieces to each volume. Here, as the accompanying verse explains, Youth is shown being lured by Pleasure into her “soft courts” where she is corrupted by Disease and Remorse and driven into Infamy's “dread cave”.



51

108 *The LIFE and EXPLOITS of*

of the night. This, I say, because, if I mistake not, there comes one toward us, who comes on his head *Maslova's* helmet, about which I hear the rattle you know. Take care, Sir, what you say, and more what you do, *Sir*, for I would see with me other falling-mills, so fast the miller, and making one first. The devil take you! repeat *Don Quixote*: what has a helmet to do with falling-mills! I know not, answered *Sancio*; but 'tis said, if I might talk as much as I wist to do, perhaps I could give such reasons, that your worship would for you are mistaken in what you say. How can I be mistaken, in what I say, *Companion* truster! said *Don Quixote*. Till me, Sir, you say you might coming toward us on a dapple-grey steed, with a helmet of gold on his head? What I see and perceive, answered *Sancio*, is only a man on a grey all the while, with something on his head that glitters. Why that is *Maslova's* helmet, said *Don Quixote*: get you *Alte*: and have me done as well with him; you shall see me conclude this adventure (so soon) without speaking a word; and the helmet, I hear is as much larger fire, than by my own. I shall take care to get out of the way, repeat *Sancio*, but, I pray God, I say again, it may not prove another falling-mill adventure. I have already told you, brother, not to mention about falling-mills, nor to much as to think of them, my mare, said *Don Quixote*: if you do, I fly as a dove, but I were to sell your head for you. Notice held his peace, having left his master should perform his vow, which had struck him all of a heap.

Now the truth of the matter, concerning the helmet, the steed, and the knight, which *Don Quixote* saw, was this. There were two villages in that neighbourhood, one of them so small, that it had rather than any butcher, but the other adjoining to it had one; and the butcher of the bigger served also the other, in which a person undisturbed wanted to be let blood, and meaning to be attended; and for this purpose was the butcher coming, and brought with him his best heifer. And because he ordered it, that, as he was upon the road, it began to rain, and that his hat might not be spoiled. (For before it was a new one) he took the heifer on his head, and being now somewhat a dappled half's horse off. He rode on a grey steed, as *Sancio* said; and this was the cause why *Don Quixote* took the butcher for a knight, his steed for a dapple-grey steed, and his heifer for a golden helmet: for he very readily adapted whatever he saw to his knightly extravagancies and wild conceits. And when he saw the poor customer approach, without saying a word the steed with him, he advanced on *Rosinante's* half speed, and crossed his lance, desiring to run him through and through. But when he came up to him, without touching the fry of his steed, he rode on: Defiantly, said, or fiercer willingly what it is fully my due. The butcher, who, not suspecting or apprehending any such thing, for this phantasm coming upon him, had no other way to avoid the



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1769

THE PRECEPTOR:  
Containing  
A General Course of EDUCATION.  
Wherein  
THE FIRST PRINCIPLES  
OF  
POLITE LEARNING  
Are laid down  
In a Way most suitable for trying the GENIUS,  
and advancing the INSTRUCTION OF  
YOUTH.  
IN TWELVE PARTS.  
VIZ.  
I. ON READING, SPEAKING, and WRITING LETTERS.  
II. ON GEOMETRY.  
III. ON GEOGRAPHY and ASTRONOMY.  
IV. ON CHRONOLOGY and HISTORY.  
V. ON RHETORIC and POETRY.  
VI. ON DRAWING.  
VII. ON LOGIC.  
VIII. ON NATURAL HISTORY.  
IX. ON ETHICS, or MORALITY.  
X. ON TRADE and COMMERCE.  
XI. ON LAWS and GOVERNMENT.  
XII. ON HUMAN LIFE and MANNERS.

Illustrated with MAPS and useful CUTS.

THE SECOND VOLUME.

LONDON:  
Printed for R. DODDLEY, at Tully's Head in Pall-Mall.  
MDCCLXXIII.

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54 CHARLES GRIGNION (London, 1710–1810) after  
SAMUEL WALE (Great Yarmouth, Norfolk, 1721–London, 1786)

*The Foundling Hospital, Holborn, London: a Perspective View  
Looking North-east at the main Building, with Penitent Mothers  
Arriving beside a Statue of Fortune, 1749*

Etching and engraving, 372 x 485 mm  
Wellcome Library, London

The Foundling Hospital was founded in 1741 by the sailor and philanthropist Captain Thomas Coram. It cared for children brought in by destitute women and trained them for adult life, the boys often for service at sea, and the girls usually for domestic work. Many artists such as the childless William Hogarth, who designed the children's uniforms visible in this engraving and fostered some of the children, were Governors and the hospital became one of the first public venues for the display of contemporary British art. While a complementary print shows fashionable "patrons kind and great" watching happy children dancing, this one engraved after Samuel Wale has penitent mothers arriving near a statue of Fortune. The final lines of the verses below the image read:

See where the Pious Guardians Publick Care  
Protects the Babe and calms the Mothers Fear  
Inspired by Bounty, raises blest Retreats  
Which Fortune dooms, but Charity compleats.

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55 WILLIAM HOGARTH  
(London, 1697–1764)

*Analysis of Beauty, 1753, plate I*

Etching and engraving, 391 x 499 mm  
Real Academia de Bellas Artes de San Fernando.  
Calcografía Nacional, Madrid

Hogarth's *Analysis of Beauty* is the first major aesthetic statement by a British artist and was influential on Continental theories of art in the eighteenth century. Its main ideas were that the artist should work from nature; should capture the dynamism of contemporary life by developing his memory; and should employ what Hogarth called the "serpentine line", to express the innate complexity and beauty of the natural world. This plate shows a London sculptor's yard with variously correct and incorrect forms of the "line of beauty". Around the design are further examples of the line, from being too slack to being too taut. Hogarth's concepts were also linked to concerns about polite behaviour.





54



55







# LANDSCAPES OF THE MIND

1760—1850

The early development of British landscape art was influenced greatly by the aristocratic taste for the classical work of the seventeenth-century French painter Claude Lorraine. The Welsh artist Richard Wilson travelled to Italy in the 1750s to study the Campagna region near Rome and returned to Britain where he painted canvases in a Claudian style of both Italian scenery and that of England and Wales.

By the late eighteenth century, new forms of landscape became popular. Edmund Burke's *Philosophical Enquiry* published in 1757 had drawn an aesthetic distinction between the "beautiful" and the "sublime", the latter being an experience of the power of nature that overwhelms the viewer. While such ideas influenced artists such as J.M.W. Turner and John Martin, others turned to the "picturesque" landscape popular with the growing numbers of tourists sightseeing in Britain. Watercolour painters such as John Sell Cotman and John Crome focused on the rough textures of trees, crumbling buildings and the varied forms of clouds to create a gentle and reassuring rural world. Thomas Gainsborough's late landscape paintings can be described as "picturesque", but so also can those of the Romantic artist Samuel Palmer, who invested his pastoral scenes with a deep spirituality.

There was a strong scientific tendency in late eighteenth-century art. George Stubbs' famous paintings of horses were based on his equine dissections for the *Anatomy of the Horse* (1766) and his compositions have a strong geometrical and classical structure. Joseph Wright of Derby was one of the few painters to create images of the Industrial Revolution and of the scientific advances of the age, and many of his works employ a distinctive chiaroscuro that reveals a fascination with the dramatic effects of artificial lighting.

Opponents of the Royal Academy and establishment taste were often committed to the idea of history painting and to its display in public buildings. The most outspoken radical was the republican Irish artist James Barry, who was expelled from the Academy during the Napoleonic Wars. Barry's supporter William Blake held similar opinions, although he was more interested in spiritual matters as his many biblical images show. In the case of Henry Fuseli, we find a polymathic foreign artist who proclaimed himself a republican in politics but a conservative in art. Like Barry and many other artists, Fuseli produced large paintings for John Boydell's Shakespeare Gallery in Pall Mall, which were made popular through engravings.

The neo-classical sculptor Thomas Banks, a friend of Fuseli, who carved a huge relief sculpture of Shakespeare with the allegorical figures of Painting and Poetry for Boydell's gallery, also made powerful carvings using the naked human form and inspired by classical literature. Another prominent neo-classicist was the sculptor and draughtsman John Flaxman, perhaps best known now for his remarkable line engravings for editions of Homer and Dante. During his lifetime, however, his designs for the jade and basalt ware made by Josiah Wedgwood's Midlands' pottery company found their way into households across Europe.

RICHARD WILSON  
MICHAEL HENRY SPANG  
JOSEPH WRIGHT OF DERBY  
GEORGE STUBBS  
THOMAS GAINSBOROUGH  
THOMAS BANKS  
JAMES BARRY  
THOMAS GIRTIN  
WILLIAM BLAKE  
JOHN SELL COTMAN  
JOHN CROME  
HENRY FUSELI  
J.M.W. TURNER  
JOHN CONSTABLE  
SAMUEL PALMER  
JOHN MARTIN  
JOHN RUSKIN  
FRANÇOIS VIVARES  
WARRE BAMPFYLDE  
JAMES FITTLER  
GEORGE ROBERTSON  
ALEXANDER COZENS  
WILLIAM GILPIN  
THOMAS ROWLANDSON  
DAVID LUCAS  
JOHN FLAXMAN  
JOAQUÍN PI Y MARGALL  
BENJAMIN SMITH  
GEORGE ROMNEY

John Martin,  
*Joshua Commanding the Sun to Stand Still  
upon Gibeon*, 1848.  
[detail CAT. 74]





# LANDSCAPES OF THE MIND

1760 — 1850

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Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling. I say the strongest emotion, because I am satisfied the ideas of pain are much more powerful than those which enter on the part of pleasure. Without all doubt, the torments which we may be made to suffer, are much greater in their effect on the body and mind, than any pleasures which the most learned voluptuary could suggest, or than the liveliest imagination, and the most sound and exquisitely sensible body could enjoy. Nay I am in great doubt, whether any man could be found who would earn a life of the most perfect satisfaction, at the price of ending it in the torments, which justice inflicted in a few hours on the late unfortunate regicide in France. But as pain is stronger in its operation than pleasure, so death is in general a much more affecting idea than pain; because there are very few pains, however exquisite, which are not preferred to death; nay, what generally makes pain itself, if I may say so, more painful, is, that it is considered as an emissary of this king of terrors. When danger or pain press too nearly, they are incapable of giving any delight, and are simply terrible; but at certain distances, and with certain modifications, they may be, and they are delightful, as we every day experience.

The passion caused by the great and sublime in *nature*, when those causes operate most powerfully, is Astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of horror. In this case the mind is so entirely filled with its object, that it cannot entertain any other, nor by consequence, reason on that object which employs it. Hence arises the great power of the sublime, that far from being produced by them, it anticipates our reasonings, and hurries us on by an irresistible force. Astonishment, as I have said, is the effect of the sublime in its highest degree; the inferior effects are admiration, reverence and respect.

Edmund Burke, *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful*. London, 1757. (Quoted in Charles Harrison, Paul Wood and Jason Gaiger, eds. *Art in Theory, 1648–1815: An Anthology of Changing Ideas*. Oxford: Blackwell, 2000, 516–17.)

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I conceive, that this method of blotting may be found to be considerable improvement to the arts of design in general; for the idea or conception of any subject, in any branch of the art, may be first formed into a blot. Even the historical, which is the noblest branch of painting, may be assisted by it; because it is the speediest and the surest means of fixing a rude whole of the most transient and complicated image of any subject in the painter's mind.

There is a singular advantage peculiar to this method; which is, that from the rudeness and uncertainty of the shapes made in blotting, one artificial blot will suggest different ideas to different persons; on which account it has the strongest tendency to enlarge the powers of invention, being more effectual to that purpose than the study of nature herself alone. For instance, suppose any number of persons were to draw some particular view from a real spot; nature is so precise, that they must produce

nearly the same ideas in their drawings; but if they were one after the other, to make out a drawing from one and the same blot, the parts of it being extremely vague and indeterminate, they would each of them, according to their different ideas, produce a different picture. One and the same designer likewise may make a different drawing from the same blot; as will appear from the three several landscapes taken from the same blot, which are given in the four last plates or examples.

To the practitioner in landscape it may be farther observed, that in finishing a drawing from a blot, the following circumstance will occur, viz. in compositions where there are a number of grounds or degrees of distance, several of them will be expected in the sketch by little more than tracing the masses that are in that blot, the last ground of all perhaps requiring only an outline: for the greatest precision of forms will be necessary in the first or nearest ground; in the next ground the precision will be less and so on.

Alexander Cozens, *A New Method of Assisting the Invention in drawing original Compositions of Landscape*. London, 1785. (Quoted in Bernard Denvir, *The Eighteenth Century: Art, Design and Society 1689–1789*. London and New York: Longman, 1983, 262–63.)

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It is not easy to define in what this great style consists; nor to describe, by words, the proper means of acquiring it, if the mind of the Student should be at all capable of such an acquisition. Could we teach taste or genius by rules, they would be no longer taste and genius. But though there neither are, nor can be, any precise invariable rules for the exercise, or the acquisition of these great qualities, yet we may truly say, that they always operate in proportion to our attention in observing the works of nature, to our skill in selecting, and to our care in digesting, methodizing, and comparing our observations. There are many beauties in our art, that seem, at first, to lie without the reach of precept, and yet may easily be reduced to practical principles. Experience is all in all; but it is not every one who profits by experience; and most people err, not so much from want of capacity to find their object, as from not knowing what object to pursue. This great ideal perfection and beauty are not to be sought in the heavens, but upon the earth. They are about us, and upon every side of us. But the power of discovering what is deformed in nature, or in other words, what is particular and uncommon, can be acquired only by experience; and the whole beauty and grandeur of the art consists, in my opinion, in being able to get above all singular forms, local customs, particularities, and details of every kind.

All the objects which are exhibited to our view by nature, upon close examination will be found to have their blemishes and defects. The most beautiful forms have something about them like weakness, minuteness, or imperfection. But it is not every eye that perceives these blemishes. It must be an eye long used to the contemplation and comparison of these forms; and which by a long habit of observing what any set of objects of the same kind have in common, has acquired the power of discerning what each wants in particular. This long laborious comparison should be the first study of the painter, who aims at the greatest style. By this means, he acquires a just idea of beautiful forms; he corrects nature by herself, her imperfect state by her more perfect. His eye being enabled to distinguish the accidental deficiencies, excrescences, and deformities of things, from their general figures, he makes out an abstract idea of their forms more perfect than any one original; and what may seem a paradox, he learns to design naturally by drawing his figures unlike to any one object. This idea of the perfect state of nature, which the Artist calls the Ideal Beauty, is the great leading principle by which works of genius are conducted. [...]

Joshua Reynolds, Discourse III (14 December 1770), in *Discourses on Art*. London, 1791. (Quoted in Charles Harrison, Paul Wood and Jason Gaiger, eds. *Art in Theory, 1648–1815: An Anthology of Changing Ideas*. Oxford: Blackwell, 2000, 653.)



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Hampstead, October 23rd, 1821

... My dear Fisher, I am most anxious to get into my London painting-room, for I do not consider myself at work unless I am before a six-foot canvass. I have done a good deal of skying, for I am determined to conquer all difficulties, and that among the rest. And now talking of skies, it is amusing to us to see how admirably you fight my battles; you certainly take the best possible ground for getting your friend out of a scrape (the example of the old masters). That landscape painter who does not make his skies a very material part of his composition, neglects to avail himself of one of his greatest aids. Sir Joshua Reynolds, speaking of the landscapes of Titian, of Salvator, and of Claude, says: "Even their *skies* seem to sympathize with their subjects". I have often been advised to consider my sky as "*a white sheet thrown behind the objects*". Certainly, if the sky is obtrusive, as mine are, it is bad; but if it is evaded, as mine are not, it is worse; it must and always shall with me make an effectual part of the composition. It will be difficult to name a class of landscape in which the sky is not the key note, the standard of scale, and the chief organ of sentiment. You may conceive, then, what a "white sheet" would do for me, impressed as I am with these notions, and they cannot be erroneous. The sky is the force of light in nature, and governs everything; even our common observations on the weather of every day are altogether suggested by it. The difficulty of skies in painting is very great, both as to composition and execution; because, with all their brilliancy, they ought not to come forward, or, indeed, be hardly thought of any more than extreme distances are; but this does not apply to phenomena or accidental effects of sky, because they always attract particularly. I may say all this to you, though *you* do not want to be told that I know very well what I am about, and that my skies have not been neglected, though they have often failed in execution, no doubt, from an over-anxiety about them, which will alone destroy that easy appearance which nature always has in all her movements.

John Constable, letter to John Fisher, 23 October 1821.  
(Quoted in Charles Harrison, Paul Wood and Jason Gaiger,  
eds. *Art in Theory, 1815–1900: An Anthology of Changing Ideas*.  
Oxford: Blackwell, 1998, 118.)

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Pure as Italian air, calm, beautiful and serene springs forward the works and with them the name of Claude Lorrain. The golden orient or the amber-coloured ether, the midday ethereal vault and fleecy skies, resplendent valleys, campagnas rich with all the cheerful blush of fertilization, trees possessing every hue and tone of summer's evident heat, rich, harmonious, true and clear, replete with all the aerial qualities of distance, aerial lights, aerial colour, where through all these comprehensive qualities and powers can we find a clue towards his mode of practice? As beauty is not beauty until defin'd or science science until reveal'd, we must consider how he could have attained such powers but by continual study of parts of nature. Parts, for, had he not so studied, we should have found him sooner pleased with simple subjects of nature, and [would] not [have], as we now have, pictures made up of bits, but pictures of bits. Thus may be traced his mode of composition, namely, all he could bring in that appear'd beautifully dispos'd to suit either the side scene or the large trees in the centre kind of composition. Thus his buildings, though strictly classical and truly drawn from the Campo Vaccino and Tivoli, are so disposed of as to carry with them the air of composition.

But in no country as in England can the merits of Claude be so justly appreciated, for the choicest of his work are with us, and may they always remain with us in this country. [...]

J.M.W. Turner, *Backgrounds, Introduction of Architecture and Landscape*, lectures delivered at the Royal Academy, London, 1811–28. (Quoted in Charles Harrison, Paul Wood and Jason Gaiger, eds. *Art in Theory, 1648–1815: An Anthology of Changing Ideas*. Oxford: Blackwell, 2000, 1093.)

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I speak of Spiritual Things, Not of Natural, Of Things known only to Myself & to Spirits Good & Evil, but Not Known to Men on Earth. It is the passage thro these Three Years that has brought me into my Present State, & I know that if I had not been with You I must have Perish'd. Those Dangers are now Passed & I can see them beneath my feet. It will not be long before I shall be able to present the full history of my Spiritual Sufferings to the Dwellers upon Earth, & of the Spiritual Victories obtaind for me by my Friends – Excuse this Effusion of the Spirit from One who cares little for this World which passes away, whose Happiness is Secure in Jesus our Lord, & who looks for Sufferings til the time of complete deliverance. In the mean While, I am kept Happy as I used to be, because I throw Myself & all that I have on our Saviours Divine Providence. O What Wonders are the Children of Men! Would to God that they would Consider it, That they would Consider their Spiritual Life Regardless of that faint Shadow Calld Natural Life, & that they would Promote Each others Spiritual Labours, Each according to its Rank & that they would Know that Receiving a Prophet As a Prophet is a Duty which If omitted is more Severely Avenged than Every Sin & Wickedness beside. It is the Greatest of Crimes to Depress True Art & Science. I know that those who are dead from the Earth & who mockd & despised the Meekness of True Art (and such I find have been the situations of our Beautiful Affectionate Ballads), I Know that such Mockers are Most Severely Punished in Eternity. I know it for I see it & dare not help. – The Mockers of Art is the Mockers of Jesus. Let us go on Dear Sir following his Cross; let us take it up daily Persisting in Spiritual Labours & the Use of that Talent which it is Death to Bury, & of that Spirit to Which we are Called [...]

William Blake, letter to William Hayley, 11 December 1805.  
(Quoted in Charles Harrison, Paul Wood and Jason Gaiger,  
eds. *Art in Theory, 1648–1815: An Anthology of Changing Ideas*.  
Oxford: Blackwell, 2000, 997.)







56 RICHARD WILSON  
 (Penegoes, Montgomeryshire, 1713– Colomendy, Denbighshire, 1782)

*Ruin in a Clearing, 1753*

Oil on canvas, 122.1 x 172 cm  
 Aberdeen Art Gallery & Museums Collections

This work was painted during Wilson's stay in Italy from 1750 to 1757. Typically, Wilson's paintings present a view towards a subtly painted distant horizon seen beyond foreground figures and fragments of classical sculpture and architecture, framing groups of trees and perhaps a large plain or lake in the middle distance. The effect is one of a deliberately controlled and calm beauty. This was a formula that he developed from his study of the work of the French classical painter Claude Lorraine. However, some of his paintings are set in woods, as here where the rustic figures and stone fragments are made more prominent and the enclosed space suggests a more mysterious narrative. Wilson's aim was to stage landscape settings full of quiet reverie in which the viewer is invited to enter into contemplation of an ordered and spiritually resonant world.

Richard Wilson was a Welsh artist who trained as a portrait painter before his trip to Italy, which turned him towards landscape. He became immensely popular with the wealthy aristocrats on their Grand Tours and on his return to Britain increasingly painted the British, and often specifically Welsh, landscape in an Italianate manner. He used the many drawing studies that he had made in and around Rome to create a large body of poetic and ideal landscapes. Wilson's ordered universe embodied an ideal of taste and morality well expressed in this passage from *The Royal Magazine*:

Good taste is an habitual love of order, and influences the manners as well as the several productions of genius. A symmetry of parts between themselves, and with the whole, is as necessary to the conduct of moral action, as to a piece of painting.

(Anon., 'On the importance of forming the mind early and the methods necessary to be taken', *The Royal Magazine*, vol. III (November 1760): 233.)

Considered to be the "father" of British landscape painting, Wilson's art was hugely influential on younger generations of artists, including J.M.W. Turner [CATS. 70, 73].

*Anatomical figure, ca. 1761*

Bronze, 25.3 cm height  
Victoria and Albert Museum, London

At the heart of academic training was the study of the human body, first from drawings and casts and then from the live model. Anatomical figures such as this, highlighting the muscles of the human body, had been used to teach both medical and art students since the sixteenth century. This well-known and widely used example was probably cast in bronze from a wax model by the Anglo-Danish sculptor Michael Henry Spang, after a plaster cast of the flayed body of an executed criminal. The body is curved to the right, the right arm is raised and the left leg is bent and rests on a stump, exposing as much of the musculature as possible.

The wax model is still in the Hunterian Museum in Glasgow. The large cast was used by William Hunter, Professor of Anatomy, for his lectures at the Royal Academy (p. 26). Small models such as this could be moved around easily, some artists taking them abroad on their travels. The sculptor Edward Burch was awarded a premium for a bronze *Cast of an anatomy figure, after Spang* at the Society of Arts in 1767. Burch was a gem-engraver, medallist and sculptor, and was the Librarian at the Royal Academy from 1794 to 1812.



*Academy by Lamplight, 1770*

Oil on canvas, 127 x 101 cm

Yale Center for British Art, Paul Mellon Collection, New Haven

In a dark vaulted room, six boys of various ages surround a copy of 1685–86 by Charles Antoine Coysevox of the famous classical sculpture, *Nymph with a Shell*, the original of which was then in the Villa Borghese in Rome and which is now in the Louvre, Paris. Looking or drawing, the young students are lit by a hanging lamp concealed by a curtain. In the background is a cast of another well-known ancient sculpture, *The Gladiator*, the muscular male torso contrasting with the gentle curves of the female figure. In the centre, the eldest boy rests his left hand on the plinth, perhaps about to speak as he looks out to our left. The scene, a rather mysterious and timeless “conversation piece”, is based on an unidentified art academy and suggests a fascination with the chiaroscuro produced by lamplight, education and the illumination of aesthetic and spiritual revelation through study. The boys’ focus on the nude sculpture has a muted erotic undercurrent, their curiosity only in part prompted by their purely artistic gaze.

Joseph Wright was born in Derby, in the rapidly industrialising Midlands, where he was associated with various intellectual and artistic figures deeply interested in science and modern life. Although trained as a portrait painter in London and having studied classical and Renaissance culture in Italy, he is best known for his scenes of scientific experiments, industrial enterprise and literary subjects drawn from both classic and modern authors. He was concerned particularly with representing the complex effects of both natural and artificial light and created various devices to assist him in achieving his uniquely powerful results. His uneasy relationship with the Royal Academy and life beyond the metropolis meant that he was one of the great outsiders of his time in British art.







59 GEORGE STUBBS  
(Liverpool, 1724– London, 1806)

*The Haymakers, 1783*

Oil and enamel on oak panel, 91.8 x 139 cm  
Upton House, The Bearsted Collection (The National Trust)

This oil on wood panel depicts four agricultural labourers gathering hay onto a wagon at an unidentified location. It forms a pair with an identically sized panel showing four workers and an estate manager on a horse reaping hay and was one of seven known harvesting scenes that Stubbs produced, three of which were painted in enamel on large oval Wedgwood ceramic tablets. The harvest had been a popular subject in art since medieval books of hours had established an iconography developed by artists such as Pieter Breughel and others during the

sixteenth century. Stubbs seems to have painted the figures from life and has created a fresh and natural *plein air* quality. It has often been pointed out that the workers seem unusually smartly dressed and show few signs of the fatigue and dirt that would be expected in harvesting. However, although the frieze-like classical composition invokes a sense of order, the scene is presented directly and realistically, eschewing the bucolic sentimentality adopted by many artists for such subjects.

George Stubbs was born in Liverpool, studied anatomy and made his name as a painter of horses [CAT. 76]. He travelled in Italy in the 1750s and developed a strong neo-classical style, which he used to paint equestrian subjects for a wide range of aristocratic patrons. However, Stubbs was also a successful painter of other animals, including dogs and exotic creatures such as the rhinoceros and lion. He painted many portraits and had a particular interest in the working life of country people as is shown by *The Haymakers*.





61 THOMAS GAINSBOROUGH  
(Sudbury, Suffolk, 1727– London, 1788)

*Cottage Door with Girl and Pigs, 1786*

Oil on canvas, 98 x 124 cm  
Colchester and Ipswich Museums Service

The *Morning Herald* reported on 24 May 1786 that “Mr. Gainsborough is, at this time, engaged upon a beautiful landscape, in the foreground of which the trio of pigs, that are so highly celebrated by the connoisseurs, are introduced; together with the little girl, and several other rustic figures” (quoted in *Gainsborough*. Eds. Michael Rosenthal and Martin Myrone. Exh. cat. Tate Britain, London. London: Tate Publishing, 2002, 226). This painting is typical of the rustic scenes that Gainsborough produced in the final decade of his life. He frequently painted images of the rural poor and brought urchins into his London studio to model for him. The figures near the simple thatched cottage represent different aspects of country life: the domestic work of

the woman with the broom, the husbandry of the shepherd and the nurturing role of motherhood seen in the woman cradling a baby. The three pigs suggest a world of basic, natural needs. The composition owes more to Claude Lorraine than most of Gainsborough’s landscapes, which were generally indebted to Dutch and Flemish painting. Many of Gainsborough’s landscapes were inspired by small models of twigs, grass and other materials, which he made to stimulate his imagination in his candle-lit London studio.

Gainsborough was trained by the French engraver Hubert-François Gravelot in London, where he knew artists such as Francis Hayman and William Hogarth. He practised as a portrait painter in the West End and also worked on the decoration of the new Foundling Hospital in 1748 [CAT. 54]. Gainsborough returned to his native county of Suffolk in East Anglia to paint portraits and also landscapes in the Dutch style. In 1759, he settled in the fashionable spa town of Bath, where he was much in demand as a portraitist. A founder member of the Royal Academy in 1768, Gainsborough grew tired of portraits and turned increasingly to landscape.



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60 THOMAS BANKS  
(London, 1735–1805)

*The Falling Titan, 1786*

Marble, 84.5 x 90.2 x 58.4 cm  
Royal Academy of Arts, London

The Titans were giant deities descended from Uranus and Gaia and included among their number Cronos, Hyperion, Phoebe and Prometheus. They were cast from the heavens by a younger race of gods, the Olympians, after a ten-year war or “Titanomachy”. Some ancient versions of the myth attribute the origins of humans to the aftermath of the war, the body being derived from the remains of Titans and the soul from a divine source. The version of the myth best known in the eighteenth century was that of Hesiod in his narrative poem *Theogony* (8th to 7th century BC). Promethean themes were common in Romantic art and literature and are closely linked to those of John Milton’s *Paradise Lost* (1667) with its rebellious Satan expelled from Heaven. In this marble sculpture, presented by Banks as a Diploma work to the Royal Academy, a struggling Titan is shown falling through tumbling rocks, his immense size contrasted with a tiny satyr and goat attempting to escape. He had tried to return to Olympus and overthrow Jupiter by piling up enormous boulders.

Thomas Banks, who was first trained as a wood carver, travelled to Rome in 1772 on a scholarship from the Royal Academy. Although his living was made predominantly through portrait busts and funeral monuments – there are a number of examples of the latter in St Paul’s Cathedral – his passion was for classical art and literature.



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62 JAMES BARRY  
(Cork, 1741– London, 1806)

*Satan and his Legions Hurling Defiance  
Toward the Vault of Heaven, 1792–95*

Etching, 746 x 504 mm  
The British Museum, London

The subject is taken from John Milton's epic poem *Paradise Lost* (1667). Satan rallies his forces to hurl defiance at God after his rout by God, with Azazel unfurling their banner. Barry's engraving draws on two passages in Book I, the first from lines 531–49 and the second from lines 663–69. He adapts this famous scene, which Edmund Burke referred to in his *Reflections on the Revolution in France* (1790), in a unique way. The angels wave not "flaming swords" but spears; the light is not a "sudden blaze" from the swords, but comes from the fires of Hell below, emphasising the power of Satan with his Michelangelo-esque physique and pent-up aggression. Satan stands head and shoulders above the surrounding angels, with flaming hair sweeping back and wearing a crown:

He, above the rest  
In shape and gesture proudly eminent,  
Stood like a tower.

(Book I, lines 589–91)

The Irishman Barry was among many artists and writers of the Romantic period, from William Blake and Henry Fuseli to John Martin and Percy Bysshe Shelley, who were obsessed with Milton's *Paradise Lost*. Over one hundred editions of the poem were published in the eighteenth century, many of them illustrated. In particular, they were fascinated by the figure of Satan, whose energy, courage and defiance of authority embodied their own rebellious creativity and political ideals. Blake famously said of Milton that he was "a true Poet and of the Devil's party without knowing it" (William Blake, *The Marriage of Heaven and Hell*, in Geoffrey Keynes, ed. *The Complete Writings of William Blake*. London: Oxford University Press, 1966, 149–50).

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63 JAMES BARRY  
(Cork, 1741– London, 1806)

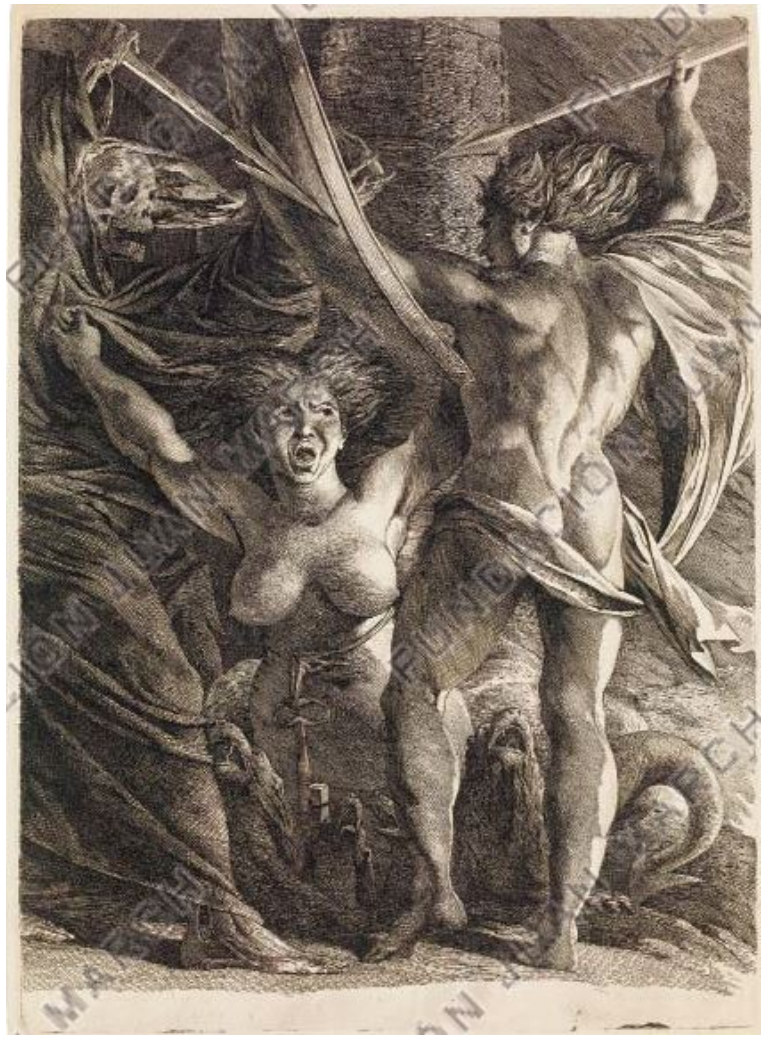
*Satan, Sin and Death, 1792–95*

Etching, 568 x 510 mm  
The British Museum, London

The subject is taken from *Paradise Lost* (1667), Book II, lines 648–726. Satan, attempting to pass up to Heaven, is shown standing at the gates of Hell with a raised spear and sword and with his back to the viewer, confronting Death, a skeleton in a dark winding sheet on the left, and Sin, a woman with naked breasts, who has the key to Hell's gate around her waist and hellish hounds emerging from her womb. Sin, unable to control her constantly shifting shape, attempts to separate Satan and Death who are, respectively, her father and son. Sin was born directly out of Satan's lustful thoughts of power at his rebellious assembly in Heaven and was then raped by him, leading, ironically, to Death's birth. The three are finally united in their hatred of Heaven. Hogarth had painted the same subject in the 1730s, an image used by Gillray and, in turn, perhaps, adapted here by Barry, showing the episode's strong hold on the artistic imagination.

Artists responded to John Milton's texts in many different ways. Barry's plan differed from that of many earlier illustrators of *Paradise Lost* in that he did not choose simply one scene from each book: for instance, he made four illustrations for Book II but none for Book III. Henry Fuseli's aim for his failed Milton Gallery project in 1799 was to organise the pictures so that they created their own inter-textual relationships. By the end of the eighteenth century, *Paradise Lost* had become the supreme exemplary literary expression of the aesthetic of the sublime, first theorised in detail by Edmund Burke.





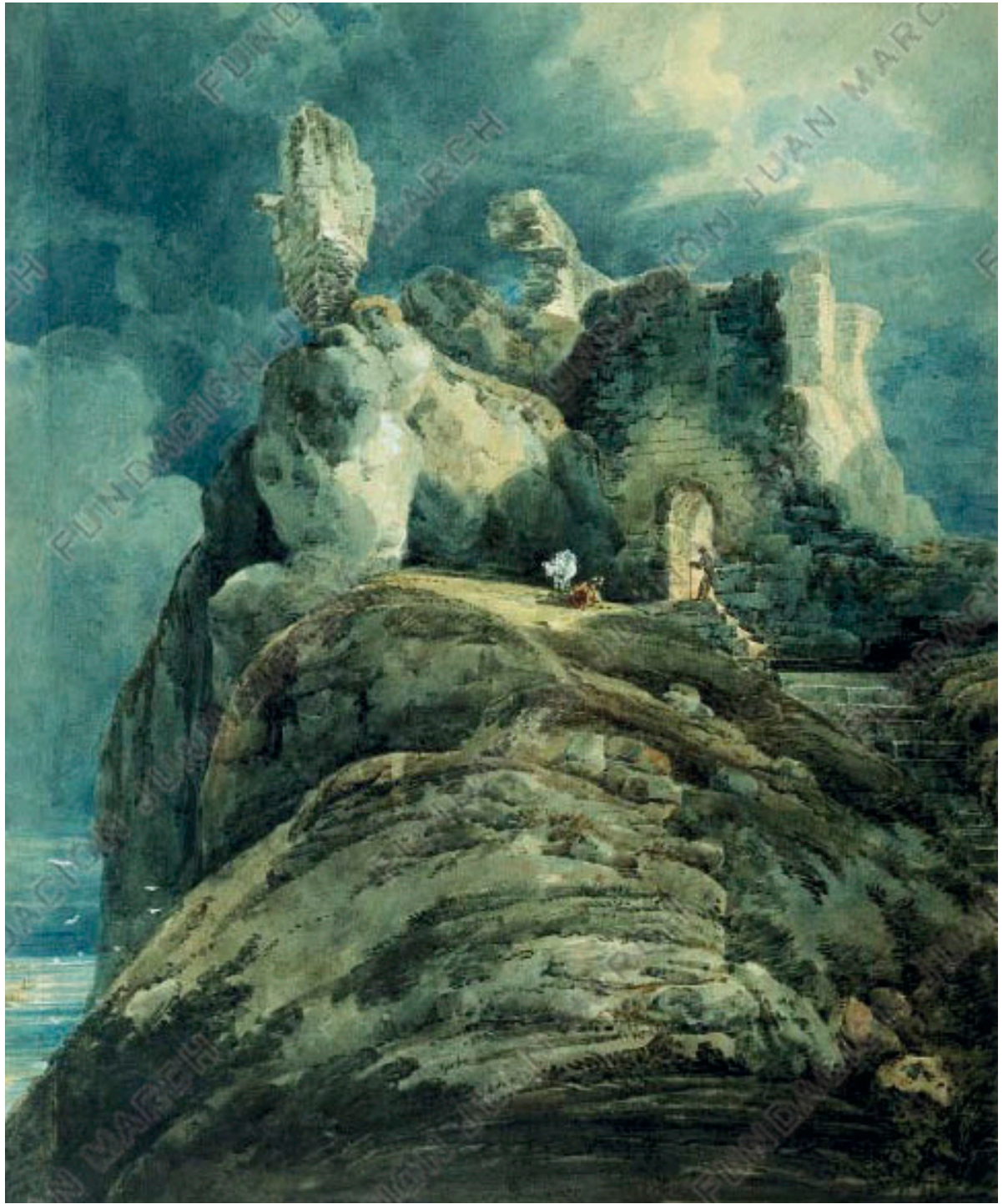
*Bamburgh Castle, Northumberland, ca. 1797–99*

Watercolour, gouache and pencil on paper, 549 x 451 mm  
Tate: Presented by A.E. Anderson in memory of his brother  
Frank through the Art Fund 1928

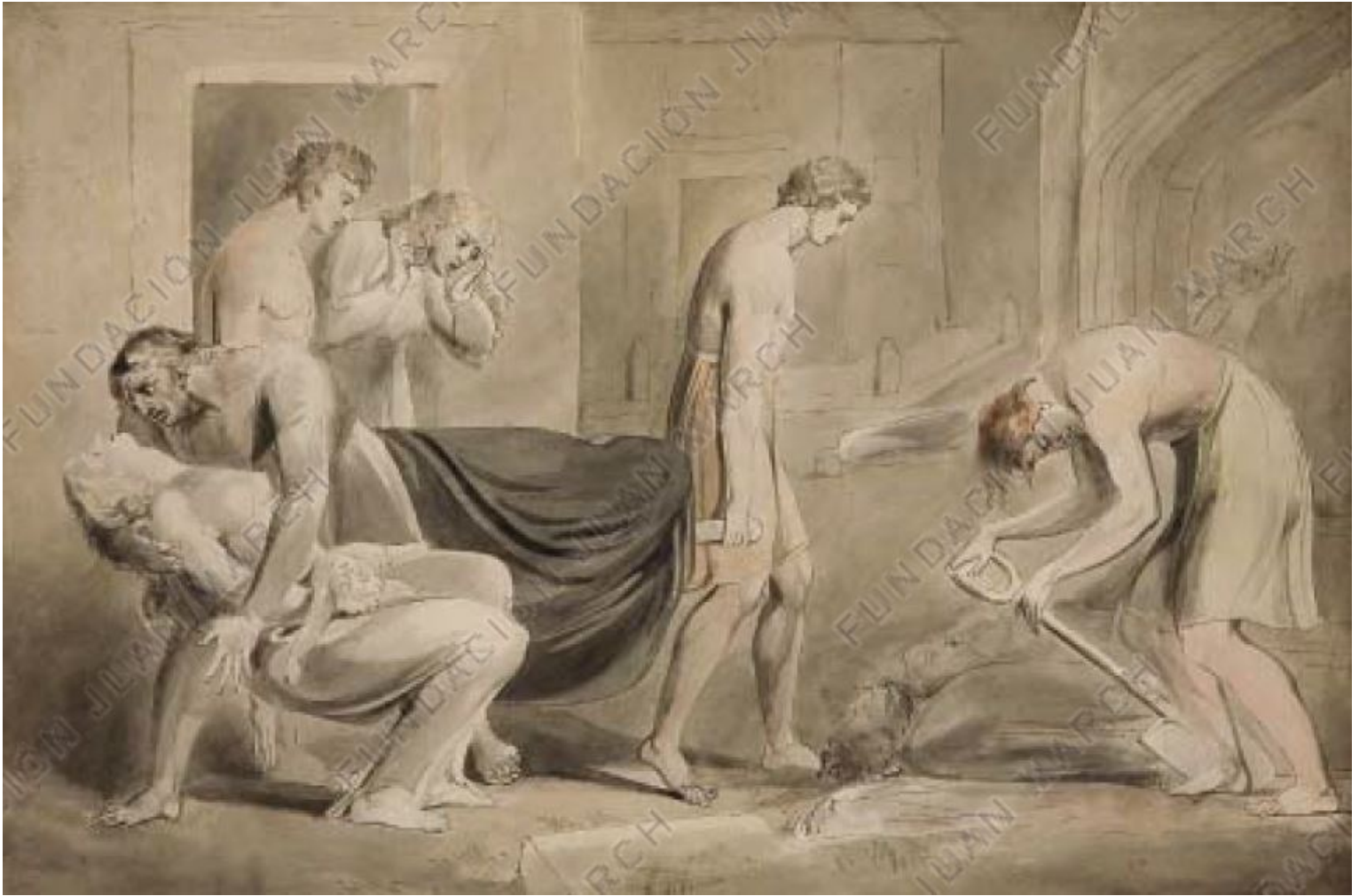
The medieval Bamburgh Castle lies on the coast of Northumbria and is one of the largest inhabited fortifications in Britain. Girtin made a number of tours of Northumbria, North Yorkshire and the Scottish borders in the late 1790s and produced watercolours of the great castles at Durham, Jedburgh, Dunstanburgh and Warkworth, as well as the abbeys at Fountains, Rievaulx and Egglestone, the priory at Lindisfarne and the cathedral at Durham. These sites were enormously popular with tourists and Girtin focused on their sublime visual qualities as well as their historical and contemporary associations. During the period of the Napoleonic Wars, such coastal strongholds had a powerful emotional and patriotic appeal. This image is unusual in its close, vertical viewpoint of the Norman tower instead of the more popular horizontal aspect along the coastline. Rather than scratch out the surface, Girtin used white body colour to depict the seagulls on the left and also extended the image to the left to give it greater breadth.

Thomas Girtin was the same age as J.M.W. Turner but died very young in 1802. Turner claimed that had Girtin survived he, Turner, “would have starved” (quoted in Walter Thornbury, *The Life of J.M.W. Turner, R.A.* London: Chatto and Windus, 1877, 71). The two artists were topographical painters in watercolour at the outset of their careers and toured England making images of the landscape. In 1794, they began paid work for the amateur painter Dr Thomas Monro, a specialist in mental disorders, studying his collection, with Girtin drawing outlines after works by other artists, in particular John Robert Cozens, and Turner applying washes of monochrome colour. Cozens was also a member of the “Sketching Society”, founded in 1799, who called themselves the “Brothers”, anticipating the Pre-Raphaelite Brotherhood half a century later. They met once a week in the evening to make imaginative landscape sketches from contemporary literature, such as the poetry of William Cowper.









65 WILLIAM BLAKE  
(London, 1757–1827)

*Pestilence*, ca. 1795–1800

Watercolour on paper, 323 x 484 mm  
Bristol Museums & Art Gallery

In a desolated city, a woman on the left is mourning over a shrouded body on a stretcher and a husband in front of her holds his dying wife, their dead child lying on her lap. On the right, a gravedigger collapses over dead bodies, a gravestone beneath him inscribed with the word “pestilence”. In the background, desperate worshippers at a church raise their hands to plead for mercy from God. Blake’s art was much preoccupied with human suffering and this work is one of a series made over many years dealing with biblical plagues, wars, famines

and conflagrations. Blake had painted two watercolours early in his career that were depictions of the Great Plague of London of 1665 and continued making works on similar themes up to about 1805. The historical background of European wars underlies some of Blake’s motivation, but his imagination drew largely on the Bible and in particular for such works on the Book of Revelation. Precedents for this imagery, which Blake would have known through engravings, included Raphael’s *Plague of Phrygia* (ca. 1512–13) and Nicholas Poussin’s *The Plague of Ashdod* (1630). The setting thus combines a scene from the ancient world with seventeenth-century London and contemporary Europe in an apocalyptic image of the results of man’s fallen condition and the wars to which it inevitably leads. While Blake’s unorthodox Christian vision was often one of the Paradise to come, he balanced such spiritual optimism with a dark sense of the violence and suffering out of which it grew.

66 WILLIAM BLAKE  
(London, 1757–1827)

*The Raising of Lazarus, 1800*

Pencil, pen, ink and watercolour on paper, 407 x 296 mm  
Aberdeen Art Gallery & Museums Collections

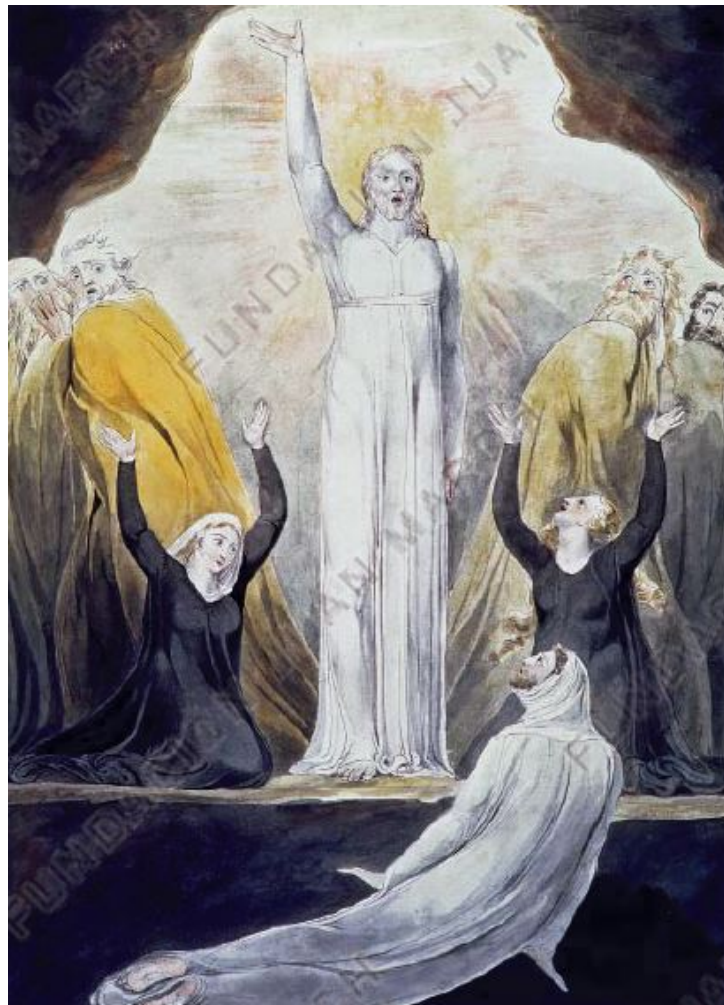
The subject is from the Gospel of John, which tells of Jesus raising Lazarus of Bethany from the dead four days after he had died:

And when he thus had spoken, he cried with a loud voice,  
Lazarus, come forth.  
And he that was dead, came forth, bound hand & foot with  
grave-clothes: and his face was bound about with a napkin.  
Jesus saith unto them, Loose him, and let him go.

(John 11, 43–44)

The raising of Lazarus, represented frequently in Christian art, is seen by many theologians as one of the most important miracles performed by Jesus, as it leads to his crucifixion and resurrection and the revelation of him as the Son of God. Blake uses a free-flowing neo-classical line, highly symmetrical composition and pale colours to show the moment of the resurrection and the various looks of wonder and terror of the witnesses, who include some of Jesus' disciples and Martha, the sister of Lazarus.

Between the late 1790s and 1809, Blake produced 135 biblical watercolours for his patron, the civil servant Thomas Butts. Blake viewed the Bible as the most important source for artists as it contained the whole history of mankind, from the beginning to the end of time. He wrote: "The Hebrew Bible & the Gospel of Jesus are ... Eternal Vision or Imagination of All that Exists" (William Blake, "A Vision of the Last Judgement", quoted in David V. Erdman, ed. *The Complete Poetry and Prose of William Blake*. Berkeley and Los Angeles: University of California Press, 1982, 554).







67 JOHN SELL COTMAN  
(Norwich, 1782–1842)

*Norwich Castle, ca. 1808–9*

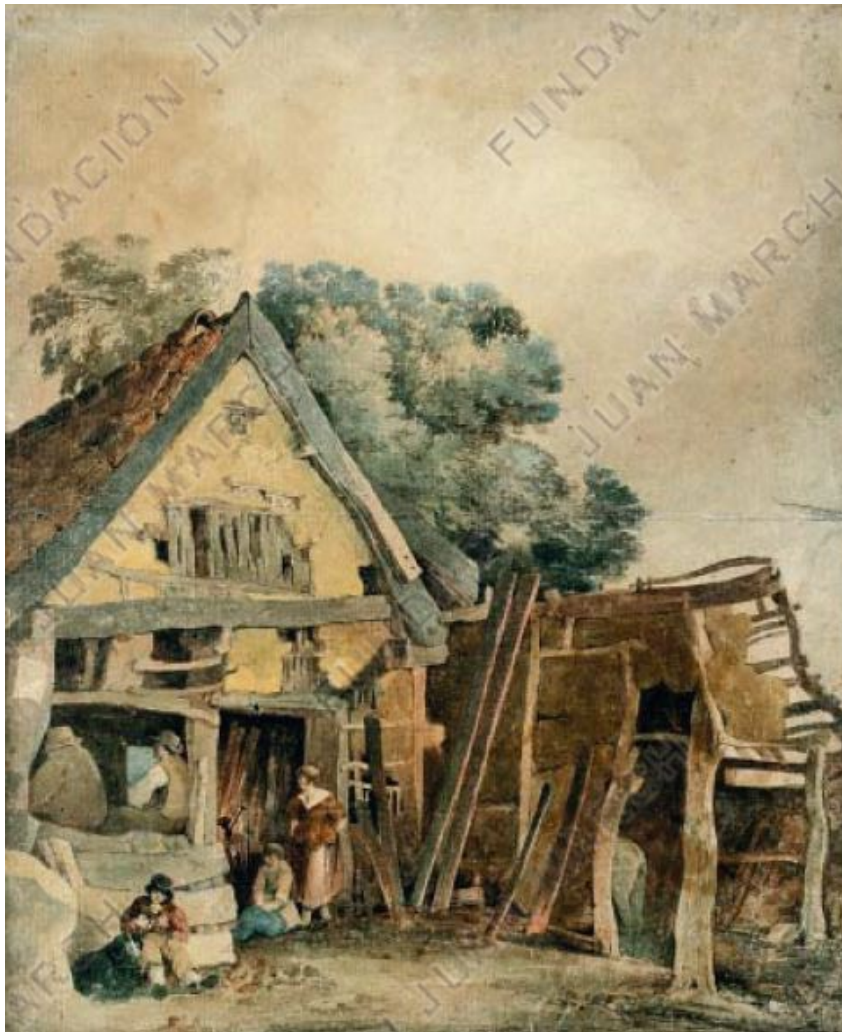
Pencil and watercolour on paper, 324 x 472 mm  
Norfolk Museums & Archaeology Service

This is an unusual image for the time of the medieval castle at Norwich, as it is taken from the north-west. Most artists chose a viewpoint from the south to include a recently built gaol by the famous architect John Soane. Cotman instead shows the castle over the rooftops of houses as if seen from a high window looking upwards, with the eighteenth-century Shirehouse to the left. The effect of surprise is reminiscent of a snapshot and gives the watercolour a great sense of

immediacy and freshness. The light and shadows, and pleasing old tiles and red brick chimneys in the foreground, conform to a “picturesque” aesthetic in the rough and varied effects that Cotman achieves with his brush.

John Sell Cotman was the leading watercolourist of the Norwich School of painters. He was born in Norwich, the son of a wealthy silk and lace merchant, and moved to London in 1797–98 where he worked for Dr Thomas Monro as a copyist and met J.M.W. Turner and Thomas Girtin. He went on sketching tours to Wales before returning to Norwich in 1807, where he was elected President of the Norwich Society of Artists in 1811. He was an influential teacher and significant antiquarian and also made drawings and etchings of a wide range of architecture and ancient monuments in East Anglia and, later, in Normandy. In the 1830s, he taught at King’s College School, London, where his pupils included Dante Gabriel Rossetti.





68 JOHN CROME  
(Norwich, 1768–1821)

*The Blacksmith's Shop, Hingham, Norfolk, ca. 1807–11*

Watercolour on paper, 541 x 442 mm  
Norfolk Museums & Archaeology Service

The gable-ended and decrepit blacksmith's shop in this painting is typical of the rural picturesque subjects that many artists painted in the late eighteenth and early nineteenth centuries. Thomas Gainsborough's later landscapes used such imagery, as did J.M.W. Turner early in his career. The rather nostalgic love of ancient and ruinous buildings, suggestive of a passing way of life, and the

fascination with the figures of the impoverished dwellers, created a strong market that sustained many artists. Crome, a colleague of John Sell Cotman and also considered to be the founder of the Norwich School of painters, exhibited four watercolours of the subject at the Norwich Society between 1807 and 1811, and also two oil paintings of blacksmith's shops at the Royal Academy and the British Institution. This picture is certainly an exhibition watercolour.

Crome came from a humble background in Norwich and was first apprenticed to a sign painter. He began sketching the local landscape and had access to some art collections where he discovered the work of the seventeenth-century Dutch landscape artists, in particular that of Meindert Hobbema, and of the Welsh classical landscape painter Richard Wilson [CAT. 56]. His own work is characterised by a concern with naturalistic detail and the evocation of a strong local atmosphere.

*The Death of Cordelia*, 1810–20

Oil on canvas, 117.1 x 142.6 cm  
Frankfurter Goethe-Haus

The works of Shakespeare became enormously popular from the mid-eighteenth century when he was seen as the quintessential English writer. John Boydell's Shakespeare Gallery exploited this public interest from 1786 until its collapse due to the wars with France at the end of the 1790s. Shakespeare's tragedy *King Lear* was famous for its final scene with the mad Lear weeping over the death of his favourite daughter Cordelia. Fuseli was fascinated by the kind of extreme psychological condition that the episode offered his painting. The lines represented here are:

Howl, howl, howl, howl! O, you are men of stones:  
Had I your tongues and eyes, I'd use them so  
That heaven's vault should crack. She's gone for ever!  
I know when one is dead, and when one lives;  
She's dead as earth. Lend me a looking-glass;  
If that her breath will mist or stain the stone,  
Why, then she lives.

(Act V, Scene III.)

Fuseli (Füssli) was a polymathic Swiss painter from Zurich and at first trained to be a Zwinglian minister, although he was also taught drawing and art history by his father. He was deeply interested in contemporary Enlightenment and scientific thought, neo-classicism, republican political theory and English literature. A friend of the Swiss poet Johann Kaspar Lavater, famous for his *Physiognomische Fragmente* (1775–78), Fuseli met the philosopher Jean Jacques Rousseau in 1766. He travelled to Rome to study painting where he met the sculptor Thomas Banks [CAT. 60] and settled in London in 1778. With his painting *The Nightmare* (1781), Fuseli became one of the most famous painters in Europe. He was a contributor to the Shakespeare Gallery [CAT. 87] from 1788, writing anonymous reviews praising extravagantly his own works. Fuseli set up the Milton Gallery in London in 1799 to show his paintings based on the English poet's work. He was an influential Professor of Painting at the Royal Academy from 1799.





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70 JOSEPH MALLORD WILLIAM TURNER  
(London, 1775–1851)

*Apullia in Search of Appullus vide Ovid*, exhibited 1814

Oil on canvas, 148.5 x 241 cm

Tate: Accepted by the nation as part of the Turner Bequest 1856

Turner's subject is taken from the Latin poet Ovid's series of mythological poems, *Metamorphoses* (completed AD8). Book XIV tells how a shepherd named Appullus has been turned into an olive tree as a punishment for mocking some dancing nymphs. Turner invents a mythical wife for him, Apullia, the name deriving from a district in Italy. While looking for her husband, she is shown the olive tree on which his name is carved. The work is very close in composition to Claude Lorraine's *Jacob with Laban and his Daughters* (1676), which was owned by Turner's patron Lord Egremont. Turner submitted it to the British Institution, a prominent exhibition space in London where prizes were awarded.

Turner, by this time the leading landscape painter in Britain, was a complex and highly political man. It has been suggested that his choice of subject for this painting was an attack on the British Institution and that the central nymph who looks out at us mockingly reveals a deliberate gesture of defiance, as did the painting's late delivery. In his own imitation of Claude, Turner was attacking the Institution's encouragement of the imitation of Old Masters. Turner exhibited a personal reinterpretation of Claude at the Royal Academy the same year, *Dido and Aeneas*.





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71 JOHN CONSTABLE  
(East Bergholt, Suffolk, 1776– London, 1837)

*Dedham Lock and Mill, ca. 1817*

Oil on canvas, 54.6 x 76.5 cm  
Tate: Bequeathed by George Salting 1910

This unfinished oil sketch, used in his studio as the basis for three finished paintings, was made *en plein air* and gives a powerful insight into Constable's working methods and materials. The view is of one of the flour mills on the River Stour, owned and operated by the artist's father. A wealthy yeoman farmer, Golding Constable's interests included milling, shipping, coal trading and property. Horse-drawn barges full of flour travelled down the Stour to a wharf at Mistley in Essex and then on to London. Coal was brought back on the return trip. We are looking at the entrance to the lock, with a man in a red

waistcoat working it. Lead white highlights create a pool of reflected light in the foreground. In the background are the mill, a granary, wharves and employees' cottages.

Constable's father intended John to run the family business, in spite of the latter's wish to become a professional painter. His death the year before this painting was probably executed led to John's brother Abram taking over the business and allowed the artist an inheritance enabling him to concentrate on painting. He had also just married his girlfriend Maria Bicknell. From this time onwards, Constable worked on the drawings, oil sketches and the large canvases that he exhibited at the Royal Academy. His struggle to maintain in the latter the freshness in paintings such as this became his career obsession. Although he received little recognition in Britain, Constable's paintings were awarded prizes at the Paris Salon and had an important impact on the aesthetics of the *plein air* oil sketch, which led to the Impressionist revolution of the 1870s.



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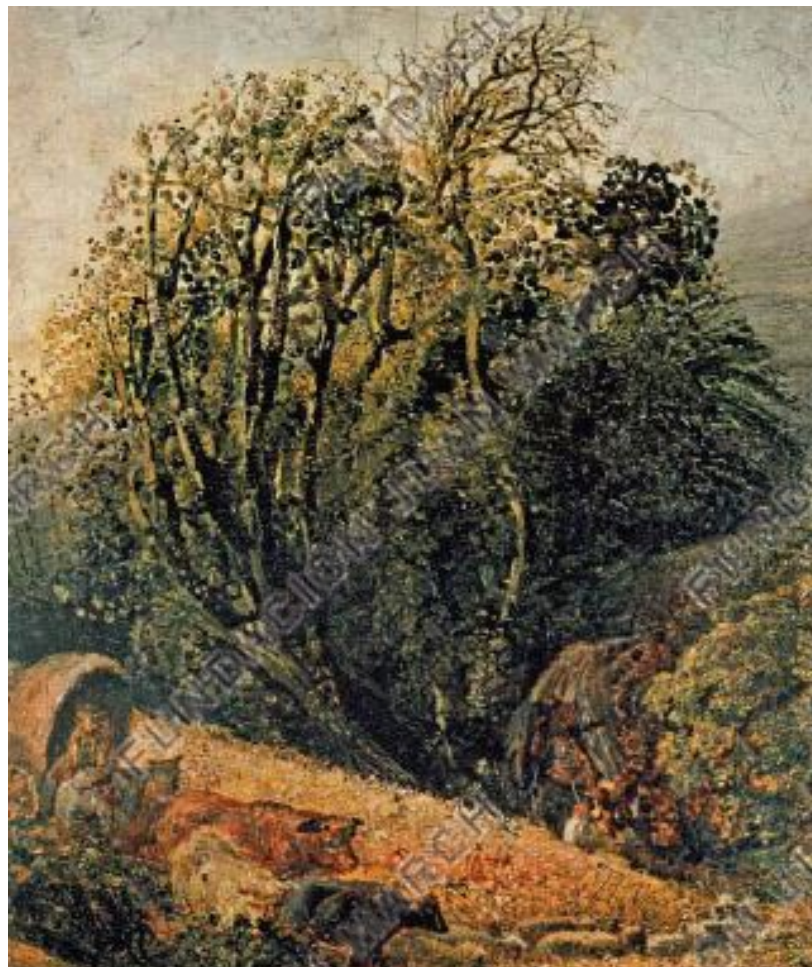
72 SAMUEL PALMER  
(London, 1805– Redhill, Surrey, 1881)

*A Cornfield Bordered by Trees*, ca. 1833–34

Oil on panel, mounted as a drawing, 17.5 x 14.9 cm  
The Ashmolean Museum, Oxford. Purchased 1947

This is a rare example of an oil and tempera sketch by Samuel Palmer, painted on a prepared wooden panel. By the time Palmer painted it in the 1830s, he had moved away from the archaic style that he had developed in the 1820s, when he was the leading figure among the group of artists known as “the Ancients” (p. 33). He was by now living mainly alone in the Kent village of Shoreham and his style had become more naturalistic. This view is typical of Palmer’s work in the 1830s in the pastoral subject matter and in the size of the panel – it is in fact his smallest surviving oil. Palmer created in his work of this period a reassuring and intimate world of shepherds, wagons, winding paths, flocks and harvests, which convey his deep love of the English countryside and its traditional life.

Palmer was born in London, the son of a bookseller. He was taught by an obscure painter, William Wate, and exhibited work at the Royal Academy from the age of fifteen. After his years in Shoreham, Palmer travelled in Wales and Italy and settled in Surrey in the 1860s. He was a radical in his art in many respects but a conservative in politics. His pamphlet “An Address to the Electors of West Kent” of 1832 was published in response to the Reform Act that year, which widened the franchise and abolished the supremacy of the Church of England. Palmer felt threatened by the agricultural riots that were taking place in the countryside around Shoreham and urged his readers to vote for the Tory candidate William Geary in the General Election to preserve Britain’s constitution and traditions. Palmer’s writing was intemperate and reactionary in tone and Geary came bottom of the poll. Towards the end of his life, Palmer painted images from John Milton’s poetry and completed a translation of Virgil’s *Eclogues* (42–39BC) in 1872 for which he also produced etchings.



(Hexham, Northumberland, 1789– Douglas, Isle of Man, 1854)

*Joshua Commanding the Sun to Stand Still upon Gibeon, 1848*

Oil on canvas, 151 x 264 cm

Kirklees Museums and Galleries, Dewsbury Town Hall

This painting, a full-size copy of a work that Martin first exhibited in 1816, illustrates an episode in the Old Testament:

Then spake Joshua to the LORD in the day when the LORD delivered up the Amorites before the children of Israel, and he said in the sight of Israel, Sun, stand thou still upon Gibeon; and thou, Moon, in the valley of Ajalon.

(Joshua X, 10–12)

Martin's technique in this later version, exhibited at the British Institution in 1849, is looser than that of the original, perhaps in response to J.M.W. Turner's controversial late landscapes, but he retains his hallmark sublime theatricality. It was commissioned by a wealthy Roman Catholic Lancashire landowner and patron of the artist, Charles Scarisbrick, for his recently completed neo-gothic house.

Martin, a devout evangelical Christian, was born in north-east England and moved to London where he became a successful painter of large canvases depicting dramatic and apocalyptic biblical scenes. Works such as *Sadak in Search of the Waters of Oblivion* (1812), *The Fall of Babylon* (1819) and *Belshazzar's Feast* (1820) [CAT. 89] were shown individually in galleries hired by the artist and became known widely through the fine prints that he engraved in mezzotint. He produced illustrated editions of John Milton's *Paradise Lost* (1825–27) and *The Bible* (1831–32) [CATS. 88–89]. His work was also plagiarised by the diorama makers of the time, and in 1833 Martin failed to have closed a 190-square metre version of *Belshazzar's Feast* at the British Diorama in London. The early American film-maker D.W. Griffith is thought to have been influenced by Martin's paintings in his film *Intolerance* (1916). Martin also designed ambitious urban engineering projects for sewers, docks and railways in London, none of which were realised.





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73 JOSEPH MALLORD WILLIAM TURNER  
(London, 1775–1851)

*Sunset (?Sunrise), ca. 1835–40*

Watercolour on paper, 254 x 394 mm

Tate: Accepted by the nation as part of the Turner Bequest 1856

As the uncertain title suggests, this may be an image of dusk or dawn, the ambiguity perhaps typical of Turner's later work. The brushwork is rapid and seeks to capture an experience as it passes, a few light strokes in the foreground suggesting a vessel perhaps, and creating a powerful atmosphere with minimal means. Turner's painting was greatly preoccupied not only with the naturalistic aspects of light but also its symbolic and emotional significance. In particular, he sought to convey a sense of the overwhelming power of the sun, supposedly having said on his deathbed that "the sun is God".

Turner's late watercolours are now probably the most famous works that he produced. However, during his lifetime they were little seen except by a small group of collectors and admirers. His loosely painted late oils were considered by most to be unfinished or even symptoms of mental illness. Turner made commercial landscapes for publication as engravings, but by the 1830s the market for such work was shrinking. Ever restless, he continued to travel on the Continent where he allowed himself the freedom to work spontaneously in response to the dramatic mountainous landscapes or Venetian light. He used sponges and other unusual implements to apply his paint and created huge numbers of experimental works on paper of enormous suggestive beauty. Turner was fascinated by recent scientific theories of light, but also believed that the artist went beyond observation to create independent worlds of sensation and emotion. Ironically, Turner's will, luckily overturned, required that only one hundred oils be preserved after his death and no works on paper at all.

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75 JOHN RUSKIN  
(London, 1819–Brantwood, Cumbria, 1900)

*Cloud Effect over Coniston Old Man, 1880*

Pencil and watercolour on paper, 205 x 385 mm

Ruskin Foundation (Ruskin Library, Lancaster University)

The view is of "Coniston Old Man", a fell 803 metres high in the Lake District in the north-west of England near where Ruskin lived at Brantwood. Ruskin's diary carries weather notes that were also a record of his own unstable mental condition and his sense of what he called "the storm-cloud of the nineteenth century", the physical and moral pollution of the industrial world (Dinah Birch, ed. *John Ruskin, Selected Writings*. Oxford: Oxford University Press, 2009, 267–78). On 1 March 1880, the year of this watercolour, he wrote, for instance:

The old story, wild wind and black sky, – scudding rain and roar – a climate of Patagonia instead of England, and I more disconsolate – not in actual depression, but in general hopelessness, wonder, and disgust than ever yet in my life, that I remember, as if it was no use fighting for a world any more in which there could be no sunrise.

(Helen Gull Viljoen, ed. *The Brantwood Diary of John Ruskin*. London and New Haven: Yale University Press, 1971, 226.)

Ruskin's watercolours often seem to come close to the late works of J.M.W. Turner, the modern artist he admired above all.

Ruskin was the most important British art critic of the nineteenth century, as well as a major writer on social and economic matters. He championed the work of Turner and the Pre-Raphaelites and was an influential theorist of art and architecture. His view of the inter-relationship of art and morals brought him into direct conflict with the aestheticism of painters such as James Abbott McNeill Whistler [CAT. 100 and p. 34].



*The Anatomy of the Horse*. London: printed by J. Purser for the author, 1766 (1815 edition), Tab. IV

Etching, 372 x 485 mm  
Wellcome Library, London

Stubbs studied human anatomy at the County Hospital in York in the 1740s, where he made illustrations for John Burton's *Essay towards a Complete New System of Midwifery* (1751) and also taught himself etching. During his time in York, he decided to research the anatomy of the horse and, following a trip to Italy, in 1756 moved with his common-law wife, Mary Spencer, to the remote hamlet of Horkstow in Lincolnshire, probably under the patronage of Lady Elizabeth Nelthorpe. He worked for eighteen months in a large barn, where he made special equipment for winching up and manoeuvring the dead horses that he slowly dissected in order to make his drawings. Each horse might be in the barn for six or seven weeks. When he had completed the drawings, Stubbs took them to London to see who could engrave them. However, he decided to teach himself engraving and carried out the work over the next six years before publishing the eighteen plates on laid paper. During this time, he also established himself as the pre-eminent horse painter in Britain. Following publication, Stubbs' reputation was secured and the book remained the standard authority on the subject for over a century, as well as a major document of naturalist aesthetics. At the end of his life, in 1804–06, Stubbs published *A Comparative Anatomical Exposition of the Structure of the Human Body with that of a Tiger and a Common Fowl*, another groundbreaking work of anatomy.

- 77 FRANÇOIS VIVARES (Lodève, 1709– London, 1780) after COPPLESTONE WARRE BAMPFYLDE (Taunton, Devon, 1720– Hestercombe, Devon, 1791)

*A View of the Lake and Pantheon and Temple of Apollo at Stourhead*, 1775

Engraving, proof state without inscription, 431 x 524 mm  
Stourhead, The Hoare Collection (The National Trust)

Henry Hoare II created the vast garden at his home in Stourhead, Wiltshire from the early 1740s (see p. 25). Hoare was a banker who profited enormously from loans to other landowners who were improving their estates at the time. He first built the Temple of Flora with its River God in a rocky arch below it facing onto the newly created lake, designed by the architect Henry Flitcroft. The Pantheon was built in the 1750s and housed a statue of Hercules that Hoare had commissioned from the sculptor Michael Rysbrack. The garden and its features are full of references to Virgil's *Aeneid* (29–19BC) as well as to modern British writers such as John Milton and Alexander Pope, giving the visitor a classical and literary experience as well as a visual one.

This engraving is by the London-based French landscape engraver François Vivares, who was considered the finest practitioner

in his field at the time. He engraved this work after a drawing by Copplestone Warre Bampfylde, a friend of Hoare and a regular visitor to Stourhead. Bampfylde was an amateur painter, architect and landscape designer, who had created an ingenious cascade at his house at Hestercombe in Somerset. In 1765, he designed the cascade at Stourhead, which falls into the lake below the dam; the same year, Flitcroft built the Temple of Apollo with a cast of the Belvedere Apollo inside. Bampfylde made a number of drawings of Hoare's landscape during the 1750s, which give us the earliest impression of its appearance.

- 78 JAMES FITTLER (London, 1758–1835) after GEORGE ROBERTSON (London, 1746/49–Turnham Green, Middlesex, 1788)

*The Iron Bridge, Coalbrookdale, from the Madeley side*, 1788

Etching, 379 x 533 mm  
Courtesy of The Ironbridge Gorge Museum Trust

The iron-master Abraham Darby III's cast-iron bridge, spanning more than 30 metres over the River Severn at Coalbrookdale, Shropshire, was the first of its kind and became a major tourist attraction for travellers on the routes through Wales and the west of England. The combination of the flaming modern iron works, the spectacular bridge and the great natural beauty of the local landscape brought together both picturesque and sublime qualities that were exploited by many artists and by which tourists were enthralled. Of all the engravings of George Robertson's paintings of Coalbrookdale, this one emphasises most effectively the dramatic relationship between the bridge and the looming presence of the great heights beyond it.

- 79 ALEXANDER COZENS (St Petersburg, 1717– London, 1786)

*A New Method of Assisting the Invention in Drawing Original Compositions of Landscape*. London: J. Dixwell, 1786

Aquatint, 320 x 260 mm  
University of Nottingham. Manuscripts and Special Collections

The watercolour painter Alexander Cozens was born in Russia and educated in London and Rome. He was a drawing master at Eton College and a keen art theorist. *A New Method* was published shortly before his death and consists of thirty-three pages of text and twenty-seven engraved plates. Of these latter, sixteen are reproductions of aquatint ink "blots", or accidental marks, which were intended to provide a stimulus for the composition of landscape images. Cozens' aim was to assist a more spontaneous and original approach by artists, many of whom he felt were overly constrained by copying other artists or by excessive empirical observation. Although the publication had a very small print run, it influenced a number of artists, including John Constable who in particular was fascinated by the cloud formations in the book.





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80 WILLIAM GILPIN (Cumberland, 1724–Boldre, Hampshire, 1804)

*Three Essays: On Picturesque Beauty; on Picturesque Travel; and On Sketching Landscape: To which is Added a Poem, On Landscape Painting.* London: R. Blamire, 1792, 78–79

20.9 x 13.9 x 2.9 cm (overall)

University of Glasgow Library. Special Collections

William Gilpin was an Anglican priest, teacher and amateur artist. He was a hugely influential pioneer of the concept of the “picturesque” and wrote extensively on the relationship between art and landscape. Gilpin was not a systematic thinker and most of his writing was descriptive of particular experiences rather than abstract ideas; it was left to later writers such as Richard Payne Knight to develop a more comprehensive theory of the picturesque. His main audience was the growing body of tourists who travelled throughout Britain searching for an aesthetic experience. Gilpin published his *Observations on the River Wye, and Several Parts of South Wales, etc., relative chiefly to Picturesque Beauty; Made in the Summer of the Year, 1770* in 1782, in which he gave clear instructions to the reader as to where to look and how to look. Gilpin stressed the importance of “roughness” as opposed to the smooth beauty of classical art that he illustrated in *Three Essays* by contrasting flat and featureless landscapes with ones full of variety and broken forms.

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81 THOMAS ROWLANDSON (London, 1756–1827)

Title page in William Combe, *The Tour of Doctor Syntax in Search of the Picturesque*, 4th ed. London, St Ann’s Lane: Diggins, Printer, 1813

Hand-coloured etching, 24.5 x 15 x 2.5 cm (overall)

Private Collection

William Combe (1741–1823) was an adventurer and writer who was commissioned by the publisher Rudolf Ackermann in 1809 to create a verse narrative for the humorous aquatint images produced by Thomas Rowlandson of the adventures of the Quixote-like priest, teacher and amateur artist Doctor Syntax, clearly based on the figure of William Gilpin [CAT. 80]. The lean and absent-minded Syntax decides to undertake a picturesque tour of Britain in order to make his fortune through the resulting publication and sets off with his horse Grizzle on a journey that sees him chased by bulls, deceived by thieves, falling frequently from his trusty steed, but nevertheless surviving all such mishaps. *Doctor Syntax* was enormously popular and Combe and Rowlandson collaborated on two more volumes about his later adventures.

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82 DAVID LUCAS (Brigstock, Northamptonshire, 1802–Fulham, Middlesex, 1881) after JOHN CONSTABLE (East Bergholt, Suffolk, 1776–London, 1837)

*Various Subjects of Landscape, Characteristic of English Scenery, from Pictures Painted by John Constable, R.A., 1830–32 (1855 edition)*

Mezzotint, 140 x 187 mm (image)

Tate Library & Archive

Constable published twenty-two mezzotints of his works between 1830 and 1832, which became known simply as *English Landscape*. Conceived in the period after his wife Maria’s death in 1828 and his eventual election to the Royal Academy in spite of opposition, they were intended to show the range of his art, to establish his reputation as a major painter and to increase the sales of his work. The texts that Constable wrote to accompany the plates were a defence of his own difficult career and in them he contrasted the mere imitator and the innovator who reveals things in nature not seen before. The latter’s progress by definition would be slower and less easily appreciated.

The mezzotints were the result of a very close collaboration between Constable and the young engraver David Lucas (who died, alcoholic and destitute, in a workhouse). One central intention of the prints was to stress the importance to the artist of the concept of “chiar’oscuro”, “the medium by which the grand and varied aspects of Landscape are displayed, both in the fields and on canvass” (quoted in Leslie Parris and Ian Fleming-Williams, *Constable*. Exh. cat. Tate Gallery, London. London: Tate Gallery Publications, 1991, 319). Constable saw “chiar’oscuro” as a general principle in landscape painting that determined not only form and space but also light, mood and a deeper sense of the divine in nature. The freshness and depth of the prints is partly due to Lucas’ sensitivity to Constable’s needs and to the artist returning to unfinished sketches from many years before and approaching them with a more mature vision. Working on the mezzotints indeed seems to have transformed Constable’s painting in the last years of his life.

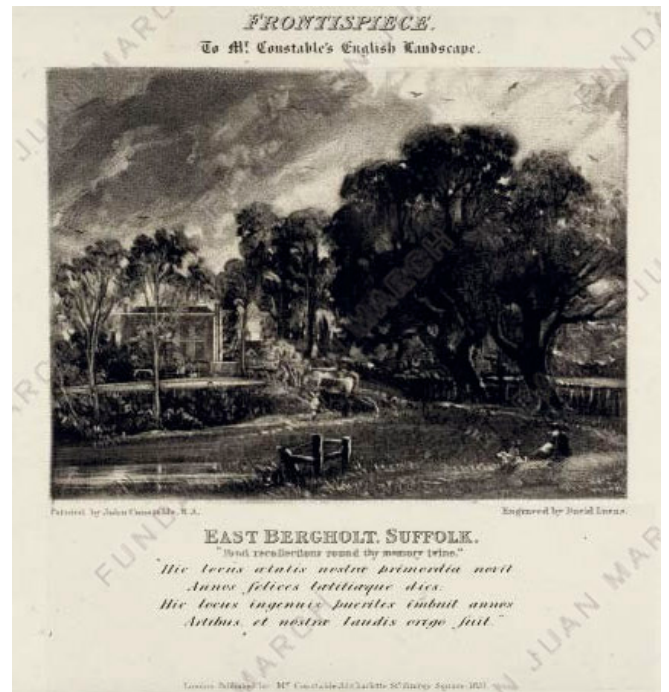




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83 JOHN FLAXMAN (York, 1755– London, 1826)

*Self-Portrait, 1778*

Terracotta in high relief and gold painted wood, 18.8 cm diameter  
Victoria and Albert Museum, London

This terracotta roundel was modelled while Flaxman was a student at the Royal Academy. It was acquired by William Hamilton, the British ambassador to Naples, famous for his classical erudition and his interest in ancient and contemporary art, and was first recorded in 1798, in Hamilton's library at the Palazzo Sessa, Naples.

Flaxman's father was a moulder and retailer of plaster casts, which inspired his son's interest in sculpture, and he entered the Royal Academy Schools in 1770 where he met his lifelong friend William Blake. In 1775, he began working for the ceramics manufacturer Josiah Wedgwood, for whom he modelled classic friezes and plaques, ornamental vessels and medallion portraits. In his work for Wedgwood, Flaxman's love of the Greek and neo-classical tradition is evident in the exquisite lines of his silhouette designs. He was also much in demand for his funeral monuments and wall plaques, which can be found in many churches across England.

In the 1790s, Flaxman worked on his internationally influential illustrations to Hesiod's *Theogony* [CAT. 85], Homer's *Iliad* [CAT. 84] and *Odyssey*, and in the following decade on ones for Dante's *Divine Comedy*. Flaxman was the only sculptor to whom Joshua Reynolds dedicated one of his *Discourses*, and he was appointed the first Professor of Sculpture at the Royal Academy in 1810, where he delivered lectures that were published posthumously.

84 JOAQUÍN PI Y MARGALL (Barcelona, 1830– Madrid, 1891) after JOHN FLAXMAN (York, 1755– London, 1826)

*Protegido por Minerva hiera Diomedes al dios Marte* (Protected by Minerva, Diomedes hurts god Marte), in *Homero, Iliada L.V. Obras completas de Flaxman, grabadas al contorno por Joaquín Pi y Margall* (*Homer's Iliad. The Complete Works of John Flaxman, engraved by Joaquín Pi y Margall*). Madrid: Manuel Rivadeneyra, 1859–61

Line engraving, 117 x 208 mm  
Real Academia de Bellas Artes de San Fernando.  
Calcografía Nacional, Madrid

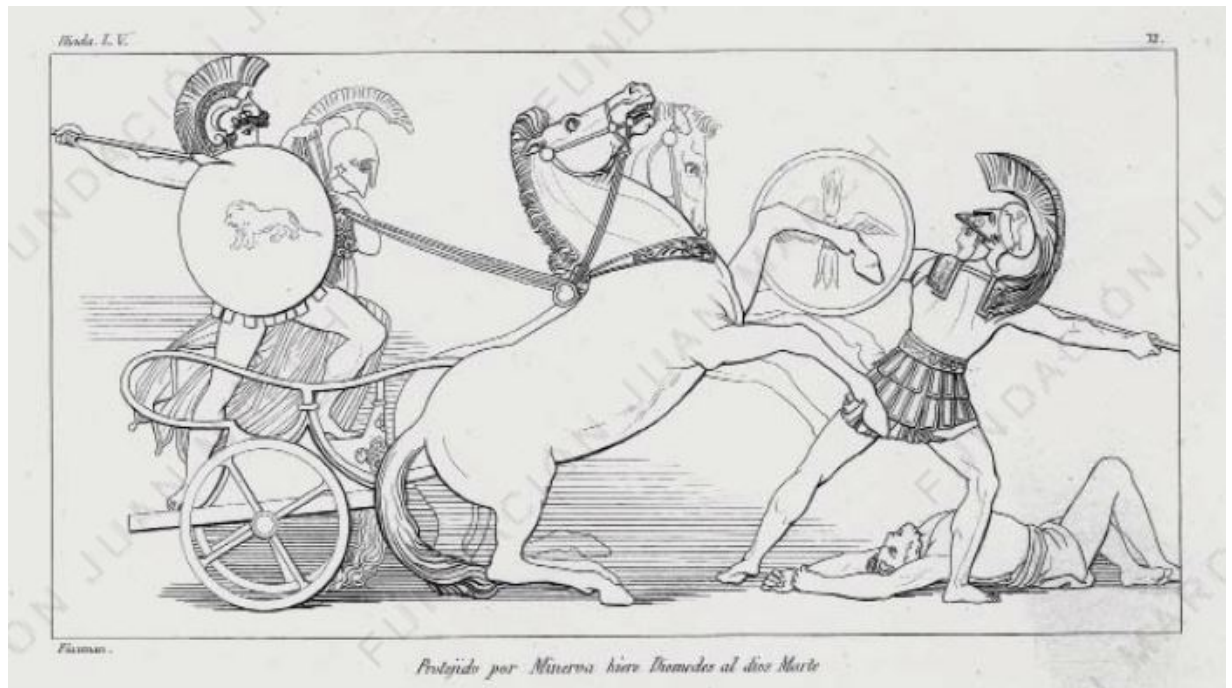
85 JOAQUÍN PI Y MARGALL (Barcelona, 1830– Madrid, 1891) after JOHN FLAXMAN (York, 1755– London, 1826)

*Júpiter y las musas* (Jupiter and the muses), in *Hesiodo, Teogonía. Obras completas de Flaxman, grabadas al contorno por Joaquín Pi y Margall* (*Hesiod's Theogony. The Complete works of Flaxman*), engraved by Joaquín Pi y Margall. Madrid: Manuel Rivadeneyra, 1859–61

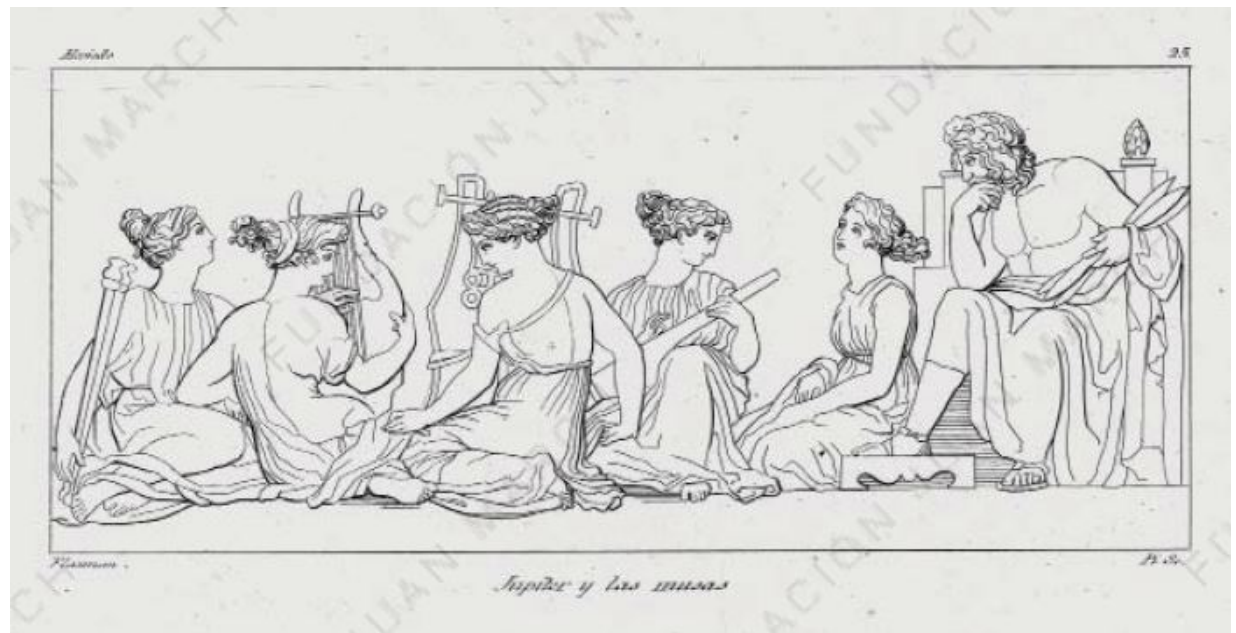
Line engraving, 95 x 201 mm  
Real Academia de Bellas Artes de San Fernando.  
Calcografía Nacional, Madrid

John Flaxman's neo-classical illustrations to works by Homer, Hesiod, Aeschylus and Dante were hugely influential across Europe in the early nineteenth century: artists such as Jacques-Louis David, Ingres Baron Gros, Phillip Otto Runge, Francisco Goya, Theodore Gericault and Bertel Thorvaldsen all acknowledged their debt to them. In fact, Flaxman saw the works as merely designs for sculpture and not ends in themselves, and their simplicity and clarity were intended for marble cutters working on the sacred and civil buildings that Flaxman wanted to decorate. The drawings for Alexander Pope's translation of the *Iliad*, engraved by Tommaso Piroli, and those for the *Theogony*, engraved by Flaxman's friend William Blake, were produced in Rome in 1793. Based on Flaxman's study of ancient sarcophagi and Greek vases, as well as the sculpture of Donatello, they were austere, flat and disciplined in a way not seen previously in European art. The Victorian artist George Frederic Watts believed the images should be painted on the walls of Eton and other major British schools to encourage moral and aesthetic purity.

After studying in Paris, where he could see and study the 1833 edition of Flaxman's drawings engraved by Achille Reveilm, the Spanish artist Joaquín Pi y Margall engraved *The Complete Works of John Flaxman*, published between 1859 and 1861 by Manuel de Rivadeneyra in Madrid, and this is the version reproduced here.



84



85

Illustrations to Edward Young, *The Complaint, and the Consolation, or, Night thoughts*. London: Printed by R. Noble for R. Edwards, no. 142 Bond Street, MDCCXCVII [1797], 16-17

Intaglio copper-plate engravings, 41.9 x 32.9 x 2.2 cm (overall)  
Senate House Libraries, University of London

Blake was trained as an engraver and most of his regular income came from commercial illustrated work for a wide range of publications. Edward Young (1683–1765) was a poet, playwright and priest whose *Night thoughts*, published in nine parts between 1742 and 1745, was an early and popular example of sublime or “gothic” literature. Over the course of 10,000 lines of blank verse, the poet broods on the death of his wife and friends, the transience of life and the importance of the hope of salvation.

Blake was commissioned to illustrate the poem in 1795 and made a series of 537 watercolour illustrations, intending to engrave about 200 for publication. The first volume carried forty-three engravings but was a commercial failure and the project was abandoned. Blake’s powerful flowing neo-classical line encircles the text in a brilliantly original fashion.

- 87 BENJAMIN SMITH (London, 1754–1833) after  
GEORGE ROMNEY (Dalton-in-Furness, Lancashire, 1734–  
Kendal, 1802)

*The Infant Shakespeare Attended by Nature  
and the Passions, 19 September 1799, 1799*

Line engraving and stipple, 630 x 490 mm (plate impression),  
587 x 435 mm (image)  
Private Collection

George Romney was commissioned by Alderman John Boydell to paint this subject for his Shakespeare Gallery where it was exhibited in 1792. Romney, who also painted scenes from the plays for Boydell and drew hundreds of sketches of Shakespearean themes in the late 1780s and early 1790s, had depicted earlier the baby Shakespeare nursed by Comedy and Tragedy, inspired by the poetry of Thomas Gray. The engraving by Benjamin Smith (1754–1833) shown here, published some years after the painting, also drew on William Collins’ poem “The Passions: An Ode for Music” (1746). The engraving tells us that: “Nature is represented with her face unveiled to her favourite Child, who is placed between Joy and Sorrow. – On the Right-Hand of Nature are Love, Hatred and Jealousy; on her Left-Hand, Anger, Envy and Fear”.

Many eighteenth-century artists experimented with the personification of extreme emotions and Romney, a highly-strung individual inclined to melancholia, was especially drawn to such expression.

George Romney was a successful portrait painter whose main ambition was to make history paintings, many inspired by his fascination with the theatre and in particular Shakespeare. He was a friend of radical artists such as William Blake, James Barry and John Flaxman, was involved in the early development of Boydell’s Shakespeare Gallery in 1786 and was an exponent of social reform.

- 88 JOHN MARTIN (Hexham, Northumberland, 1789–  
Douglas, Isle of Man, 1854)

*Bridge over Chaos, 1824–26*

Mezzotint, 234 x 350 mm (sheet), 190 x 270 mm (image)  
Collection Alessandra and Simon Wilson

Among his engraved works [CAT. 89], John Martin’s most enduring achievement is his set of twenty-four mezzotints illustrating John Milton’s great epic poem, *Paradise Lost* (1667). In them, Martin’s fantasies of ancient architecture are matched equally by his visionary landscapes – in this case of Hell. In the poem, which is based on the Book of Genesis, Satan appears as a heroic figure. Here, he stands poised in his winged glory, about to make the perilous crossing of Chaos to reach his new domain of Earth. To facilitate this, his children, Sin and Death, just visible in front of him, have built a bridge.

- 89 JOHN MARTIN (Hexham, Northumberland, 1789–  
Douglas, Isle of Man, 1854)

*Belshazzar’s Feast, 1835*

Mezzotint and etching, 198 x 297 mm (sheet), 190 x 290 mm (image)  
Collection Alessandra and Simon Wilson

John Martin achieved enormous popularity for his extraordinarily imaginative and dramatic scenes from the Bible. His fame became particularly widespread, in Europe as well as Britain, through engravings of his paintings and the huge success of these. Unusually for the time, Martin engraved the plates himself, in the technique of mezzotint, which perfectly suited his vision and of which he made himself a master. His mezzotints remain perhaps his most satisfying works to modern eyes. This is a plate from his ambitious scheme to produce a set of forty engravings for an illustrated Bible. It exemplifies his compelling visions of the ancient world.







# REALISM AND REACTION

1850—1900

The Victorian age saw a huge growth in the institutions of art in Britain. The National Gallery, the Victoria and Albert Museum and the Tate Gallery, along with many major museums outside London, were opened so that a wider audience might become acquainted with the fine arts. With the art and design schools that were also opened across the country, the new museums and galleries were part of a mission to improve the taste of the nation and so, it was hoped, its morals and its economic productivity. The Great Exhibition of 1851 held in Joseph Paxton's vast Crystal Palace in Hyde Park, depicted in David Roberts' painting of 1852, was a huge advertisement for British goods, one that in fact alerted many to the weakness of much British design and led to further efforts to improve taste.

Much nineteenth-century art matches the seriousness of these ambitions, from the Pre-Raphaelite concern with "truth to nature", to John Ruskin's and William Morris' crusades to change art and society, and to the extreme aestheticism of Dante Gabriel Rossetti, James Abbott McNeill Whistler and others later in the century. The effects of industrialisation had made the issues at stake even more complex and generated an ongoing and often furious debate about the function of art.

The Pre-Raphaelites, led by Rossetti, John Everett Millais and William Holman Hunt, wanted to return British art to what they believed was the purer style of medieval art and to a new seriousness of subject matter that they felt was lacking in the work of many contemporaries. Their first exhibitions caused great controversy around 1850, but within a decade they were accepted as major artists: Millais' paintings in particular courted popular taste to great effect. Many artists followed the Pre-Raphaelite concern with naturalism, such as John Brett who painted British and Continental landscapes with photographic accuracy, and Atkinson Grimshaw who combined naturalistic details with powerful atmospherics in his urban and industrial scenes.

The paintings of Lord Leighton and George Frederic Watts represent a Victorian grand style with its roots in the history painting of the eighteenth century and made popular by engravings and the various art magazines that were now available.

Art criticism played an important role in the understanding of art among the educated classes and the famous legal dispute between Whistler and Ruskin about morality and aesthetics divided opinion about the meaning of art in the modern world.

The move away from religious to scientific and utilitarian ideologies throughout the Victorian era encouraged many artists towards a "religion of art", evident in the move to aestheticism, Symbolism and, in the case of the short-lived Aubrey Beardsley, an exquisite and dark decadence. The American Whistler was the most brilliant exponent of these ideas in his various writings on art, challenging his critics to find beauty in form and colour without recourse to narrative or moral strictures. Another American artist, John Singer Sargent was among the artists who had brought Impressionist techniques to Britain and by the end of the century British art was poised fascinatingly on the cusp of a new era.

DAVID ROBERTS  
JOHN BRETT  
WILLIAM HOLMAN HUNT  
JOHN EVERETT MILLAIS  
JOHN FREDERICK LEWIS  
FREDERIC LEIGHTON  
EDWARD COLEY BURNE-JONES  
GEORGE FREDERIC WATTS  
DANTE GABRIEL ROSSETTI  
ALFRED GILBERT  
J.A.M. WHISTLER  
ATKINSON GRIMSHAW  
WALTER LANGLEY  
JOHN SINGER SARGENT  
ROGER FENTON  
JOHN TENNIEL  
HERBERT BOURNE  
FORD MADDOX BROWN  
JULIA MARGARET CAMERON  
EDMUND EVANS  
WALTER CRANE  
HUBERT VON HERKOMER  
SAMUEL BUTLER  
AUBREY BEARDSLEY  
W.H. HOOPER

John Singer Sargent,  
*Ena and Betty, Daughters of Asher  
and Mrs Wertheimer*, 1901.  
[detail CAT. 107]





# REALISM AND REACTION

1850 — 1900

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The diffusion of taste is not the same thing as the improvement of taste; but it is only the former of these objects that is promoted by public institutions and other artificial means. The number of pretenders to criticism and candidates for fame, is thus increased beyond all proportion, but the quality of genius and feeling remains the same, with this difference, that the man of genius is lost in the crowd of competitors, who would never have become such but from encouragement and example; and that the opinion of those few persons whom nature intended for judges is drowned in the noisy decisions of smatterers in taste. The principle of universal suffrage, however applicable to matters of government, which concern the common feelings and common interests of society, is by no means applicable to matters of taste, which can only be decided upon by the more refined understandings. It is throwing down the barriers, which separate knowledge and feeling from ignorance and vulgarity, and proclaiming a Bartholemew-fair-show of the fine arts; “And fools rush in where angels fear to tread”.

The public taste is therefore vitiated in proportion as it is public; it is lowered by every infusion it receives of common opinion. The greater the number of judges, the less capable must they be of judgement, for the addition to the number of good ones will always be small, while the multitude of bad ones is endless, and thus the decay of art may be said to be the necessary consequence of its progress.

William Hazlitt, *The Champion*, London, 28 August 1814. (Quoted in Bernard Denvir, *The Early Nineteenth Century: Art, Design and Society 1789–1852*. London and New York: Longman, 1984, 73–74.)

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Turner – glorious in conception – unfathomable in knowledge – solitary in power – with the elements waiting upon his will, and the night and the morning obedient to his call, sent as a prophet of God to reveal to men the mysteries of His universe, standing, like the great angel of the Apocalypse, clothed with a cloud, and with a rainbow upon his head, and with the sun and the stars in his hand ... But let us take with Turner the last and greatest step of all. Thank heaven we are in sunshine again, and what sunshine! Not the lurid, gloomy, plague-like oppression of Canaletti, but white, flashing fullness of dazzling light, which the waves drink, and the clouds breathe, bounding and burning in intensity of joy. The sky – it is a very visible infinity – liquid, measureless, infathomable, panting and melting through the chasms in the long fields of snow-white, flaked slow-moving vapour, that guide the eye along their multitudinous waves down to the islanded rest of the Euganean Hills. Do we dream, or does the white forked sail drift nearer and nearer yet, diminishing the blue sea between us with the fullness of its wings? It pauses now, but the quivering of its bright reflexion troubles the shadows of the sea, those azure, fathomless depths of crystal mystery, on which the swiftness of the poised gondola, floats double, its black beak lifted, like the crest of an ocean bird, its scarlet draperies flashing back from the kindling surface, and its bent oar breaking the radiant water into a dust of gold.

John Ruskin, *Modern Painters*. London, 1844. (Quoted in Bernard Denvir, *The Early Nineteenth Century: Art, Design and Society 1789–1852*. London and New York: Longman, 1984, 134.)

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A woman was present in his room, clad to the hands and feet with a green and grey raiment, fashioned to that time. It seemed that the first thoughts he had ever known were given him as at first from her eyes, and he knew her hair to be the golden veil through which he beheld his dreams. Though her hands were joined, her face was not lifted, but set forward; and though the gaze was austere, yet her mouth was supreme in gentleness. And as he looked, Chiaro's spirit appeared abashed of its own intimate presence, and his lips shook with the thrill of tears; it seemed such a bitter while till the spirit might be indeed alone.

She did not move closer towards him, but he felt her to be as much with him as his breath. He was like one who, scaling a great steepness, hears his own voice echoed in some place much higher than he can see, and the name of which is not known to him. As the woman stood, her speech was with Chiaro: not, as it were, from her mouth or in his ears; but distinctly between them.

"I am an image, Chiaro, of thine own soul within thee. See me, and know me as I am. Thou sayest that fame has failed thee, and faith failed thee; but because at least thou hast not laid thy life unto riches, therefore, though thus late, I am suffered to come into thy knowledge. Fame sufficed not, for that thou didst seek fame: seek thine own conscience (not thy mind's conscience, but thine heart's), and all shall approve and suffice. For Fame, in noble soils, is a fruit of the Spring; but not therefore should it be said: 'Lo! my garden that I planted is barren: the crocus is here, but the lily is dead in the dry ground, and shall not lift the earth that covers it: therefore I will fling my garden together, and give it unto the builders.' Take heed rather that thou trouble not the wise secret earth; for in the mould that thou throwest up shall the first tender growth lie to waste; which else had been made strong in its season. Yea, and even if the year fall past in all its months, and the soil be indeed, to thee, peevish and incapable, and though thou indeed gather all thy harvest, and it suffice for others, and thou remain vexed with emptiness; and others drink of thy streams, and the drouth rasp thy throat; – let it be enough that these have found the feast good, and thanked the giver: remembering that, when the winter is striven through, there is another year, whose wind is meek, and whose sun fulfilleth all."

Dante Gabriel Rossetti, "Hand and Soul", *The Germ*, 1 January 1850. (Quoted in Charles Harrison, Paul Wood and Jason Gaiger, eds. *Art in Theory, 1815–1900: An Anthology of Changing Ideas*. Oxford: Blackwell, 1998, 432.)

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Thus then in considering the state of art among us I have been driven to the conclusion that in its co-operative form it is extinct, and only exists in the conscious efforts of men of genius and talent, who themselves are injured, and thwarted, and deprived of due sympathy by the lack of co-operative art.

But furthermore, the repression of the instinct for beauty which has destroyed the Decorative and injured the Intellectual arts has not stopped there in the injury it has done us. I can myself sympathize with a feeling which I suppose is still not rare, a craving to escape sometimes to mere Nature, not only from ugliness and squalor, not only from a condition of superabundance of art, but even from a condition, of art severe and well ordered, even, say, from such surroundings as the lovely simplicity of Periclean Athens. I can deeply sympathize with a weary man finding his account in interest in mere life and communion with external nature, the face of the country, the wind and weather, and the course of the day, and the lives of animals, wild and domestic; and man's daily dealings with all this for his daily bread, and rest, and innocent beast-like pleasure. But the interest in the mere animal life of man has become impossible to be indulged in in its fulness by most civilized people. Yet civilization, it seems to me, owes us some compensation for the loss of this romance, which now only hangs like a dream about the country life of busy lands. To keep the air pure and the rivers clean, to take some pains to keep the meadows and tillage as pleasant as reasonable use will allow them to be; to allow peaceable citizens freedom to wander where they will, so they do no hurt to garden or cornfield; nay, even to leave here and there some piece of waste or mountain sacredly free from fence or tillage as a memory of man's ruder



struggles with nature in his earlier days: is it too much to ask civilization to be so far thoughtful of man's pleasure and rest, and to help so far as this her children to whom she has most often set such heavy tasks of grinding labour?

William Morris, "Art under Plutocracy", a lecture to the Russell Club, University College Hall, Oxford, 11 November 1883. (Quoted in Charles Harrison, Paul Wood and Jason Gaiger, eds. *Art in Theory, 1815–1900: An Anthology of Changing Ideas*. Oxford: Blackwell, 1998, 761.)

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Nature contains the elements, in colour and form, of all pictures, as the keyboard contains the notes of all music.

But the artist is born to pick, and choose, and group with science, these elements, that the result may be beautiful – as the musician gathers his notes, and forms his chords, until he bring forth from chaos glorious harmony.

To say to the painter, that Nature is to be taken as she is, is to say to the player, that he may sit on the piano.

That Nature is always right, is an assertion, artistically, as untrue, as it is one whose truth is universally taken for granted. Nature is very rarely right, to such an extent even, that it might almost be said that Nature is usually wrong; that is to say, the condition of things that shall bring about the perfection of harmony worthy a picture is rare, and not common at all.

This would seem, to even the most intelligent, a doctrine almost blasphemous. So incorporated with our education has the supposed aphorism become, that its belief is held to be part of our moral being, and the words themselves have, in our ear, the ring of religion. Still, seldom does Nature succeed in producing a picture.

The sun blazes, the wind blows from the east, the sky is bereft of cloud, and without, all is of iron. The windows of the Crystal Palace are seen from all points of London. The holiday-maker rejoices in the glorious day, and the painter turns aside to shut his eyes.

How little this is understood, and how dutifully the casual in Nature is accepted as sublime, may be gathered from the unlimited admiration daily produced by a very foolish sunset.

The dignity of the snow-capped mountain is lost in distinctness, but the joy of the tourist is to recognize the traveller on the top. The desire to see, for the sake of seeing, is, with the mass, alone the one to be gratified, hence the delight in detail.

And when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the whole city hangs in the heavens, and fairy-land is before us – then the wayfarer hastens home; the working man and the cultured one, the wise man and the one of pleasure, cease to understand, as they have ceased to see, and Nature, who, for once, has sung in tune, sings her exquisite song to the artist alone, her son and her master – her son in that he loves her, her master in that he knows her.

James Abbott McNeill Whistler, "The Ten O'Clock Lecture", St James' Hall, Piccadilly, London, 20 February 1885. (Quoted in Charles Harrison, Paul Wood and Jason Gaiger, eds. *Art in Theory, 1815–1900: An Anthology of Changing Ideas*. Oxford: Blackwell, 1998, 841.)

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To burn always with the hard, gemlike flame, to maintain this ecstasy, is success in life. In a sense it might even be said that our failure is to form habits: for, after all, habit is relative to a stereotyped world, and meantime it is only the roughness of the eye that makes any two persons, things, situations, seem alike. While all melts under our feet, we may well grasp at any exquisite passion, or any contribution to

knowledge that seems by a lifted horizon to set the spirit free for a moment, or any stiffing of the senses, strange dyes, strange colours, and curious odours, or work of the artist's hands, or the face of one's friend. Not to discriminate every moment some passionate attitude in those about us, and in the very brilliancy of their gifts some tragic dividing of forces on their ways, is, on this short day of frost and sun, to sleep before evening. With this sense of splendour of our experience and of its awful brevity, gathering all we are into one desperate effort to see and touch, we shall hardly have time to make theories about the things we see and touch. What we have to do is to be for ever curiously testing new opinions and courting new impressions, never acquiescing in a facile orthodoxy of Comte, or of Hegel, or of our own. Philosophical theories or ideas, as points of view, instruments of criticism, may help us to gather up what might otherwise pass unregarded by us. "Philosophy is the microscope of thought." The theory or idea or system which requires of us the sacrifice of any part of this experience, in consideration of some interest into which we cannot enter, or some abstract theory we have not identified with ourselves, or of what is only conventional, has no real claim upon us.

Walter Pater, *The Renaissance*. London, 1888. (Quoted in Charles Harrison, Paul Wood and Jason Gaiger, eds. *Art in Theory, 1815–1900: An Anthology of Changing Ideas*. Oxford: Blackwell, 1998, 830.)







90 DAVID ROBERTS  
(Stockbridge, Edinburgh, 1796– London, 1864)

*The Inauguration of the Great Exhibition:  
1 May 1851, 1854*

Oil on canvas, 86.4 x 152.4 cm  
Lent by Her Majesty Queen Elizabeth II

The *Great Exhibition of the Works of Industry of all Nations* took place in Hyde Park, London, between May and October 1851. It was the first of the great nineteenth-century “World Fairs” of art, culture and industry. It was organised by Prince Albert and the inventor, educator and civil servant Henry Cole, and held in a huge glass building, the “Crystal Palace”, designed by the gardener and architect Joseph Paxton. It was built around several trees in the

park, as can be seen in this painting. The view is of the transept of the building looking north, with a crystal fountain in the centre, on the occasion of the opening of the exhibition at which 25,000 visitors were present. The royal party can be seen under the baldacchino in the centre. Prince Albert, the Chairman of the Royal Commissioners, is reading the Report of the Commissioners to the Queen. She is standing between their two eldest children, the Prince of Wales wearing Highland costume, and the Princess Royal. Six million visitors attended the exhibition.

David Roberts was a Scottish artist best known for his “Orientalist” paintings. His first work was as a stage designer and in London he worked on the popular panoramas and dioramas. In the 1830s, he travelled in Spain and north Africa and published landscape and architectural lithographs. He travelled in Egypt and the Middle East from 1838 to 1840 and from that journey produced the works for which he is most famous.



91 JOHN BRETT  
(Reigate, Surrey, 1831–London, 1902)

*The Wetterhorn, Wellhorn and Eiger,  
Switzerland, 1856*

Watercolour, 25.6 x 36.1 mm  
Collection Kevin Prosser QC

This alpine view is from the hamlet of Gschwandenmaad, below Rosenlauri, where Brett painted the glacier the same year. Looking south-west, Brett depicts the north-west flanks of the twin peaks of the Wellhorn and the Wetterhorn and, in the distance, the Eiger above the Grosse Scheidegg pass, which runs on to Grindelwald. This watercolour was painted on Brett's first journey to Switzerland in the summer of 1856, inspired by reading the critic John Ruskin's fourth volume of *Modern Painters*, which had been published in April 1854 and stressed the importance of working directly from nature. When he arrived in the mountains, Brett met the Pre-Raphaelite landscape artist John William Inchbold and seeing him at work wrote:

There & then [I] saw that I had never painted in my life,  
but only fooled and slopped; & thence-forward attempted  
in a reasonable way to paint all I could see

(quoted in Allen Staley and Christopher Newall, *Pre-Raphaelite  
Vision: Truth to Nature*. Exh. cat. Tate Britain, London. London:  
Tate Publishing, 2004, 151.)

Alpine mountaineering had become very popular in Britain in the 1850s and Alfred Wills made the first ascent of the Wetterhorn in 1854. Wills' book, *Wandering Among the High Alps* (1856), may have also inspired Brett. The watercolour was seen and admired at the Boston Athenaeum by the Swiss pioneer of glaciation studies, Louis Agassiz, who was Professor of Geology at Harvard University.

Brett entered the Royal Academy Schools in 1853 and was immediately influenced by John Ruskin and the Pre-Raphaelites with their emphasis on "truth to nature" and on the moral aspects of art. He had wide-ranging interests, including astronomy and geology, and frequently painted landscapes in Switzerland and Italy. The owner of a large schooner called *Viking*, Brett later painted many coastal views around England, Wales and the Channel Islands.



*The Festival of St Swithin (The Dovecot), 1866–75*

Oil on canvas, 73 x 91 cm

The Ashmolean Museum, Oxford. Bequeathed by Thomas Combe, 1893

This painting was originally begun in 1865 as a design for the artist's sister Emily to complete when they were both living in Kensington, London. Hunt bought the dovecot and pigeons and installed them in the garden so they could be seen from a back window. After Emily gave up the task, Hunt completed it himself, considering it to be the most finished and detailed work that he had ever made. The feathers of the birds are painted with astonishing verisimilitude, conforming to the Pre-Raphaelite insistence on the detailed study of nature. The festival of St Swithin, named after an Anglo-Saxon saint, refers to a superstition that rain on 15 July heralds forty more wet days. Hunt waited impatiently for the right meteorological conditions so that he could paint the image from nature and capture the effects of rain. He designed the frame, which is Jacobean in style with its formalised leaves and flowers in gold leaf.

Hunt was one of the original members of the Pre-Raphaelite Brotherhood, founded in 1848, along with John Everett Millais [CATS. 93, 94, 109] and Dante Gabriel Rossetti [CAT. 101]. He was the most religiously devout of the group and remained faithful to the ideals of "truth to nature", complex symbolism and morally powerful subject matter. He travelled in the Holy Land in the 1850s to gather material for a series of religious pictures and later built a house in Jerusalem. Hunt wrote extensively on art and aimed for his art and ideas to reach the widest possible audience. Having abandoned painting at the end of his life due to failing eyesight, Hunt's late "apologia" *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (London and New York: Macmillan, 1905, 2 vols.) is an important source for study of the movement.







93–94 JOHN EVERETT MILLAIS  
(Southampton, 1829– London, 1896)

*My First Sermon*, 1863

Oil on canvas, 92.7 x 72.4 cm  
Guildhall Art Gallery, City of London

*My Second Sermon*, 1864

Oil on canvas, 91.4 x 71.1 cm  
Guildhall Art Gallery, City of London

This pair of works was among the first that made Millais probably the most widely popular painter in late Victorian Britain. *The Art Journal* described the impact of *My First Sermon* when it was displayed at the Royal Academy:

Nothing can be more delightfully simple or more thoroughly artistic than the face, attitude, and dress of this little girl seated in a church pew, eyes riveted on the preacher, her infant mind drinking in every word. Pointing to this picture, the Archbishop of Canterbury ... said that the hearts of us should grow enlarged and we should feel happier by the touching

representation of the playfulness, the innocence, and ... the piety of childhood.

(*The Art Journal* (London, 1863): 109.)

It is not known if the Archbishop commented on the second painting the following year, which is rather less pious. The model was Millais' six-year-old daughter Effie, one of eight children that he had. His images of children led to a huge "baby disease", as it was known, of sentimental paintings of little children at the Academy over the next two decades. Millais had taken the famous Agnew's as his dealer and began to paint works for the market intended to fetch high prices. Engravings of his paintings made his work well known across Britain.

Millais was a child prodigy who entered the Royal Academy Schools at the age of eleven. He was a founder of the rebellious Pre-Raphaelite Brotherhood with Dante Gabriel Rossetti [CAT. 101] and William Holman Hunt [CAT. 92], and was a pioneer of Symbolism. He met the critic John Ruskin [CAT. 75] and fell in love with his wife, marrying her in 1855 after the couple's divorce. Millais was enormously successful and a leading figure in the art world; he was created an hereditary baronet in 1885 and elected President of the Royal Academy in 1896. At his death that year, his annual income was £30,000.





95 JOHN FREDERICK LEWIS  
(London, 1805 – Walton-on-Thames, Surrey, 1876)

*Study for The Courtyard of the Coptic Patriarch's House in Cairo, ca. 1864*

Oil on wood, 36.8 x 35.6 cm  
Tate: Purchased 1900

The view is of the Cairo house of the leader of the Orthodox Christian Church in Egypt, the Greek word “coptic” meaning the same as “Egyptian”. Seated in the background, he is shown wearing a broad turban and is dictating a letter to be taken to a monastery in the desert. The rest of the composition is a busy world of people, birds and animals around the pool in the top-lit courtyard. Like the

Pre-Raphaelites, to whom John Ruskin compared the artist, Lewis sought strict accuracy in detail and colour, creating a complex effect of light and shade across the surface of the painting. He painted this image from the many drawings that he made while in Cairo over a decade earlier.

Lewis was the leading British “Orientalist” painter of his time. He travelled extensively in Spain in the early 1830s and produced many exhibited watercolours and two books of lithographs from the sketches that he made there. In 1840, he travelled to Greece and the Levant and in 1841 settled in Cairo for the next ten years, living among the indigenous people in the Ezbekiya district, an unusual thing for a westerner to do during the period. His *The Hhareem* of 1850 was enormously successful when shown in London and he spent the rest of the decade producing Egyptian subjects in highly finished watercolour before turning to oils for the rest of his career.



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96 FREDERIC LEIGHTON  
(Scarborough, 1830– London, 1896)

*Electra at the Tomb of Agamemnon*, ca. 1868–69

Oil on canvas, 150 x 75.5 cm  
Ferens Art Gallery, Hull Museums

Electra stands at the entrance to the tomb of her father Agamemnon, King of Argos, who has been murdered by Electra's mother, Clytemnestra. As she mourns, Electra vows to avenge her father's death and regain the throne for her brother Orestes. At the base of the fluted column, which is the abacus of the doorway, is the pot used to pour libations on Agamemnon. The subject comes from *The Libation Bearers*, the second part of Aeschylus' trilogy, *The Oresteia*, first performed in Athens in 458BC. Electra is about to encounter her brother and raise the spirit of their father before plotting Clytemnestra's murder.

When the painting was exhibited at the Royal Academy in 1869, it was widely regarded as the harbinger of a new classical tendency in British art after many years of Pre-Raphaelite influence. Painting was becoming more generalised and less detailed and Leighton was seen as one of the main figures in this development. *The Art Journal* noted:

the idealism and the realism, the romance and the naturalism, which are so strangely blended in certain new phases of the English school; to these characteristics may be added signs of the growing sway of Continental styles, together with a tendency to intensity of sentiment, and to a sustained rhapsody of colour.

(1869: 199.)

The widely travelled and well-connected Leighton had been elected an Academician in 1868, was on the Hanging Committee of the 1869 exhibition and used his position to advance younger classicising artists such as Albert Moore and George Frederic Watts.

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97 EDWARD COLEY BURNE-JONES  
(Birmingham, 1833– London, 1898)

*Danae and the Brazen Tower*, ca. 1872

Oil on panel, 38 x 19 cm  
The Ashmolean Museum, Oxford. Presented by F.J. Nettlefold, 1948

Danae was the daughter of Acrisius, King of Argos, and his queen Eurydice. Acrisius wanted a male heir and asked an oracle if he would be lucky. After the oracle told him that he would be killed by his daughter's son, Acrisius had a brass tower built and imprisoned Danae in it. During her captivity, Zeus came to Danae as a shower of gold and impregnated her: the resulting child was Perseus. Acrisius cast his daughter and grandson out to sea in a wooden chest but they were washed up on the island of Seriphos where Perseus was raised by Dictys, brother of King Polydectes. Following his adventures killing Medusa and rescuing Andromeda, Perseus learned of the oracle's prophecy and hoped to avoid fate by going to the games at Larissa instead of home to Argos. By chance, Acrisius was present and Perseus killed him accidentally while throwing a discus. In this painting, Burne-Jones shows the apprehensive Danae watching the king's soldiers build the tower, an Italianate structure inspired by the painter's love of the town of San Gimignano in Tuscany.

Burne-Jones made over one hundred drawings for his friend William Morris' *The Earthly Paradise* (1868–70), although they were not used as illustrations. The book was based on the tales in Francesco Colonna's *Hypnerotomachia Poliphili* (1499), which concerns the wanderings of the unhappy lover Poliphilo in search of Polia. The woodcuts in Colonna's book inspired over thirty paintings by Burne-Jones. In this painting, the model for Danae was a Greek artist and society beauty, Marie Spartali, a friend of the artist's lover, Maria Zambaco. Burne-Jones may be referring to Marie's resistance to marrying into the Greek business community in London as she married the American art critic William J. Stillman.

98 GEORGE FREDERIC WATTS  
(London, 1817– Compton, Surrey, 1904)

*Daphne*, 1872

Oil on canvas, 188 x 61 cm  
Calouste Gulbenkian Foundation, Lisbon

Daphne, daughter of the river god Peneus, was a nymph in Greek mythology whose story was retold later by Latin poets, in particular Ovid in his *Metamorphoses* (AD8). After being insulted by Apollo, the god of love Eros shot two arrows, one tipped in gold, the other with lead. The arrow dipped in gold created insatiable lust, while the other created a disgust for passion. The arrow dipped in gold struck Apollo and the arrow dipped in lead struck Daphne. Apollo pursued Daphne remorselessly, desperate for her love, but she wanted nothing to do with him. Weary of the chase, Daphne asked Peneus to help her and he turned her into a laurel tree. Her legs took root and her arms grew into branches. Still in love, Apollo adorned his head with leaves from the tree. Watts' mysterious nude shows Daphne with her head inclined to the left, her left leg bent. She raises her right arm above her head as she is about to merge with the laurel tree behind her. The painting fetched the enormous sum of 800 guineas when Watts sold it in 1872.

Watts was a painter and sculptor who specialised in idealised and allegorical figures. His most famous works are of classical figures, such as Daphne and Psyche, and are embodiments of emotional concepts such as Hope and Love. He believed art was part of the spiritual and social growth of humanity and wanted it to be integrated into contemporary architecture in the form of grand symbolic cycles in public buildings. He called his own unrealised scheme for representing the progress of the cosmos, *The House of Life*.

101 DANTE GABRIEL ROSSETTI  
(London, 1828– Birchington-on-Sea, Kent, 1882)

*Proserpine*, 1878

Watercolour with bodycolour on paper mounted on wood, 77.5 x 37.5 cm  
Private Collection c/o Christies

In the Homeric *Hymn to Demeter*, the goddess Persephone (in Latin Proserpine) was the daughter of Demeter (Ceres) by Zeus (Jupiter). She was abducted by Hades (Pluto), her father's brother, and transported to the Underworld. Demeter, who was the goddess of spring and nature, searched for her daughter, abandoning her duties of sowing and harvesting the crops. Zeus told Hermes to persuade Hades to release Persephone. Before he did so, however, Hades caused her to eat the seeds of a pomegranate – the food of the dead – so that even if she left the Underworld she would always have to return. Persephone thus personified the coming of spring, but her return to Hades six months later signified autumn and the end of the harvest. As the queen of the Underworld, she also was the goddess to whom all mortals would become subject. Rossetti, who first painted the subject during a mental breakdown in the early 1870s and wrote a sonnet in Italian for it which appears in the *cartellino* in the top right corner, explained his interpretation to the collector William Turner:

She is represented in a gloomy corridor of her palace, with the fatal fruit in her hand. As she passes, a gleam strikes on the wall behind her from some inlet suddenly opened, and admitting for a moment the light of the upper world; and she glances furtively towards it, immersed in thought. The incense-burner stands beside her as the attribute of a goddess. The ivy-branch in the background (a decorative appendage to the sonnet inscribed on the label) may be taken as a symbol of clinging memory.

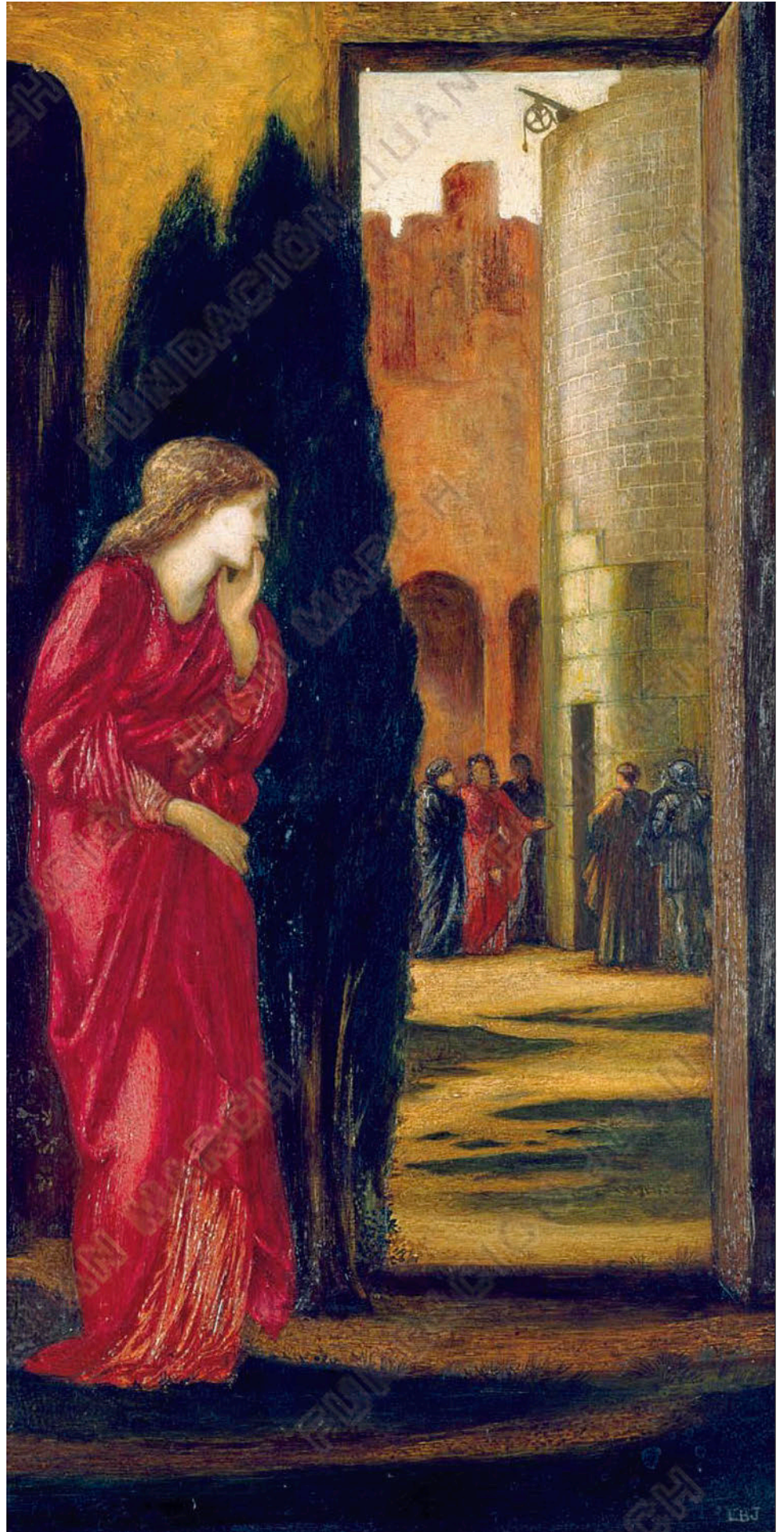
(Quoted in William E. Fredeman, ed. *The Correspondence of Dante Gabriel Rossetti - The Last Decade, 1873-1882*. Vol. VII, 1875-1877. Cambridge: D.S. Brewer, 2008, 477.)

The image, considered by the artist to be his most beautiful, was painted in many versions and undoubtedly refers to the complex and frustrated relationship that he had with Jane Morris, the wife of his friend and collaborator William Morris. This important watercolour, in its original frame on which there is an English translation of the Italian sonnet, was painted for the collector and publisher Frederick Startridge Ellis, who paid 250 guineas for it.

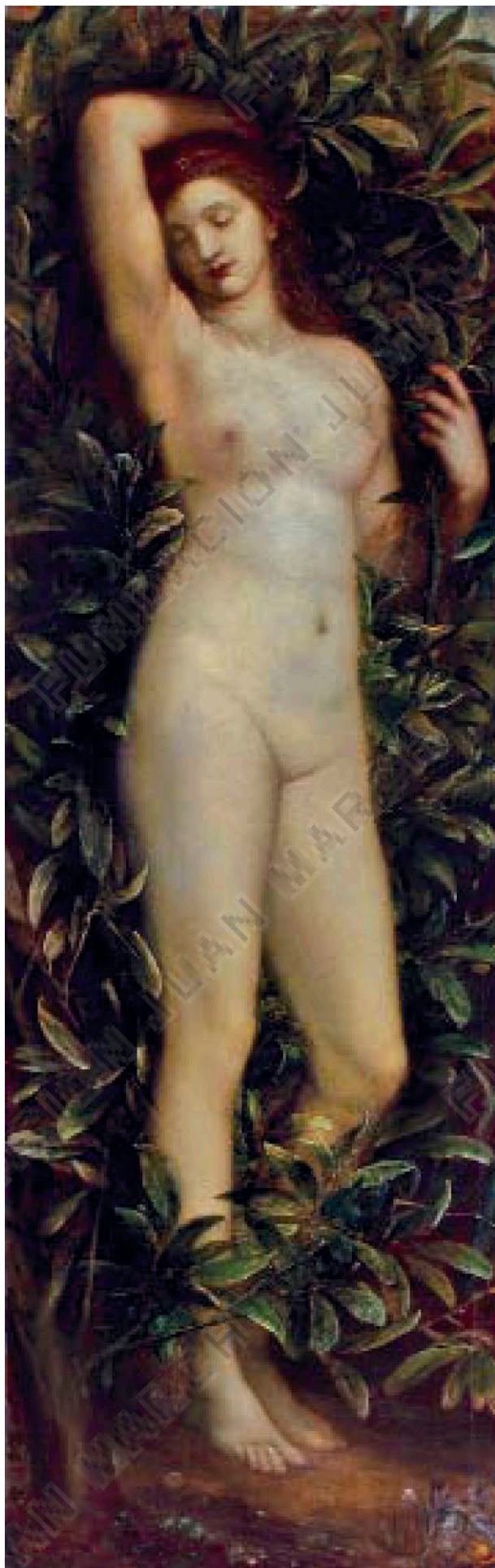
Rossetti was born in London to Italian parents and, in 1848, while at the Royal Academy Schools, was founder and de facto leader of the Pre-Raphaelite Brotherhood. He was an important poet and translator as well as an artist and a major influence on the Arts and Crafts designer William Morris. Much of the subject matter of his art, as is evident in this work, was drawn from his intense sexual and emotional relationships. Shortly before his death in 1882, Rossetti, reclusive and addicted to chloral, completed a final version of *Proserpine*. In 1883, the Royal Academy held a memorial exhibition of his work that established his reputation.















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99 GEORGE FREDERIC WATTS  
(London, 1817– Compton, Surrey, 1904)

*Clytie*, 1868–81

Bronze, 87 x 57 x 38 cm  
Watts Gallery, Compton

This was the artist's first life-size sculpture "in the round", made originally in clay and then in marble, the latter causing a sensation when shown at the Royal Academy in 1868. A version of this bronze was included in the major retrospective of Watts' art at the Grosvenor Gallery, London in 1881–82. A number of plaster casts were produced, including one presented as a gift to the novelist George Eliot by Watts in 1870. The sculptor's wife Mary also made terracotta casts of the sculpture in her pottery at their home in Compton, Surrey. *Clytie*, the only sculptural subject exhibited by Watts during his lifetime, was a highly original work in its anatomical realism and sense of movement, and is credited with laying the foundations for the "New Sculpture" movement associated with Alfred Gilbert [CAT. 102]. The subject derives from Ovid's *Metamorphoses* (AD8), where Clytie, abandoned by her lover Apollo, is buried alive but is transformed into a sunflower, which follows the sun's passage across the sky. Watts shows the foliage growing up around her strong arms and towards her shoulders and twisting neck, suggesting his belief in a painful but overwhelming human instinct to follow a spiritual light. In fact, the powerful musculature for the sculpture, and for a closely related painting also in the Watts Gallery, was based on studies of the popular Italian male artists' model, Angelo Colarossi.



*The Kiss of Victory*, cast after 1879

Bronze, 58 cm height  
The Fine Art Society and Robert Bowmann Gallery, London

This cast of an original marble sculpture shows a Roman legionary embraced at the moment of death by the winged genius of Victory. The image was derived in part from Antonio Canova's *Cupid and Psyche* (1787–93), which is in the Louvre, Paris, and may have been made in memory of the artist's brother who had recently died. Such imagery of personified spirits was particularly popular in France and Gilbert made the sketch model for the sculpture in the *École des Beaux-Arts* in Paris, a city where many such images can be seen. However, Gilbert worked on a domestic scale and intended the sculpture to be seen in a drawing room rather than out in the open. It was commissioned by his friend and patron Somerset Beaumont, and has an almost erotic element that is typical of his art. Weak and vulnerable, the soldier seems to swoon into Victory's arms. The original marble was carved in Gilbert's studio in Rome. Lady Paget, the German-born wife of the British Ambassador to Rome, watched the artist at work on his large clay model and later wrote:

I sat down on a packing case, amidst the cats and pigeons ... and began my criticisms, he, at the same time, cutting off ruthlessly the parts indicated. After three hours he had a huge heap of clay by his side ...

(Walburga Paget, *Embassies of Other Days*. London: Hutchinson, 1923, vol. II, 313–14.)

Gilbert trained under the sculptor Joseph Edgar Boehm and at the Royal Academy Schools. He also worked in Paris and Rome and during the 1880s became the leading British sculptor, receiving many commissions for his complex mythological and symbolic works. He is most famous for the statue of *Eros* in Piccadilly Circus, London, a monument to the social reformer the 7th Earl of Shaftesbury. In 1900, Gilbert was appointed Professor of Sculpture at the Royal Academy but resigned after a scandal in 1908. He settled in Bruges, Belgium in 1903.



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100 JAMES ABBOTT MCNEILL WHISTLER  
(Lowell, Massachusetts, 1834– London, 1903)

*Nocturne: Blue and Silver – Cremorne Lights, 1872*

Oil on canvas, 50.2 x 74.3 cm  
Tate: Bequeathed by Arthur Studd 1919

The view Whistler has taken is westwards up the River Thames from Battersea Bridge, with the industrial area of Battersea on the left and Cremorne Pleasure Gardens in Chelsea with its twinkling orange lights on the right. Whistler preferred the Thames at night and would set off in a rowing boat at dusk and often stay out until morning, sketching the scene. He then painted from memory in his studio, thinning his paints with copal, turpentine and linseed oil to create what he called a “sauce”. The canvas for this painting originally had a figure composition on it, which the artist rubbed down and covered with a pinkish-grey ground. He then applied his “sauce” in thin, transparent layers. The high horizon, restricted tonality and nearly empty river make the painting almost abstract in appearance. The title *Nocturne* was used for many of his paintings and suggests both the time of day and a musical form, which accentuates the atmospheric and emotional aspects of the paintings. Whistler’s fascination with Japanese art can be seen in the calligraphic strokes with which he describes the reeds and boat in the foreground, his characteristic butterfly logo as a signature on the right and the fish-scale pattern on the frame.

Whistler offended the sensibilities of many with his extreme aestheticism and took the critic John Ruskin to court to claim damages against him (p. 34).







103 ATKINSON GRIMSHAW  
(Leeds, 1836–93)

*Shipping on the Clyde, 1881*

Oil on board, 30.5 x 51 cm

Collection Carmen Thyssen-Bornemisza on deposit in  
Museo Thyssen Bornemisza, Madrid

Glasgow lies on the River Clyde and was the main shipbuilding centre and port in Scotland, importing and exporting goods from around the world. In the first half of the nineteenth century, its population expanded six-fold to nearly half a million people. Here, Grimshaw captures the mysterious evening atmosphere of the wet curving quayside as figures walk by the ships in the rain, the skeletal masts and shop windows emphasised by the gas light. In the left foreground, two dockers warm themselves by a small fire.

Grimshaw was born in the industrial city of Leeds, Yorkshire, the son of a policeman, and at the age of sixteen became a clerk at the Great Northern Railway. By 1859, he was selling paintings through local booksellers and in 1861 became a full-time painter, his work showing the impact of Pre-Raphaelite naturalism and the ideas of the critic John Ruskin. In 1867, the year that he converted to Catholicism, Grimshaw painted the first of his famous moonlit scenes in the fishing town of Whitby in north Yorkshire, which by then was also a tourist destination. During the 1870s, he became very successful, painting the great cities across Britain, including London, Liverpool and Glasgow. He met James Abbott McNeill Whistler at this time, while both men were living in Chelsea by the Thames – they became known as “Jimmy” and “Grimmy” – and was influenced greatly by his *Nocturne* paintings of the river [CAT. 100]. Although he adopted a similar use of warm-toned under-painting to that of Whistler, Grimshaw also used photography and projected negatives onto his canvases to aid in composition.



*The Sunny South, 1885*

Oil on canvas, 122 x 61 cm  
Penlee House Gallery & Museum, Penzance, Cornwall. Purchased in 1997 with funding from The Art Fund, the Heritage Lottery Fund and The Friends of Penlee House

An old man lights up as he rests while working in the sloping garden of a house in Newlyn, an ancient fishing village in south Cornwall, which had been sacked by the Spanish in 1595. The view is from Pembroke Lodge where the artist lived, looking towards the old harbour and across Mount's Bay. Many artists worked in Newlyn from the 1880s, inspired by the Cornish light and the vogue for artists' colonies in Brittany and often employing the "square-brush" technique of the French realist painter Jules Bastien-Lepage. They built large glass studios among the picturesque stone cottages, cobbled streets, courts and alleys. By the early nineteenth century, as the traditional fishing industry declined, large numbers of tourists followed the artists to Newlyn attracted by the comparatively warm climate, the seascape and the old customs of the local people.

Walter Langley was born in Birmingham and apprenticed to a lithographer there before studying design at the South Kensington Schools in London. He visited Brittany in 1881 and was the first artist to settle in Newlyn in 1882, where he was a founder of the Newlyn School of artists that included Frank Bramley and Stanhope Forbes. Influenced by Bastien-Lepage, Langley was mainly a watercolourist and followed the *plein air* principles of the other Newlyn artists. Langley was a highly regarded artist, the recipient of a gold medal at the Paris Salon in 1889 and was discussed with enthusiasm by Leo Tolstoy in his polemical book *What is Art?* (1897).





*The Heart of the Rose*, 1889

Oil on canvas, 96.5 x 131 cm  
Private Collection c/o Christies

A pilgrim is led by the winged god of love, Cupid, into an enclosed secret garden to meet Love, a beautiful young woman dressed in a green dress and enthroned in a rose bush. The subject is taken from *The Romaunt of the Rose*, a translation attributed to the great English poet Geoffrey Chaucer of about one third of the medieval French dream poem *Roman de la Rose*, begun around 1237, by Guillaume de Lorris. Burne-Jones and his friend William Morris were obsessed with medieval culture and with Chaucer's work [CAT.119] from their student days at Oxford in the 1850s. In 1860, Burne-Jones saw a fifteenth-century illuminated version of the *Roman de la Rose* that inspired him deeply. Morris wrote a quatrain adapted from Chaucer to explain the image:

The ending of the tale ye see;  
The lover draws anigh the tree,  
And takes the branch, and takes the rose,  
That love and he so dearly chose.

(In May Morris, *William Morris: Artist, Writer, Socialist*. 2 vols. Oxford: Basil Blackwell, 1936, vol. 1, 543.)

This painting is one of three based on the story that Burne-Jones painted between 1874 and 1892. The other works in the series were *The Pilgrim at the Gate of Idleness* (1874–84), now at Dallas Museum of Art, and *Love Leading the Pilgrim* (1877–97), at Tate Britain. All of them were developed from an embroidered linen hanging designed by Burne-Jones and Morris in 1872 for Rounton Grange, the new Yorkshire home of the industrialist Lowthian Bell, which was embroidered over eight years by his wife and daughter. The paintings, bought by the Pre-Raphaelite collector William Connal, were very significant to Burne-Jones and were exhibited at the major retrospective that he held at the New Gallery, London in 1893.



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106 FREDERIC LEIGHTON  
(Scarborough, 1830– London, 1896)

*Perseus on Pegasus Hastening  
to the Rescue of Andromeda*, ca. 1895–96

Oil on canvas, 184 x 189 cm  
New Walk Museum and Art Gallery, Leicester

The Greek hero Perseus, legendary founder of Mycenae, flies across the sky over a partly Aegean landscape on his steed Pegasus holding the severed head, with its snaky hair, of the Gorgon Medusa whom he has just slain. He is about to shoot an arrow at the sea monster that holds Andromeda captive. Andromeda's parents, King Cepheus and Queen Cassiope of Ethiopia, had angered Poseidon by claiming that she was more beautiful than the Nereids, one of whom was the sea god's wife. Poseidon sends the monster to destroy the kingdom of Cepheus who, following an oracle's advice, offers his daughter as a sacrifice. She is chained to a rock in the sea so that the monster Cetus can consume her. The subject, usually taken from Ovid's version in Book Four of *Metamorphoses* (AD8), had always been very popular in western art and for Victorian painters such as Leighton had the additional appeal of a strong chivalric theme. Leighton left this work unfinished at his death as can be seen by the lack of a bow for Perseus.

Leighton, who trained in Paris, Florence, Rome, Frankfurt and London travelled across Europe, North Africa and the Middle East, and the composite landscape in this painting is based on studies that he made of Palestine, Donegal in Ireland and the Asia Minor coast seen from Rhodes. His fascination with the Middle East can be seen in the Arab Hall that he created at his house in Holland Park, London using sixteenth- and seventeenth-century tiles from Damascus. Leighton, who became President of the Royal Academy in 1878, was the first British artist to be made a peer and his tomb is in St Paul's Cathedral, London.





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107 JOHN SINGER SARGENT  
(Florence, 1856– London, 1925)

*Ena and Betty, Daughters of Asher  
and Mrs Wertheimer, 1901*

Oil on canvas, 185.4 x 130.8 cm

Tate: Presented by the widow and family of Asher Wertheimer  
in accordance with his wishes 1922

The sitters are the eldest daughters of the Jewish art dealer Asher Wertheimer, who commissioned many family portraits by his friend Sargent. The vivacious and mercurial Ena (1874–1936), on the right, was a favourite of Sargent's, who painted her again in 1905. The sisters are standing in the drawing room of their father's house in Connaught Place in central London, appearing somewhat as if recent arrivals at a glamorous party. Ena's hand just below Betty's (1877–1953) breast adds a daring touch to the painting, and the sensuous and revealing dresses accentuate the young women's confidence and hedonism. They are surrounded by their father's collection of Old Masters and nearby is a Louis XV commode and a large Kangxi vase. Sargent, an American, seems not to have indulged in the varying levels of anti-Semitism that wealthy Jewish families such as the Wertheimers would have encountered routinely, and the artist and the Wertheimers became close friends.

Born in Florence, Sargent was the son of an American doctor. He had a cosmopolitan upbringing and studied painting in Paris under Emile Auguste Carolus-Duran. Sargent was influenced by Diego Velázquez and also by Edouard Manet and the Impressionists. His erotically charged portrait *Madame X* caused a great controversy when shown at the Paris Salon in 1884. Sargent moved to England where he was the most brilliant and sought-after portraitist of the time.







*Wounded Soldier, Crimean War, ca.1855*

Photograph, albumen print, 215 x 167 mm  
 Museo de Bellas Artes de Bilbao. On deposit  
 from Centro Ordóñez-Falcón de Fotografía

Fenton studied classics and mathematics at University College, London, in the 1830s, before taking drawing lessons and eventually exhibiting paintings at the Royal Academy. In 1851, he became interested in photography, met William Henry Fox Talbot and was closely involved with the early development of photography in Britain. He made many different kinds of image, including portraits, city scenes, landscapes, architecture and still lifes. In 1854, he was appointed photographer at the British Museum and took photographs of the sculpture galleries and the natural history collections. In 1855, Fenton travelled as an official war photographer to the Crimea where Britain was involved in the first major conflict since 1815. He took about 360 images and came under enemy fire, but was less interested in the heroic aspects of war than in its ordinary and prosaic reality.

Roger Fenton's photographs were a revelation to most who saw them when they were displayed in the *Exhibition of Photographic Pictures Taken in the Crimea*, Gallery of the Water Colour Society, Pall Mall, London, in September 1855 (an exhibition that travelled to many venues around Britain during the following eight months).

Illustration *The Crawley Family* in Anthony Trollope,  
*Framley Parsonage*. London: Smith, Elder & Co., 1861,  
 vol. 2, title page/frontispiece

20 x 13.5 x 3 cm (overall)  
 The British Library, London

From the beginning of his career Millais had a strong interest in literary subjects and during his Pre-Raphaelite period created paintings inspired by Shakespeare, John Keats, Walter Scott and Alfred Tennyson, among others. He also produced outstanding illustrations for George Moxon's celebrated edition of Tennyson's poems in 1857. In 1860, as one of the most successful young artists in London, Millais was hired by William Makepeace Thackeray to provide illustrations for the new *Cornhill Magazine's* serialised novel, *Framley Parsonage*, by the up-and-coming novelist Anthony Trollope (1815–82). The novel, which was the fourth in his famous *Chronicles of Barsetshire* series, secured Trollope's reputation, and Millais' six illustrations proved immensely popular.

The story concerns a socially ambitious young country vicar and his entanglement with a dishonest local MP who tricks him into guaranteeing a huge loan. There are a also number of romantic sub-plots and one is the focus of Millais' illustration *The Crawley Family*, showing the vicar's sister Lucy first entering the home of the poor curate Joseph Crawley and his family. Lucy was in love with Ludovic, Lord Lufton whose mother refused the couple's request to marry. However, Lucy's kindness to the Crawleys softened the mother's attitude and the romance ends happily in wedlock. Millais went on to illustrate a number of Trollope's novels.

Illustrations to Lewis Carroll (Charles Lutwidge Dodgson),  
*Alice's Adventures in Wonderland*. London: Macmillan, 1865, 91

Wood engraving, 19 x 13 x 2.5 cm (overall)  
 The British Library, London

The Oxford mathematician, Charles Lutwidge Dodgson (1832–98), wrote his two *Alice* novels after a boat trip up the River Isis in 1862 in the company of the Vice-Chancellor of Oxford University, Henry Liddell, and his three daughters, one of whom was the ten-year-old Alice. Dodgson told the girls a fantasy story about Alice's adventures after following the White Rabbit down a hole in the ground. The extraordinary published story with its poems, songs, puns and insane logic, includes many references to mathematics, natural history, the sisters' lives and acquaintances in Oxford, and to national figures such as Prime Minister Benjamin Disraeli ("Bill the Lizard") and the famous critic John Ruskin ("The Mock Turtle"), who taught the girls drawing. The philosophical Cheshire Cat in Chapter Six, which fades until it disappears leaving only its wide grin floating in the air, is partly a meditation on the abstract concept of number and object.

Although Dodgson made his own illustrations for the story in manuscript, he approached the famous *Punch* political cartoonist and illustrator, John Tenniel, to produce the images for both *Alice* stories (the second book, *Through the Looking Glass, and What Alice Found There*, was published in 1871). Tenniel's illustrations for the *Alice* books were engraved onto blocks of deal wood by the Brothers Dalziel (George (1815–1902) and Edward (1817–1905)). These engravings were then used as masters for making the electrotype copies for the actual printing of the books.

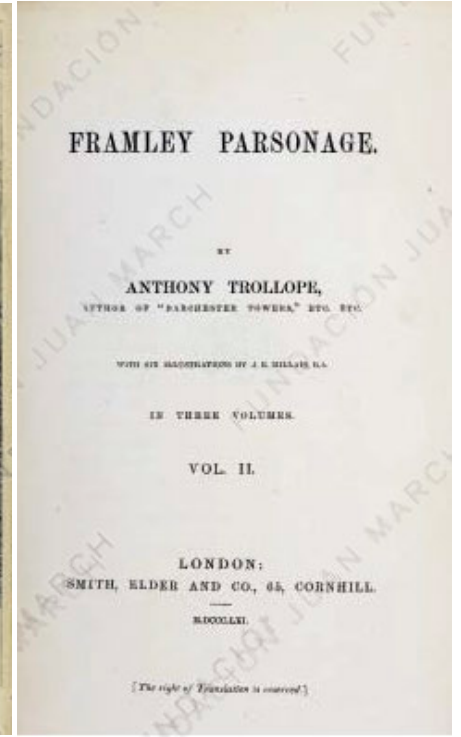
*The Last of England*, in *The Art Journal*. Ed. Samuel Carter Hall, vol. 9 (London: Hodgson and Graves, 1 August 1870): 236

33 x 25 x 5 cm (overall)  
 The British Library, London

*The Art Journal* was the most important art magazine of the Victorian period. It was founded in 1839 as the *Art Union Monthly Journal* and was edited by Samuel Carter Hall, who became the main proprietor and used the publication to reproduce expensive fine art engravings of contemporary and Old Master art. Hall, a rather absurd and sanctimonious character who is said to be the model for Seth Pecksniff in Charles Dickens' *Martin Chuzzlewit* (1843–44), failed to make the journal profitable and was bought out by George Virtue, who kept Hall as editor and changed the magazine's name to the one it kept until its demise in 1912. Hall supported the artists known as "The Clique", founded in the late 1830s by Richard Dadd (who became insane in 1843) and including popular genre painters such as Augustus Egg and William Powell Frith. He exposed the dubious practices of Old Master dealers and sought to promote particular British artists, except the Pre-Raphaelites and John Ruskin, whom he attacked vehemently. Nevertheless, this issue of *The Art Journal* carries an engraving by



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Herbert Bourne of a Pre-Raphaelite masterpiece, Ford Madox Brown's *The Last of England* (1855), which shows a poverty-stricken artist and his wife leaving England for Australia. The subject was inspired by the emigration of the Pre-Raphaelite sculptor Thomas Woolner and the couple depicted are probably based on Brown and his wife Emma.

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112 JULIA MARGARET CAMERON (Calcutta, 1815– Kalutara, 1879)

*Beatrice Cenci*, 1870

Photograph, albumen print, 344 x 265 mm  
Collection Ordóñez-Falcón

Cameron was born in India where her father worked for the East India Company. She was educated in Europe and returned to India where she was a society hostess and promoter of philanthropic causes in the 1840s. A talented writer, she moved to England in 1848 and met the poet Alfred, Lord Tennyson and the artist George Frederic Watts. She bought her first camera in 1863. The following year she was elected a member of the Photographic Society of London and was awarded a gold medal at a major photographic exhibition in Berlin in 1866. Cameron was a successful portrait photographer and also produced the illustrations for an edition of Tennyson's works in 1874 as well as many photographs of literary and biblical subjects.

This image is based on the tragic character of Beatrice Cenci from Percy Bysshe Shelley's play *The Cenci* (1819). At once dangerous and noble, Beatrice plotted the murder of her abusive father and was tortured and executed, a story guaranteed to fascinate the Victorian audience. The model is May Prinsep (1853–1931), who posed for Watts and other painters.

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113 EDMUND EVANS (Southwark, London 1826–Ventnor, Isle of Wight, 1905) after WALTER CRANE (Liverpool, 1845–1915)

Illustrations in *Aladdin; or the wonderful Lamp*, London: George Routledge & Sons, 1875

Wood engraving, printed in colour, 27 x 23.6 x 0.3 cm (overall)  
Collection Geoffrey Beare

Walter Crane produced a large number of sixpenny and shilling "Toy Books" for the publisher George Routledge between 1865 and 1876, his drawings printed from wood-engraved blocks by Edmund Evans, a prominent Victorian printer of children's books who pioneered a technique for colour printing called chromoxylography. Crane often wrote the versions of the usually traditional stories himself. *Aladdin* tells the tale of a poor tailor's son who steals a magic lamp for a wicked magician, who then tricks him but is in turn duped by Aladdin and a beautiful Princess, daughter of the Sultan. Here we see the magician on the right succumbing to a magic potion that he has drunk unwittingly, watched by the lovers, prior to the Genii of the lamp bringing them all

back from Africa to "an Eastern city", along with the Sultan's Palace. Crane uses an extraordinary eclectic mixture of styles in his children's stories: Chinese, Japanese, Medieval and Renaissance. In particular, this image shows the impact of the Japanese wood-block print as well as of Japanese artefacts, which had become very popular in the 1860s.

Walter Crane, who was influenced by William Morris' Arts and Crafts movement, was a prolific designer, artist and writer who was deeply committed to Socialist politics.

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114 HUBERT VON HERKOMER (Waal, 1849– Budleigh Salterton, Devon, 1914)

*Christmas in a Workhouse*, in *The Graphic* (London, 25 December 1876): 30

Wood engraving, 23 x 56 x 41.5 cm (overall)  
The British Library, London

*The Graphic* magazine was founded in 1869 by the engraver William Lusson Thomas, who had worked as an illustrator in Paris, Rome and New York and for the *Illustrated London News*, which was founded in 1842. He employed some of the most talented young realist artists of the time, such as Luke Fildes and Hubert von Herkomer, who produced fifty-five illustrations for *The Graphic* and who was drawn to Thomas' concern for social issues and emphasis upon documentary accuracy and immediacy. Many of his images were of the poor and dispossessed who were particularly visible in London during the economic recession of the 1870s. Appeals for charitable donations appeared frequently next to the illustrations. Herkomer was also attracted by Thomas' commitment to high artistic values and was unhappy when in the 1880s the new forms of mechanical reproduction led to a crudeness in the magazine's aesthetic. His own works were characterised by powerful draughtsmanship, busy composition and a strong and expressive black line.

Herkomer was born in Waal, Bavaria and moved with his parents to England in 1857. His childhood was marked by severe poverty and he had little formal education before attending the South Kensington Schools to study art and design. His social realist works, portraits and illustrations for magazines and books made his reputation during the 1870s and 1880s. He became Slade Professor of Fine Art at Oxford and was knighted in 1896. Herkomer was also a pioneer filmmaker, establishing a studio at his house "Lululand", named after his second wife, in Bushey, Hertfordshire, where he made historical costume dramas.





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115 SAMUEL BUTLER (Langar, Nottinghamshire, 1835– London, 1902)

*Blind Man Reading the Bible near Greenwich*, 1 May 1892, from Samuel Butler's photograph album number 2, page 6, photograph 3

Photograph, 76 x 102 mm  
St John's College Library, Samuel Butler Collection. By permission of the  
The Master and Fellows of St John's College, Cambridge

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116 SAMUEL BUTLER (Langar, Nottinghamshire, 1835– London, 1902)

*Blind Man Reading, with a Small Group of Children*, 6 May 1894, from Samuel Butler's photograph album number 3, page 45, photograph 6

Photograph, 76 x 102 mm  
St John's College Library, Samuel Butler Collection. By permission of the  
The Master and Fellows of St John's College, Cambridge

Samuel Butler was primarily a novelist, translator and philosopher who had been a brilliant student at Cambridge before becoming a sheep farmer in New Zealand in the 1860s and then training as an artist at Heatherley's School of Art in London. He is best known for his novels, the utopian *Erewhon* (1872) and the posthumous satire *The Way of All Flesh* (1903), as well as for his writings on Christianity, evolutionary theory, Homer – who he believed was a woman – and Italian art and architecture. He was dismissive of the Pre-Raphaelites whom he considered melodramatic fantasists and incapable of the disenchanted and ironic vision necessary for a truly modern art. His photography was wide-ranging, but he was particularly fascinated by the disabled and outcast, such as this blind man outside a London railway station. The man reads a Braille Bible against a backdrop of the ubiquitous advertisements of city life.

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117 AUBREY BEARDSLEY  
(Brighton, 1872– Menton, 1898)

Oscar Wilde, *Salome: A Tragedy in One Act: Translated from the French of Oscar Wilde*. London: John Lane, 1907 (second edition with illustrations), title page and frontispiece

21.5 x 18 cm (overall)  
Collection Alessandra and Simon Wilson

This is the second but the most complete and satisfying edition of Oscar Wilde's (1854–1900) play *Salome*, illustrated by Aubrey Beardsley. First published in 1894 in a censored form, the images nevertheless created a sensation on account of their pagan eroticism, fully evident here in the uncensored title page and frontispiece. Their radical style, in which Beardsley evoked complex form with single lines and blank spaces, here exemplified in the frontispiece, *The Woman in the Moon*, also shocked. The "Woman" is a caricature of Wilde, and Beardsley's drawings both illustrate the play and comment on it and its author.

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118 AUBREY BEARDSLEY (Brighton, 1872– Menton, 1898)

*The Climax*, 1893, from *A Portfolio of Aubrey Beardsley's Drawings Illustrating "Salome" by Oscar Wilde*. London: John Lane, 1906

Line block print, 345 x 273 mm (sheet), 226 x 162 mm (image)  
Collection Alessandra and Simon Wilson

Most of Aubrey Beardsley's original drawings for *Salome* [CAT. 117] are now in the Fogg Art Museum, Cambridge, Massachusetts, and are not available for loan. However, in 1906 the publisher John Lane produced a portfolio of superb line block reproductions of them, the same size as the originals. In Oscar Wilde's play, it is Salome's lust for the Baptist, and his rejection of her, that brings his death. Here, she is about to kiss him in death as she could not in life. Beardsley was no doubt aware of the sexual connotations of his title. This drawing remains one of the iconic images of the movements known as Symbolism and Art Nouveau, in which Beardsley was a key figure.

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119 W.H. HOOPER (London, 1834–1912) after EDWARD COLEY BURNE-JONES (Birmingham, 1833– London, 1898)

*The Kynghtes Tale*, in Geoffrey Chaucer, *The works of Chaucer now newly imprinted*. Ed. F.S. Ellis. London: William Morris at the Kelmscott Press, 1896, 22

Woodcut, 550 x 430 mm (overall)  
The British Library, London

Published, perhaps fittingly, in the year that both Edward Burne-Jones and William Morris died, the "Kelmscott Chaucer" is one of the greatest achievements in the history of British book design. From the middle of the nineteenth century, interest in the medieval writer Chaucer (1343–1400) as the "father" of English literature had grown rapidly and both Burne-Jones and Morris read his poetry when at the University of Oxford together in the 1850s. Morris' design company produced glazed tiles based on *The Legend of Good Women* (?1386) in the early 1860s, and the fourteenth-century *The Canterbury Tales* served as a model for his *The Earthly Paradise* (1868–70).

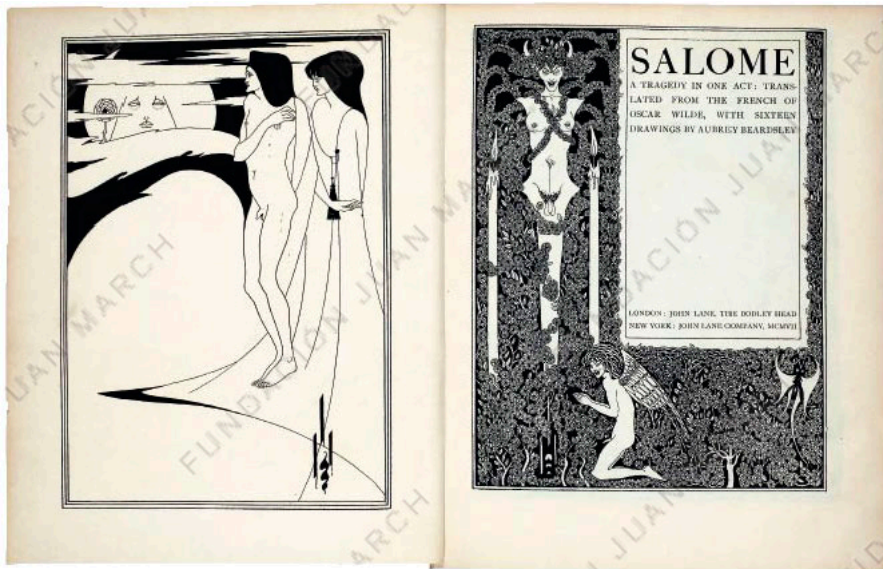
The "Kelmscott Chaucer", printed near Morris' house on the River Thames in Hammersmith, was four years in the making and incorporated a new typeface called "Troy" based on fifteenth-century founts designed by Morris with the Arts and Crafts printer Emery Walker and which eventually became known as "Chaucer". Special ink was acquired from Germany, and the handmade paper, decoration and borders were designed by Morris, while Burne-Jones drew the eighty-seven remarkable chivalric illustrations. W. H. Hooper engraved the wood blocks and with its dense, dark gothic type and dream-like imagery, the publication was seen by its producers as a work of medieval architecture as much as a book to be read. The text was based on the recent one of Walter Skeat, Professor of Anglo-Saxon at the University of Cambridge, published by Oxford University Press.





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# MODERNITY AND TRADITION

1900—1940

One of James Abbott McNeill Whistler's followers was the Anglo-Danish painter Walter Sickert. He had spent a lot of time in Paris at the end of the nineteenth century and then settled in London, where he became the senior figure in a group of artists called the Camden Town Group after the district in London in which many of them lived. They painted scenes from the lives of the poor among whom they lived, including their shabby rooms, love lives, music halls and cafés. The "Bloomsbury" artists such as Duncan Grant painted their own middle-class milieu and attempted to bridge the gap between fine art and design in the rugs, furniture and other goods produced by the Omega Workshops from 1913.

There were also artists fascinated by the industrial aspects of twentieth-century life, who wanted to find forms appropriate to their subject matter. The Camden Town artist Spencer Gore used a Post-Impressionist style to depict the railway at the new town Letchworth to which he had moved in 1912, while Wyndham Lewis, David Bomberg and Edward Wadsworth created semi-abstract works to reveal the new forces in urban modernity. Like the French sculptor Henri Gaudier-Brzeska, they looked to European art such as that of the Cubists and Futurists for inspiration. The Vorticist artists led by Wyndham Lewis also produced a journal, *Blast*, with an aggressive assault on British culture and a brutal typeface to match.

The First World War brought the pre-war avant-garde to an abrupt end. Most artists enlisted for military service and a number were killed. Many of those who survived worked as official war artists and their art was of necessity required to be more conventional in form than it was a few years earlier. Among them were Wyndham Lewis, David Bomberg and the English Futurist C.R.W. Nevinson.

The decade after the war saw a slow development towards international modernism for a number of younger artists including Ben Nicholson and Henry Moore. As in the case of older artists such as Paul Nash, they responded to European abstract and Surrealist art and identified themselves with a cosmopolitan movement that embraced the architecture of Walter Gropius and Le Corbusier as well as various forms of utopian ideology. The intense political debates of the 1930s had a critical effect on ideas about art throughout the decade.

There were, however, many artists who remained figurative and looked for a wider audience than the one that might be expected for abstract painting: William Roberts and Edward Burra, in different ways, sought a form of modern vernacular art concerned with contemporary social life, while Stanley Spencer practised a stark form of realism and also created his own imaginative world in the village of Cookham, where humans are shown interacting with spiritual beings.

Once again, the outbreak of war in 1939 disrupted the British art scene, and again artists enlisted and often became war artists. Meredith Frampton's scenes of military administrators and scientists have a surrealistic intensity that reflects the extraordinary pressures faced by Britain during the war.

WALTER RICHARD SICKERT  
SPENCER GORE  
DAVID BOMBERG  
HENRI GAUDIER-BRZESKA  
HENRY LAMB  
WYNDHAM LEWIS  
EDWARD WADSWORTH  
DUNCAN GRANT  
C.R.W. NEVINSON  
WILLIAM ROBERTS  
GWEN JOHN  
EDWARD BURRA  
HENRY MOORE  
BEN NICHOLSON  
STANLEY SPENCER  
PAUL NASH  
MEREDITH FRAMPTON  
VANESSA BELL  
FREDERICK ETCHHELLS  
ROGER FRY  
CHARLES SHANNON  
F.L.M. GRIGGS  
JAMES BOSWELL  
NAUM GABO

Henry Lamb,  
*Lytton Strachey*, 1914.  
[detail CAT. 123]





# MODERNITY AND TRADITION

1900 — 1940

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Since the “night of time,” as they say in France, criticism has set in opposition the words “subject” and “treatment.” Is it not possible that this antithesis is meaningless, and that the two things are one, and that an idea does not exist apart from its exact expression? Pictures, like streets and persons, have to have names to distinguish them. But their names are not definitions of them, or, indeed, anything but the loosest kind of labels that make it possible for us to handle them, that prevent us from mislaying them, or sending them to the wrong address. If the names we give pictures were indeed their subject, there would have been need of but one picture in the world entitled “Madonna and Child.” The subject is something much more precise and much more intimate than the loose title that is equally applicable to a thousand different canvases. The real subject of a picture or a drawing is the plastic facts it succeeds in expressing, and all the world of pathos, of poetry, of sentiment that it succeeds in conveying, is conveyed by means of the plastic facts expressed, by the suggestion of the three dimensions of space, the suggestion of weight, the prelude or the refrain of movement, the promise of movement to come, or the echo of movement past. If the subject of a picture could be stated in words there had been no need to paint it. Writers on art wisely, in their own interests, mostly ride off at once from any real contact, either with a picture or its subject, to irrelevant secondary reflections capable of being buttoned on to that subject. The nearer a writer on art is to the heart of the subject, the better he knows that the subject is very poor copy. The subject would require words that are a little too simple. The excessive simplicity of the words required would render the expressions meaningless, or merely risible to readers accustomed to literature.

Walter Sickert, “The Language of Art”, *The New Age*, London, 28 July 1910, in *Walter Sickert: The Complete Writings on Art*. Ed. Anna Greutzner Robins. London and New York: Oxford University Press, 2000.

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Let me sum up for a moment what I have said about the relation of art to Nature, which is, perhaps, the greatest stumbling-block to the understanding of the graphic arts.

I have admitted that there is beauty in Nature, that is to say, that certain objects constantly do, and perhaps any object may, compel us to regard it with that intense disinterested contemplation that belongs to the imaginative life, and which is impossible to the actual life of necessity and action; but that in objects created to arouse the aesthetic feeling we have an added consciousness of purpose on the part of the creator, that he made it on purpose not to be used but to be regarded and enjoyed; and that this feeling is characteristic of the aesthetic judgement proper.

When the artist passes from pure sensations to emotions aroused by means of sensations, he uses natural forms which, in themselves, are calculated to move our emotions, and he presents these in such a manner that the forms themselves generate in us emotional states, based upon the fundamental necessities of our physical and physiological nature. The artist’s attitude to natural form is, therefore, infinitely various according to the emotions he wishes to arouse. He may require for his purpose the most complete representation of a figure, he may be intensely realistic, provided that his presentment, in spite of its closeness to natural appearance, disengages clearly for us the appropriate emotional elements. Or he may give us the merest suggestion of natural forms, and rely almost entirely upon the force and intensity of the emotional elements involved in his presentment.

We may, then, dispense once for all with the idea of likeness to Nature, of correctness or incorrectness as a test, and consider only whether the emotional elements inherent in natural form are adequately discovered, unless, indeed, the emotional idea depends at any point upon likeness, or completeness of representation.

Roger Fry, *An Essay on Aesthetics*. London, 1909.  
(Quoted in Charles Harrison and Paul Wood, *Art in Theory 1900–2000: An Anthology of Changing Ideas*. Oxford: Blackwell, 1992, 82.)

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1. We hear from America and the Continent all sorts of disagreeable things about England: “the unmusical, anti-artistic, unphilosophic country”.
  2. We quite agree.
  3. Luxury, sport, the famous English “Humour”, the thrilling ascendancy and *idée fixe* of Class, producing the most intense snobbery in the World; heavy stagnant pools of Saxon blood, incapable of anything but the song of a frog, in home-counties: these phenomena give England a peculiar distinction, in the wrong sense, among the nations.
  4. This is why England produces such good artists from time to time.
  5. This is also the reason why a movement towards art and imagination could burst up here, from this lump of compressed life, with more force than anywhere else.
  6. To believe that it is necessary for or conducive to art, to “improve” life, for instance – make architecture, dress, ornament, in “better taste”, is absurd.
  7. The Art-instinct is permanently primitive.
  8. In a chaos of imperfection, discord, etc., it finds the same stimulus as in Nature.
  9. The artist of the modern movement is a savage (in no sense an “advanced”, perfected, democratic, Futurist individual of Mr Marinetti’s limited imagination): this enormous, jangling, journalistic, fairy desert of modern life serves him as Nature did more technically primitive man.
  10. As the steppes and the rigours of the Russian winter, when the peasant has to lie for weeks in his hut, produce that extraordinary acuity of feeling and intelligence we associate with the Slav; so England is just now the most favourable country for the appearance of a great art.

Wyndham Lewis, “Manifesto”, *Blast*, no. 1 (June 1914): 30–43.

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Uccello accumulated pale parallels, and delighted in cold architecture of distinct colour. Korin found in the symmetrical gushing of water, in waves like huge vegetable insects, traced and worked faintly, on a golden pâte, his business. Cézanne liked cumbrous, democratic slabs of life, slightly leaning, transfixed in vegetable intensity.

Beauty is an immense predilection, a perfect conviction of the desirability of a certain thing, whatever that thing may be. It is a universe for one organism. To a man with long and consumptive fingers, a sturdy hand may be heaven. We can aim at no universality of form, for what we see is not the reality. Henri Fabre was in every way a superior being to a Salon artist, and he knew of elegant grubs which he would prefer to the Salon painter’s nymphs. – It is quite obvious though, to fulfil the conditions of successful art, that we should live in relatively small communities.

Wyndham Lewis, “Inferior Religions”, *The Wild Body*. London: Chatto & Windus, 1927, 241.

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Any considerable work of art has two distinct elements: a formal element appealing to our sensibility for reasons which cannot be stated with any clarity, but which are certainly psychological in origin; and an arbitrary or accidental element of more complex appeal which is the outer clothing given to these underlying forms. It is at least arguable that the purely formal element in art does not change; that the same canons of harmony and proportion are present in primitive art, in Greek art, in Gothic art, in Renaissance art and in the art of the present day. Such forms, we may say, are archetypal; due to the physical structure of the world and the psychological structure of man. And it is for this reason that the artist, with some show of reason, can take up an attitude of detachment. It is his sense of the importance of the archetypal which makes him relatively indifferent to the phenomenal. The recognition of such universal formal qualities in art is consistently materialistic. It no more contradicts the materialistic interpretation of the history of art than does a recognition of the relative permanency of the human form, or the forms of crystals in geology. Certain factors in life are constant; but to that extent they are not a part of history. History is concerned with that part of life which is subject to change; and the Marxian dialectic is an interpretation of history, not a theory of the structure or morphology of life.

Another consideration which mitigates the objection to the formalistic attitude is that, granted the existence of permanent and unchanging elements in art, there is, admittedly, at various periods, a different valuation of such elements. In fact, what is the difference between classical and romantic epochs but a difference in the emphasis given to the formal basis of works of art? [...] It is merely, we might say, a difference of accent. But it is in precisely such a way that a reasonable Marxian would expect art to be inflected. We can, therefore, in any broad historical generalisations, dismiss the underlying formal structure of art, to concentrate on style and mannerism. For it is in style and mannerism that the prevailing ideology of a period is expressed.

Herbert Read, *What is Revolutionary Art?*. London, 1935. (Quoted in Charles Harrison and Paul Wood, *Art in Theory 1900–2000: An Anthology of Changing Ideas*. Oxford: Blackwell, 1992, 512.)

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The method of Surrealism may be scientific, but the fact that it is applied entirely to the internal and not to the external world makes the whole attitude of its exponents nearer to mysticism than to rationalism. It is only the last development of individualism, which first modifies external standards according to its own, and in the end denies that any standards exist at all apart from those that are purely internal and personal.

Dada and Surrealism have both performed a useful function in denying and to some extent destroying certain false standards which need destroying, but their achievement in this way has been entirely negative. They both represent the best kind of art which a society in decay and chaos can produce, but the time has now come when we can expect art to be something more positive. If art is primarily an activity for the conveying of ideas, then Surrealism is a side track, and it is time that art came back to its true path. It seems no longer possible to produce a bourgeois art that is both rational and alive, but a new art is beginning to arise, the product of the proletariat, which is again performing its true function, that of propaganda.”

Anthony Blunt (1907–83), “Rationalist and Anti-rationalist ART”, *Left Review*, vol. 2, no. 10 (London, July 1936): vi.









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120 WALTER RICHARD SICKERT  
(Munich, 1860– Bathampton, Somerset, 1942)

*Portrait of Mrs Barrett, 1906*

Oil on canvas, 51 x 40.8 cm  
The Samuel Courtauld Trust. The Courtauld Gallery, London

Mrs Barrett was a London dressmaker who Sickert painted many times from 1906 onwards, in various guises and moods. Her protean forms indicate Sickert's fascination with the mysterious hidden depths of the most ordinary people. This canvas perhaps suggests a certain grim and stoical acceptance of life, while others evoke a variety of strong emotions. Sickert's technique was highly painterly and yet always conveyed a poetic quality that was intended to provoke a sense of some uncertain, perhaps tragic, narrative. Mrs Barrett died in the National Temperance Hospital near Mornington Crescent where Sickert lived for much of his early London career.

Sickert was born to a Danish father and English mother in Munich and moved to England in 1868. From 1879 to 1881 he was an actor before studying at the Slade School of Art, London and then becoming an apprentice and assistant to James Abbott McNeill Whistler in his studio in Chelsea. Sickert met Edgar Degas in Paris in 1883 and spent much time in Paris and then Dieppe throughout his career. He also lived in Venice for a number of years before settling in London in 1906. Sickert was a pioneer of Impressionism in Britain and the leading figure in the Camden Town Group, which included painters such as Harold Gilman and Spencer Gore [CAT. 121]. He is probably best known for his nude paintings of the period ca. 1905 to ca. 1910, some of which have a sinister atmosphere indicated by titles such as the celebrated *Camden Town Murder*, ca. 1907–8. In the 1920s and 1930s, Sickert continued to experiment in his art and used press photography to paint some major canvases of contemporary celebrities and events that anticipate aspects of Pop Art.





121 SPENCER GORE  
(Epsom, Surrey, 1878– Richmond, Surrey, 1914)

*Letchworth Railway Station, 1912*

Oil on canvas, 62 x 72.5 cm  
National Railway Museum, York and Shildon

When he got married and had his first child in 1912, Spencer Gore moved to Letchworth, a new town in Hertfordshire to the north of London, which had been founded in 1903 by the great town planner Ebenezer Howard, whose *Garden Cities of To-morrow* (1902) was influential internationally. It was the world's first "garden city" and was intended to be an ideal combination of the best features of the town and country. Industrial areas were zoned separately from

residential districts and there was an emphasis on open green spaces. No public houses were built to encourage sobriety. Howard's ideas were admired by many artists and designers, including Gore who had previously lived in the poorer districts of London. The railway station also opened in 1903 and many tourists travelled to Letchworth to see the new concept of a garden city as it grew. Gore's image shows his interest not only in the subject matter of an ideal modernity but also, in its strong colours and formal design, in Post-Impressionist techniques, particularly those of Paul Gauguin and Vincent van Gogh.

Gore trained at the Slade School of Art in London and was a friend of the painters Harold Gilman and Wyndham Lewis. He met Walter Sickert in 1904 and was a founder and first president of the Camden Town Group in 1911. He painted music halls scenes, interiors and urban landscapes. He died of pneumonia in 1914.



122 DAVID BOMBERG  
(Birmingham, 1890–London, 1957)

*Figure Composition*, ca. 1913

Oil on millboard, 36 x 26 cm  
Manchester City Galleries. Purchased with the assistance of the Victoria and Albert Museum Purchase Grant Fund.

This small composition on millboard comprises two or three highly simplified figures described in thick and textured oil paint using a very limited range of colours. The block forms seem to suggest two humans with interlocked arms, but the image is ambiguous. The artist appears to be experimenting with the suggestion of depth by contrasting areas of colour while also perhaps seeking to evoke a sense of movement.

Bomberg came from a Polish Jewish family who settled in Whitechapel, an immigrant district in the East End of London where his father was a leatherworker. Bomberg trained as a lithographer and then with Walter Sickert at Westminster School of Art, before going to the Slade School of Art, London in 1911 where he was a contemporary of Stanley Spencer, Paul Nash and fellow Jewish artist Mark Gertler. Although a brilliant traditional draughtsman, Bomberg became deeply involved in the avant-garde scene in London, influenced by Roger Fry's writings as well as by the second Post-Impressionist and first Futurist exhibitions, which were both held in London in 1912. By 1913, and after a visit to Paris with the London-based American Jewish sculptor Jacob Epstein, his art was becoming increasingly abstract as is evident in *Figure Composition*.

At the outbreak of the First World War in 1914, he was one of the leading modernist painters in Britain, supported by the critics Roger Fry and T.E. Hulme, and confident enough to reject joining Wyndham Lewis' Vorticist movement that year. Bomberg was an official war artist and after the end of the conflict turned to a more representational and painterly style, focusing on portraits and landscapes. Many of the latter were painted in Spain, where he worked in the 1920s and 1930s at Toledo, Ronda and Asturias. After the Second World War, Bomberg taught at the Borough Polytechnic in south London and influenced artists such as Frank Auerbach [CAT. 172] and Leon Kossoff.

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124 HENRI GAUDIER-BRZESKA  
(Saint Jean de Braye, Orléans, 1891–  
Neuville Saint Vaast, Pas de Calais, 1915)

*Seated Woman, 1914*

Marble, 47 x 35 x 24.3 cm  
Centre Pompidou, Paris. Musée national d'art moderne / Centre de création  
industrielle. Donation from Kettle's Yard Foundation in 1965

This may have been the last major carving that Gaudier-Brzeska made before he enlisted in the French army and was killed in action on the Western Front in 1915. The face owes much to the contemporary fascination with “primitive” or non-western art and yet the work also has a strong classical feeling to it in the large smooth volumes of the limbs and torso. The monumental shapes have a powerful organic quality and bring together the many visual sources informing the artist's creativity into a unified whole. These ranged from Cubist and Futurist art to Chinese calligraphy and mechanical drawing.

Gaudier-Brzeska was a French sculptor who moved to London in 1910 with no formal training behind him. The second part of his surname indicates the strange relationship that he had with the Polish writer Sophie Brzeska. He was influenced by the American sculptor Jacob Epstein as well as by Constantin Brancusi and Amedeo Modigliani and began to carve directly in stone, believing that this best conformed to the modernist requirement for “truth to materials”. He became a close friend of the American poet Ezra Pound and with him was part of the Vorticist movement in 1914. Gaudier-Brzeska published a manifesto in the magazine *Blast* [CAT. 140], which was a brilliant and idiosyncratic short history of sculpture that claimed the decline of ancient formal power since the Renaissance was about to be reversed in the new European sculpture. He was the subject of a “biopic” by Ken Russell, *Savage Messiah* (1972).





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123 HENRY LAMB  
(Adelaide, 1883– London, 1960)

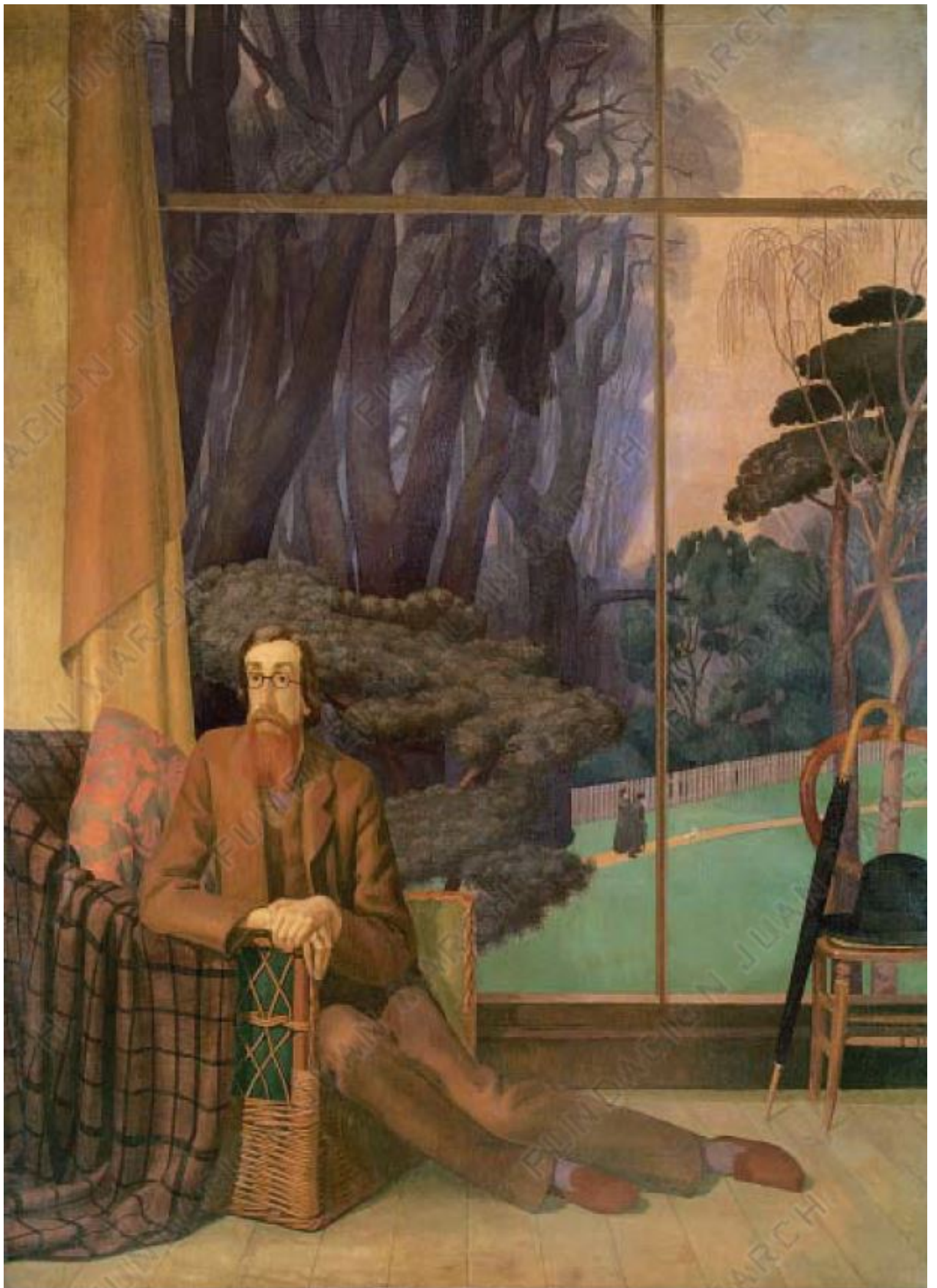
*Lytton Strachey, 1914*

Oil on canvas, 244.5 x 178.4 cm

Tate: Presented by the Trustees of the Chantrey Bequest 1957

The writer and critic Giles Lytton Strachey (1880–1932) was a founding member of the so-called Bloomsbury Group, which also included the critic Roger Fry, the writer Virginia Woolf and the painters Vanessa Bell and Duncan Grant. Strachey's most famous book was *Eminent Victorians* (1918), which introduced a new psychological element to biographical writing and also a witty and irreverent attitude towards his subjects, the Roman Catholic convert Cardinal Manning, the headmaster Thomas Arnold, the celebrated nurse and reformer Florence Nightingale and the soldier General Gordon. A homosexual, Strachey had a strange relationship with the painter Dora Carrington with whom he lived from 1917. She committed suicide two months after his death. This painting is a larger version of one made in 1912 in the artist's studio in the Vale of Health on Hampstead Heath in north London. Called by the two men "the Grandissimo", this painting captures perfectly the notoriously languid Strachey, with his famous red beard, long legs and slippers feet.

Lamb was born in Australia but was educated in Britain, where he trained as a doctor before studying painting in Paris. He was a friend of artists such as Wyndham Lewis and Augustus John, and during the war served in the Royal Army Medical Corps and was awarded the Military Cross. He practised mainly as a portrait painter throughout the rest of his career.



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125 WYNDHAM LEWIS  
(Amherst, Nova Scotia, 1882– London, 1957)

*Composition in Red and Mauve, 1915*

Pen, ink, chalk and gouache on paper, 34.7 x 24.5 cm  
Museo Thyssen-Bornemisza, Madrid

This work belonged to the artist Helen Saunders, one of two women who were part of the Vorticist movement led by Wyndham Lewis in 1914–15 and who contributed to the two issues of the journal that he edited, *Blast*. Like the painting by Edward Wadsworth [CAT. 126], it appears to be entirely abstract and yet almost certainly has figurative references to bodies, architecture and machinery. Lewis aimed at a compacted imagery and sought to evoke multiple impressions to convey a complex modern vision. Unlike the Futurists, the Vorticists were not concerned to imitate movement but to create works with an intense yet still dynamism. By contrast with Wadsworth's more serene art, Lewis' work has a restless and awkward quality, which suggests a hidden narrative.

Lewis was perhaps the most cosmopolitan of British artists in the early twentieth century and lived and studied in a number of cities in Europe between 1901 and 1909, responding in various and powerful ways to the new ideas in art, literature and philosophy that he encountered. During the First World War, Lewis was an artillery officer and war artist and after the conflict produced an astonishing output of work as an artist and writer. He was one of the most original and important British painters of the twentieth century, as well as a major author of novels and literary, philosophical and political books. Always controversial and a self-styled "enemy" of what he saw as British cultural and aesthetic complacency, his often right-wing political views in the 1930s ensured that he was a permanent outsider in the British arts and literary scene. He was an independent exponent of modernist art in Britain and after the Second World War an enthusiastic supporter of younger artists such as Francis Bacon. He lost his sight in 1951, but continued to write novels, criticism and art theory.

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126 EDWARD WADSWORTH  
(Cleckheaton, West Yorkshire, 1889–London, 1949)

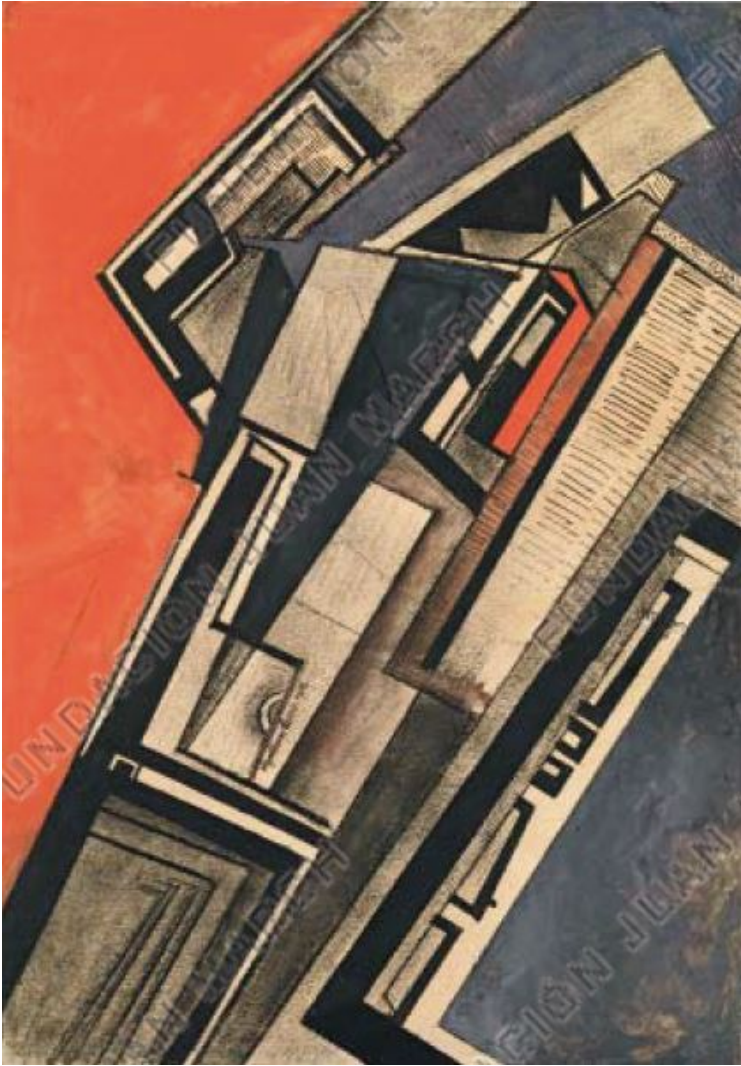
*Vorticist Composition, ca. 1914–15*

Oil on canvas, 76.3 x 63.5 cm  
Museo Thyssen-Bornemisza, Madrid

This is the only surviving Vorticist oil painting by Wadsworth and was considered at one stage to be a fake. The artist's daughter, however, authenticated it in 1988 and, after X-rays showed that it was painted over the figure of a seated man smoking a pipe and with a hat on his lap, believed it was in fact a highly formalised interpretation of that subject. It is indeed possible to read the shapes in a figurative way. However, Vorticist art was usually multi-referential and indications of architecture and machinery are also relevant aspects of understanding the image. As with the work of Wyndham Lewis [CAT. 125], Wadsworth's in many respects anticipates the art of Kazimir Malevich and Constructivism.

Wadsworth, the son of a Yorkshire industrialist, studied engineering in Germany and then trained at the Slade School of Art, London. In 1913, he joined Lewis in founding the Rebel Art Centre and was a leading figure in the Vorticist movement in 1914–15, contributing significantly to the two issues of *Blast* [CAT. 140]. Most of his surviving work from this period is on paper in the form of watercolours and woodcuts and much of his imagery is based on industrial scenery, in particular maritime settings, and machinery and has an almost oriental clarity and subtlety. Wadsworth was an exhibitor at the only Vorticist exhibition in London in 1915 before becoming a naval camouflage and war artist (p. 38). A wealthy individual able to pursue his own interests in art, in the 1930s he was a leading exponent of Surrealism and abstraction, and a member of the Unit One group [CAT. 145].





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127 DUNCAN GRANT  
(Rothiemurchus, Invernesshire, 1885– Aldermaston, Berkshire, 1978)

*The Blue Sheep, 1915*

Folding screen, gouache on paper mounted on canvas, 162.5 x 205 cm  
Victoria and Albert Museum, London

This large screen, painted in distemper on paper, was produced by Grant for the Omega Workshops, a business founded by the artist and critic Roger Fry in 1913 to encourage the development of modern design responding to Post-Impressionist art from France (p. 38). The screen depicts a flock of about twenty sheep in a wicker pen, painted in bright blues on an orange/red background. Grant has ignored the hinged breaks between the three folding panels – breaks that are always visible in order for the screen to stand up – and thus the joins slice through many of the sheep. The screen was purchased by Paul Roche, a poet and translator of Latin and Greek, who looked after Grant in his final years.

Grant was one of the leading painters of the Bloomsbury Group and, along with Vanessa Bell and Roger Fry, a leading modernist in England before the First World War, responding to Fauvist, Cubist and abstract art. He attended the Slade School of Art, London, studied in Paris and Italy, and was for a while the lover of his cousin Lytton Strachey [CAT. 123]. A pacifist during the war, Grant lived with his co-director in the Omega Workshops, Vanessa Bell, and her husband the critic Clive Bell, in Charleston Farmhouse, near Firle in Sussex, which is now open to the public and gives the best idea of the ideal “Bloomsbury” environment with its gardens and decorated rooms, furniture and textiles. Although a homosexual, Grant had a child by Vanessa Bell. He spent most of his life at Charleston before dying in Roche’s home.









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128 CHRISTOPHER RICHARD WYNNE NEVINSON  
(London, 1889–1946)

*French Troops Resting, 1916*

Oil on canvas, 71 x 91.5 cm  
Imperial War Museum, London

French troops are shown carrying full kit, exhausted, dejected and resting by the side of a road. In spite of health problems, the artist joined the Friends Ambulance Unit with his father in 1914 and served in northern France and Flanders, where he witnessed the appalling destruction of the First World War. Deeply disturbed by what he had seen, in his paintings Nevinson used elements of a Futurist style to express his violent reaction against the de-humanising aspects of

modern warfare. He was invalided out of the army and appointed an official war artist, along with fellow modernists David Bomberg, Wyndham Lewis and others.

Nevinson was the son of a famous war correspondent, Henry Nevinson. He was trained at the Slade School of Art and was a contemporary of Stanley Spencer and Paul Nash. In 1913, he became the sole British artist to ally himself with Filippo Tommaso Marinetti and the Italian Futurists. This caused a split with Lewis and the other artists who formed the Vorticist group. Like Lewis, Nevinson had a combative temperament and after the war travelled to New York, where he painted some Futurist-inspired canvases of the city. His later work was an ambitious attempt to create a modern allegorical form of painting in the grand style.



129 WILLIAM ROBERTS  
(London, 1895–1980)

*At the Hippodrome (The Gods)*, 1920

Oil on canvas, 97.8 x 92.6 cm  
New Walk Museum and Art Gallery, Leicester

This painting was inspired by the London music halls, which had been a popular subject with the Camden Town Group artists before the First World War. The Hippodrome was a very large music hall and variety theatre, which at the time Roberts painted this work had recently hosted the first official jazz concerts in Britain by the racially mixed Original Dixieland Jazz Band from New Orleans. On the corner of Leicester Square and Charing Cross Road in the West End, the

Hippodrome had a capacity of nearly 1,500. The figures shown here are cramped into the cheap seats of the Upper Gallery, or “Gods”, and seem at once enthralled, uncomfortable and bored, some perhaps irritated by the screaming child in the middle of the scene. Their faces are brutal in form and expression and the artist may have been reflecting the tense social atmosphere of post-war London, which was recovering from the human catastrophe of the conflict as people readjusted to peace.

Roberts came from a poor East End background and attended the Slade School of Art, London. He was a member of the Vorticist group in 1914 and, after serving in the artillery and then as an official war artist during the First World War, joined Wyndham Lewis’ short-lived Group X in 1920, when he made this painting. Throughout his career, Roberts was dedicated to making a vernacular and popular form of modernist art that concerned itself with the lives of ordinary people.

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130 WALTER RICHARD SICKERT  
(Munich, 1860– Bathampton, Somerset, 1942)

*Portrait of Victor Lecourt, 1922–24*

Oil on canvas, 81.3 x 60.5 cm  
Manchester City Galleries

On 2 November 1921, Sickert wrote to his sister-in-law, Andrina Schweder: “I am painting also Victor Lecour [*sic*], a superb creature, who used to run the Clos Normand at Martin Eglise”. The following year, on 19 January, he told Andrina that Lecourt was “like a bear” (both quotes in Wendy Baron, *Sickert: Paintings and Drawings*. New Haven and London: Yale University Press, 2006, 480 (published for the Paul Mellon Center for Studies in British Art)). Martin Eglise is a hamlet between Envermeu and Dieppe. The setting for the portrait is Sickert’s apartment at 44 rue Aguado (now Boulevard Verdun) in Dieppe where he had spent much time since the 1880s. The imposing country restaurateur stands in the middle of the sitting room with the sea and beach visible through the window behind him. Lecourt has a large beard and bald head and stands with his hands in his pockets staring out at the viewer. Sickert finished the unvarnished painting in his London studio and exhibited it at the Royal Academy in 1925 where it was highly acclaimed by the critics.

During the 1920s and 1930s, Sickert moved towards a new way of painting with broad brushwork and a matt finish and often on a large scale, frequently using photography as a source for his images. Although this painting was done from life, it marks a turning point in Sickert’s work and anticipates the works for which he became celebrated in the final years of his career.





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131 GWEN JOHN  
(Haverfordwest, Pembrokeshire, 1876– Dieppe, 1939)

*Girl in Mulberry Dress, 1923*

Oil on canvas, 69 x 53.3 cm  
Southampton City Art Gallery

Gwen John painted a series of portraits of an unidentified girl in a mulberry dress in the early 1920s. The works in this series are characterised by the use of dry paint, a very unfinished, even bare, surface and by a subdued palette and strange distortions in the figure. The effect is of a quiet monumentality in keeping with John's interest in the revival of classicism in much European art after the First World War. The small differences in tone across the canvas are finely judged and John used a detailed numbered disc to find exactly the right shades. The setting may be the artist's studio, as there seems to be a stack of canvases visible in the bottom left corner.

Gwen John was born in Wales and in the 1890s studied at the Slade School of Art, London where her brother Augustus was a student too. She was a member of the New English Art Club and also studied in Paris, where she modelled for the French sculptor Auguste Rodin with whom she had an affair and remained in love until her death. She became a friend of Rodin's secretary, the poet Rainer Maria Rilke, and studied his work. She converted to Roman Catholicism in 1913 and began a series of portraits of Mère Marie Poussepin, the founder of an order of the Dominican Sisters of Charity with a convent at Meudon. Unlike her extrovert and sexually extravagant brother, Gwen John lived a quiet life dedicated to her art and spiritual experience, evident in the silent, often nun-like women and simple interiors of her paintings. After a decade of diminishing output as an artist, she died in Dieppe, having spent most of her adult life in France.

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132 EDWARD BURRA  
(London, 1905– Rye, Sussex, 1976)

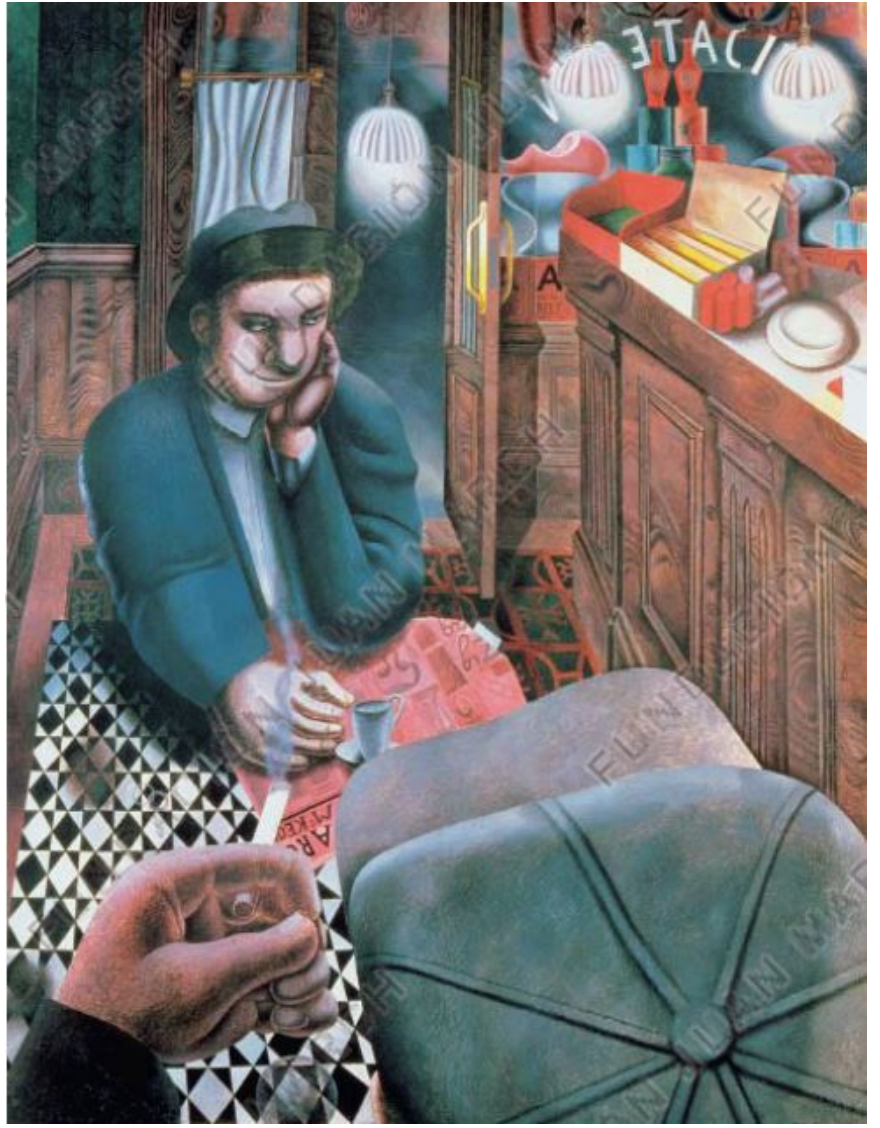
*The Café, 1930*

Watercolour on paper, 82.9 x 67.5 cm  
Southampton City Art Gallery

The high viewpoint is taken from above a figure in a cap in the immediate foreground of a café looking across a table with a geometrically patterned cloth towards a man wearing a hat and with his head resting on his left hand. The bar on the right is lit by lamps near some ambiguous reversed lettering on glass. Burra travelled abroad frequently in the late 1920s and early 1930s, especially to Paris, Marseilles, Toulon, New York, Barcelona, Madrid and Morocco, where he pursued an energetically homosexual lifestyle in spite of frequent bouts of ill health. He created many café, dance hall and nightclub scenes during this period from amalgamations of personal experiences and magazine and other photographic illustrations.

Burra studied at the Royal College of Art, London between 1923 and 1925 and was influenced by the work of William Roberts [CAT. 129] and his friend Paul Nash [CAT. 136]. He was also fascinated by Dada collage, Surrealism and the satirical work of the German artist George Grosz, and from these interests created a unique visual world of demi-monde characters and eerily distorted urban spaces. Later, in the 1930s, his art became more fantastic and he painted images responding to the violence of the Spanish civil war. For most of his life, Burra lived in the small town of Rye, Kent and in his final years painted many landscapes.







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133 HENRY MOORE

(Castleford, Yorkshire, 1898– Much Hadham, Hertfordshire, 1987)

*Two Forms, 1936*

Brown Hornton stone on wood base, 95 x 77 x 57cm  
The Henry Moore Foundation, Much Hadham, Hertfordshire

This two-part sculpture is carved in brown Hornton stone, an ironstone quarried in Oxfordshire and used frequently by Moore in the later 1930s. By the mid-1930s, he was investigating both Surrealist and abstract approaches and in 1934 was a member of the Unit One group [CAT. 145], which sought to bring the two tendencies together, as well as the Axis group in 1935–37, which promoted international modernism in Britain. The richly coloured stone has been carved into one circular form with a shallow notch and another irregular shaped partner, evoking a human torso and has deeper notches, one with a hole continuing through the stone. The forms also suggest heads and seem to be in some sort of psychological relationship with one another. Of the holes in his sculpture, Moore wrote:

The first hole made through a piece of stone is a revelation. The hole connects one side to the other, making it immediately more three-dimensional. A hole can itself have as much shape-meaning as a solid mass... The mystery of the hole – the mysterious fascination of caves in hillsides and cliffs.

(“The Sculptor Speaks”, *The Listener* (18 August 1937): 449.)

Moore was the most successful and highly acclaimed British sculptor of the twentieth century with a huge practice and an international reputation. He absorbed many influences in the 1920s and 1930s, from the work of Alberto Giacometti and Pablo Picasso, to geological and animal forms, and from these created a unique modern sculptural language. His art can be seen in many public spaces across Britain and Europe.

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135 BEN NICHOLSON

(Denham, Buckinghamshire, 1894– London, 1982)

*Painting, 1937, 1937*

Oil on canvas, 79.5 x 91.5 cm  
The Samuel Courtauld Trust. The Courtauld Gallery, London

Nicholson painted this canvas at the height of his interest in abstraction and Constructivism. It is dominated by pale colours except for the powerful impact of the small rectangle of red at the centre and the larger one of black above it. The colours evoke different spatial depths, which paradoxically appear to both contradict and balance one another. Although clearly influenced by the work of Piet Mondrian, Nicholson had developed his abstract style in the 1930s out of earlier landscape and still-life paintings and in 1934 produced the first of his famous “white reliefs”. These were subtly carved onto wooden panels and then painted white. In fact, they still made reference to still-life motifs, as is also the case in *Painting, 1937*, where the tonal colours are suggestive of sky and landscape effects. Nicholson’s interests are ultimately more empirical and naturalistic than those of Mondrian, whose theosophical theories determined the appearance of his overtly “pure” paintings.

Nicholson was the son of the painter William Nicholson and studied at the Slade School of Art, London from 1910 to 1911. He travelled extensively in Europe and in the 1920s came under the influence of Pablo Picasso and Cubism. Nicholson was mainly interested in landscape art at the time and in 1928 visited the artists’ colony of St Ives, Cornwall, discovering the “primitive” work of the local fisherman Alfred Wallis. In the 1930s, along with his wife Barbara Hepworth [CAT. 151], he was a pioneer of international abstraction and was instrumental in introducing the work of Hans Arp, Constantin Brancusi, László Moholy-Nagy and Mondrian to British artists. He was an editor of the important modernist publication *Circle* in 1937. From the late 1930s until 1958, he lived and worked in St Ives where he was the leading figure as well as an internationally renowned artist. He moved to Ticino, Switzerland in 1958 and returned to London in 1974, where he died.



(Cookham, Berkshire, 1891– Cliveden, Buckinghamshire, 1959)

*A Family Group (Hilda, Unity and Dolls), 1937*

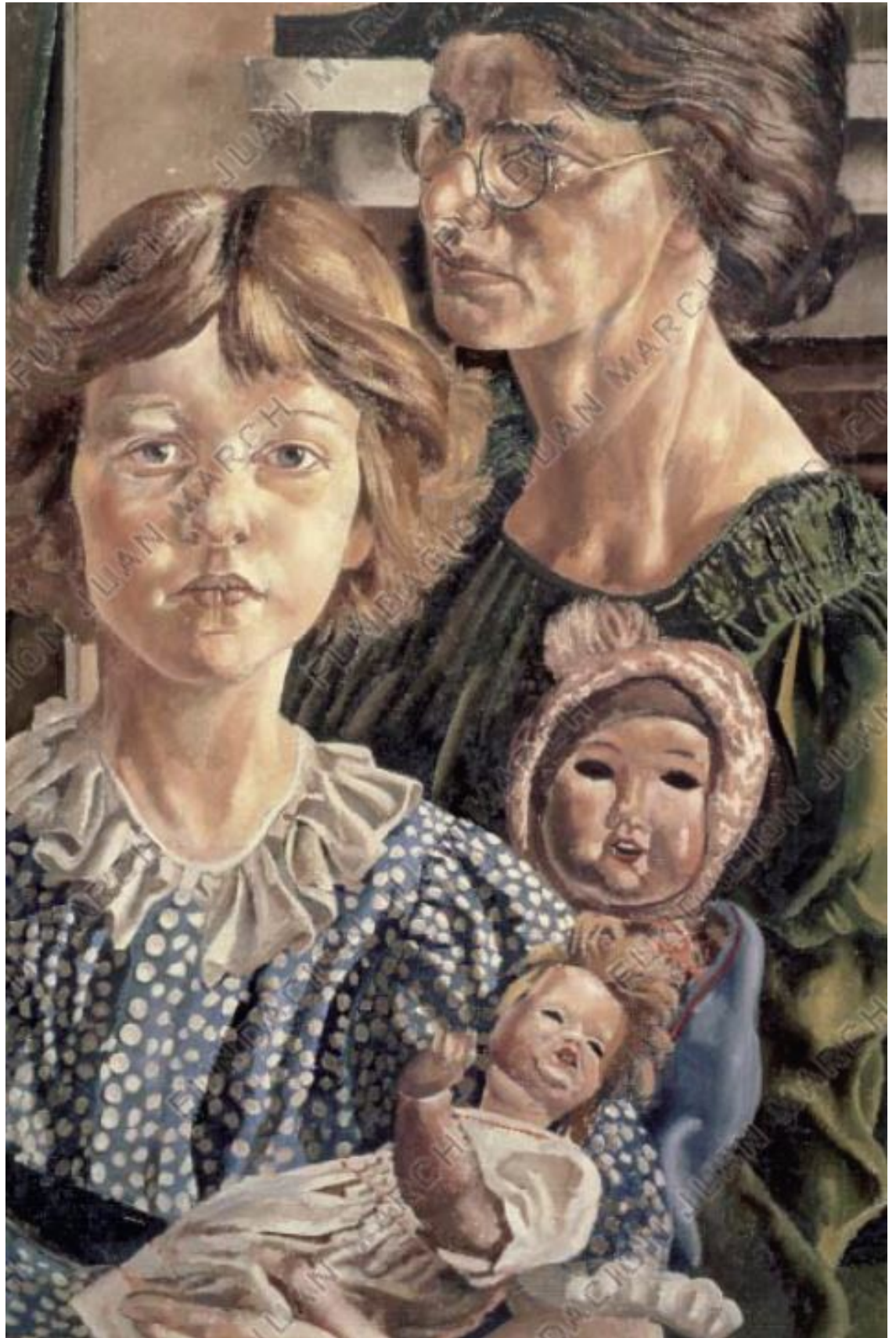
Oil on canvas, 76.2 x 50.8 cm

Leeds Museum and Galleries (Leeds Art Gallery)

The artist's wife Hilda stands behind their younger daughter Unity, aged seven, in Hilda's parents' house in Hampstead. While the little girl looks fearlessly out towards the viewer, Hilda looks away steadfastly to our left, mother and daughter embodying different stages of life and yet inseparably identified. The psychological tension is unmistakable and reflects the breakdown in the relationship between Spencer and his wife after he embarked on an affair with his model Patricia Preece. Spencer had unrealistically hoped for some kind of accommodation between all three during his visit to Hampstead in 1937 when this painting was completed, but Hilda refused the suggestion and the image records the tragic impact of the end of their marriage. The blind-eyed dolls add a sinister aspect to the painting, one staring out with an ambivalent expression, the other twisted almost in pain in Unity's arms.

Spencer was born in the Thames village of Cookham, Berkshire, the son of a piano teacher, and studied at the Slade School of Art, London from 1907 to 1912. He was an eccentric non-conformist in his religion and life and many of his paintings are drawn from biblical and other sacred sources as well as from his own experience and that of the ordinary people around him. He was a medical orderly during the First World War and also a war artist. In the 1920s, he was a friend of artists such as William Roberts [CAT. 129] and Paul Nash [CAT. 136] and married the painter Hilda Carline in 1925. In 1927, he worked on a special commission for a war memorial chapel in Burghclere, Berkshire, the first of a number of such ambitious projects that culminated in *The Resurrection, Port Glasgow* (1947–50). Elected Associate of the Royal Academy in 1932, Spencer resigned in 1935 after the rejection of two works from the summer exhibition. During the Second World War, he was commissioned to paint *Shipbuilding on the Clyde* completed in 1950. He was elected RA in 1950 and knighted in the year of his death.







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136 PAUL NASH  
(London, 1889– Boscombe, Hampshire, 1946)

*Druid Landscape*, ca. 1938

Oil on cardboard, 58.5 x 40.5 cm  
British Council Collection

Painted on board, this work is based on a photograph of one of the ancient standing stones in Avebury, Wiltshire, taken with a Kodak pocket camera by the artist in the summer of 1933. This was Nash's first visit to the famous megalithic site, which inspired a number of his works. Although an English subject, *Druid Landscape* was painted in Nice, France, early in 1934, while Nash was travelling for his health across France, Italy, Spain and North Africa. Nash founded the Unit One group [CAT. 145] in the same year and this work was displayed at the group's inaugural exhibition. He had been working in a more abstract style for a few years but from 1933 returned to the most important theme in his work, the *genius loci* of the English landscape. The reference to the druids, or the priestly caste of ancient British society, in the title suggests Nash's fascination with the mystical aspects of the landscape and the animism that he ascribed to prehistoric man's relationship with the inanimate. The great stones were for him personalities with a real presence, not simply rock shapes, and were actors in a strange drama.

Nash studied at the Slade School of Art, London from 1910 to 1911 and began to make Romantic and Symbolist landscape works. He served in the army in 1917 and was appointed an official war artist, which led to some of his finest work. During the 1920s, he became friendly with Edward Burra [CAT. 132], a fellow member of Unit One, and was influenced by the painting of the Italian artist Giorgio de Chirico. His work always had a strong literary dimension and in 1932 he published an illustrated edition of *Urne Buriall and the Garden of Cyrus* by the seventeenth-century writer Thomas Browne. Nash was on the committee of the 1936 *First International Surrealist Exhibition* in London [CAT. 148] and was a distinguished war artist in the Second World War.



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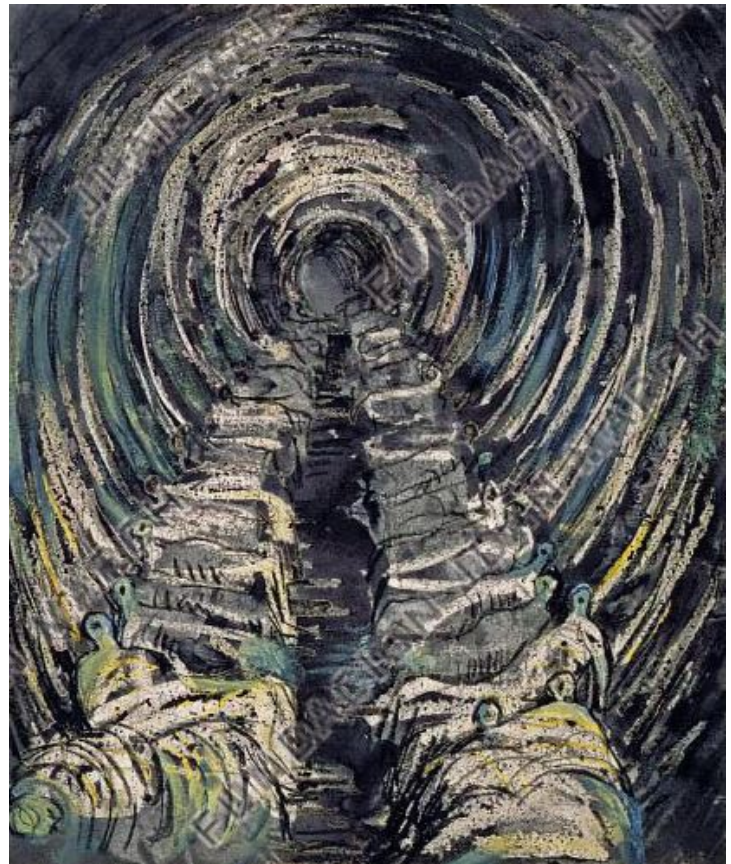
137 HENRY MOORE  
(Castleford, Yorkshire, 1898– Much Hadham, Hertfordshire, 1987)

*Tube Shelter Perspective, 1941*

Pencil, wax crayon, coloured crayon, watercolour, wash, gouache on paper,  
291 x 238 mm

The Henry Moore Foundation, Much Hadham, Hertfordshire: gift of  
the artist 1977

Following the Battle of Britain in the summer of 1940 in which the RAF defeated Hitler's Luftwaffe, the Germans mounted a sustained bombing campaign against British cities and industrial targets that continued throughout most of 1941. The London Blitz forced many people to take shelter in the underground railway stations across the city with up to 100,000 Londoners sleeping in them overnight, in spite of official opposition. Moore had to stay in Belsize Park station because of a raid one evening and it was then that he conceived the idea of making a series of drawings of the extraordinary masses of men, women and children asleep along the platforms. With an official commission granted to him, Moore made many visits underground at night, sketching the sleeping and seated figures, and he was fascinated by the chaos and camaraderie that he witnessed. Moore's studio was bombed and he moved to Perry Green, Hertfordshire, north of London, where he made finished drawings such as this with ink, wax crayon, gouache and watercolour. The view is of the Liverpool Street extension, which was a recent development and had no tracks laid, making it easy to accommodate double rows of people as shown here. Moore drew on his fascination with Italian Renaissance drawing, ancient myth, tomb monuments and memories of diagrams showing how African slaves were crammed into ships. Moore also saw the darkly Dantesque scenes, with their filthy conditions, as ironically the incubators of a new and better post-war society.





*Sir Ernest Gowers in the London RCDRC, 1943*

Oil on canvas, 148 x 168.5 cm  
Imperial War Museum, London

The painting shows Ernest Gowers (1880–1966), the Senior Regional Commissioner for London, with colleagues Lt Col. A.J. Child, Director of Operations and Intelligence, and K.A.L. Parker, Deputy Chief Administrative Officer, in the London Regional Civil Defence Control Room during the Second World War. The Control Room was in a specially constructed underground building between the Geology and Natural History Museums in South Kensington. Its function was to coordinate civil defence operations across London, and to collect and evaluate information about German air raids. This image, for the War Artists Advisory Committee, is typical of Frampton's almost surrealistic attention to detail in the maps, papers, telephones, cups of tea and milk bottle. Gowers was a brilliant administrator and powerful leader, yet the painting suggests a relaxed relationship with his colleagues and a concern for simple domestic comforts in the midst of a complex and secret defence operation.

Frampton was the son of the sculptor George Frampton, famous for his sculpture *Peter Pan* (1912) in Kensington Gardens, London. He attended the Royal Academy Schools from 1912 to 1915, where he was a prize-winning student, before working on aerial photography during the First World War. Between the wars, he developed a unique highly detailed and polished classical portraiture, which has similarities to the German "Neue Sachlichkeit" painters of the 1920s. After the Second World War, he abandoned painting due to his failing eyesight.



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- 139 DUNCAN GRANT (Rothiemurchus, Invernesshire, 1885–Aldermaston, Berkshire, 1978), VANESSA BELL (London, 1879–Firle, Sussex, 1961), FREDERICK ETCHHELLS (Newcastle upon Tyne, 1886–Folkestone, 1973), ROGER FRY (London, 1866–1934)

Cover design for the *Second Post-Impressionist Exhibition* catalogue. Grafton Galleries, London, 1912

18.4 x 12.3 x 0.8 cm (overall)

Chastleton House, The Whitmore-Jones Collection (acquired by The National Heritage Memorial Fund and transferred to The National Trust in 1991)

The *Second Post-Impressionist Exhibition*, selected by the artist and critic Roger Fry, the critic Clive Bell and the Russian artist Boris Anrep, opened on 5 October 1912 and closed at the end of December 1912 having been visited by about 50,000 people. It was the successor to Roger Fry's seminal *Manet and the Post-Impressionists* in 1910, but covered a far wider range of modern and contemporary art and embraced the recent Cubist painting of Pablo Picasso and Georges Braque. It included over 250 works divided into three sections: French, British and Russian. Among the artists represented were Vanessa Bell, Paul Cézanne, Andre Derain, Natalia Goncharova, Spencer Gore, Duncan Grant, Mikhail Larionov, Wyndham Lewis, André Lhote, Henri Matisse, Stanley Spencer, Maurice de Vlaminck and Edward Wadsworth. During the years 1910 to 1915, London galleries hosted a number of major modern art exhibitions, including ones of art by the Camden Town Group, the Italian Futurists and the Vorticists.

The black and white poster and catalogue cover were conceived by Bell and Fry and drawn by Grant (the woman's head is probably that of Bell), with lettering by Etchells. The primitive design was intended to convey the modernity and avant-garde quality of much of the art in the exhibition.

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- 140 WYNDHAM LEWIS (Amherst, Nova Scotia, 1882– London, 1957), ed.

*Blast*, No. 1 (London: John Lane), 1914

31.8 x 26.7 cm (overall)

The Wyndham Lewis Memorial Trust: G. and V. Lane Collection

*Blast* was the journal of the Vorticist movement, which was formed by Wyndham Lewis, Edward Wadsworth, Henri Gaudier-Brzeska and others, partly in opposition to the artists of the Bloomsbury Group. The Vorticists promoted the idea of a dynamically contemporary art concerned with the forms and experience of industrial and urban modernity. Influenced by Futurism, *Blast*, with its violent puce cover, carried aggressively polemical art manifestos written by Lewis and his colleagues, which employed a bold typography of different sizes to “blast” British cultural insularity and a wide range of other targets such as snobbery and francophilia. On the other hand, the typography was used to “bless” British maritime traditions and satire. *Blast* also carried illustrations of the artists' works, poetry by Ezra Pound, stories by Ford Madox Ford and Rebecca West and Lewis' strange philosophical drama *Enemy of the Stars*. Wadsworth contributed a translation of passages from Wassily Kandinsky's essay “Concerning the Spiritual in Art”.

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- 141 CHARLES SHANNON (Sleaford, Lincolnshire, 1863-1937)

*Britain's Efforts and Ideals: The Rebirth of the Arts*, 1917

Lithograph, 742 x 495 mm

Imperial War Museum, London

Much of the official war art produced in Britain, exhibited in galleries and published as prints and in magazines, was naturally concerned with the activities on the front line. However, the Department of Information was keen to stress the positive outcomes of victory and the importance of culture in official thinking at a time when defeatism and pacifism were serious problems after the disaster of the Battle of the Somme. *Britain's Efforts and Ideals in the Great War* was a series of sixty-six lithographs by eighteen major artists, which included this print by Charles Shannon of a naked figure representing a renaissance of the arts amidst the ruins of conflict. In all, there were twelve allegorical “Ideals”, in colour, dealing with democracy, freedom and other general themes, including the arts. The six “Efforts”, in black and white, focused on aspects of the war effort such as women's work and aircraft production. The prints were shown widely in 1917 and were particularly popular in America, which entered the war that year.

Charles Shannon, the lover and colleague of the artist, illustrator and designer Charles Ricketts, was an important printmaker and painter and worked with Ricketts on the publications produced by their prolific Vale Press. Both men were close to the writer Oscar Wilde and central figures in the “decadent” and Symbolist culture of late Victorian and Edwardian London associated above all in art with their friend Aubrey Beardsley.

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- 142 WYNDHAM LEWIS (Amherst, Nova Scotia, 1882– London, 1957), ed.

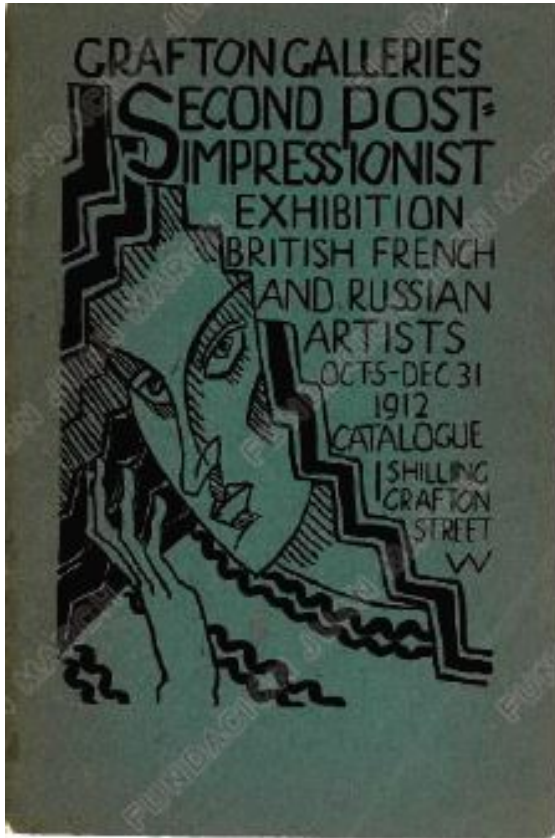
*The Tyro*, No. 2 (London: The Egoist Press), 1922

24.8 x 18.6 cm (overall)

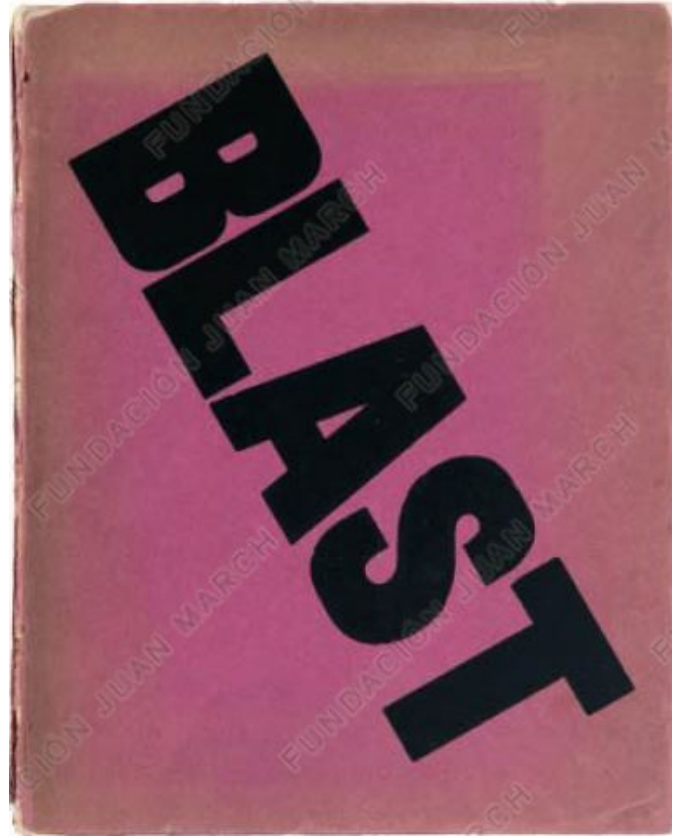
The Wyndham Lewis Memorial Trust: G. and V. Lane Collection

Wyndham Lewis aimed to revive the avant-garde culture of Vorticism in a new form after the end of the First World War. He wrote the polemical *The Caliph's Design: Architects! Where is Your Vortex?* in 1919 to encourage innovative approaches to art, design and architecture and founded the short-lived Group X in 1920. The publication of *The Tyro* coincided with Lewis' invention of a race of brash newcomers in his art and writing, called “tyros”, which he hoped would point the way to a modern satirical form of drawing based on the tradition of William Hogarth and James Gillray. He also embarked on a series of brilliant figure drawings, probably in competition with Pablo Picasso, and a remarkable group of semi-abstract compositions. Lewis' “Essay on the Objective Art in our Time”, published in the second and final issue of *The Tyro* in 1922, suggests the possibility of a radically strange and formalised figuration that takes the observer as far as possible from the visible world without leaving it entirely.





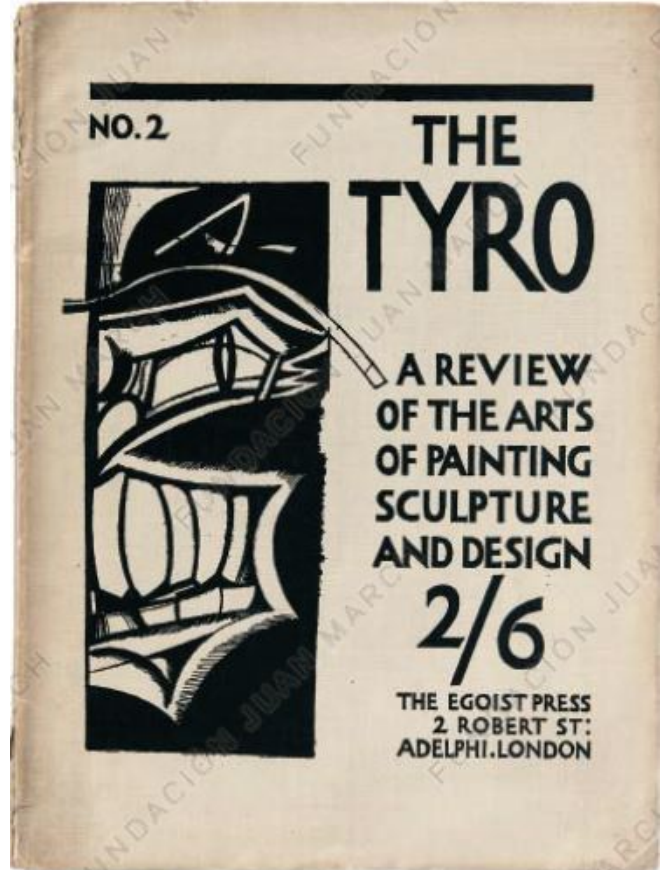
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- 143 VANESSA BELL (London, 1879–Firle, Sussex, 1961), DUNCAN GRANT (Rothiemurchus, Invernesshire, 1885–Aldermaston, Berkshire, 1978)

Frontispiece for (Arthur) Clive (Heward) Bell, *The Legend of Monte della Sibilla, or Le Paradis de la Reine Sibille*. London: Leonard and Virginia Woolf at the Hogarth Press, 1923

26 x 18.2 x 0.6 cm (overall)  
National Library of Scotland, Edinburgh

Clive Bell (1881–1964) was a formalist art critic associated closely with the Bloomsbury Group, which conceived the concept of “Significant Form”. His most important works were *Art* (1914) and *Since Cézanne* (1922). He wrote occasional poetry, including this volume, which is an amusing tale of wine, sex and song evoking the bohemian and free-loving life that he led at Charleston Farmhouse near Firle in Sussex, with his wife Vanessa Bell and the painter Duncan Grant. Bell designed the sibyl on the dust jacket and, with Grant, the illustrations inside.

The Hogarth Press was founded in their new home at Hogarth House in Richmond in 1917 by Leonard Woolf and his wife the novelist Virginia Woolf. The enterprise was partly intended to produce cheap editions of small books, following the principles of the Omega Workshops (see p. 38), and partly to provide a kind of therapy for Virginia who was recovering from illness.

They were self-taught, Leonard handling the printing press and Virginia acting as compositor, and their publications, although attractive, were intended to be read rather than treated as “fine” publishing. Virginia’s writings were considerably influenced by her “hands-on” involvement with their publication. Their list of authors included, as well as themselves, T.S. Eliot, E.M. Forster, Roger Fry, Katherine Mansfield, major Russian novelists and, later, Sigmund Freud. The business moved to Bloomsbury in 1921 and was absorbed into Chatto and Windus in 1946.

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- 144 FREDERICK LANDSEER MAUR GRIGGS (Hitchin, Hertfordshire, 1876–Chipping Campden, Gloucestershire, 1938)

*Owlpen Manor*, 1931

Etching, 202 x 257 mm (image)  
The Ashmolean Museum, Oxford. Presented by Arthur Mitchell, 1962

Griggs was a popular topographical and architectural illustrator who moved to the old town of Chipping Campden in the Cotswolds area in the west of England in 1904. There, a number of Arts and Crafts artists and craftsmen lived in a community dedicated to a Ruskinian and Morrisian vision of art and craft integrated with life. Griggs, who converted to Catholicism in 1912, was a devotee of the pastoral art of Samuel Palmer and through his teaching at the Royal College of Art in the 1920s linked the artists of the Romantic period with a new generation of landscape artists such as Graham Sutherland, himself a Catholic convert. Owlpen Manor is a Tudor mansion that lies in a remote valley in Gloucestershire. It was an unoccupied ruin until it was purchased and renovated in the 1920s by the architect Norman

Jewson. The print was dedicated to Jewson in recognition of his efforts in saving the iconic manor house, which is today used as the setting for many period films.

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- 145 PAUL NASH (London, 1889–Boscombe, Hampshire, 1946)

“Contribution to Unit One”, in Herbert Read, ed. *Unit One*. Exhibition book. Mayor Gallery, London. London: Cassell, 1934

20 x 15 cm (overall)  
Tate Library & Archive

“Unit One” was a group of British artists and architects founded in 1933 by the painters Paul Nash and Ben Nicholson, the architect Wells Coates and the sculptor Henry Moore. The group’s aim was to promote a modernist tendency in British art, design and architecture that integrated the potential of each area into a larger vision. The name Unit One was chosen to express both unity and individuality. Led by Paul Nash, the group also included Edward Burra, Barbara Hepworth and Edward Wadsworth and announced its founding in *The Times* on 12 June 1933. They were given exhibition and office space at the Mayor Gallery, London where their only exhibition was held in 1934, touring England, Ireland and Wales. This book of statements and photographs, edited by the influential critic Herbert Read (1893–1968), accompanied the exhibition and helped to provoke a lively debate about modern art throughout Britain. The members of the group did not hold common views and their alliance was intended to express an ambition for new approaches in art rather than a particular programme. Paul Nash’s essay in the book attempted to suggest a common quality among the artists and stressed what he saw as a distinct English aesthetic: “a pronounced linear method in design ... [with] colours ... somewhat cold but radiant and sharp in key”. He also described the “spirit” of English art as “of the land; ‘genius loci’ is indeed almost its conception.” (pp. 80–81.)

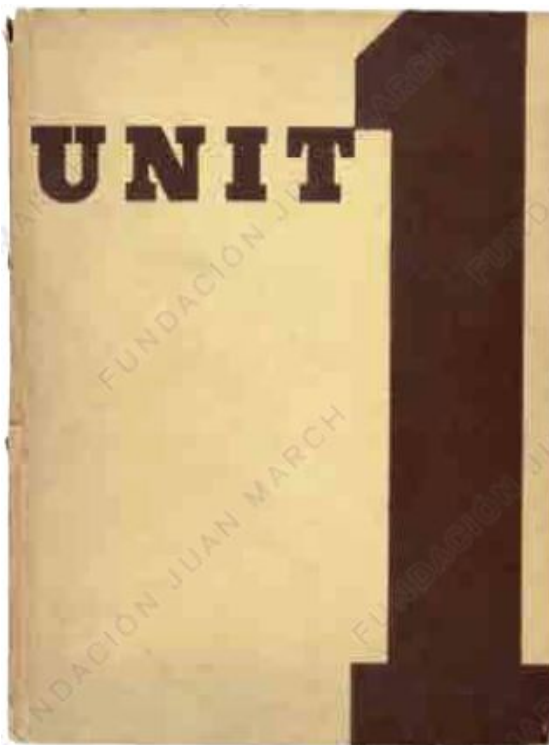




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*Shell Guide to Dorset*. London: Architectural Press, 1935

23 x 18.5 x 1 cm (overall)

Shell Art Collection, Beaulieu, Brockenhurst, Hampshire

In the early 1930s, the Shell oil company commissioned the poet and architectural writer John Betjeman to be general editor of a series of county guides to England and Wales. Betjeman recruited a number of contemporary artists to create the separate volumes, which were modern picturesque guides in the tradition of William Gilpin [CAT. 80] intended for the largely metropolitan car travellers of the period. The guides were distinguished by their imaginative and innovative design, such as that produced by the painter Paul Nash for the south-west county of Dorset, where he lived in the town of Swanage from 1934 to 1936. Nash was a prolific photographer and had a fine eye for the strange and surrealistic aspects of the landscape, from the peculiarities of seaside towns to the mysterious ancient monuments of Cerne Abbas and Badbury Rings. The Shell Guides capture a moment when modernism, Surrealism and tradition came together in a unique synthesis.

“He hath made for us a pathway / To the ends of the earth”, in *Left Review*, vol. 1, no. 8 (London, May 1935): 321

22.8 x 12.7 cm (overall)

Collection Dr I.K. Patterson

James Boswell was a New Zealander who went to the Royal College of Art, London in 1925 and soon fell out with the conservative attitudes of the teaching staff there. In 1928, he met the Marxist intellectuals Montague Slater and Edgell Rickword and in 1932 joined the Communist Party. He was a founder-member of Artists' International (later the Artists' International Association) with the left-wing artists Cliff Rowe, Misha Black, James Fitton and James Holland. Slater founded *Left Review* in 1934 and invited Boswell to be the art editor. He contributed political cartoons to the journal for four years, as well as drawing under a pseudonym for the *Daily Worker*. His style was heavily influenced by the German satirist George Grosz and his subject matter was pro-working class, anti-fascist, anti-capitalist and anti-imperialist, as in the image reproduced here with its mean-faced establishment figures and ironic title from a poem by the great poet of empire, Rudyard Kipling, called “A Song of the English”. After the Second World War, Boswell turned to abstraction, worked in the commercial sector and wrote a book, *The Artist's Dilemma* (1947), about the conflict between an artist's ideals and the reality of modern capitalism.

*Paul Eluard, Nusch Eluard, Diana Lee, Salvador Dali in diving suit, ELT Mesens and Rupert Lee, First International Surrealist Exhibition*, New Burlington Galleries, London, 1936

Photograph, 381 x 254 mm

Lee Miller Archives, Chiddingfold

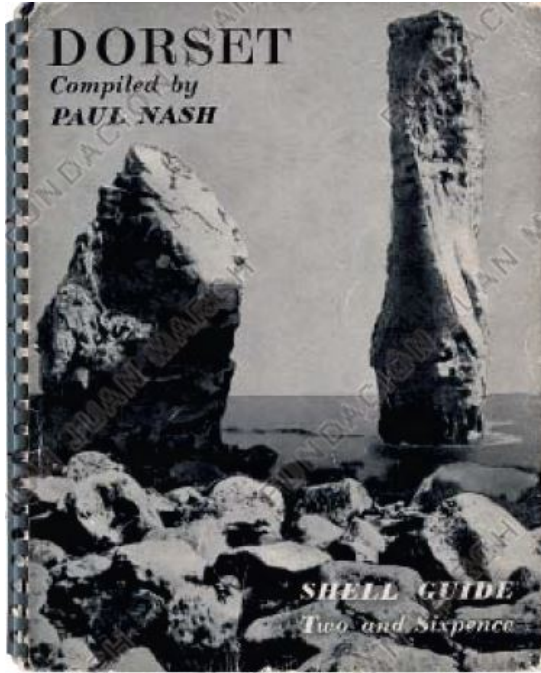
Surrealism had made a significant impact on a number of writers and artists in Britain since the 1920s, including the painter Paul Nash [CATS. 136, 145, 146], the sculptor Henry Moore [CATS. 133, 137, 153], the poet David Gascoyne and the writer and critic Herbert Read. British literary and artistic traditions had much in common with the tenets of Surrealist thinking. Read was a leading figure in the organisation of the Surrealist exhibition, opened by the leader of the French Surrealists André Breton at the Burlington Galleries in London in 1936. Read wrote in the exhibition catalogue that critics should “not judge this movement kindly. It is not just another amusing stunt. It is defiant – the desperate art of men too profoundly convinced of the rottenness of our civilisation” (quoted in Alexander Robertson, Michel Remy, Mel Gooding and Terry Friedman, *Angels of Anarchy and Machines for Making Clouds: Surrealism in Britain in the Thirties*. Exh. cat. Leeds City Art Galleries, Leeds, 1986, 202). This was considered an absurd statement by many, as those involved were mostly highly privileged individuals. The exhibition was very popular, averaging a thousand visitors a day. Among those present was Salvador Dali who delivered an inaudible lecture wearing a diving suit from which he had to be urgently extricated as he fought for air.

*Circle: An International Survey of Constructivist Art* (London, 1937, 29-30)

26 x 20 x 2.6 cm (overall)

National Library of Scotland, Edinburgh

Refugee modernist artists and architects such as the Russian Constructivist sculptor Naum Gabo and the German Bauhaus architect Walter Gropius moved to London in the 1930s, giving the small group of British abstract artists such as Ben Nicholson and Barbara Hepworth and architects such as Wells Coates a welcome injection of energy and experience. Since Paul Nash's Unit One group in 1933 [CAT. 145] there had been a number of mainly unsuccessful attempts to create a centre of gravity for radical and Constructivist art in Britain, all hoping to inform public opinion and policy. *Circle* was an extensive publication, which carried photographs of artworks, architectural plans and essays by a number of leading figures, including Gabo and Piet Mondrian. The ideology of the magazine was markedly left wing, with major scientists and economists close to the group, and its aesthetic aims were part of a broader movement towards a technocratic democratic society.



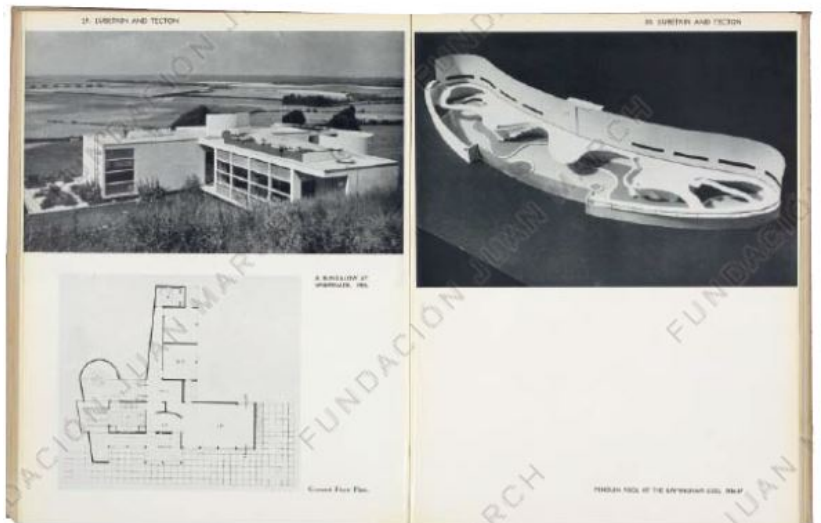
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# BRAVE NEW WORLD

1945–1980

After the Second World War, British art developed in myriad ways, and in painters and sculptors such as Francis Bacon, Lucian Freud, David Hockney and Richard Long produced artists of international standing. Many more students attended art school as a result of the growth in higher education and made an impact not only on the fine arts but also on design, fashion and pop music, with major rock bands emerging out of the art college scene.

Francis Bacon and Graham Sutherland worked closely together in the late 1940s, producing works that reflect the feeling of anxiety and fragmentation prevalent after the war. The sense of human life facing dark and possibly overwhelming forces can also be seen in the figurative sculpture of young artists of the time, such as Reg Butler.

The drab world of the immediate post-war period was brightened considerably in the early 1950s by the Pop artists Richard Hamilton and Eduardo Paolozzi, whose art drew on the worlds of advertising, film and other aspects of popular culture to create works that were lively, questioning and often cynical. The next generation of Pop artists, such as Peter Blake, David Hockney and Patrick Caulfield, attained a broad popularity in the 1960s, revealing the degree to which a new public for contemporary art had grown since the war.

Abstract painting flourished in the Cornish fishing village of St Ives where Peter Lanyon and others were inspired by the local sea and landscape, and also by the new forms of abstract art in post-war America such as the painting of Jackson Pollock and Mark Rothko. The more urban sophisticated Op Art of Bridget Riley and Anthony Caro's painted steel sculpture placed straight on the gallery floor gave British art a dazzling and novel democratic look in keeping with the idea of "Swinging London".

The so-called "School of London" painters, including Bacon, Freud, R.B. Kitaj and Frank Auerbach, persevered with figurative art during the 1960s and 1970s when abstract, minimal and conceptual art became a new orthodoxy among many artists. They continued to paint the human body, and in 1976 Kitaj mounted an influential exhibition of modern British figurative art, *The Human Clay* at the Hayward Gallery, London, which was a rallying call for more traditional artists.

The rise of conceptual art in the late 1960s coincided with the rise of various forms of radical politics, although by no means can all the artists identified as "conceptual" be pigeonholed politically, rather sharing a new attitude to materials and ideas. They include Gilbert and George, Keith Arnatt, Richard Long and Ian Hamilton Finlay, who variously used photography, video, sticks and stones and other previously "non-artistic" material.

The election of Margaret Thatcher as Conservative Prime Minister in 1979 changed not only the political and economic landscape of Britain, but also the cultural one, including the visual arts. Tony Cragg's huge wall sculpture, *Britain Seen from the North* of 1981, made from multicoloured plastic debris, is a landmark work indicating the huge shift that was underway.

GRAHAM SUTHERLAND  
BARBARA HEPWORTH  
HENRY MOORE  
LAURENCE STEPHEN LOWRY  
REG BUTLER  
EDUARDO PAOLOZZI  
PETER COKER  
PETER LANYON  
PETER BLAKE  
ANTHONY CARO  
PATRICK CAULFIELD  
DAVID HOCKNEY  
HOWARD HODGKIN  
BRIDGET RILEY  
LUCIAN FREUD  
KEITH ARNATT  
IAN HAMILTON FINLAY  
GILBERT & GEORGE  
RICHARD HAMILTON  
FRANCIS BACON  
R.B. KITAJ  
RICHARD LONG  
FRANK AUERBACH  
TONY CRAGG  
EDWARD WRIGHT  
LORD SNOWDON  
CHARLES HARRISON  
GERALD SCARFE  
GLEN BAXTER

Richard Hamilton,  
*Release Print*, 1972.  
[detail CAT. 168]



# BRAVE NEW WORLD

1945 — 1980

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It seems desirable that I give a precise account of what I mean by the inner world, the one of Freud and Melanie Klein. Apart from the fact that I claim no precise picture, there is always the difficulty that the concepts of psychoanalysis are little known and far less understood, yet it is impossible to interpolate several treatises available elsewhere.

The aspect of the psyche that most concerns our context is the potential chaos and the attempts to achieve stability whether predominantly through defences of splitting such as getting rid of parts of the psyche on to other people, or through denial, omnipotence, idealization, or whether predominantly by the less excluding method, the prerogative of the truly adult being, that entails recognition of great diversity in the psyche under the aegis of trust in a good object. The word “object” may seem obscure but it is used with determination. By means of introjection, the opposite of projection, the ego has incorporated phantasy figures (and part-figures such as the breast) both good and bad. These are objects to us not only because they have come from without but because they can retain within the psyche their phantasied corporeal character. The ego itself may be much split: many parts may have been projected permanently to inhabit other people in order to control them, an instance – it is called projective identification – of the interweaving of outer and inner relationships. Though this phantasy-commerce be deeply buried in our minds, it colours, nevertheless, as I have indicated, the reception of sense-data in much-transposed terms. Form in art, I have urged elsewhere, reconstitutes the independent, self-sufficient, outside good object, the whole mother whom the infant should accept to be independent from himself, as well as the enveloping good breast of the earliest phase, at the foundation of the ego, the relationship with which is of the merging kind. In this reparative act the attempt must be made to bring less pleasing aspects of these objects to bear, parallel with the integrative process in the ego as a whole that art mirrors no less.

Adrian Stokes, *Painting and the Inner World*. London: Tavistock Publications, 1963, 5–6.

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There is in popular art a continuum from data to fantasy. Fantasy resides in, to sample a few examples, film stars, perfume ads, beauty and the beast situations, terrible deaths, sexy women. This is the aspect of popular art which is most easily accepted by art minorities who see it as a vital substratum of the folk, as something primitive. This notion has a history since Herder in the eighteenth century, who emphasized national folk arts in opposition to international classicism. Now, however, mass-produced folk art is international: Kim Novak, *Galaxy Science Fiction*, Mickey Spillane, are available wherever you go in the West.

However, fantasy is always given a keen topical edge; the sexy model is shaped by datable fashion as well as by timeless lust. Thus, the mass arts orient the consumer in current styles, even when they seem purely, timelessly erotic and fantastic. The mass media give perpetual lessons in assimilation, instruction in role-taking, the use of new objects, the definition of changing relationships, as David Riesman has pointed out. A clear example of this may be taken from science fiction. Cybernetics, a new word to many people until 1956, was made the basis of stories in *Astounding Science Fiction* in 1950. SF aids the assimilation of the mounting technical facts of this century in which, as John W. Campbell, the editor of *Astounding*, put it, “A man learns a pattern of behaviour – and in five years it doesn’t work.”



Popular art, as a whole, offers imagery and plots to control the changes in the world; everything in our culture that changes is the material of the popular arts.

Critics of the mass media often complain of the hostility towards intellectuals and the lack of respect for art expressed there, but, as I have tried to show, the feeling is mutual. Why should the mass media turn the other cheek? What worries intellectuals is the fact that the mass arts spread; they encroach on the high ground. [...]

The definition of culture is changing as a result of the pressure of the great audience, which is no longer new but experienced in the consumption of its arts. Therefore, it is no longer sufficient to define culture solely as something that a minority guards for the few and the future (though such art is uniquely valuable and as precious as ever). Our definition of culture is being stretched beyond the fine art limits imposed on it by Renaissance theory, and refers now, increasingly, to the whole complex of human activities. Within this definition, rejection of the mass produced arts is not, as critics think, a defence of culture but an attack on it. The new role for the academic is keeper of the flame; the new role for the fine arts is to be one of the possible forms of communication in an expanding framework that also includes the mass arts.

Lawrence Alloway, "The Arts and the Mass Media",  
*Architectural Design* (London, February 1958): 34–35.  
(Quoted in Charles Harrison and Paul Wood, *Art in Theory  
1900–2000: An Anthology of Changing Ideas*. Oxford:  
Blackwell, 1992, 716–17.)

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And this is the obsession: how like can I make this thing in the most irrational way? So that you're not only remaking the look of the image, you're remaking all the areas of feeling which you yourself have apprehensions of. You want to open up so many levels of feeling if possible, which can't be done in ... It's wrong to say it can't be done in pure illustration, in purely figurative terms, because of course it has been done. It has been done in Velasquez. That is, of course, where Velasquez is so different to Rembrandt, because, oddly enough, if you take the great late self-portraits of Rembrandt, you will find that the whole contour of the face changes time after time; it's a totally different face, although it has what is called a look of Rembrandt, and by this difference it involves you in different areas of feeling. But with Velasquez it's more controlled and, of course, I believe, more miraculous. Because one wants to do this thing of just walking along the edge of the precipice, and in Velasquez it's a very, very extraordinary thing that he has been able to keep it so near to what we call illustration and at the same time so deeply unlock the greatest and deepest things that man can feel. Which makes him such an amazingly mysterious painter. Because one really does believe that Velasquez recorded the court at that time and, when one looks at his pictures, one is possibly looking at something which is very, very near to how things looked. Of course the whole thing has become so distorted and pulled-out since then, but I believe that we will come back in a much more arbitrary way to doing something very, very like that – to being as specific as Velasquez was in recording an image. But of course so many things have happened since Velasquez that the situation has become much more involved and much more difficult, for very many reasons. And one of them, of course, which has never actually been worked out, is why photography has altered completely this whole thing of figurative painting, and totally altered it.

Francis Bacon, Interview with David Sylvester, October  
1962. (Quoted in Charles Harrison and Paul Wood, *Art in  
Theory 1900–2000: An Anthology of Changing Ideas*. Oxford:  
Blackwell, 1992, 638.)

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Don't think that artists are somehow the victims of an underdetermined predestination: their attempts to fix forever their relations with "the rest of the world", irrespective of social change, are the last defensive gasps of an entirely static instrument of capitalism: empty-headed, it parasitizes the ectoderm of social change in the effort to be the better fed by its masters.

And radical artists produce articles and exhibitions about photos, capitalism, corruption, war, pestilence, trench-foot and issues, possessed by that venal shade of empiricism which guards their proprietorial interests. Most people laugh easily at old fools' hack aestheticism; the by now undifferentiated mass of pretence and piety. It is similarly easy to avoid debate with the serious, anorexic autohagiographers who've shoved (?) and wheedled their way into the (what?) praxis of a ludicrous and equivalent "specialism". The air (and the aether) is toxic with the confident exhalations of their apprehension. Club-foot-Ph.D.-standards-as-style is nothing new in the global sales-pitch. American football helmets and meaningless photos are serious objects of contemplation (and ...) if you happen to be obsessed by your career as the nexus of historiography. Heaven knows, anything must go; and it even goes against the sanction imposed by the appropriate Lebensphilosophie: the manières of "semiotique" and the manières of "social purpose" even sell that short. The artist, the bourgeois ideologist without "virtue", is just like anyone else without "virtue"; his "terror" is gratuitous and ultimately suicidal.

Art and Language, "Editorial", *Art-Language*, Banbury, vol. 3, no. 3 (June 1976). (Quoted in Charles Harrison and Paul Wood, *Art in Theory 1900–2000: An Anthology of Changing Ideas*. Oxford: Blackwell, 1992, 943.)

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I've always complained that the trouble with a lot of painting is that it is not interested in the visible world. That simply means that artists must go in on themselves, and their art becomes an internal one. That is okay but it can be merely therapeutic, and then it moves out of the realm of art. That's the theoretical flaw in it ... [An] art that's not based on looking inevitably becomes repetitious, whereas one that is based on looking finds the world infinitely interesting, and always finds new ways of looking at ourselves ... There was a crisis a few years ago when people moved on to conceptual art and the idea that you could have art without the object. But all that was leading to was a dead end ... We need depictions. Unfortunately, people were leaving depictions behind because of photography. The depictions that were being made used the camera. "That's fine", they thought, "the camera's dealing with that are now" ... I'm sure the only way art can be replenished is by going back to nature. You don't just look at Picasso: you look at him and he tells you to go to nature. Nature is infinite.

(David Hockney, "Los Angeles, May 1984", in *Hockney on Art: Conversations with Paul Joyce*. London: Little, Brown, 1999, 49–50.)







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150 GRAHAM SUTHERLAND  
(London, 1903–80)

*Thorn Tree*, 1945

Oil on canvas, 127 x 101.5 cm  
British Council Collection

Sutherland was employed by the War Artists Advisory Committee to record bomb damage in the East End of London, tin mining in Cornwall and steel works in Cardiff. He painted the stark ruins of burnt-out buildings as a metaphor for human injury and loss. This work was painted at the end of the war, about eighteen months before Sutherland moved to the south of France, and evokes a bleak and hostile post-war and post-Holocaust world. It was produced after Canon Walter Hussey, a priest keen to encourage contemporary art in Britain, commissioned the artist to create an altarpiece for his church in Northampton. Sutherland painted a Crucifixion and *Thorn Tree* was one of a number of works made soon afterwards that developed from Sutherland's study of Christ's crown of thorns. The thorns are perhaps like steel daggers gleaming in a cold, unsparing light and have the quality of forms out of science fiction.

Sutherland trained as an engineer before studying engraving at Goldsmiths College, London. Influenced by the illustrator F.L.M. Griggs [CAT. 144] and Samuel Palmer [CAT. 72], he taught etching, engraving and book illustration. In the 1930s, he visited Pembrokeshire, Wales, where he painted the landscape and the growth of natural forms with a strong Surrealist feeling. In the 1940s, he was seen as a leading "neo-Romantic" painter and was a close friend of Francis Bacon. From the late 1940s, Sutherland spent much time in the south of France. A Roman Catholic convert, he designed the huge tapestry *Christ in Glory* for the rebuilt Coventry Cathedral in 1962, among many other major commissions. He was also a highly regarded portrait painter.





151 BARBARA HEPWORTH  
(Wakefield, West Yorkshire, 1903– St Ives, Cornwall, 1975)

*Rhythmic Form*, 1949

Rosewood on wooden base, 100.3 x 30.5 x 12.2 cm  
British Council Collection



This polished rosewood carving suggests both a monumental human figure and a standing stone, or “menhir”, of the kind found in the Cornish landscape near St Ives where Hepworth and her husband Ben Nicholson [CAT. 135] had lived and worked since 1940. Such stones often had holes in them, reflecting a primitive belief that through them the soul might escape after death. Hepworth stressed the way in which the carving of wood and stone allowed the artist’s emotional life to express itself and result in an independent object that “puts no pressure on anything” (Barbara Hepworth, “Sculpture”, *Circle* (1937): 114). Like her fellow student at the Royal College of Art, London, Henry Moore, Hepworth also used the hole in her sculpture to open up the form and to allow the spectator to see through and beyond it. Much influenced by psychoanalytical ideas, Hepworth asserted women’s creativity was of a particular nature quite different from that of men:

I believe that they have a sensibility, a perception and a contribution to make which is complementary to the masculine and which completes the total experience of life. If this is accepted, instead of feeling cheated because a woman is not a man, it becomes possible to enrich one’s experience by the contemplation of a bivalent expression of idea.

(*Barbara Hepworth: Retrospective Exhibition 1927–1954*. Exh. cat. Whitechapel Art Gallery, London, 1954, 29.)

Hepworth was born in Yorkshire and, like Moore, was one of the most successful artists in post-war Britain, winning many commissions for public art and her work achieving international acclaim. She lived at Trewyn Studio in St Ives, where she died in a fire in 1975 and which is now a museum dedicated to her work.

(Castleford, Yorkshire, 1898– Much Hadham, Hertfordshire, 1987)

*Mother and Child, 1953*

Bronze, 61 x 27 x 34.5 cm

Private Collection

This small sculpture is one of seven original bronze casts. A seated mother seems to strangle a child who, somewhat like an aggressive young bird, attempts to attack her breast. Moore created many mother and child sculptures throughout his career but, by contrast with the majority that tend to emphasise the nurturing role of the mother, his works from the early 1950s have a disturbing and violent character. Moore was the senior modernist sculptor at the time and his work clearly made an impact on younger artists such as Reg Butler [CAT. 154], who was briefly an assistant of his, and Eduardo Paolozzi [CAT. 155]. When the three sculptors' work was shown at the Venice Biennale in 1952, it was described in the accompanying catalogue by the critic Herbert Read as expressive of "the geometry of fear". By this he meant a stark metal sculpture, which mechanised or animalised the human figure and seemed to evoke the anxieties of the post-war era. Like many artists at the time, Moore was interested in psychoanalytic theory and in this case it seems likely he was drawing on the ideas of Melanie Klein, who analysed the aggressive feelings of the child towards the mother's breast and the guilty reactions and need for reparation to which these feelings led. By then, Moore himself was seen by younger artists as an establishment figure against whom they would react fiercely as the decade wore on.



*Industrial Landscape, 1950*

Oil on canvas, 111.7 x 152.5 cm  
New Walk Museum and Art Gallery, Leicester

This panoramic view is based on the mid-twentieth-century landscape of the Manchester region where the artist lived for most of his life, working as both a rent collector and as a painter. Lowry was trained in Manchester under the French painter Pierre Adolphe Valette and developed a sophisticated knowledge of art history, including French Impressionism and the Pre-Raphaelites. He was irritated by the suggestion that he was a “naive” painter, though he consciously employed a visual vocabulary with a strong child-like quality. After his death, Lowry’s executors discovered a cache of fetishistic erotic drawings, which suggest a powerful neurotic force behind the eccentric and lonely man’s art.

In 1909, Lowry’s family was forced by financial problems to move to the industrial town of Pendlebury, near Salford, north-west of Manchester. At first he hated his new home, but slowly became absorbed by it and began to paint what he frequently referred to as “dreamscapes” – composite scenes based on observation, memory and imagination. The textile mills, factories, chimneys, streets, bridges and telegraph poles under pale and polluted skies are put together to create a world at once strange and familiar. He deliberately made his tiny figures matchstick-like to accentuate the dream quality of the image: “Natural figures would have broken the spell of it, so I made the figures half unreal ... They are part of a private beauty that haunted me. I loved them and the houses in the same way: as part of a vision.” (Michael Howard, *Lowry: A Visionary Artist*. Salford Quays: Lowry Press, 2000, 123.)







154 REG BUTLER  
(Buntingford, Hertfordshire, 1913– Berkhamsted, 1981)

*Girl, 1953–54*

Bronze, 177.8 x 40.6 x 24.1 cm  
Bristol Museums & Art Gallery

Butler's art is largely concerned with the female nude. His work has been highly controversial, as his often perverse and sadistic responses to the female body are evident in much of his sculpture, alongside far more tender and sympathetic feelings. This important bronze piece announced the artist's move away from modernist and semi-abstract sculpture in 1953 to something more in the tradition of Edgar Degas and Auguste Rodin and with roots in primitive carving. Butler's notebooks show he was reading Sigmund Freud's and Melanie Klein's psychoanalytical theories and had become focused on what he called "the Girl idea", an object both maternal and nubile. Following the psychological idea of body fragmentation, also to be found in the work of Henry Moore, Alberto Giacometti and other artists that he admired, Butler makes a fetish of the girl. The figure is headless by virtue of its pose and, as with many works of the period, its legs are balanced precariously on a bar. Butler stresses the awkwardness of a pubescent girl as she strains to remove her top. There is a contradiction in Butler's response to the body: a gentle torso contrasts with gaunt and almost inhuman hips and long emaciated legs.

Butler was born to religious parents who ran a workhouse where he witnessed many vagrants, sick and homeless people. Trained as a modernist architect, he also made sculptures in his spare time. During the Second World War, he was a conscientious objector and after it became an assistant to Henry Moore (CATS. 133, 137, 153) He won the prize to design a monument to the "Unknown Political Prisoner" in 1953, but this was never realised. His last, highly controversial, painted sculptures reveal a long-standing debt to the work of the Surrealist Hans Bellmer.

*Large Frog (New Version), 1958*

Bronze, 71 x 83 x 83 cm

British Council Collection

This frog is one of a group of totemic sculptures made by Paolozzi in the 1950s. *Large Frog* was modelled originally in clay and looks somewhat like a spaceship with legs. The creature's appetite seems both physiological and mechanical and there is a strong science-fiction aspect to the work. Paolozzi used two methods for making the sculptures. In one, he rolled out a thick layer of moist clay into which he would press all manner of found objects; the resulting pattern was filled with molten wax and Paolozzi would then alter it before it was cast in a bronze foundry. In the other method, he brought together objects in a temporary arrangement and made a negative plaster mould of them, probably the method used here, as a complex piece of a piano keyboard makes up much of the frog's face. Wax was poured into the plaster negative. Thus, after these various processes, the artist had several pieces of patterned sheets that could be turned into a finished sculpture.

Paolozzi was born in Edinburgh, Scotland, and studied at the Slade School of Fine Art, London. He travelled to Paris after the Second World War, where he lived for two years and encountered new ideas and forms of art such as primitivism, Dada and Surrealism. He began to make collages from a wide range of commercial and other popular cultural material, which provided him with his fundamental means of expression for most of his career. He was a founding father of British Pop Art with Richard Hamilton in the early 1950s. In his later years, he executed many public art works.





*Sunflowers, 1958–59*

Oil on board, 120 x 97 cm

Robert Travers, Piano Nobile Gallery, London

The artist painted this image from sunflowers that he had planted in his back garden in east London. The first of three sunflower paintings produced between 1958 and 1961, it is worked with thick impasto on board and seeks to create a solid visual equivalent for the heavy flowers and shrub-like leaves seen in a vase in a sombre domestic interior. Emphasising the verticality and flatness of the pictorial space, Coker made frequent use of the palette knife and added solid white lead to his pigments to give the paint an almost sculptural tactile quality. A devotee of Gustave Courbet's art, he was also influenced greatly by the painting techniques of the modern French artists Andre Dunoyer de Segonzac, Nicolas de Stael and Jean Reyberolle. Coker's work is highly formal and structured, and is based on a strong commitment to the central importance of draughtsmanship for the painter. Although this painting invokes clearly Vincent van Gogh's famous images of the same subject, Coker emphasises the materiality of the sunflowers rather than their spiritual and symbolic aspects, as the Dutch artist had in many respects and symbolic aspects.

Peter Coker was born in London and after service in the Fleet Air Arm in the Second World War attended St Martin's School of Art and the Royal College of Art, London. He first exhibited his work professionally in 1956 and was associated at the time with the so-called "Kitchen Sink School" of painters, such as John Bratby and Edward Middleditch, who were known for their social realist subject matter and painterly style. The Marxist critic John Berger referred to Coker as a member of this group when the artist painted powerful images of a butcher at work in his shop in the mid-1950s, although Coker always disclaimed any social or political significance for his work and said he was simply concerned with the craft of painting and the quest for compelling visual motifs. In the late 1950s, Coker moved from still-life painting to concentrate mostly on landscape, working primarily in Britain and France. In 1962, he moved with his wife and son to Mistley in Essex, on the River Stour, very close to the area in which Constable had lived and worked. Coker was also a notable printmaker and elected RA in 1972.



(St Ives, Cornwall, 1918– Taunton, Somerset, 1964)

*Thermal*, 1960

Oil on canvas, 182.9 x 152.4 cm

Tate: Purchased 1960

Lanyon wrote of this work, which was inspired by gliding:

The experience in *Thermal* does not only refer to glider flight. It belongs to pictures which I have done before, eg *Bird-wind*, and which are concerned with birds describing the invisible, their flight across cliff faces and their soaring activity. I have discovered since I began gliding that the activity is more general than I had guessed. The air is a very definite world of activity as complex and demanding as the sea ... The thermal itself is a current of hot air rising and eventually condensing into cloud. It is invisible and can only be apprehended by an instrument such as a glider ... The basic source of all soaring flight is the thermal – hot air rising from the ground as a large bubble. The picture refers to cloud formation and to a spiral rising activity which is the way a glider rises in an up-current. There is also a reference to storm conditions and down-currents. These are all things that arise in connection with thermals.

(Letter, 28 November 1960, in Mary Chamot, Dennis Farr and Martin Butlin, *Tate Gallery: The Modern British Paintings, Drawings and Sculpture*. London: Tate Gallery, 1964, vol. 1, 372.)

Lanyon was born in Cornwall and was one of the major artists working in the artists' fishing village of St Ives in the 1950s and 1960s. A pupil of Ben Nicholson [CAT. 135], he adapted the new forms of post-war abstraction to convey feelings about the Cornish landscape, its light, form and meanings. He was killed in a gliding accident in 1964.







158 PETER BLAKE  
(Dartford, Kent, b. 1932)

*Love Wall*, 1961

Collage and wood construction, 125 x 237 x 23 cm  
Coleção CAM-Fundação Calouste Gulbenkian, Lisbon

Peter Blake made *Love Wall* by arranging various mass-produced images of love that included romance comics, movie photographs, wedding pictures, valentines and birthday cards. The work is a collage, using not only printed material but also real objects such as a door panel. *Love Wall* suggests a teenager's pin-board as well as an old-fashioned shop window. Since the mid-1950s, Blake had been making works incorporating commercial and popular illustration and design, influenced by the earlier generation of Pop artists such as Eduardo Paolozzi and Richard Hamilton. However, Blake's art has a nostalgic dimension with a keen sense of the life of the unglamorous suburbs and an affection for the Victorian roots of much modern British life. A celebrated photograph of 1961 by the German fashion photographer

Elsbeth Juda shows Blake sitting in front of *Love Wall* with the French model Marie-Lise Gres standing beside him.

Blake attended Gravesend School of Art, Kent from 1949 to 1951 before doing National Service in the RAF and then studying at the Royal College of Art, in London from 1953 to 1956. He travelled in Holland, France, Italy and Spain from 1956 to 1957, when he began to make the collage works for which he is perhaps best known. A contemporary of David Hockney and other second generation Pop artists, Blake was one of the first celebrity painters of the post-war period, appearing in the seminal TV documentary "Pop Goes the Easel" (1961) by the film director Ken Russell. His most famous image is the collage design for the cover of the Beatles' 1967 album *Sgt. Pepper's Lonely Hearts Club Band*, of which he made an updated version to celebrate his eightieth birthday in 2012 [CAT. 176]. In 1969, Blake moved to Somerset and in 1975 was a founder of the Brotherhood of Ruralists, a group of painters including David Inshaw and Graham Ovenden who were dedicated to nature painting, British traditional life and the Pre-Raphaelite legacy.





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160 ANTHONY CARO  
(London, b. 1924)

*Slow Movement*, 1965

Paint on steel, 144.8 x 299.7 x 61 cm  
Arts Council Collection, Southbank Centre, London

This work is among Caro's simplest sculptures, comprising three pieces of steel (two triangular planes and one bar). Caro was influenced greatly by contemporary American abstract art, in particular the sculpture of David Smith and the painting of Kenneth Noland, as well as by the formalist ideas of the great art critic Clement Greenberg. This sculpture is painted a deep blue and rests straight on the ground, both articulating a form and the space around it. Caro's sculpture of the early 1960s is freestanding, horizontal, brightly coloured and seemingly gravity defying. The art critic Michael Fried wrote to Caro having seen *Slow Movement*:

I am really stunned by what you can do with the ground now... You are doing something utterly new and astonishing in [*Slow Movement*]... Having to do with [the] pace of seeing, and feeling, or how experiencing something...at a different pace is a different experience.

(Quoted in Ian Barker, *Anthony Caro: Quest for the New Sculpture*. London: Lund Humphries, 2004, 147-49.)

Anthony Caro studied engineering at the University of Cambridge and then trained at the Royal Academy Schools, after which he was an assistant to Henry Moore. He travelled to the United States in the late 1950s and following his encounter with abstract art there turned his back on figurative sculpture and in the early 1960s began to make the coloured, steel sculpture for which he is best known. After Moore, Caro is the most successful sculptor in twentieth-century British art and has been highly influential internationally through his work and teaching.



*Portrait of Juan Gris, 1963*

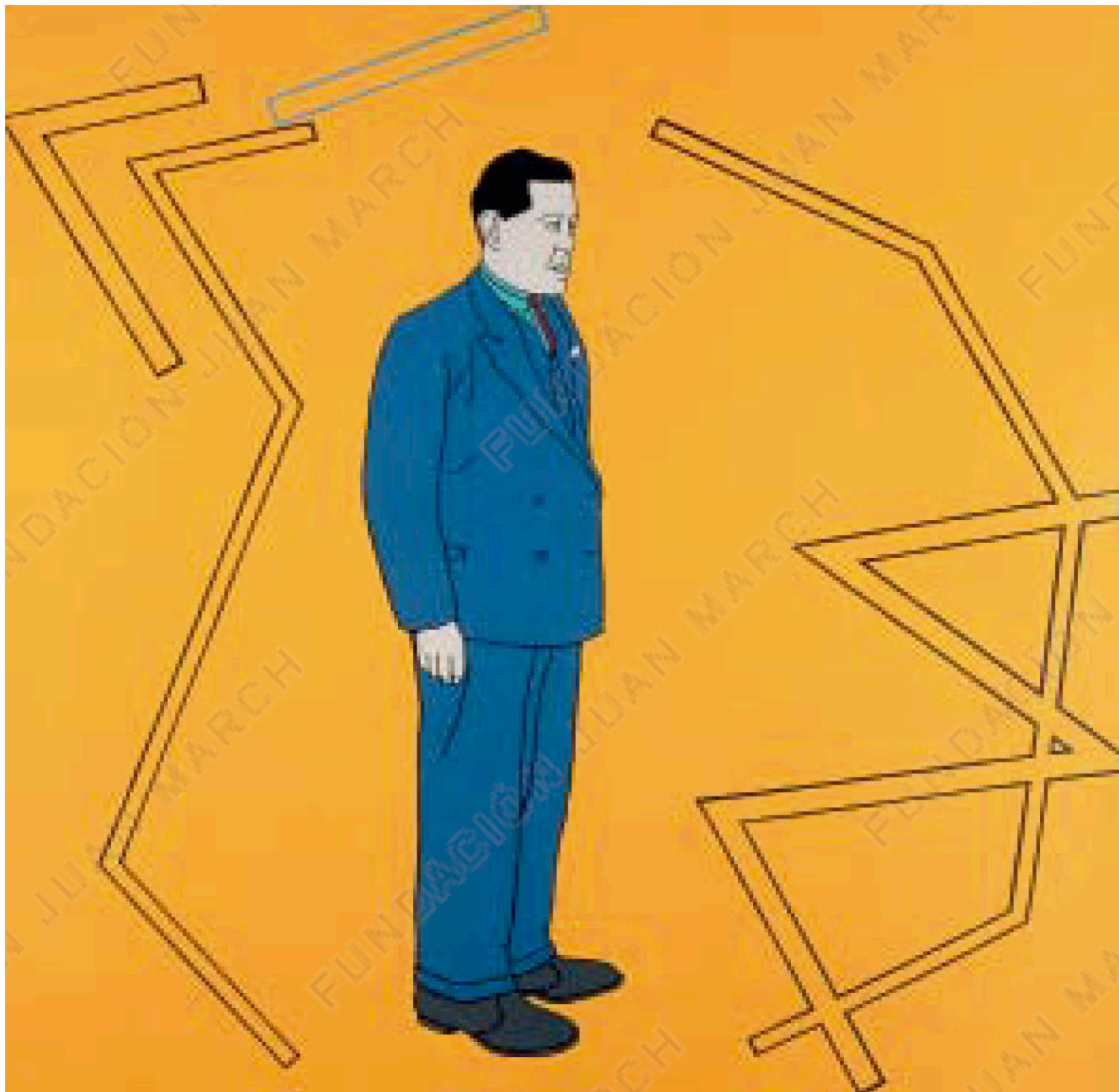
Oil on board, 122 x 122 cm  
Pallant House Gallery, Chichester, UK (Wilson gift through the National Art Collection Fund 2004)

Juan Gris (1887–1927) is shown in a blue double-breasted suit against a yellow background and surrounded by devices that he used for outlining forms in his paintings of the 1920s. The effect is to stress the two-dimensionality of the painting and to deny the spectator a way into a fictive space. The painting, in household gloss paint on board, was made referring to a photograph of Gris by Man Ray and with the help of a friend who modelled the suit. Originally intended to be a portrait of Paul Cézanne, it is a kind of “anti-tribute” to the Spanish artist. Caulfield was attracted greatly to the formal properties of Gris’ work and said of this painting that it was:

... an excuse for using the figure. My admiration for him and his work is not really expressed in the painting, or even to do with Cubism. The figure is the strong thing. After all, these marks are very slight. I made it brightly coloured, in contrast to his name, because I felt he was a very optimistic painter. His paintings architecturally are so strong, without feelings of doubt.

(Quoted in Marco Livingstone, *Patrick Caulfield Paintings*. London: Lund Humphries, 2005, 26.)

Caulfield was one of the Pop artists, along with David Hockney, and attained prominence in the early 1960s after graduating from the Royal College of Art, London. Throughout his career, his work was characterised by a cool, flat, linear and decorative style, which moves subtly between figuration and abstraction.



*Portrait of Nick Wilder, 1966*

Acrylic on canvas, 182 x 182 cm  
Private Collection

This portrait is of one of Hockney's close friends, the art dealer and gallery owner Nick Wilder (1937–89). He is standing in the communal swimming pool of the apartment block in which he lived at 1145 Larrabee Street, Hollywood, just north of Sunset Boulevard. Hockney lived here from the summer of 1966 until early 1967 when he was also renting a run-down studio in central Los Angeles. Like many of his famous swimming pool paintings of the 1960s and early 1970s, Hockney has used a square format to evoke the Polaroid shots from which he often worked. The area of bare canvas around the edge accentuates the painting as an object, as do the small areas where the edges of paint are rough, caused by paint bleeding under the masking tape that he employed to make straight lines. Hockney preferred fast-drying acrylic paint, which gives the image a comic-book or commercial quality. The swimming pool theme reflected Hockney's love of the Californian climate and his discovery of the relaxed gay lifestyle that led him to move there in 1964.

Hockney was born in Yorkshire and trained at the Royal College of Art, London from 1959 to 1962, where he was part of the highly successful second wave of British Pop artists. His works from this period dealt with homosexuality as well as showing his interest in contemporary American and European modernist art. His career has been marked by a fascination with reproduction techniques, especially the photograph and digital technology, and he has also made illustrations for poems by Wallace Stevens and Constantine Cavafy and designed many opera sets. He has recently returned to Yorkshire and painted huge canvases of his native landscape.





*Mrs K, 1966–67*

Oil on canvas, 86.4 x 99 cm  
Arts Council Collection, Southbank Centre, London

This is a portrait of Mrs Jane Kasmin, the wife of a major London art dealer. Her head and body are indicated by a few clean wide strokes of paint against a deep blue-purple and black background and she seems to be moving behind a door. Hodgkin's paintings are usually based on fugitive personal memories and seek to capture fleeting emotional experiences in the quiet of the artist's studio. Using fragments of form and powerfully unusual colour contrasts, Hodgkin suggests the flesh and fabrics of a real woman and then turns them into a semi-abstract composition beyond appearance. One of Hodgkin's favourite paintings is *Hélène Rouart in her Father's Study* (ca. 1886) by Edgar Degas, which he has described as achieving "the kind of glancing, slightly dematerialized quality that one does actually see in reality" (Andrew Graham Dixon, *Howard Hodgkin*. Revised and expanded edition. London and New York: Thames & Hudson, 2001, 29).

Hodgkin was born in London and studied at Camberwell School of Art, London, from 1949 to 1950, and then at the Bath Academy of Art, Corsham, from 1950 to 1954. Since the late 1960s, most of his painting has been on wood panels, the rich and expressive colour overlapping the frame and the space suggesting an evocative combination of interior and exterior. Hodgkin's sometimes ambiguous titles frequently suggest a social event, a comment heard, a cultural reference or some other phrase that might trigger a set of associations in the viewer.





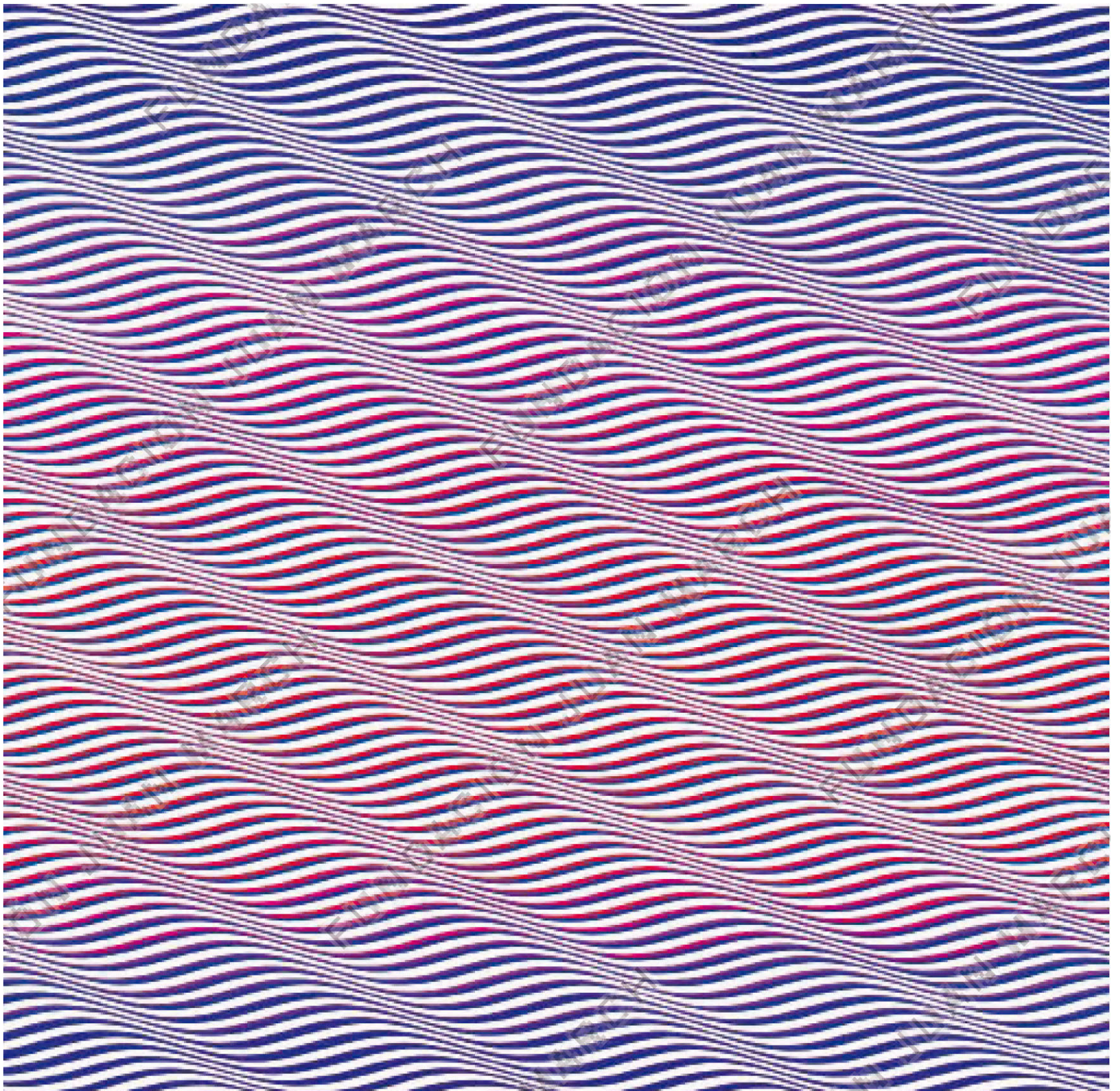
*Cataract 3, 1967*

PVA on canvas, 221.9 x 222.9 cm  
British Council Collection

This was one of a series of paintings of 1967 in which Riley marked a move to the use of colour in her art after many years using black and white and monochrome. Here, a pair of coloured stripes undulate diagonally across the canvas in shallow curving sequences with the stripes accentuating the colours' interaction with one another. Riley's aim was to capture "a luminous disembodied light, variously coloured" (Riley in conversation with Robert Kudielka (1972), in Paul Moorhouse, ed. *Bridget Riley*. Exh. cat. Tate, London. London: Tate Publishing, 2003, 209). The title refers both to the rushing power of a waterfall and to an ophthalmological cataract in which the lens of the eye clouds over. Riley hoped that in looking at this painting the eye would be "caressed and soothed, experienc[ing] frictions and ruptures, glide and drift" (Bridget Riley, "The Pleasures of Sight" (1984), in Moorhouse 2003, 213–14). The following year, Riley represented Britain at the XXXIV Venice Biennale and was the first British (and first woman) artist to be awarded the International Prize for Painting.

As a child, Riley spent the war years living in Cornwall, which made a deep impression on her. She entered the Royal College of Art, London in 1952. A slow developer, in 1960, during visits to Spain and Italy, Riley made her first "Op Art" paintings working exclusively in black and white. Riley created a style using regular patterns of line and colour that appear to move and shimmer.







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164 LUCIAN FREUD  
(Berlin, 1922– London, 2011)

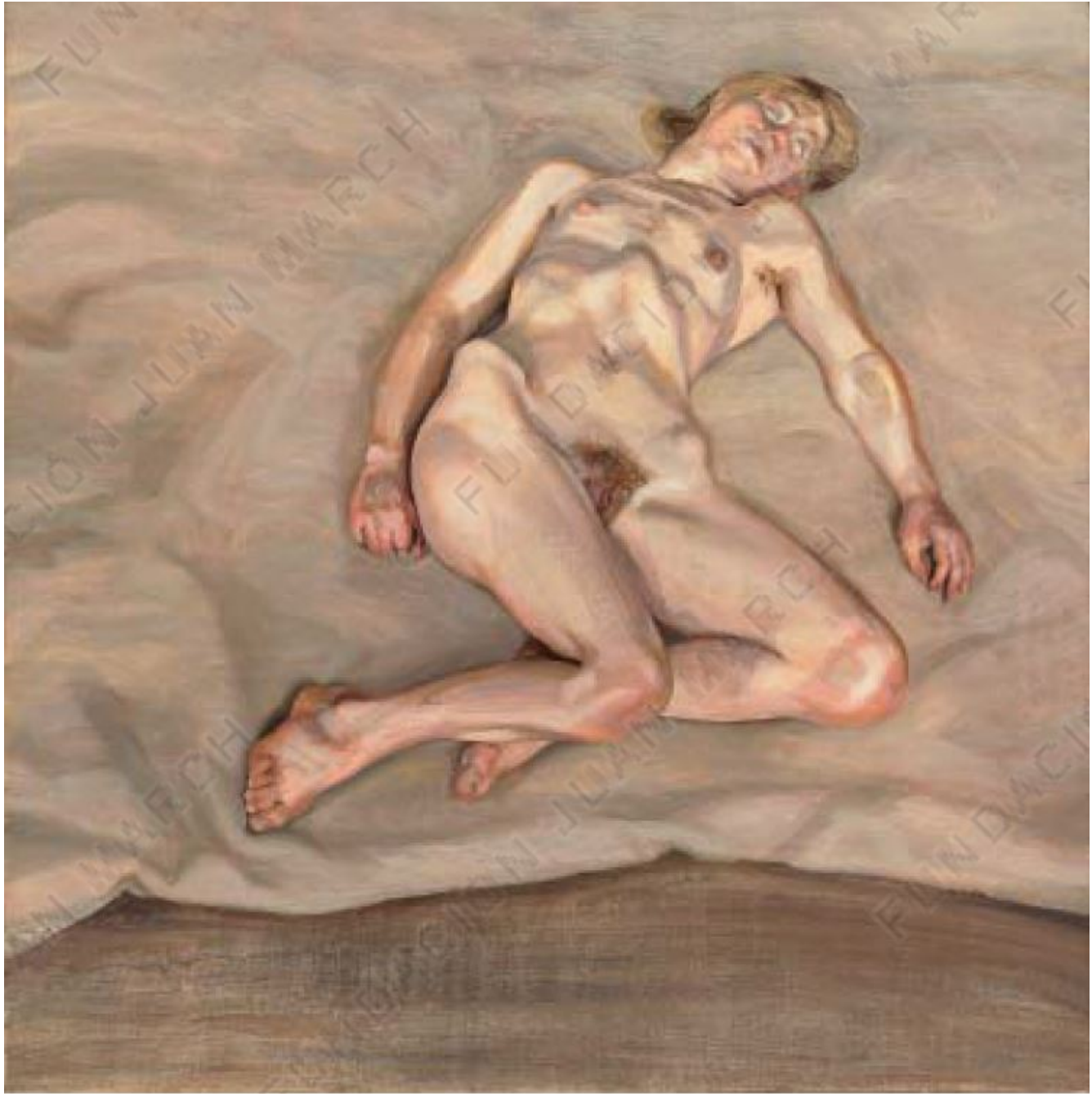
*Naked Girl Asleep, 1967*

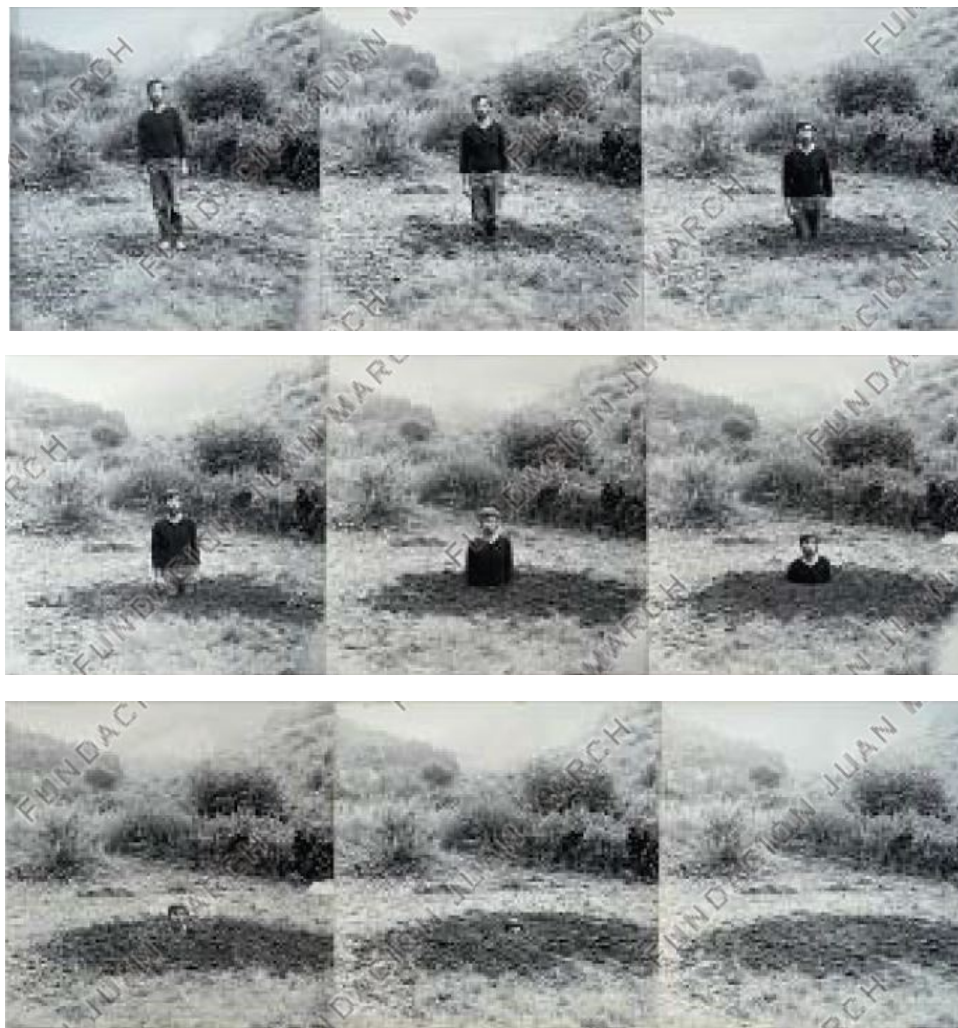
Oil on canvas, 61 x 61 cm  
Private Collection

This nude was painted at 227 Gloucester Terrace in Paddington, London, where Freud moved in 1967 after his previous nearby apartment and studio were demolished. He had an L-shaped room to paint in with windows facing north and south. His work until the early 1960s had been very tightly painted but his style loosened up considerably, partly under the influence of the work of Frans Hals and Gustave Courbet. He began a series of nudes in his new studio of which this is an important early example. He looks downwards at the woman's body and casts her in an eerie even light that gives her a faintly corpse-like quality. Freud's rather dispassionate approach is indicated by his comment on these nudes: "I would always start with the head; and then I realised that I wanted very deliberately not: the figure not to be strengthened by the head. The head is a limb of course." (Quoted in William Feaver, *Lucian Freud*. Exh. cat. Tate, London. London: Tate Publishing, 2002, 30.)

Freud was born in Berlin to Jewish parents who moved to Britain in 1933. He was the grandson of the psychoanalyst Sigmund Freud. Influenced by Surrealist and British neo-Romantic art, Freud studied under the painter Cedric Morris at his art school in Hadleigh, Suffolk, and then moved to London where he lived and worked throughout his career. He was a central figure in the "School of London" along with figurative painters such as his friend Frank Auerbach and Leon Kossoff. Best known for his portraits and nudes, Freud also occasionally painted urban landscapes and animals, as well as making a number of series of etchings.







165 KEITH ARNATT  
 (Oxford, 1930– Wales, 2008)

*Self Burial (in Nine Stages), 1969*

Nine original black and white photographs  
 mounted on board, each 22.9 x 22.9 cm

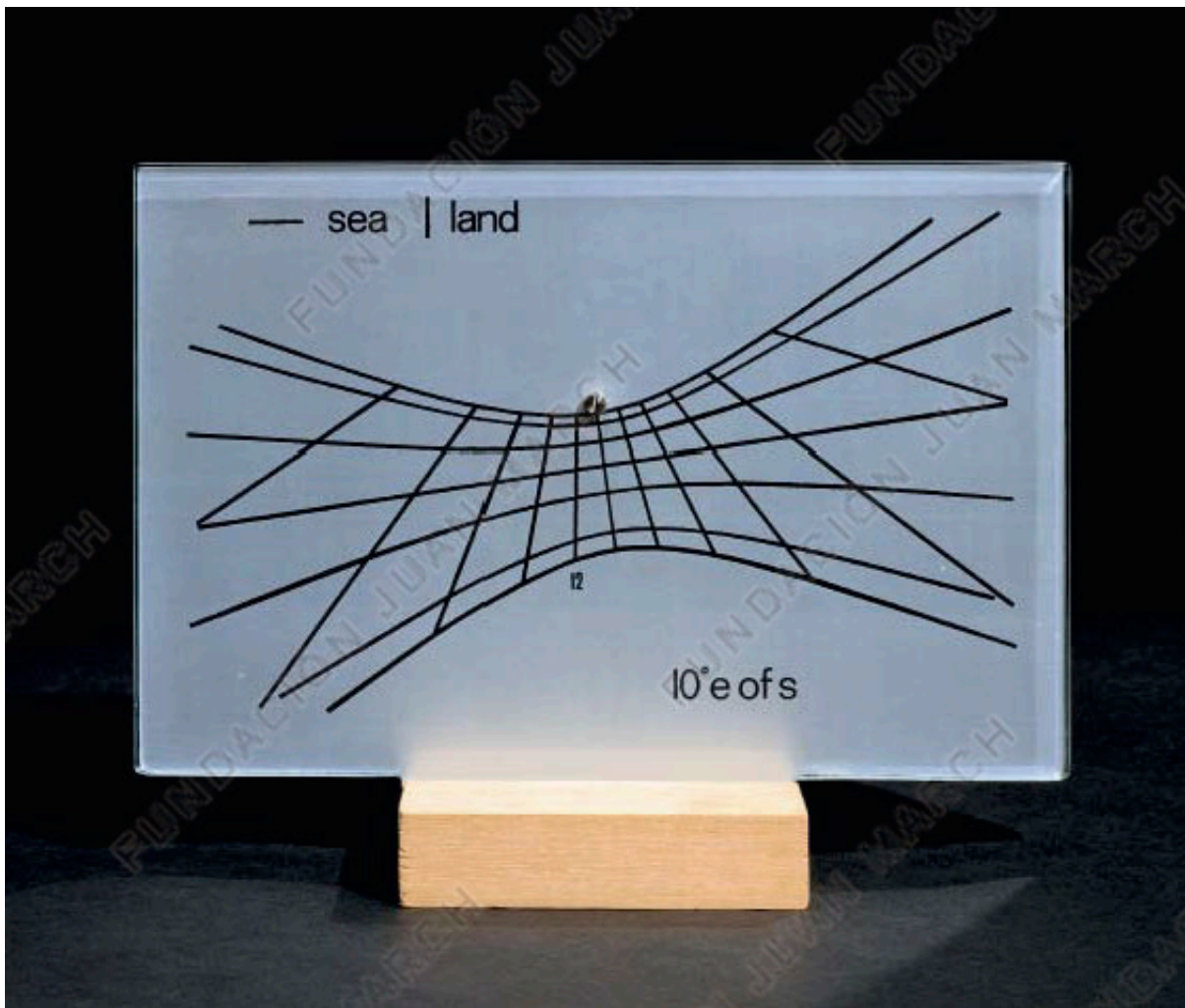
Private Collection, London.

Courtesy Richard Saltoun / John Austin, London

With no announcement or commentary, WDR 3 Television in West Germany inserted into the programmes showing between 11 and 18 October 1969 a series of nine photographs depicting Keith Arnatt sinking gradually into the ground. Two consecutive photographs were shown each evening, the first one at 8.15pm, directly after the main news broadcast, and the second one in the middle of whatever

programme was running at 9.15pm. The enigma was solved at the end of the one-week series by an interview with the artist. Arnatt said that “the continual reference to the disappearance of the art object suggested to me the eventual disappearance of the artist himself”, alluding to the conceptual art that was prevalent at the time (quoted in *The Tate Gallery 1972–74: Illustrated Catalogue of Acquisitions*. London, 1974, 8).

Arnatt studied art at the Royal College of Art, London and after graduating in 1958 began experimenting with photography and video, an advanced interest at the time. In the mid 1960s, he exhibited widely as a conceptual artist. His photography was used to document his mostly ephemeral work, which often included performance. In the 1970s, Arnatt became interested in the tradition of photography. Though he shifted his focus to the craft of the medium, he managed to maintain a conceptual element, albeit in an often humorous and domestic fashion.



167 IAN HAMILTON FINLAY  
(Nassau, 1925– Edinburgh, 2006)

*Sea/Land Sundial*, 1970

Glass, 33.5 x 30.7 x 7.5 cm

Tate: Bequeathed by David Brown in memory of Mrs Liza Brown 2003

This acid etched glass sundial mounted on a wooden block suggests the shape of a sail, moving through the sea yet in sight of land. A steel engineering screw tapped into a metal rod makes a gnomon, which projects through the greenish glass to the rear of the panel the etching applied on the reverse. When lit correctly, the gnomon casts a shadow across the glass to the number twelve, which is ten degrees east of south, as indicated by the words etched in the glass. Finlay has made many sculptures and images of sundials and they reflect his philosophical and aesthetic interests in mythology, history, time and

semiotics. Mathematics, navigation and perspective are invoked in an allusive visual poetry unique to the artist. As with all of Finlay's work, the meanings of the piece are cryptic, teasing and multi-referential, bringing together classical and pastoral themes with modern scientific and political concerns. At the heart of Finlay's art is a meditation on nature, thought and language.

After serving in the British army during the Second World War, Finlay worked as a shepherd and then began writing. He was a pioneer of Concrete Poetry in the early 1960s and then began to make sculptures from the poetry using a classical style. He moved to "Little Sparta", near Edinburgh, in 1966, where he worked with many craftsmen and women throughout his career on a five-acre landscaped garden full of his sculptures and intended as a complex commentary on the history of western culture. Recurring themes include Virgil's poetry, sea-faring, sundials, the French Revolution and modern military history.





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166 GILBERT AND GEORGE

Gilbert Proesch (Dolomites, Italy, b. 1943)

George Passmore (Plymouth, Devon, 1942)

*A Portrait of the Artists as Young Men, 1970*

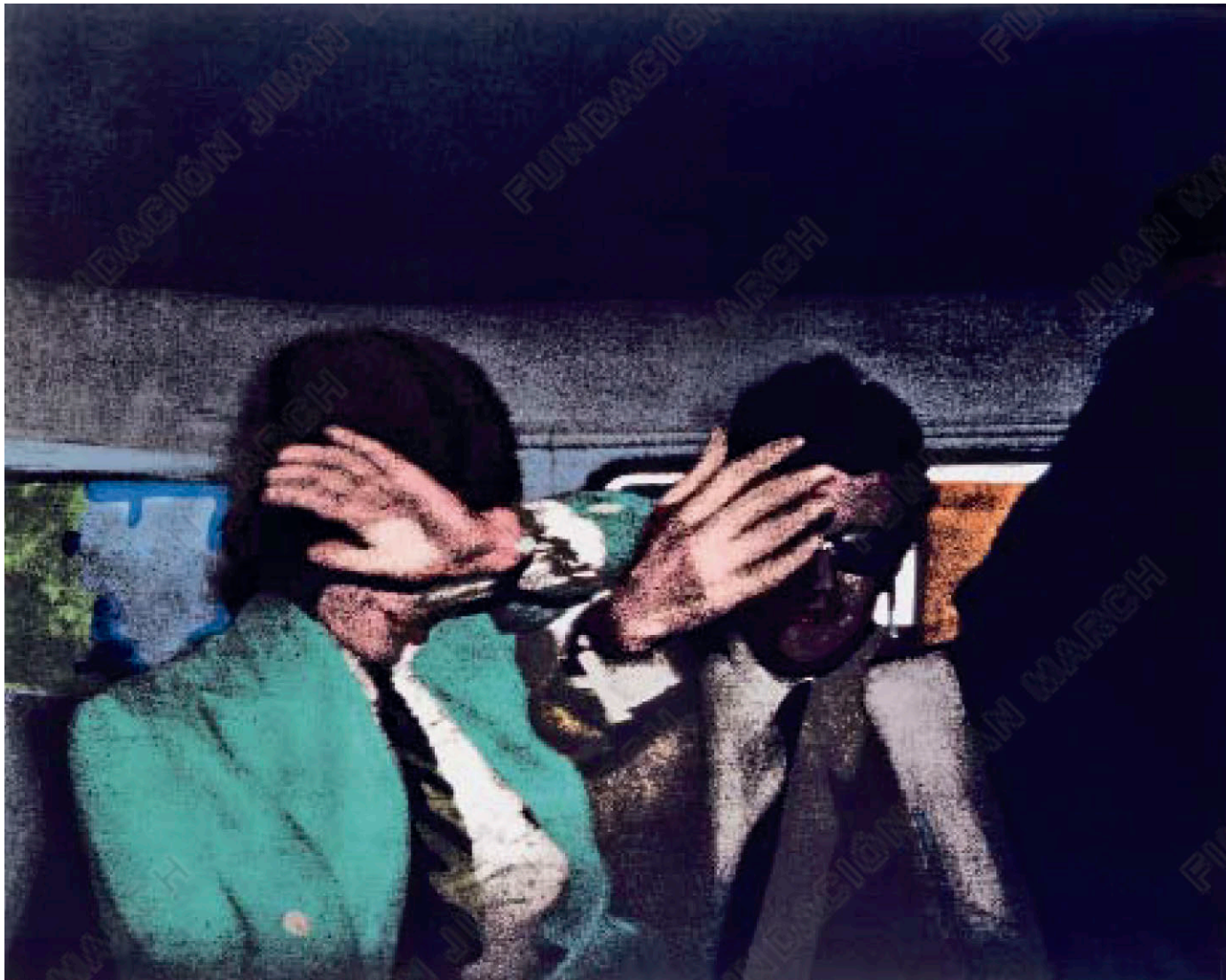
Video, 7 minutes

Tate: Purchased 1972

This black-and-white video, which runs on a continuous loop, opens with a title card bearing the artists' royal-looking crest, reminiscent of a pre-war film. They simply stand before the camera in suits and ties, staring impassively and moving slightly. George smokes a cigarette rather affectedly and awkwardly. The impression is of a brittle and stylised coolness similar to that of certain pop stars of the period, such as Roxy Music and Lou Reed. The title refers to a famous novel by

James Joyce, *A Portrait of the Artist as a Young Man* (1917), yet Gilbert and George seem to have none of the high seriousness of Joyce's protagonist Stephen Daedalus. For them the play-acting is a way of creating their own "living sculptures", as they call themselves. They were also poking fun at the slow and self-conscious conceptual art film of the time, which often claimed for itself a kind of impersonality. It is almost as if Laurel and Hardy had reappeared in the avant-garde art world of the early 1970s, enlivening the scene with a slow-motion slapstick humour.

Gilbert and George met as students at St Martin's College of Art, London, in 1967, and immediately created "Gilbert and George". From their house in Fournier Street, Spitalfields, east London, they have been inseparable and making "Art For All" for forty-five years, typically in the form of huge photo-pieces that draw on the violent, seedy, obscene world around them. Their work is shown all around the world and has provoked both enormous popularity and controversy.



168 RICHARD HAMILTON  
(London, 1922–2011)

*Release Print, 1972*

Screenprint and collage, 71 x 95.5 cm  
British Council Collection

This print shows Hamilton's art dealer Robert Fraser (1937–1986) on the left, with Mick Jagger (b. 1943) of The Rolling Stones, handcuffed in a police van after their arrest for possession of illegal drugs. The work is based on a famous photograph taken by John Twine and published in the *Daily Sketch* on 29 June 1967. The title comes from the name of an organisation set up to provide legal aid to those who had fallen foul of the law, often as a result of drug abuse. Hamilton was asked if he would make a print to help raise funds for Release. He used one of the images that he had created in his *Swingeing London* group of paintings with collage (1968–69). Hamilton felt that Fraser was

being persecuted by the authorities partly because an exhibition of the Pop artist Jim Dine at his gallery in 1966 had been closed after being declared obscene. He wrote:

The sentence in the case of my friend Robert Fraser was blatantly not intended to help him through a sickness, it was to be a notorious example to others. As the judge declared 'There are times when a swingeing sentence can act as a deterrent'.

(*Richard Hamilton: Collected Words 1953–1982*. Stuttgart and London: Thames & Hudson, 1982, 104.)

The pun on "swingeing", meaning "severe", and "swinging" alluded to London's reputation as a centre for a trendsetting cultural and social life.

Richard Hamilton was a "father" of British Pop Art (p. 43), who trained as a commercial artist and at the Royal College of Art and whose work was focused largely on the aesthetics and meanings of the photographic, reproduced and commercial image. His art was also committed to various social and political causes, as was that of his wife, the painter Rita Donagh.

*Two Studies for a Self Portrait, 1972*

Oil on canvas, 35.5 x 61 cm  
Private Collection

Bacon painted self-portraits throughout much of his career from the mid-1950s. He told the critic David Sylvester: “I loathe my own face, and I’ve done self-portraits because I’ve had nothing else to do ... people have been dying around me like flies and I’ve had nobody else to paint but myself” (David Sylvester, ed. *Interviews with Francis Bacon*. London and New York: Thames & Hudson, 1993, 129). He continued: “One of the nicest things that [Jean] Cocteau said was: ‘Each day in the mirror I watch death at work’. This is what one does oneself.” (Sylvester 1993, 133.) This work was painted in the wake of the suicide of Bacon’s lover, George Dyer, during the opening of the artist’s retrospective at the Grand Palais, Paris in 1971. Bacon used photographs for most of his portraits, including this one, as a means of distancing himself from the familiar. His technique was a mixture of control and spontaneity, employing rags, sponges and fingers, as well as brushes, to apply the oil paint. Bacon painted on the rough reverse side of the canvas to achieve his unique effects and then framed his works in large gold frames and thick glass to accentuate their Old Master and museum status. Although an atheist, he frequently used the diptych and triptych formats, giving a religious quality to his art.

Bacon was born in Dublin to English parents and, after a period in Paris and Berlin in the late 1920s, settled in London. He worked initially as a furniture and interior designer but turned to painting in the early 1930s. Influenced by the Old Masters, Surrealism, Pablo Picasso and a range of photographic material, Bacon created a distinctive iconography after the Second World War, focusing on the innate drama of the human individual, which he developed throughout his career. He is regarded widely as one of the greatest painters of the twentieth century.





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170 R.B. KITAJ  
(Cleveland, Ohio, 1932– Los Angeles, 2007)

*The Man of the Woods and the Cat of the Mountains, 1973*

Oil on canvas, 152.4 x 152.4 cm

Tate: Presented by the Friends of the Tate Gallery 1974

This painting was inspired by a reproduction of a nineteenth-century satirical engraving of 1821 that commented on the final stages of the broken marriage of King George IV and Queen Caroline of Brunswick. It shows the Queen as a cat and her supporter, Matthew Wood, as an ape sitting before a fire in a kitchen, her paw on his lap. Kitaj said he had no idea of the content of the print and that he wanted to suggest that the man was telling the cat that there was a better world beyond the room. Kitaj's work is marked by his poetic technique of making paintings from collaged images and creating new meanings from them, very often with strong literary and historical references. For instance, the man's face was taken from a study of the French novelist George Sand, while the circular form in the upper right was taken from a still from an early Soviet film *Fragment of an Empire* (1929) by Fridrikh Ermler, about a man in Tsarist Russia who loses his memory and regains it under new political conditions.

Kitaj was born in America to Jewish parents and, after joining the merchant navy at the age of seventeen, studied art in Vienna and New York. He moved to England and trained at the Royal College of Art, London from 1959 to 1961, where he met David Hockney, Patrick Caulfield and others associated with Pop Art. His painting is characterised by its scholarly imagery and frequent references to the intellectuals of the Jewish diaspora, such as Franz Kafka and Walter Benjamin. He organised *The Human Clay* exhibition at the Hayward Gallery, London in 1976 to promote figurative art and wrote *The First Diasporist Manifesto* in 1989 about the alienation of the Jew in society. The unfavourable reaction to his retrospective at the Tate Gallery in 1994 led to the artist leaving Britain for good shortly afterwards.







171 RICHARD LONG  
(Bristol, Avon, b. 1945)

*Slate Line*, 1978

Twenty pieces of Cornish Delabole slate, approx. 270 x 70 cm  
Courtesy of the artist and Haunch of Venison, London

This sculpture comprises twenty pieces of Delabole slate. The artist's "certificate" for the work gives instructions for each occasion on which it is displayed. The stones, which can be arranged in a random sequence, are to be laid down just touching one another, on their long, flattest and most stable side, one by one and side by side, and centred on a longitudinal axis. Long has frequently used Delabole slate for his sculptures. It is a rich blue-grey colour and comes from an ancient deep quarry in north Cornwall that he has known for many years. He considers stone a fundamental and irreducible material and sees his sculptures as a form of intense realism based on this perception:

everything has its right place in the world. There are millions of stones in the world, and when I make a sculpture, all I do is just take a few of those stones and bring them together and put them in a circle and show you ... I use stones because I like stones or because they're easy to find, without being anything special, so common you can find them anywhere ... It's enough to use stones as stones, for what they are. I'm a realist.

(Quoted in *Richard Long: Walking in Circles*. Exh. cat. London: Southbank Centre, 1991, 45.)

Long studied at St Martin's School of Art from 1966 to 1968, a period of enormous political, cultural and artistic upheaval when minimal and conceptual art became dominant forms among many younger artists. He became interested in Land Art and Concrete Poetry and in particular in "Arte Povera". Using photography, maps, stone, wood, mud and text in a variety of ways, Long's art focuses on a poetic and spiritual response to the landscape. Typically, his art records his extended walking trips in many countries around the world, from Canada and Bolivia to Britain and Mongolia, and uses elementary forms such as circles, lines, squares and spirals. Long has said that his work concerns

a balance between the patterns of nature and the formalism of human, abstract ideas like lines and circles. It is where my human characteristics meet the natural forces and patterns of the world, and that is really the kind of subject of my work.

(Quoted in *Richard Long: Walking in Circles*. Ibid., 250.)

172 FRANK AUERBACH  
(Berlin, b. 1931)

*Head of JYM III*, 1980

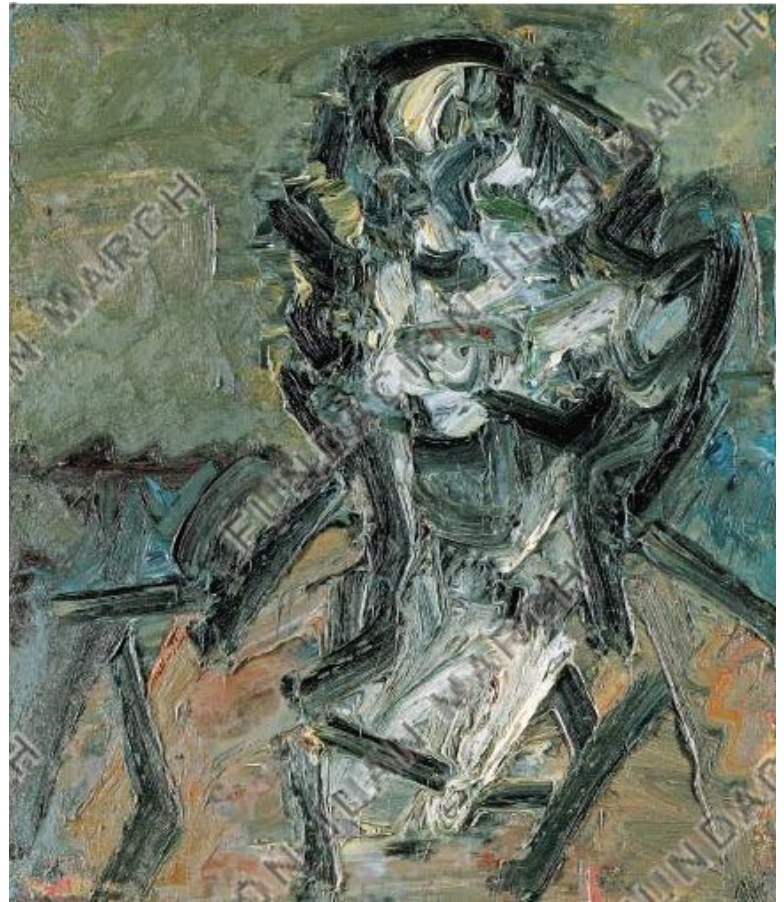
Oil on board, 71.1 x 61 cm  
British Council Collection

Julia Yardley Mills is unusual among Frank Auerbach's sitters in that she is a professional model while the others are mostly friends. She began sitting for him on a weekly basis in the 1950s and continued to do so until 1997, the pair becoming very close friends in the process. She held a consistent pose, her head raised to look up and out of the canvas. The art critic William Feaver has written about sitting for Auerbach and about the constant moving around the studio, muttering, gestures, gossip and long periods of silence during the two-hour sessions: "We are there to enable him to perform" (William Feaver, "In the Studio", *London Review of Books*, vol. 31, no. 20 (22 October 2009): 32). Auerbach's approach is intense and emotional and he has said,

To paint the same head over and over leads to unfamiliarity; eventually you get near the raw truth about it, just as people only blurt out the raw truth in the middle of a family quarrel.

(Quoted in William Feaver, *Frank Auerbach*. New York: Rizzoli, 2009, 17.)

Auerbach was born in Berlin of Jewish parents and was sent to England in 1939, never to see his family again. Between 1948 and 1955 he studied at St Martin's School of Art and the Royal College of Art, London. He also attended classes at the Borough Polytechnic, London between 1947 and 1953, where he was taught by David Bomberg. Auerbach has worked in the same studio in Primrose Hill, north London, since 1954, concentrating on a limited range of local landscape and portrait subjects.



*Britain Seen from the North*, 1981

Plastic and mixed media, 440 x 800 x 10 cm  
Tate: Purchased 1982

This huge wall sculpture was made for Cragg's exhibition at the Whitechapel Art Gallery, London, in 1981 and comprises a large amount of plastic and other debris collected by the artist in west London just before the show opened. Britain is shown on its side with a figure on the left appearing to look at it "from the North". The figure was made by the artist drawing around his own body on to a sheet of polythene pinned to the wall. The map's shape was drawn freehand from an atlas used as a reference on to a large sheet of polythene laid on the floor. From these, stencils were made, which were pinned to the wall to enable the work to be arranged. Their relationship to one another can be changed to suit any particular wall. Cragg lived and worked in Germany and says he was upset to return to an England suffering from inner city tensions and a declining economy. It was the year of the wedding of Prince Charles to Lady Diana Spencer and he noticed "the superficial, hysterical enthusiasm generated by such an irrelevant event as a royal wedding" (*The Tate Gallery 1980–82: Illustrated Catalogue of Acquisitions*. London, 1984, 74). His sculpture was thus an ironic portrait of the nation by a native now an outsider, albeit one born in the northern city of Liverpool, which that year suffered serious urban rioting.

Cragg trained as a science laboratory technician and then studied at the Royal College of Art, London. He has represented Britain at the Venice Biennale and lives and works in the industrial city of Wuppertal, Germany.





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174 EDWARD WRIGHT (Liverpool, 1912– London? 1988)

Design for Theo Crosby, ed. *This is Tomorrow*.  
Exh. cat. Whitechapel Art Gallery, London, 1956

17 x 17 cm (overall)  
Tate Library and Archive

Edward Wright's design for the catalogue of the ground-breaking *This is Tomorrow* exhibition at the Whitechapel Art Gallery in 1956 (see p. 43) was itself a revolutionary piece of graphic design using ring binding and including advertisements for new products, materials and techniques such as Hille furniture, Perspex and modern building systems. The catalogue was edited by the architect and editor of *The Architectural Review*, Theo Crosby (1925–64), who is best known as a founder of the Pentagram design partnership in 1972. Introductions by the art critic Lawrence Alloway, who curated the exhibition, Reyner Banham, the architectural historian, and the architect and poet David Lewis were followed by sections devised by the twelve groups of artists, architects, designers and musicians who contributed to the exhibition. This image is from Section 6, "Patio and Pavilion", and shows, from left to right, the artist Eduardo Paolozzi, the husband and wife architect team, Peter and Alison Smithson, and the artist and photographer Nigel Henderson, in a street in east London.

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175 LORD SNOWDON [ANTONY ARMSTRONG-JONES]  
(London, b. 1930)

*Private View*. London: Thomas Nelson and Sons, 1965, 234–35

34 x 27.6 x 2.6 cm (overall)  
National Library of Scotland, Edinburgh

The early 1960s saw the rapid development of what became known as "Swinging London", when for the first time since the eighteenth century London was seen as one of the world's most up-to-date and fashionable capitals in the world. In particular, the success of British pop groups, such as The Beatles and The Rolling Stones, as well as the rise of major figures in art and design, such as David Hockney and Mary Quant, created a dynamic and youthful culture that attracted international attention. *Private View* was a celebration of the London art scene, with photographs by Lord Snowdon of artists, studios, galleries, museums and art schools accompanied by a text written by the curator of the Whitechapel Art Gallery, Bryan Robertson, and the art critic John Russell. In their introduction, Robertson and Russell asked: "Just what has turned London into one of the world's three capitals of art? Who did it, and how? And what kind of people are they?" (p. 3). The book went through three generations of artists, curators, dealers and administrators, from Henry Moore and Anthony Blunt to Peter Blake and Robert Fraser, identifying a range of characters: "philosopher and holy idiot, golden boy and derelict, saint and demonic schemer, administrator and clown, pauper and near-millionaire" (p. 4). The pages illustrated show David Hockney,

posing with a cigar in gold lamé jacket and matching bag walking back from shopping, along with his paintings *The Hypnotist* (1963) and *The Marriage of Styles* (1963). The authors commented on Hockney: "The best [of his art], and his sharp, knowing attitude towards art and life, have made him a hero figure for his generation" (p. 235).

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176 PETER BLAKE (Dartford, Kent, b. 1932)

*Sgt. Pepper's Lonely Hearts Club Band*, album cover, 1967

31.5 x 31 cm  
Private Collection

*Sgt. Pepper's Lonely Hearts Club Band* by The Beatles is perhaps the most famous pop album of all time, having sold over thirty million copies since its release on 1 June 1967. Its thirteen tracks, heavily influenced by the producer George Martin, incorporated rock, folk, orchestral and psychedelic aspects and included "Lucy in the Sky With Diamonds" and "A Day in the Life", which the BBC initially banned from being broadcast on radio and TV.

Peter Blake, by 1966 a well-known and popular artist, was asked to design the album's cover by the art dealer and entrepreneur Robert Fraser, a good friend of The Beatles and The Rolling Stones [CAT. 168]. Blake, with his wife Jann Haworth, created a life-size sculptural collage of cut-out figures, which were photographed by Michael Cooper along with the band who were wearing Day-Glo military suits designed by the Mexican, Manuel Cuevas. Among the more than seventy famous people chosen by The Beatles in the shot are: Marlon Brando, James Dean, Marlene Dietrich, Bob Dylan, Sigmund Freud, C.G. Jung, Karl Marx, Marilyn Monroe and Mae West. The Beatles' waxworks from Madame Tussaud's are to the left of the band. John Lennon wanted to include wax models of Jesus Christ and Adolf Hitler, but this was voted down by other members of the group. The style of the cover is partly pseudo-Victorian and nostalgic with its quaint lettering, royal coat of arms and flowers and yet also reflects the vibrant modernity of the "Swinging Sixties".





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177 CHARLES HARRISON (Chesham, Buckinghamshire, 1942– Banbury, Oxfordshire, 2009), ed.

*When Attitudes Become Form: Works-Concepts-Processes-Situations-Information – Live in Your Head.* Exh. cat. Institute of Contemporary Arts, London, July–August, 1969

31 x 22 cm (overall)  
Tate Library & Archive

From the mid-1960s, British art responded to the developments of conceptualism, land art, video, performance, feminism and other radical practices from the USA and Europe. The late 1960s were a time of political challenge, internationalism and experimentation and there was also an iconoclastic tendency with echoes of the anti-idolatry of Reformation culture and a concomitant fascination with the relationship between art and language. Following much of the great French Dada artist Marcel Duchamp's theory and practice, art was seen as a process of discovery rather than the production of objects with a commodity value. As Charles Harrison, the curator of the seminal exhibition *When Attitudes Become Form* (see p. xxx), wrote in his catalogue introduction "Against Precedents":

virtually all the artists represented would appear to share a dissatisfaction with the status of the art work as a particular object in a finite state, and a rejection of the notion of form as a specific and other identity to be imposed upon material

(reprinted in *Studio International* (September 1969): 90–93).

The catalogue itself was made in the same spirit, comprising a loose-leaf folder with a page for each artist. Among the British artists represented were Victor Burgin, Barry Flanagan, Richard Long and Bruce McLean. A decade later, a return to neo-expressionist figurative painting saw the end of the "heroic" period of these ideas, but by no means their total eclipse.

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178 GERALD SCARFE (London, b. 1936)

*Ian Fleming as James Bond, 1970*

Lithograph, 737 x 546 mm  
Private Collection

The creator of James Bond, the Etonian Ian Fleming (1908–64), is shown as a mixture of a grotesquely decaying old man, wearing his trademark bow tie, and a helicoptering bionic figure with an enormous semen-shooting missile for a phallus, raping an emaciated and headless female figure. The lurid colours add to the effect of violent science fiction art. Fleming's fantasy hero was in fact based on his own very considerable military and espionage experiences. Scarfe's satire is directed at the warped impotence that he sensed behind the technological power of the West during the Vietnam War, which he had witnessed as a correspondent during the 1960s.

Gerald Scarfe is one of the most celebrated political cartoonists of the twentieth century, his art drawing on a tradition that goes back to the work of James Gillray [CATS. 46, 47]. An asthma sufferer throughout his life, Scarfe worked as a graphic designer and, inspired by the art of Ronald Searle, became a freelance illustrator, working for the satirical magazine *Private Eye* and national newspapers and magazines. A highly versatile artist, Scarfe has also worked as a Disney animator and designed the album cover for Pink Floyd's *The Wall* (1979) and the sets for the accompanying tour.

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179 GLEN BAXTER (Leeds, b. 1944)

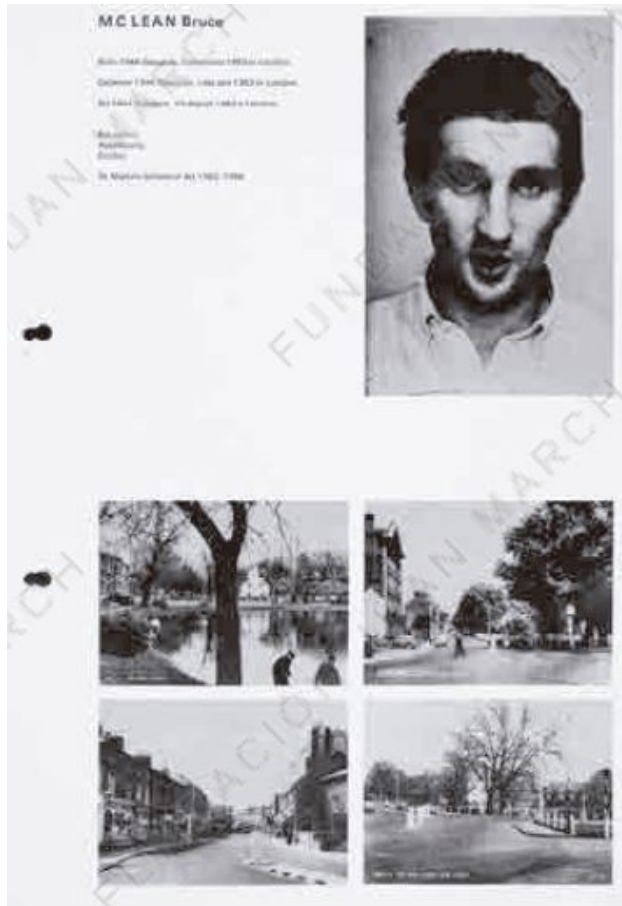
*Atlas: I'll never forget the day M'Blawi stumbled on the work of the Post-Impressionists...* . English edition. London: Jonathan Cape, 1982

22.7 x 17.5 cm (overall)  
Private Collection

The biography on Glen Baxter's website begins:

Glen Baxter was born in Leeds, a tiny suburb of Belgium, in 1944. A group of radiographers, stumbling into the ruins of the Baxter ancestral home at this time, found it to be "composed of nothing more than irregular blocks of sandstone, graphite and lettuce." From such unpromising beginnings sprang the elemental force now officially recognised as "Baxterism".

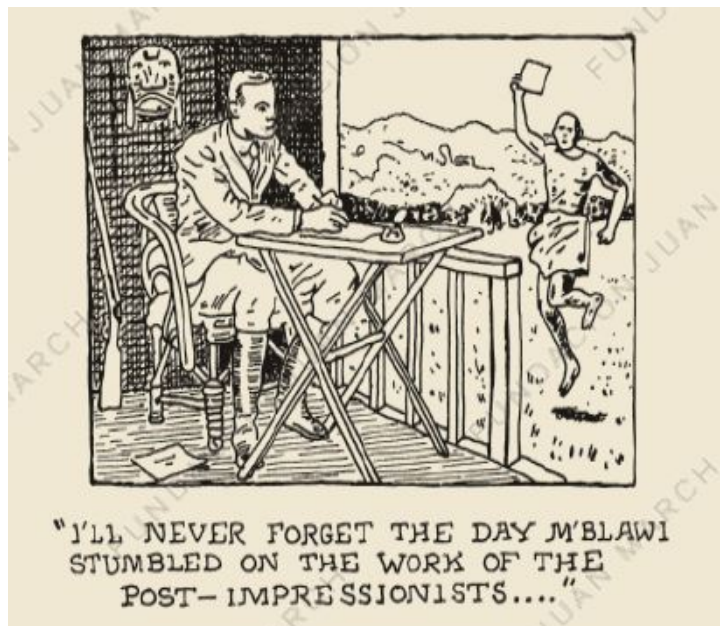
Baxter's humorous impact on the British arts scene came with his first publication, *Atlas*, in the year that Margaret Thatcher was elected to power, which combined a distinctive generic comic-book linear style with incongruous imagery and captions. Typically, Baxter's characters include cowboys, colonial adventurers, schoolboys and gangsters who appear in unlikely settings and pronounce on aesthetic, philosophical and other weighty matters with a dry and off-beat humour. Baxter expressed a sense of the ridiculous that had grown throughout the 1970s as the aspirations of previous generations seemed to be in collapse and transforming themselves into new and uncertain forms. His work can be seen in a British artistic and literary tradition that includes the writings of Laurence Sterne and Lewis Carroll, the verse and illustrations of Edward Lear, and the comedy of "Monty Python's Flying Circus".



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CHRONOLOGY (1477-1979)

CHRONOLOGICAL INDEX OF ARTISTS

ALPHABETICAL INDEX OF ARTISTS

CATALOGUE OF WORKS IN THE EXHIBITION

SELECT BIBLIOGRAPHY

EXHIBITION CATALOGUES  
AND OTHER PUBLICATIONS BY  
THE FUNDACIÓN JUAN MARCH



## CHRONOLOGY (1477–1979)

<u>1477</u>	Eton Chapel wall paintings begun. Finished by 1487.	<u>1600</u>	Approximate publication date of Nicholas Hilliard's <i>The Art of Limning</i> . William Shakespeare writes <i>Hamlet</i> .	<u>1711</u>	<i>The Spectator</i> magazine first published. 3rd Earl of Shaftesbury's <i>Characteristics</i> published.
<u>1483</u>	Accession of Richard III.	<u>1603</u>	Accession of James I and beginning of Stuart dynasty.	<u>1712</u>	Godfrey Kneller's Academy, London founded.
<u>1485</u>	Accession of Henry VII and start of Tudor dynasty.	<u>1605</u>	Gunpowder Plot. Francis Bacon's <i>Advancement of Learning</i> and Miguel de Cervantes' <i>Don Quixote</i> published.	<u>1714</u>	Accession of George I.
<u>1508</u>	Michelangelo paints Sistine Chapel ceiling, Rome.	<u>1606</u>	Henry Peacham's <i>The Art of Drawing with a Pen</i> published.	<u>1715</u>	First Jacobite rebellion defeated. Jonathan Richardson's <i>Essay on the Theory of Painting</i> published.
<u>1509</u>	Accession of Henry VIII.	<u>1611</u>	Authorised ("King James") version of the Bible published.	<u>1718</u>	James Thornhill's Academy, London founded.
<u>1512–18</u>	Pietro Torrigiano tomb for Henry VII and his queen, Westminster Abbey.	<u>1618–48</u>	Thirty Years War.	<u>1720</u>	"South Sea Bubble" financial crash.
<u>1517</u>	"Evil May Day" apprentice riots in London includes Painter-Stainers' members.	<u>1618–22</u>	Inigo Jones builds Banqueting House, Whitehall.	<u>1726</u>	Jonathan Swift's <i>Gulliver's Travels</i> published.
<u>1527</u>	Royal divorce crisis.	<u>1620</u>	<i>Mayflower</i> Puritan ship sails to America.	<u>1727</u>	Accession of George II.
<u>1531</u>	Henry VIII named Protector and Supreme Head of Church in England.	<u>1623</u>	First Folio of Shakespeare's plays.	<u>1733</u>	Society of Dilettanti founded to encourage connoisseurship and art collecting.
<u>1532</u>	Hans Holbein settles in England.	<u>1625</u>	Accession of Charles I.	<u>1735</u>	St Martin's Lane Academy, London founded by William Hogarth and others. Engraver's ("Hogarth's") Copyright Act.
<u>1534</u>	Act of Supremacy confirms Reformation.	<u>1629</u>	Charles dissolves Parliament until 1640.	<u>1740–48</u>	War of Austrian Succession.
<u>1535</u>	Thomas More executed.	<u>1632</u>	Anthony van Dyck settles in London. First coffee shop opens in London.	<u>1741</u>	Samuel Richardson's <i>Pamela</i> published.
<u>1536</u>	Dissolution of monasteries begins under Thomas Cromwell. Union of England and Wales. Hans Holbein appointed Court Painter.	<u>1641</u>	Death of Anthony van Dyck.	<u>1744</u>	Samuel Baker's first auction of books – firm later becomes Sotheby's.
<u>1538</u>	Destruction of religious shrines including Archbishop of Canterbury Thomas à Beckett's at Canterbury.	<u>1642–49</u>	Civil War. Second wave of iconoclasm.	<u>1745</u>	Second Jacobite rebellion. Failure results in the end of Stuart hopes.
<u>1539</u>	Myles Coverdale's <i>Great Bible</i> in English published.	<u>1648</u>	Académie Royale, Paris founded.	<u>1753</u>	William Hogarth's <i>The Analysis of Beauty</i> published.
<u>1540</u>	Execution of Thomas Cromwell.	<u>1649–60</u>	Execution of Charles I in 1649 is followed by a Republic under Oliver Cromwell.	<u>1752</u>	Real Academia de Bellas Artes de San Fernando, Madrid founded.
<u>1543</u>	Death of Hans Holbein.	<u>1656</u>	Diego Velázquez paints <i>Las Meninas</i> .	<u>1754</u>	Society of Arts founded.
<u>1545</u>	Council of Trent begins Counter-Reformation (concludes 1563).	<u>1658</u>	William Sanderson's <i>Graphice ... The Most Excellent Art of Painting</i> published.	<u>1754–62</u>	David Hume's <i>History of England</i> published.
<u>1547</u>	Accession of Edward VI with Lord Somerset as Protector.	<u>1660</u>	Restoration of monarchy and accession of Charles II.	<u>1756–63</u>	Seven Years War between Britain and France – first "world war".
<u>1549</u>	First Book of Common Prayer.	<u>1662</u>	Restoration of Church of England. Royal Society receives charter.	<u>1757</u>	Edmund Burke's <i>Philosophical Enquiry</i> published, on ideas of the sublime and beautiful. The British Museum, London founded.
<u>1550–3</u>	Height of first wave of iconoclasm in England.	<u>1666</u>	Great Fire of London, followed by rebuilding and rapid expansion of London.	<u>1760</u>	Accession of George III. First Society of Artists exhibition in London.
<u>1550</u>	Giorgio Vasari's <i>Lives of the Artists</i> published in Florence.	<u>1667</u>	John Milton's <i>Paradise Lost</i> published.	<u>1763–71</u>	Horace Walpole's <i>Anecdotes of Painting</i> published.
<u>1553</u>	Accession of Mary I who reintroduces Catholicism.	<u>1678</u>	John Bunyan's <i>Pilgrim's Progress</i> published.	<u>1766</u>	George Stubbs' <i>Anatomy of the Horse</i> published. James Christie's first sale of artworks.
<u>1555</u>	Start of burning of heretics. (Archbishop of Canterbury Thomas Cranmer burned 1556.)	<u>1679–81</u>	Emergence of "Whig" and "Tory" political parties.	<u>1768</u>	Royal Academy of Arts, London founded. First volumes of <i>Encyclopedia Britannica</i> published.
<u>1558</u>	Accession of Elizabeth I.	<u>1685</u>	Accession of Catholic James II.	<u>1770</u>	Captain Cook arrives at Botany Bay.
<u>1563</u>	First edition of John Foxe's <i>Book of Martyrs</i> . Accademia del Disegno, Florence founded.	<u>1687</u>	Isaac Newton's <i>Principia Mathematica</i> published.	<u>1771</u>	Richard Arkwright's first spinning mill. George Vertue's <i>Anecdotes of Painting in England</i> published.
<u>1574</u>	First Jesuits arrive in England.	<u>1688</u>	"Glorious Revolution" and accession of William III and Mary II.	<u>1776</u>	Edward Gibbon's <i>Decline and Fall of the Roman Empire</i> published. Adam Smith's <i>Wealth of Nations</i> published.
<u>1577–80</u>	Francis Drake's circumnavigation of the globe.	<u>1690</u>	John Locke's <i>An Essay Concerning Human Understanding</i> published.	<u>1776–81</u>	American War of Independence.
<u>1581</u>	Painter-Stainers' Company granted royal charter.	<u>1694</u>	Bank of England founded.		
<u>1586</u>	William Camden's <i>Britannia</i> published, an influential antiquarian study.	<u>1701–14</u>	War of Spanish Succession.		
<u>1588</u>	Defeat of Spanish Armada.	<u>1702</u>	Accession of Anne.		
<u>1593</u>	Accademia di San Luca, Rome founded.	<u>1707</u>	Union of England and Scotland.		
		<u>1708–12</u>	James Thornhill's paintings at Greenwich.		



<u>1780</u>	Anti-Catholic Gordon Riots in London.	<u>1833</u>	Anglo-Catholic Oxford Movement founded by John Henry Newman and others.	<u>1891</u>	Oscar Wilde's <i>The Picture of Dorian Gray</i> published.
<u>1784</u>	Ordnance Survey of England established.	<u>1834</u>	Slavery abolished in British Empire.	<u>1894</u>	<i>The Yellow Book</i> periodical first published, with Aubrey Beardsley as art editor.
<u>1785</u>	<i>The Times</i> newspaper founded.	<u>1837</u>	Accession of Queen Victoria. School of Design, London (later Royal College of Art) founded.	<u>1895</u>	National Trust founded. Guglielmo Marconi invented wireless telegraphy. H G Wells' <i>The Time Machine</i> published.
<u>1786</u>	John Boydell's Shakespeare Gallery founded.	<u>1839</u>	William Henry Fox Talbot published a photographic negative.	<u>1896</u>	First cinema opened in London.
<u>1789</u>	French Revolution starts. William Blake's <i>Songs of Innocence</i> published.	<u>1840–52</u>	Charles Barry and A.W.N. Pugin designed and built the Houses of Parliament.	<u>1897</u>	Tate Gallery opened in London.
<u>1790</u>	Edmund Burke's <i>Reflections on the Revolution in France</i> published.	<u>1841</u>	<i>Punch</i> magazine first published.	<u>1899</u>	Magnetic recording of sound invented. Start of Boer War in South Africa.
<u>1791</u>	Thomas Paine's <i>Rights of Man</i> published.	<u>1843</u>	John Ruskin's <i>Modern Painters</i> published.	<u>1900</u>	Sigmund Freud's <i>Interpretation of Dreams</i> published.
<u>1792</u>	Mary Wollstonecraft's <i>Vindication of Rights of Women</i> published.	<u>1844–46</u>	Famine in Ireland at its height.	<u>1901</u>	Accession of Edward VII. UK population 41.4 million (USA 75.9 million).
<u>1793</u>	Musée du Louvre, Paris opens.	<u>1846</u>	"Railway Mania" at its height as investors bought shares in railway companies.	<u>1903</u>	National Art Collections Fund founded to prevent works of art leaving Britain. Wright brothers made first airplane flight.
<u>1793–1815</u>	War with France.	<u>1845</u>	Friedrich Engels' <i>Condition of the Working Classes in England</i> published.	<u>1905</u>	Les Fauves (Paris) and Die Brücke (Dresden) groups founded.
<u>1795</u>	École des Beaux-Arts, Paris founded.	<u>1848</u>	Revolutions in France and elsewhere in Europe. <i>Communist Manifesto</i> published. Founding of Pre-Raphaelite Brotherhood.	<u>1907</u>	Pablo Picasso painted <i>Las Desmoiselles d'Avignon</i> .
<u>1796</u>	Vaccination against smallpox introduced.	<u>1851</u>	Great Exhibition, London. Death of Joseph Mallord William Turner.	<u>1909</u>	F.T. Marinetti published <i>Futurist Manifesto</i> in Paris.
<u>1798</u>	Irish Rebellion. William Wordsworth and Samuel Taylor Coleridge's <i>Lyrical Ballads</i> published.	<u>1852</u>	Victoria and Albert Museum, London opened.	<u>1910</u>	Accession of George V. <i>First Post-Impressionist Exhibition</i> , London. Contemporary Art Society founded to purchase modern works for the nation.
<u>1800</u>	Act of Union with Ireland.	<u>1857–65</u>	Transatlantic cable laid.	<u>1911</u>	Der Blaue Reiter group of Expressionist and abstract painters, Munich founded.
<u>1801</u>	First census. Population of UK 10.4 million (USA 5.3 million).	<u>1857</u>	National Portrait Gallery, London opened.	<u>1912</u>	<i>Second Post-Impressionist Exhibition</i> , London. <i>Futurist Exhibition</i> , London.
<u>1803–12</u>	Elgin Marbles transferred to British Museum.	<u>1859</u>	Charles Darwin's <i>Origin of Species</i> published.	<u>1913</u>	Omega Workshops and Rebel Art Centre, London founded.
<u>1805</u>	Battle of Trafalgar. British Institute for the Development of the Fine Arts founded.	<u>1861</u>	UK population 23.1 million (USA 32 million).	<u>1914</u>	<i>Blast</i> , No. 1 published.
<u>1807</u>	Abolition of slave trade in British Empire.	<u>1863</u>	First underground railway in London	<u>1914–18</u>	First World War.
<u>1811</u>	Regency begins under George, Prince of Wales, later George IV. "Luddite" disturbances against new textile machinery.	<u>1865</u>	Lewis Carroll's <i>Alice's Adventures in Wonderland</i> published.	<u>1916</u>	Dada movement, Zurich founded.
<u>1814</u>	George Stephenson builds first steam locomotive. Walter Scott's <i>Waverly</i> published. Francisco de Goya paints <i>The 3rd of May 1808 in Madrid: the executions on Principe Pio hill</i> .	<u>1867</u>	Reform Act further widens franchise.	<u>1917</u>	Russian Revolution.
<u>1815</u>	Defeat of Napoleon at Battle of Waterloo.	<u>1869</u>	Matthew Arnold's <i>Culture and Anarchy</i> published.	<u>1919</u>	Treaty of Versailles. Bauhaus founded.
<u>1816</u>	"Bread or Blood" riots in East Anglia.	<u>1870</u>	Elementary Education Act.	<u>1922</u>	British Broadcasting Corporation founded. T.S. Eliot's <i>The Waste Land</i> and James Joyce's <i>Ulysses</i> published. Benito Mussolini came to power in Italy.
<u>1819</u>	Peterloo Massacre by militia of political reform demonstrators in Manchester. Real Museo de Pinturas y Esculturas (later Museo Nacional del Prado), Madrid opens.	<u>1871</u>	Slade School of Fine Art, London opened.	<u>1924</u>	André Breton's <i>Manifesto of Surrealism</i> published in Paris.
<u>1820</u>	Accession of George IV. Théodore Géricault's <i>Raft of the Medusa</i> shown in London.	<u>1874</u>	<i>First Impressionist Exhibition</i> , Paris.	<u>1926</u>	General Strike in Britain. Council for Preservation of Rural England founded.
<u>1824</u>	John Constable's <i>The Hay Wain</i> shown and highly regarded at Paris Salon. National Gallery, London founded. Royal Society for the Prevention of Cruelty to Animals founded.	<u>1877</u>	Grosvenor Gallery, London opened. Society for the Preservation of Ancient Buildings founded.	<u>1929</u>	World Economic Crisis. Museum of Modern Art, New York founded.
<u>1825</u>	Stockton and Darlington railway opens. Trade unions legalised.	<u>1878</u>	First electric street lighting in London. John Ruskin v. James Abbott McNeill Whistler trial.	<u>1930</u>	Wyndham Lewis' <i>Apes of God</i> published.
<u>1829</u>	Catholic emancipation. Metropolitan Police founded.	<u>1879</u>	First telephone exchange in London. Public granted unlimited access to British Museum.	<u>1932</u>	Courtauld Institute, London founded.
<u>1830</u>	Accession of William IV.	<u>1881</u>	Population of London is 3.3 million (Paris 2.2 million and New York 1.2 million).	<u>1933</u>	Adolf Hitler came to power in Germany. Unit One group founded.
<u>1831</u>	"Swing" agricultural riots against machinery in East Anglia.	<u>1885</u>	Walter Pater's <i>Marius the Epicurean</i> published.		Artists' International Association founded. Herbert Read's <i>Art Now</i> published.
<u>1832</u>	Great Reform Bill enlarges franchise.	<u>1886</u>	Robert Louis Stevenson's <i>Dr. Jekyll and Mr. Hyde</i> published. New English Art Club, London founded.		British Film Institute, London founded.
		<u>1887</u>	Bloody Sunday socialist demonstration in Trafalgar Square, London.		
		<u>1888</u>	Arts and Crafts Exhibition Society, London founded.		

- 1936–39 Spanish Civil War.
- 1936 Accession and abdication of Edward VIII.  
Accession of George VI.  
*International Surrealist Exhibition*, London.
- 1937 Mass Observation group founded.  
*Degenerate Art* exhibition, Munich.  
*Circle: An International Survey of Constructivist Art* published
- 1938 Picasso's *Guernica* exhibited in Britain.
- 1939–45 Second World War.
- 1940 Beginning of the London Blitz (–1941) by the German Luftwaffe.  
Council for Encouragement of Music and Arts founded; becomes Arts Council at end of war.
- 1944 T.S. Eliot's *Four Quartets* published.
- 1945 Dropping of first atom bomb on Hiroshima.  
Labour landslide victory at General Election.
- 1946 Institute of Contemporary Arts (ICA), London founded.
- 1947 Nationalisation of coal and other industries in Britain.
- 1948 West Indian immigrants began to arrive in Britain.
- 1950–53 Korean War.
- 1951 Conservative party returned to power under Winston Churchill.  
UK population 50 million (USA 153 million).  
Festival of Britain on South Bank, London.
- 1952 Accession of Elizabeth II.  
First hydrogen bomb exploded. Independent Group at ICA founded.  
First American Abstract Expressionist paintings exhibited in London.
- 1954 Bill Haley and the Comets' *Rock Around the Clock* single released.
- 1955 Samuel Beckett's *Waiting for Godot* first performed.
- 1956 Suez Crisis.  
*This is Tomorrow* exhibition at Whitechapel Gallery, London.  
Nikolaus Pevsner's *The Englishness of English Art* published.
- 1957 USSR launches Sputnik I.
- 1960 Alfred Hitchcock's *Psycho* released.  
First *Situation* exhibition of abstract art in London
- 1961 *Private Eye* satirical magazine first published.
- 1962 Cuban Missile Crisis.  
Commonwealth Immigrants Act limited immigration to Britain.
- 1963 Profumo Affair contributed to downfall of Conservative government.
- 1964 Harold Wilson Prime Minister of new Labour government.
- 1966 Cultural Revolution in China.  
*Arte Povera* in Italy.
- 1967 Beatles' *Sgt. Pepper* album released.
- 1968 Student riots in Paris.
- 1969 First moon landing.  
Kenneth Clark's *Civilization* and first *Monty Python* series on TV.  
*When Attitudes Become Form* exhibition at ICA, London.  
Student protests at universities and art schools in Britain.  
Ulster Troubles began.
- 1970 Conservative party returned to power under Edward Heath.
- 1971 Decimal currency introduced in Britain.  
Stanley Kubrick's *A Clockwork Orange* released.
- 1973 UK entered European Economic Community.  
USA withdrew from Vietnam.
- 1974 James Callaghan Prime Minister of new Labour government.
- 1976 R.B. Kitaj's *The Human Clay* exhibition at Hayward Gallery, London.
- 1977 First mass-produced Apple computers.  
Sex Pistols' *Never Mind the Bollocks* album released.
- 1979 Margaret Thatcher Prime Minister of new Conservative government.  
Terry Jones' *Monty Python's Life of Brian* film offended churches.

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- 1**  
**Unknown artist(s)**  
*Virgin Mary and baby Jesus; Pietà; The Way of the Cross; unidentified figure (possibly a kneeling saint or perhaps Jesus in the Garden of Gethsemane)*, 1350–1475  
 Alabaster, each approx. 50 x 30 cm  
 Blunham Parish Church, Bedfordshire
- 
- 2**  
**Pietro Torrigiano**  
 (Florence, 1472–Seville, 1528)  
*John Colet*, 1518  
 Plaster cast of bust, 83.8 x 65 x 26 cm  
 National Portrait Gallery, London.  
 Inv. 4823
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- 3**  
**Hans Holbein the Younger**  
 (Augsburg, 1497/8–London, 1543)  
*Sir Thomas Wyatt the Younger*, ca. 1540–42  
 Oil on panel, 32 cm diameter  
 Private Collection. Courtesy of The Weiss Gallery, London
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- 4**  
**Nicholas Hilliard**  
 (Exeter, 1547–London, 1619)  
*Mary Herbert, Countess of Pembroke*, 1590  
 Watercolour on vellum, 5.4 cm diameter  
 National Portrait Gallery, London. Inv. 59
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- 5**  
**Isaac Oliver**  
 (Rouen, before 1568–London, 1617)  
*A Lady, formerly called Catherine, Countess of Suffolk*, ca. 1600  
 Watercolour on vellum, 5.1 cm high  
 With kind permission of The Duke of Buccleuch & Queensberry KBE
- 
- 6**  
**Marcus Gheeraerts II**  
 (Bruges, 1561/2–London, 1636)  
*Anne, Lady Pope with her children*, 1596  
 Oil on canvas, 203.6 x 121.7 cm  
 Private Collection courtesy of Nevill Keating Pictures
- 
- 7**  
**Robert Peake the Elder and studio**  
 (Lincolnshire, ca. 1551–London, ca. 1619)  
*Catherine Carey, Countess of Nottingham*, ca. 1597  
 Oil on canvas, 198 x 137 cm  
 Private Collection. Courtesy of The Weiss Gallery, London
- 
- 8**  
**William Larkin**  
 (London, ca. 1580/5–1619)  
*Jane, Lady Thornhagh*, 1617  
 Oil on panel, 114 x 84 cm  
 Private Collection. Courtesy of The Weiss Gallery, London
- 
- 9**  
**Unknown artist**  
*Lucy Harington, Countess of Bedford*, ca. 1620  
 Oil on canvas, 222 x 150 cm  
 Sidney Sussex College, Cambridge.  
 Purchased by a donation from Dr David Fyfe, 2010
- 
- 10**  
**Milemete workshop**  
 (1320–mid 1330s)  
 Psalter, England (Oxford?), ca. 1330–35, folio 53  
 Parchment, 27.2 x 18.9 x 6.2 cm (overall)  
 The Master and Fellows of Sidney Sussex College, Cambridge/Sidney Sussex College.  
 Inv. MS 76
- 
- 11**  
**Unknown artist**  
 Ninth Book, in John Foxe, *Acts and Monuments (The Book of Martyrs)*, 1563–70 (1632 edition)  
 Woodcut, 36.5 x 24.5 x 7 cm (overall)  
 College, Cambridge/Sidney Sussex College.  
 Inv. N.2.2
- 
- 12**  
**Unknown artist**  
*April*, in Edmund Spenser, *The Shepheardes Calendar*, London: Hugh Singleton, 1579 (1581 edition), folio 12  
 Woodcut, 20 x 15 x 1 cm (overall)  
 The British Library, London. Inv. G.11533
- 
- 13**  
**Theodor de Bry** (Liège, 1527/8–Frankfurt am Main, 1598) after **John White** (1540–1593)  
 “Their Manner of fyshynge in Virginia”, in Thomas Harriot, *A briefe and true report of the new found land of Virginia*. Frankfurt, 1590, plate XIII  
 Etching and engraving, 460 x 560 mm (sheet)  
 The British Library, London. Inv. G.11533
- 
- 14**  
**Cornelius Boel**  
 (Antwerp, ca. 1580–ca. 1621)  
 Frontispiece in *THE HOLY BIBLE, Containing the Old Testament, AND THE NEW: Newly Translated out of the Original tongues: & with the former Translations diligently compared and revised, by his Majesties special Commandment*, 1611 (1612 edition)  
 Etching and engraving, 23.7 x 18.7 x 8 cm (overall)  
 The Master and Fellows of Sidney Sussex College, Cambridge/Sidney Sussex College.  
 Inv. W.2.20
- 
- 15**  
**Jodocus Hondius**  
 (Wakken, 1563–Amsterdam, 1612)  
 Map of Cambridgeshire, in John Speed,
- The Theatre of the Empire of Great Britain*. London: William Hall and John Beale, 1611–12  
 Etching and engraving, 385 x 525 mm (image), 405 x 527 mm (sheet)  
 Private Collection
- 
- 16**  
**Anthony van Dyck**  
 (Antwerp, 1599–London, 1641)  
*Queen Henrietta Maria*, 1632  
 Oil on canvas, 109 x 86.2 cm  
 Lent by Her Majesty Queen Elizabeth II.  
 Inv. RCIN 404430
- 
- 17**  
**William Dobson**  
 (London, 1611–46)  
*Portrait of a Family, Probably that of Richard Streatfeild*, ca. 1645  
 Oil on canvas, 106.7 x 124.5 cm  
 Yale Center for British Art, Paul Mellon Collection, New Haven. Inv. B1981.25.241
- 
- 18**  
**John Hoskins**  
 (Wells, Somerset, ca. 1590–London, 1665)  
*Frances Cranfield, Countess of Dorset*, ca. 1637  
 Watercolour on vellum, 15.2 x 10.2 cm  
 With kind permission of The Duke of Buccleuch & Queensberry KBE
- 
- 19**  
**Samuel Cooper**  
 (London, 1609–72)  
*James Scott, 1st Duke of Monmouth and Buccleuch, K.G.*, ca. 1670  
 Watercolour on vellum, 7.6 cm diameter  
 With kind permission of The Duke of Buccleuch & Queensberry KBE
- 
- 20**  
**Peter Lely**  
 (Soest, Westphalia, 1618–London, 1680)  
*Diana Kirke, later Countess of Oxford*, 1665–70  
 Oil on canvas, 132.1 x 104.1 cm  
 Yale Center for British Art, Paul Mellon Collection, New Haven. Inv. B1981.25.756
- 
- 21**  
**Jan Siberechts**  
 (Antwerp, 1627–London, ca. 1700)  
*Henley from the Wargrave Road*, 1698  
 Oil on canvas, 88 x 119 cm  
 River and Rowing Museum, Henley-on-Thames. Inv. 2001.293
- 
- 22**  
**Godfrey Kneller**  
 (Lübeck, 1646–London, 1723)  
*Arnold Joost van Keppel, 1st Earl of Albemarle*, ca. 1700  
 Oil on canvas, 64.8 x 55.9 cm  
 National Portrait Gallery, London. Inv. 1625
- 
- 23**  
**Godfrey Kneller**  
 (Lübeck, 1646–London, 1723)  
*Charles D'Artiquenave*, 1702  
 Oil on canvas, 108 x 80 cm  
 National Portrait Gallery, London. Inv. 3239
- 
- 24**  
**James Thornhill**  
 (Wooland, Dorset, 1675/6–Stalbridge, Dorset, 1734)  
*St Paul Preaching at Athens*, ca. 1710  
 Oil on canvas, 82 x 73.7 cm  
 Tate. Lent by the Dean and Chapter of St Paul's Cathedral 1989. Inv. L01480
- 
- 25**  
**James Thornhill**  
 (Wooland, Dorset, 1675/6–Stalbridge, Dorset, 1734)  
*Sketch for a Ceiling Design*, 1700–20  
 Oil on canvas, 62 x 58 cm  
 The Ashmolean Museum, Oxford. Presented by G. McN. Rushforth, 1937. Inv. WA1937.110; A510 [Not in exhibition]
- 
- 26**  
**Inigo Jones**  
 (London, 1573–1652)  
*Design for the Catafalque for James I*, ca. 1630  
 Pen and wash on paper, 600 x 435 mm  
 The Provost and Fellows of Worcester College Oxford
- 
- 27**  
**Crispin van der Passe the Elder**  
 (Arnhemuiden, ca. 1564–Utrecht, 1637)  
 Illustrations in George Wither, *A Collection of Emblemes, Ancient and Moderne*. London, 1635, 90–91  
 Etching, 31 x 20 x 3 cm (overall)  
 The British Library, London. Inv. C.70.h.5
- 
- 28**  
**Unknown artist**  
*England's Miraculous Preservation Emblematically Described, Erected for a perpetuall Monument to Posterity*. London: John Hancock, 1647, 107  
 Etching, 218 x 308 mm (image), 462 x 330 mm (printed area)  
 The British Library, London. Inv. 669.f.10 (107)
- 
- 29**  
**Wenceslaus Hollar**  
 (Prague, 1607–London, 1677)  
*Spring*, 1641  
 Etching, 246 x 179 mm  
 Collection of David and Diana Wood
- 
- 30**  
**Wenceslaus Hollar** (Prague, 1607–London, 1677) after **Francis Barlow** (?1626–1704)  
*Bustards*, ca. 1655  
 Etching, 181 x 125 mm  
 Collection of David and Diana Wood



- 31**  
**Robert Hooke**  
(Freshwater, Isle of Wight, 1635–London, 1703)  
*Micrographia* (Observation LIV, “Of a louse”, Scheme XXXV), London: Jo. Martyn and Ja. Allestry, 1665  
Etching, 30.6 x 21 x 4.3 cm (overall)  
University of Glasgow Library. Special Collections. Inv. Sp Coll Hunterian M.3.1
- 
- 32**  
**Johannes Kip** (Amsterdam, 1653–London, 1722) after **Leonard Knyff** (1650–1722)  
*Althorp in the County of Northampton, from Britannia Illustrata: Or Views of Several of the Queen's Palaces, as Also of the principal Seats of the Nobility and Gentry of Great Britain, curiously engraved on 80 Copper plates, London, 1708–15*, plate 27  
Etching, 46.2 x 31.9 x 6.6 cm (overall)  
Erddig, The Yorke Collection (The National Trust). Inv. CMS 3078915
- 
- 33**  
**William Hogarth**  
(London, 1697–1764)  
*A Harlot's Progress*, 1732–33  
Series of six engravings, etching and engraving on paper, each 322 x 392 mm  
Real Academia de Bellas Artes de San Fernando. Calcografía Nacional, Madrid
- 
- 34**  
**Louis-François Roubiliac**  
(Lyon, 1702–London, 1762)  
*Alexander Pope*, 1741  
Marble, 63.5 x 32.2 cm  
Shipleigh Art Gallery, Gateshead
- 
- 35**  
**Allan Ramsay**  
(Edinburgh, 1713–Dover, 1784)  
*Flora Macdonald*, 1749  
Oil on canvas, 74 x 61 cm  
The Ashmolean Museum, Oxford.  
Transferred from the Bodleian Library, 1960. Inv. WA1960.76; A4381
- 
- 36**  
**Arthur Devis**  
(Preston, 1712–Brighton, 1787)  
*Mr and Mrs Hill*, 1750–51  
Oil on canvas, 76.2 x 63.5 cm  
Yale Center for British Art, Paul Mellon Collection, New Haven. Inv. B1981.25.226
- 
- 37**  
**Francis Hayman**  
(Exeter, 1708–London, 1776)  
*Jonathan Tyers and his daughter Elizabeth and her husband John Wood*, 1750–52  
Oil on canvas, 99.1 x 86.4 cm  
Yale Center for British Art. Paul Mellon Collection, New Haven. Inv. B1981.25.328
- 
- 38**  
**Antonio Canaletto**  
(Venice, 1697–1768)  
*Vauxhall Gardens: The Grand Walk*, ca. 1751  
Oil on canvas, 51 x 76 cm  
Compton Verney House Trust (Peter Moores Foundation). Inv. CUCSC: 0355.5
- 
- 39**  
**Johan Zoffany**  
(Frankfurt-am-Main, 1733–Strand-on-the-Green, London, 1810)  
*The Sontes Children*, 1760  
Oil on canvas, 96.5 x 122 cm  
Collection James Saunders Watson
- 
- 40**  
**Joshua Reynolds**  
(Plympton, Devon, 1723–London, 1792)  
*Lady Sondes*, 1764  
Oil on canvas, 76.4 x 60.3 cm  
Fundación Lázaro Galdiano, Madrid.  
Inv. 2505
- 
- 41**  
**Thomas Gainsborough**  
(Sudbury, Suffolk, 1727–London, 1788)  
*Sir Edward Turner*, 1762  
Oil on canvas, 229.2 x 147.3 cm  
Wolverhampton Art Gallery. Inv. OP491
- 
- 42**  
**John Hamilton Mortimer**  
(Eastbourne, 1740–London, 1779)  
*A Caricature Group*, 1766  
Oil on canvas, 83.8 x 106.7 cm  
Yale Center for British Art, Paul Mellon Collection, New Haven. Inv. B1981.25.467
- 
- 43**  
**John Francis Rigaud**  
(Turin, 1742–Coleshill, Warwickshire, 1810?)  
*Vincenzo Lunardi with his Assistant George Biggin, and Mrs Letitia Anne Sage, in a Balloon*, ca. 1785  
Oil on copper plate, 36 x 31 cm  
Museo Nacional del Prado, Madrid.  
Inv. P02598
- 
- 44**  
**Thomas Rowlandson**  
(London, 1756–1827)  
*The Prize Fight*, 1787  
Watercolour with pen in black and gray ink over graphite on beige, laid paper, 460 x 695 mm  
Yale Center for British Art, Paul Mellon Collection, New Haven. Inv. B1993.30.113
- 
- 45**  
**Thomas Rowlandson**  
(London, 1756–1827)  
*Exhibition Stare Case. Visitors to the Royal Academy struggle up and down the steeply curving staircase of Somerset House*, ca. 1811  
Hand-coloured etching, 484 x 317 mm  
The British Museum, London.  
Inv. PD 1876.0311.66
- 
- 46**  
**James Gillray**  
(London, 1756–1815)  
*French Liberty. British Slavery. A design in two compartments. 21 December 1792*, 1792  
Hand-coloured etching, 247 x 350 mm  
The British Museum, London.  
Inv. PD 1968,0808.6253
- 
- 47**  
**James Gillray**  
(London, 1756–1815)  
*The Gout, 14 May 1799*, 1799  
Hand-coloured etching and aquatint, 260 x 355 mm  
The British Museum, London.  
Inv. PD 1851,0901.980
- 
- 48**  
**Thomas Lawrence**  
(Bristol, 1769–London, 1830)  
*Miss Martha Carr*, ca. 1789  
Oil on canvas, 76 x 64 cm  
Museo Nacional del Prado, Madrid.  
Inv. P3012
- 
- 49**  
**John Hoppner**  
(London, 1758–1810)  
*Anne Isabella Milbanke (later Lady Byron)*, ca. 1800  
Oil on canvas, 153.3 x 112.4 cm  
Ferens Art Gallery, Hull Museums
- 
- 50**  
**Joseph Nollekens**  
(London, 1737–1823)  
*Charles James Fox*, ca. 1800  
Marble, 72.7 x 52 x 30 cm  
Victoria and Albert Museum, London.  
Inv. A.1:1-1945
- 
- 51**  
**Simon Gribelin** (1660–1711) after **John Closterman** (Paris or Blois, 1661–London, 1733)  
Frontispiece in Anthony Ashley Cooper, *Characteristics of men, manners, opinions, times*, 1711 (1723 edition) 78–79  
Etching and engraving, 209 x 139 mm  
University of Glasgow Library. Special Collections. Inv. Sp Coll Ea8-d.3
- 
- 52**  
**Gerard van der Gucht** (London, 1696–1776) after **John Vanderbank** (London, 1694–1739)  
“Membrino’s Helmet”, in Miguel de Cervantes Saavedra, *The Life and Exploits of the Ingenious Gentleman Don Quixote de la Mancha*. Translated from the original Spanish of Miguel Cervantes de Saavedra by Charles Jarvis, Esq. 2 vols. London: J. and R. Tonson and R. Dodsley, 1742, vol. 1, 108–09  
Etching and engraving, 29 x 25 x 6 cm (overall)  
Biblioteca Nacional de España, Madrid.  
Inv. CERV.SEDÓ/1793
- 
- 53**  
**Charles Grignion** (London, 1710–1810) after **Francis Hayman** (Exeter, 1708–London, 1776)  
Frontispiece and title page in Robert Dodsley, ed. *The Preceptor: Containing a General Course of Education Wherein the First Principles of Polite Learning are Laid Down ... for ... the Instruction of Youth*.  
London, 1748, col. 1, vol. 2  
Etching and engraving, 21.6 x 14 x 5 cm (overall)  
The British Library, London. Inv. 1031.i.4
- 
- 54**  
**Charles Grignion** (London, 1710–1810) after **Samuel Wale** (Great Yarmouth, Norfolk, 1721–London, 1786)  
*The Foundling Hospital, Holborn, London: a Perspective View Looking North-east at the main Building, with Penitent Mothers Arriving beside a Statue of Fortune*, 1749  
Etching and engraving, 372 x 485 mm  
Wellcome Library, London. Inv. 366401
- 
- 55**  
**William Hogarth**  
(London, 1697–1764)  
*Analysis of Beauty*, 1753, plate I  
Etching and engraving, 391 x 499 mm  
Real Academia de Bellas Artes de San Fernando. Calcografía Nacional, Madrid
- 
- 56**  
**Richard Wilson**  
(Penegoes, Montgomeryshire, 1713–Colomendy, Denbighshire, 1782)  
*Ruin in a Clearing*, 1753  
Oil on canvas, 122.1 x 172 cm  
Aberdeen Art Gallery & Museums Collections. Inv. ABDAG003508
- 
- 57**  
**Michael Henry Spang**  
(fl. ca. 1750–London, d. 1762)  
*Anatomical figure*, ca. 1761  
Bronze, 25.3 cm height  
Victoria and Albert Museum, London.  
Inv. A.18-1945
- 
- 58**  
**Joseph Wright of Derby**  
(Derby, 1734–97)  
*Academy by Lamplight*, 1770  
Oil on canvas, 127 x 101 cm  
Yale Center for British Art, Paul Mellon Collection, New Haven. Inv. B1973.1.66
- 
- 59**  
**George Stubbs**  
(Liverpool, 1724–London, 1806)  
*The Haymakers*, 1783  
Oil and enamel on oak panel, 91.8 x 139 cm  
Upton House, The Bearsted Collection (The National Trust). Inv. UPT.P.83, 446708
- 
- 60**  
**Thomas Banks**  
(London, 1735–1805)  
*The Falling Titan*, 1786  
Marble, 84.5 x 90.2 x 58.4 cm  
Royal Academy of Arts, London. Inv. 03/1673
- 
- 61**  
**Thomas Gainsborough**  
(Sudbury, Suffolk, 1727–London, 1788)  
*Cottage Door with Girl and Pigs*, 1786  
Oil on canvas, 98 x 124 cm  
Colchester and Ipswich Museums Service.  
Inv. R.1982-91

- 62**  
James Barry  
(Cork, 1741–London, 1806)  
*Satan and his Legions Hurling Defiance Toward the Vault of Heaven*, 1792–95  
Etching, 746 x 504 mm  
The British Museum, London.  
Inv. PD 1848,1125.583
- 63**  
James Barry  
(Cork, 1741–London, 1806)  
*Satan, Sin and Death*, 1792–95  
Etching, 568 x 510 mm  
The British Museum, London. Inv. PD 1868,0612.2185
- 64**  
Thomas Girtin  
(London, 1775–1802)  
*Bamburgh Castle, Northumberland*, ca. 1797–99  
Watercolour, gouache and pencil on paper, 549 x 451 mm  
Tate: Presented by A.E. Anderson in memory of his brother Frank through the Art Fund 1928. Inv. N04409
- 65**  
William Blake  
(London, 1757–1827)  
*Pestilence*, ca. 1795–1800  
Watercolour on paper, 323 x 484 mm  
Bristol Museums & Art Gallery.  
Inv. K2081
- 66**  
William Blake  
(London, 1757–1827)  
*The Raising of Lazarus*, 1800  
Pencil, pen, ink and watercolour on paper, 407 x 296 mm  
Aberdeen Art Gallery & Museums Collections. Inv. ABDAG002369
- 67**  
John Sell Cotman  
(Norwich, 1782–1842)  
*Norwich Castle*, ca. 1808–9  
Pencil and watercolour on paper, 324 x 472 mm  
Norfolk Museums & Archaeology Service.  
Inv. NWHCM: 1960.98
- 68**  
John Crome  
(Norwich, 1768–1821)  
*The Blacksmith's Shop, Hingham, Norfolk*, ca. 1807–11  
Watercolour on paper, 541 x 442 mm  
Norfolk Museums & Archaeology Service.  
Inv. NWHCM: 1942.123
- 69**  
Henry Fuseli  
(Zurich, 1741–London, 1825)  
*The Death of Cordelia*, 1810–20  
Oil on canvas, 117.1 x 142.6 cm  
Frankfurter Goethe-Haus.  
Inv. IV-2003-005
- 70**  
Joseph Mallord William Turner  
(London, 1775–1851)  
*Apullia in Search of Appullus vide Ovid*, exhibited 1814  
Oil on canvas, 148.5 x 241 cm  
Tate: Accepted by the nation as part of the Turner Bequest 1856. Inv. N00495
- 71**  
John Constable  
(East Bergholt, Suffolk, 1776–London, 1837)  
*Dedham Lock and Mill*, ca. 1817  
Oil on canvas, 54.6 x 76.5 cm  
Tate: Bequeathed by George Salting 1910. Inv. N02661
- 72**  
Samuel Palmer  
(London, 1805–Redhill, Surrey, 1881)  
*A Cornfield Bordered by Trees*, ca. 1833–34  
Oil on panel, mounted as a drawing, 17.5 x 14.9 cm  
The Ashmolean Museum, Oxford.  
Purchased 1947. Inv. WA1947.168;A743
- 73**  
Joseph Mallord William Turner  
(London, 1775–1851)  
*Sunset (?Sunrise)*, ca. 1835–40  
Watercolour on paper, 254 x 394 mm  
Tate: Accepted by the nation as part of the Turner Bequest 1856. Inv. D36078
- 74**  
John Martin  
(Hexham, Northumberland, 1789–Douglas, Isle of Man, 1854)  
*Joshua Commanding the Sun to Stand Still upon Gibeon*, 1848  
Oil on canvas, 151 x 264 cm  
Kirklees Museums and Galleries, Dewsbury Town Hall
- 75**  
John Ruskin  
(London, 1819–Brantwood, Cumbria, 1900)  
*Cloud Effect over Coniston Old Man*, 1880  
Pencil and watercolour on paper, 205 x 385 mm  
Ruskin Foundation (Ruskin Library, Lancaster University). Inv. RF 902
- 76**  
George Stubbs  
(Liverpool, 1724–London, 1806)  
*The Anatomy of the Horse*. London: printed by J. Purser for the author, 1766 (1815 edition), Tab. IV  
Etching, 372 x 485 mm  
Wellcome Library, London.  
Inv. EPB G. O/S F.365
- 77**  
François Vivares (Lodève, 1709–London, 1780) after Copplestone Warre Bampfylde (Devon, 1720–1791)  
*A View of the Lake and Pantheon and Temple of Apollo at Stourhead*, 1775  
Engraving, proof state without inscription, 431 x 524 mm  
Stourhead, The Hoare Collection (The National Trust). Inv. STO/D/749, 731090
- 78**  
James Fittler (London, 1758–1835) after George Robertson (London, 1746/49–Turnham Green, Middlesex, 1788)  
*The Iron Bridge, Coalbrookdale, from the Madeley side*, 1788  
Etching, 379 x 533 mm  
Courtesy of The Ironbridge Gorge Museum Trust. Inv. CBD59.85.1
- 79**  
Alexander Cozens  
(St Petersburg, 1717–London, 1786)  
*A New Method of Assisting the Invention in Drawing Original Compositions of Landscape*. London: J. Dixwell, 1786  
Aquatint, 320 x 260 mm  
University of Nottingham. Manuscripts and Special Collections. Inv. o/s X LT109.NC/C6-6002482145
- 80**  
William Gilpin  
(Cumberland, 1724–Boldre, Hampshire, 1804)  
*Three Essays: On Picturesque Beauty; on Picturesque Travel; and On Sketching Landscape: To which is Added a Poem, On Landscape Painting*. London: R. Blamire, 1792, 78–79  
20.9 x 13.9 x 2.9 cm (overall)  
University of Glasgow Library. Special Collections. Inv. Sp Coll 2849
- 81**  
Thomas Rowlandson  
(London, 1756–1827)  
Title page in William Combe, *The Tour of Doctor Syntax in Search of the Picturesque*, 4th ed. London, St Ann's Lane: Diggins, Printer, 1813  
Hand-coloured etching, 24.5 x 15 x 2.5 cm (overall)  
Private Collection
- 82**  
David Lucas (Brigstock, Northamptonshire, 1802–Fulham, Middlesex 1881) after John Constable (East Bergholt, Suffolk, 1776–London, 1837)  
*Various Subjects of Landscape, Characteristic of English Scenery, from Pictures Painted by John Constable, R.A.*, 1830–32 (1855 edition)  
Mezzotint, 140 x 187 mm (image)  
Tate Library & Archive. Inv. V 7 CONS LUC
- 83**  
John Flaxman  
(York, 1755–London, 1826)  
*Self-Portrait*, 1778  
Terracotta in high relief and gold painted wood, 18.8 cm diameter  
Victoria and Albert Museum, London.  
Inv. 294.1, 2-1864
- 84**  
Joaquín Pi y Margall (Barcelona, 1830–Madrid, 1891) after John Flaxman (York, 1755–London, 1826)  
*Proteido por Minerva hiere Diomedes al dios Marte* (Protected by Minerva, Diomedes hurts god Marte), in *Homero, Iliada LV. Obras completas de Flaxman, grabadas al contorno por Joaquín Pi y Margall (Homer's Iliad. The Complete Works of John Flaxman, engraved by Joaquín Pi y Margall)*. Madrid: Manuel Rivadeneyra, 1859–61  
Line engraving, 117 x 208 mm  
Real Academia de Bellas Artes de San Fernando. Calcografía Nacional, Madrid
- 85**  
Joaquín Pi y Margall (Barcelona, 1830–Madrid, 1891) after John Flaxman (York, 1755–London, 1826)  
*Júpiter y las musas* (Jupiter and the muses), in *Hesiodo, Teogonía. Obras completas de Flaxman, grabadas al contorno por Joaquín Pi y Margall (Hesiod's Theogony. The Complete Works of John Flaxman)*, engraved by Joaquín Pi y Margall. Madrid: Manuel Rivadeneyra, 1859–61  
Line engraving, 95 x 201 mm  
Real Academia de Bellas Artes de San Fernando. Calcografía Nacional, Madrid
- 86**  
William Blake  
(London, 1757–1827)  
Illustrations to Edward Young, *The Complaint, and the Consolation, or, Night thoughts*. London: Printed by R. Noble for R. Edwards, no. 142 Bond Street, MDCCXCVII [1797], 16-17  
Intaglio copper-plate engravings, 41.9 x 32.9 x 2.2 cm (overall)  
Senate House Libraries, London.  
Inv. [SL] IV [Blake-1797] fol 1916514534
- 87**  
Benjamin Smith (London, 1754–1833) after George Romney (Dalton-in-Furness, Lancashire, 1734–Kendal, 1802)  
*The Infant Shakespeare Attended by Nature and the Passions*, 19 September 1799  
Line engraving and stipple, 630 x 490 mm (plate impression), 587 x 435 mm (image)  
Private Collection
- 88**  
John Martin  
(Hexham, Northumberland, 1789–Douglas, Isle of Man, 1854)  
*Bridge over Chaos*, 1824–26  
Mezzotint, 234 x 350 mm (sheet), 190 x 270 mm (image)  
Collection Alessandra and Simon Wilson
- 89**  
John Martin  
(Hexham, Northumberland, 1789–Douglas, Isle of Man, 1854)  
*Belshazzar's Feast*, 1835  
Mezzotint and etching, 198 x 297 mm (sheet), 190 x 290 mm (image)  
Collection Alessandra and Simon Wilson

- 90**  
**David Roberts**  
 (Stockbridge, Edinburgh, 1796–London, 1864)  
*The Inauguration of the Great Exhibition: 1 May 1851*, 1854  
 Oil on canvas, 86.4 x 152.4 cm  
 Lent by Her Majesty Queen Elizabeth II.  
 Inv. RCIN 407143
- 
- 91**  
**John Brett**  
 (Reigate, Surrey, 1831–London, 1902)  
*The Wetterhorn, Wellhorn and Eiger, Switzerland*, 1856  
 Watercolour, 25.6 x 36.1 mm  
 Collection Kevin Prosser QC
- 
- 92**  
**William Holman Hunt**  
 (London, 1827–1910)  
*The Festival of St Swithin (The Dovecot)*, 1866–75  
 Oil on canvas, 73 x 91 cm  
 The Ashmolean Museum, Oxford.  
 Bequeathed by Thomas Combe, 1893.  
 Inv. WA1894.5
- 
- 93–94**  
**John Everett Millais**  
 (Southampton, 1829–London, 1896)  
*My First Sermon*, 1863  
*My Second Sermon*, 1864  
 Oil on canvas, 92 x 76.8 and 97.1 x 71.7 cm  
 Guildhall Art Gallery, City of London.  
 Inv. 701 and 702
- 
- 95**  
**John Frederick Lewis**  
 (London, 1805–Walton-on-Thames, Surrey, 1876)  
 Study for *The Courtyard of the Coptic Patriarch's House in Cairo*, ca. 1864  
 Oil on wood, 36.8 x 35.6 cm  
 Tate: Purchased 1900. Inv. N01688
- 
- 96**  
**Frederic, Leighton**  
 (Scarborough, 1830–London, 1896)  
*Electra at the Tomb of Agamemnon*, ca. 1868–69  
 Oil on canvas, 150 x 75.5 cm  
 Ferens Art Gallery, Hull Museums.  
 Inv. 2005.5144
- 
- 97**  
**Edward Coley Burne-Jones**  
 (Birmingham, 1833–London, 1898)  
*Danae and the Brazen Tower*, ca. 1872  
 Oil on panel, 38 x 19 cm  
 The Ashmolean Museum, Oxford. Presented by F.J. Nettlefold, 1948. Inv. WA1948.32; A757
- 
- 98**  
**George Frederic Watts**  
 (London, 1817–Compton, Surrey, 1904)  
*Daphne*, 1872  
 Oil on canvas, 188 x 61 cm  
 Calouste Gulbenkian Foundation, Lisbon.  
 Inv. 81
- 
- 99**  
**George Frederic Watts**  
 (London, 1817–Compton, Surrey, 1904)  
*Clytie*, 1868–81  
 Bronze, 87 x 57 x 38 cm  
 Watts Gallery, Compton.  
 Inv. COMWG2008.152
- 
- 100**  
**James Abbott McNeill Whistler**  
 (Lowell, Massachusetts, 1834–London, 1903)  
*Nocturne: Blue and Silver – Cremorne Lights*, 1872  
 Oil on canvas, 50.2 x 74.3 cm  
 Tate: Bequeathed by Arthur Studd 1919.  
 Inv. N03420
- 
- 101**  
**Dante Gabriel Rossetti**  
 (London, 1828–Birchington-on-Sea, Kent, 1882)  
*Proserpine*, 1878  
 Watercolour with bodycolour on paper mounted on wood, 77.5 x 37.5 cm  
 Private Collection c/o Christies
- 
- 102**  
**Alfred Gilbert**  
 (London, 1854–1934)  
*The Kiss of Victory*, cast after 1879  
 Bronze, 58 cm height  
 The Fine Art Society, London
- 
- 103**  
**Atkinson Grimshaw**  
 (Leeds, 1836–93)  
*Shipping on the Clyde*, 1881  
 Oil on board, 30.5 x 51 cm  
 Collection Carmen Thyssen-Bornemisza on deposit in Museo Thyssen-Bornemisza, Madrid. Inv. CTB.1989.28
- 
- 104**  
**Walter Langley**  
 (Birmingham, 1852–Penzance, Cornwall, 1922)  
*The Sunny South*, 1885  
 Oil on canvas, 122 x 61 cm  
 Penlee House Gallery & Museum, Penzance, Cornwall. Inv. PEZPH: 1998.32
- 
- 105**  
**Edward Coley Burne-Jones**  
 (Birmingham, 1833–London, 1898)  
*The Heart of the Rose*, 1889  
 Oil on canvas, 96.5 x 131 cm  
 Private Collection c/o Christies
- 
- 106**  
**Frederic, Leighton**  
 (Scarborough, 1830–London, 1896)  
*Perseus on Pegasus Hastening to the Rescue of Andromeda*, ca. 1895–96  
 Oil on canvas, 184 x 189 x 6 cm  
 New Walk Museum and Art Gallery, Leicester.  
 Inv. L.F6.1902
- 
- 107**  
**John Singer Sargent**  
 (Florence, 1856–London, 1925)  
*Ena and Betty, Daughters of Asher and Mrs Wertheimer*, 1901  
 Oil on canvas, 185.4 x 130.8 cm  
 Tate: Presented by the widow and family of Asher Wertheimer in accordance with his wishes 1922. Inv. N03708
- 
- 108**  
**Roger Fenton**  
 (Bury, Lancashire, 1819–London, 1869)  
*Wounded Soldier, Crimean War*, ca.1855  
 Photograph, albumen print, 215 x 167 mm  
 Museo de Bellas Artes de Bilbao. On deposit from Fundación Centro Ordóñez-Falcón de Fotografía. Inv. DEP2527
- 
- 109**  
**John Everett Millais**  
 (Southampton, 1829–London, 1896)  
 Illustration *The Crawley Family* in Anthony Trollope, *Framley Parsonage*. London: Smith, Elder & Co., 1861, vol. 2, title page/frontispiece  
 20 x 13.5 x 3 cm (overall)  
 The British Library, London. Inv. 12634.g.12
- 
- 110**  
**John Tenniel**  
 (London, 1820–1914)  
 Illustrations to Lewis Carroll (Charles Lutwidge Dodgson), *Alice's Adventures in Wonderland*. London: Macmillan, 1865, 91  
 Wood engraving, 19 x 13 x 2.5 cm (overall)  
 The British Library, London. Inv. C.59.g.11
- 
- 111**  
**Herbert Bourne** (1820–1907)  
 after **Ford Madox Brown** (Calais, 1821–London, 1893)  
*The Last of England*, in *The Art Journal*. Ed. Samuel Carter Hall, vol. 9 (London: Hodgson and Graves, 1 August 1870): 236  
 33 x 25 x 5 cm (overall)  
 The British Library, London. Inv. 1733.459
- 
- 112**  
**Julia Margaret Cameron**  
 (Calcutta, 1815–Kolutara, 1879)  
*Beatrice Cenci*, 1870  
 Photograph, albumen print, 344 x 265 mm  
 Collection Ordóñez-Falcón
- 
- 113**  
**Edmund Evans** (Southwark, London 1826–1905 Ventnor, Isle of Wight) after **Walter Crane** (Liverpool, 1845–1915)  
 Illustrations in *Aladdin; or the wonderful Lamp*, London: George Routledge & Sons, 1875  
 Wood engraving, printed in colour, 27 x 23.6 x 0.3 cm (overall)  
 Collection Geoffrey Beare
- 
- 114**  
**Hubert von Herkomer**  
 (Waal, 1849–Budleigh Salterton, Devon, 1914)
- 
- Christmas in a Workhouse*, in *The Graphic* (London, 25 December 1876): 30  
 Wood engraving, 23 x 56 x 41.5 cm (overall)  
 The British Library, London. Inv. LD 46
- 
- 115**  
**Samuel Butler**  
 (Langar, Nottinghamshire, 1835–London, 1902)  
*Blind Man Reading the Bible near Greenwich*, 1 May 1892, from Samuel Butler's photograph album number 2, page 6, photograph 3  
 Photograph, 76 x 102 mm  
 St John's College Library, Samuel Butler Collection. By permission of the Master and Fellows of St John's College, Cambridge
- 
- 116**  
**Samuel Butler**  
 (Langar, Nottinghamshire, 1835–London, 1902)  
*Blind Man Reading, with a Small Group of Children*, 6 May 1894, from Samuel Butler's photograph album number 3, page 45, photograph 6  
 Photograph, 76 x 102 mm  
 St John's College Library, Samuel Butler Collection. By permission of the Master and Fellows of St John's College, Cambridge
- 
- 117**  
**Aubrey Beardsley**  
 (Brighton, 1872–Menton, 1898)  
 Oscar Wilde, *Salome: A Tragedy in One Act: Translated from the French of Oscar Wilde*. London: John Lane, 1907 (second edition with illustrations), title page and frontispiece  
 21.5 x 18 cm (overall)  
 Collection Alessandra and Simon Wilson
- 
- 118**  
**Aubrey Beardsley**  
 (Brighton, 1872–Menton, 1898)  
*The Climax*, 1893, from *A Portfolio of Aubrey Beardsley's Drawings Illustrating "Salome" by Oscar Wilde*. London: John Lane, 1906  
 Line block print, 345 x 273 mm (sheet), 260 x 162 mm (image)  
 Collection Alessandra and Simon Wilson.
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- 119**  
**W.H. Hooper** (London, 1834–1912) after **Edward Coley Burne-Jones** (Birmingham, 1833–London, 1898)  
*The Kynghtes Tale*, in Geoffrey Chaucer, *The works of Chaucer now newly imprinted*. Ed. F.S. Ellis. London: William Morris at the Kelmscott Press, 1896, 22  
 Woodcut, 550 x 430 mm  
 The British Library, London. Inv. C.43.h.19
- 
- 120**  
**Walter Richard Sickert**  
 (Munich, 1860–Bathampton, Somerset, 1942)  
*Portrait of Mrs Barrett*, 1906



- Oil on canvas, 51 x 40.8 cm  
The Samuel Courtauld Trust. The Courtauld Gallery, London. Inv. P.1935.RF.404
- 
- 121**  
**Spencer Gore**  
(Epsom, Surrey, 1878–Richmond, Surrey, 1914)  
*Letchworth Railway Station*, 1912  
Oil on canvas, 62 x 72.5 cm  
National Railway Museum, York and Shildon
- 
- 122**  
**David Bomberg**  
(Birmingham, 1890–London, 1957)  
*Figure Composition*, ca. 1913  
Oil on millboard, 36 x 26 cm  
Manchester City Galleries. Purchased with the assistance of the Victoria and Albert Museum Purchase Grant Fund. Inv. 1967.113
- 
- 123**  
**Henry Lamb**  
(Adelaide, 1883–London, 1960)  
*Lytton Strachey*, 1914  
Oil on canvas, 244.5 x 178.4 cm  
Tate: Presented by the Trustees of the Chantrey Bequest 1957. Inv. T00118
- 
- 124**  
**Henri Gaudier-Brzeska**  
(Saint Jean de Braye, Orléans, 1891–Neuville Saint Vaast, Pas de Calais, 1915)  
*Seated Woman*, 1914  
Marble, 47 x 35 x 24.3 cm  
Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle. Donation from Kettle's Yard Foundation in 1965. Inv. AM 1461 S
- 
- 125**  
**Wyndham Lewis**  
(Amherst, Nova Scotia, 1882–London, 1957)  
*Composition in Red and Mauve*, 1915  
Pen, ink, chalk and gouache on paper, 34.7 x 24.5 cm  
Museo Thyssen-Bornemisza, Madrid. Inv. 1981.20 (647)
- 
- 126**  
**Edward Wadsworth**  
(Cleckheaton, West Yorkshire, 1889–London, 1949)  
*Vorticist Composition*, ca. 1914–15  
Oil on canvas, 76.3 x 63.5 cm  
Museo Thyssen-Bornemisza, Madrid. Inv. 1980.6 (780)
- 
- 127**  
**Duncan Grant**  
(Rothiemurchus, Invernesshire, 1885–Aldermaston, Berkshire, 1978)  
*The Blue Sheep*, 1915  
Folding screen, gouache on paper mounted on canvas, 162.5 x 205 cm  
Victoria and Albert Museum, London. Inv. CIRC.806-1966
- 
- 128**  
**Christopher Richard Wynne Nevinson**  
(London, 1889–1946)  
*French Troops Resting*, 1916  
Oil on canvas, 71 x 91.5 cm  
Imperial War Museum, London. Inv. IWM ART 5219
- 
- 129**  
**William Roberts**  
(London, 1895–1980)  
*At the Hippodrome (The Gods)*, 1920  
Oil on canvas, 97.8 x 92.6 cm  
New Walk Museum and Art Gallery, Leicester. Inv. L.F23.1935
- 
- 130**  
**Walter Richard Sickert**  
(Munich, 1860–Bathampton, Somerset, 1942)  
*Portrait of Victor Lecourt*, 1922–24  
Oil on canvas, 81.3 x 60.5 cm  
Manchester City Galleries. Inv. 1947.165
- 
- 131**  
**Gwen John**  
(Haverfordwest, Pembrokeshire, 1876–Dieppe, 1939)  
*Girl in Mulberry Dress*, 1923  
Oil on canvas, 69 x 53.3 cm  
Southampton City Art Gallery. Inv. 11/1962
- 
- 132**  
**Edward Burra**  
(London, 1905–Rye, Sussex, 1976)  
*The Café*, 1930  
Watercolour on paper, 82.9 x 67.5 cm  
Southampton City Art Gallery. Inv. 11/1962
- 
- 133**  
**Henry Moore**  
(Castleford, Yorkshire, 1898–Much Hadham, Hertfordshire, 1987)  
*Two Forms*, 1936  
Brown Hornton stone on wood base, 95 x 77 x 57 cm  
The Henry Moore Foundation, Much Hadham, Hertfordshire. Inv. LH 166
- 
- 134**  
**Stanley Spencer**  
(Cookham, Berkshire, 1891–Cliveden, Buckinghamshire, 1959)  
*A Family Group (Hilda, Unity and Dolls)*, 1937  
Oil on canvas, 76.2 x 50.8 cm  
Leeds Museum and Galleries (Leeds Art Gallery). Inv. LEEAG.PA.1938.0014
- 
- 135**  
**Ben Nicholson**  
(Denham, Buckinghamshire, 1894–London, 1982)  
*Painting*, 1937, 1937  
Oil on canvas, 79.5 x 91.5 cm  
The Samuel Courtauld Trust. The Courtauld Gallery, London. Inv. P.1984.AH.286
- 
- 136**  
**Paul Nash**  
(London, 1889–Boscombe, Hampshire, 1946)  
*Druid Landscape*, ca. 1938  
Oil on cardboard, 58.5 x 40.5 cm  
British Council Collection. Inv. P37
- 
- 137**  
**Henry Moore**  
(Castleford, Yorkshire, 1898–Much Hadham, Hertfordshire, 1987)  
*Tube Shelter Perspective*, 1941  
Pencil, wax crayon, coloured crayon, watercolour, wash, gouache on paper, 291 x 238 mm  
The Henry Moore Foundation, Much Hadham, Hertfordshire: gift of the artist 1977. Inv. HMF 1773
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- 138**  
**Meredith Frampton**  
(London, 1894–Mere, Wiltshire, 1984)  
*Sir Ernest Gowers in the London RCDJR*, 1943  
Oil on canvas, 148 x 168.5 cm  
Imperial War Museum, London. Inv. IWM ART LD 2905
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- 139**  
**Duncan Grant** (Rothiemurchus, Invernesshire, 1885–Aldermaston, Berkshire, 1978), **Vanessa Bell** (London, 1879–Firle, Sussex, 1961), **Frederick Etchells** (Newcastle upon Tyne, 1886–Folkestone, 1973) and **Roger Fry** (London, 1866–1934)  
Cover design for the *Second Post-Impressionist Exhibition* catalogue. Grafton Galleries, London, 1912  
18.4 x 12.3 x 0.8 cm (overall)  
Chastleton House, The Whitmore-Jones Collection (acquired by The National Heritage Memorial Fund and transferred to The National Trust in 1991). Inv. CMS 3097007
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- 140**  
**Wyndham Lewis** (ed.)  
(Amherst, Nova Scotia, 1882–London, 1957)  
*Blast*, No. 1 (London: John Lane), 1914  
31.8 x 26.7 cm (overall)  
The Wyndham Lewis Memorial Trust: G. and V. Lane Collection
- 
- 141**  
**Charles Shannon**  
(Sleaford, Lincolnshire, 1863–1937)  
*Britain's Efforts and Ideals: The Rebirth of the Arts*, 1917  
Lithograph, 742 x 495 mm  
Imperial War Museum, London. Inv. IWM 665
- 
- 142**  
**Wyndham Lewis** (ed.)  
(Amherst, Nova Scotia, 1882–London, 1957)  
*The Tyro*, No. 2 (London: The Egoist Press), 1922
- 
- 24.8 x 18.6 cm (overall)  
The Wyndham Lewis Memorial Trust: G. and V. Lane Collection
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- 143**  
**Vanessa Bell** (London, 1879–Firle, Sussex, 1961) and **Duncan Grant** (Rothiemurchus, Invernesshire, 1885–Aldermaston, Berkshire, 1978)  
Frontespiece for (Arthur) Clive (Heward) Bell, *The Legend of Monte della Sibilla, or Le Paradis de la Reine Sibille*. London: Leonard and Virginia Woolf at the Hogarth Press, 1923  
26 x 18.2 x 0.6 cm (overall)  
National Library of Scotland, Edinburgh. Inv. T.9.a
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- 144**  
**F.L.M. Griggs**  
(Hitchin, Hertfordshire, 1876–Chipping Campden, Gloucestershire, 1938)  
*Owpen Manor*, 1931  
Etching, 202 x 257 mm (image)  
The Ashmolean Museum, Oxford. Presented by Arthur Mitchell, 1962. Inv. WA1962.54.158
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- 145**  
**Paul Nash**  
(London, 1889–Boscombe, Hampshire, 1946)  
“Contribution to Unit One”, in Herbert Read, ed. *Unit One*. Exhibition book. Mayor Gallery, London. London: Cassell, 1934  
20 x 15 cm (overall)  
Tate Library & Archive. Inv. V (4D)7036”193”
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- 146**  
**Paul Nash**  
(London, 1889–Boscombe, Hampshire, 1946)  
*Shell Guide to Dorset*. London: Architectural Press, 1935  
23 x 18.5 x 1 cm (overall)  
Shell Art Collection, Beaulieu, Brockenhurst, Hampshire
- 
- 147**  
**James Boswell**  
(Westport, 1906–London, 1971)  
*He hath made for us a pathway / To the ends of the earth*, in *Left Review*, vol. 1, no. 8 (London, May 1935): 321  
22.8 x 12.7 cm (overall)  
Collection Dr I.K. Patterson
- 
- 148**  
**Unknown photographer**  
*Paul Eluard, Nusch Eluard, Diana Lee, Salvador Dali in diving suit, ELT Mesens and Rupert Lee, First International Surrealist Exhibition*, New Burlington Galleries, London, Chiddingly, 1936  
Photograph, 381 x 254 mm  
Lee Miller Archives, Chiddingly

- 149**  
**Ben Nicholson** (Denham, Buckinghamshire, 1894–London, 1982) and **Naum Gabo** (Bryansk, 1890–Connecticut, 1977), eds. *Circle: An International Survey of Constructivist Art* (London, 1937, 29–30) 26 x 20 x 2.6 cm (overall)  
 National Library of Scotland, Edinburgh. Inv. X.33.h
- 
- 150**  
**Graham Sutherland** (London, 1903–80)  
*Thorn Tree*, 1945  
 Oil on canvas, 127 x 101.5 cm  
 British Council Collection. Inv. P74
- 
- 151**  
**Barbara Hepworth** (Wakefield, West Yorkshire, 1903–St Ives, Cornwall, 1975)  
*Rhythmic Form*, 1949  
 Rosewood on wooden base, 100.3 x 30.5 x 12.2 cm  
 British Council Collection. Inv. P167
- 
- 152**  
**Laurence Stephen Lowry** (Stretford, Lancashire, 1887–Glossop, Derbyshire, 1976)  
*Industrial Landscape*, 1950  
 Oil on canvas, 111.7 x 152.5 cm  
 New Walk Museum and Art Gallery, Leicester. Inv. L.F20.1952
- 
- 153**  
**Henry Moore** (Castleford, Yorkshire, 1898–Much Hadham, Hertfordshire, 1987)  
*Mother and Child*, 1953  
 Bronze, 61 x 27 x 34.5 cm  
 Private Collection
- 
- 154**  
**Reg Butler** (Buntingford, Hertfordshire, 1913–Berkhamsted, 1981)  
*Girl*, 1953–54  
 Bronze, 177.8 x 40.6 x 24.1 cm  
 Bristol Museums & Art Gallery. Inv. N5483
- 
- 155**  
**Eduardo Paolozzi** (Leith, Edinburgh, 1924–London, 2005)  
*Large Frog (New Version)*, 1958  
 Bronze, 71 x 83 x 83 cm  
 British Council Collection. Inv. P302
- 
- 156**  
**Peter Coker** (London, 1926–Colchester, Essex, 2004)  
*Sunflowers*, 1958–59  
 Oil on board, 120 x 97 cm
- 
- Robert Travers**, Piano Nobile Gallery, London
- 
- 157**  
**Peter Lanyon** (St Ives, Cornwall, 1918–Taunton, Somerset, 1964)  
*Thermal*, 1960  
 Oil on canvas, 182.9 x 152.4 cm  
 Tate: Purchased 1960. Inv. T00375
- 
- 158**  
**Peter Blake** (Dartford, Kent, b. 1932)  
*Love Wall*, 1961  
 Collage and wood construction, 125 x 237 x 23 cm  
 Coleção CAM-Fundação Calouste Gulbenkian, Lisbon. Inv. PE128
- 
- 159**  
**Patrick Caulfield** (London, 1936–2005)  
*Portrait of Juan Gris*, 1963  
 Oil on board, 122 x 122 cm  
 Pallant House Gallery, Chichester, UK (Wilson gift through the National Art Collection Fund 2004).  
 Inv. chceph 1055
- 
- 160**  
**Anthony Caro** (London, b. 1924)  
*Slow Movement*, 1965  
 Paint on steel, 144.8 x 299.7 x 61 cm  
 Arts Council Collection, Southbank Centre, London. Inv. AC 821
- 
- 161**  
**David Hockney** (Bradford, West Yorkshire, b. 1937)  
*Portrait of Nick Wilder*, 1966  
 Acrylic on canvas, 182 x 182 cm  
 Private Collection
- 
- 162**  
**Howard Hodgkin** (London, b. 1932)  
*Mrs K*, 1966–67  
 Oil on canvas, 86.4 x 99 cm  
 Arts Council Collection, Southbank Centre, London. Inv. ACA 49
- 
- 163**  
**Bridget Riley** (Norwood, London, b. 1931)  
*Cataract 3*, 1967  
 PVA on canvas, 221.9 x 222.9 cm  
 British Council Collection. Inv. P996
- 
- 164**  
**Lucian Freud** (Berlin, 1922–London, 2011)  
*Naked Girl Asleep*, 1967  
 Oil on canvas, 61 x 61 cm  
 Private Collection
- 
- 165**  
**Keith Arnatt** (Oxford, 1930–Wales, 2008)  
*Self Burial (in Nine Stages)*, 1969  
 Nine original black and white photographs mounted on board, each 22.9 x 22.9 cm  
 Private Collection, London. Courtesy Richard Saltoun / John Austin, London
- 
- 166**  
**Gilbert and George** (Gilbert Proesch (Dolomites, Italy, b. 1943) and George Passmore (Plymouth, Devon, b. 1942)  
*A Portrait of the Artists as Young Men*, 1970  
 Video, 7 minutes  
 Tate: Purchased 1972. Inv. T01704
- 
- 167**  
**Ian Hamilton Finlay** (Nassau, 1925–Edinburgh, 2006)  
*Sea/Land Sundial*, 1970  
 Glass, 33.5 x 30.7 x 7.5 cm  
 Tate: Bequeathed by David Brown in memory of Mrs Liza Brown 2003.  
 Inv. T11738
- 
- 168**  
**Richard Hamilton** (London, 1922–2011)  
*Release Print*, 1972  
 Screenprint and collage, 71 x 95.5 cm  
 British Council Collection. Inv. P4412
- 
- 169**  
**Francis Bacon** (Dublin, 1909–Madrid, 1992)  
*Two Studies for a Self Portrait*, 1972  
 Oil on canvas, 35.5 x 61 cm  
 Private Collection
- 
- 170**  
**R.B. Kitaj** (Cleveland, Ohio, 1932–Los Angeles, 2007)  
*The Man of the Woods and the Cat of the Mountains*, 1973  
 Oil on canvas, 152.4 x 152.4 cm  
 Tate: Presented by the Friends of the Tate Gallery 1974. Inv. T01772
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- 171**  
**Richard Long** (Bristol, Avon, b. 1945)  
*Slate Line*, 1978  
 Twenty pieces of Cornish Delabole slate, approx. 270 x 70 cm  
 Courtesy of the artist and Haunch of Venison, London
- 
- 172**  
**Frank Auerbach** (Berlin, b. 1931)  
*Head of JYM III*, 1980  
 Oil on board, 71.1 x 61 cm  
 British Council Collection.  
 Inv. P4995
- 
- 173**  
**Tony Cragg** (Liverpool, b. 1949)  
*Britain Seen from the North*, 1981  
 Plastic and mixed media, 440 x 800 x 10 cm  
 Tate: Purchased 1982. Inv. T03347
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- 174**  
**Edward Wright** (Liverpool, 1912–London? 1988)  
 Design for Theo Crosby, ed. *This is Tomorrow*. Exh. cat. Whitechapel Art Gallery, London, 1956  
 17 x 17 cm (overall)  
 Tate Library and Archive.  
 Inv. V LON-WHI
- 
- 175**  
**Lord Snowdon** (London, b. 1930)  
*Private View*. London: Thomas Nelson and Sons, 1965, 234–35  
 34 x 27.6 x 2.6 cm (overall)  
 National Library of Scotland, Edinburgh. Inv. NG.1345.e.16
- 
- 176**  
**Peter Blake** (Dartford, Kent, b. 1932)  
*Sgt. Pepper's Lonely Hearts Club Band*, album cover, 1967  
 31.5 x 31 cm  
 Private Collection
- 
- 177**  
**Charles Harrison** (Chesham, Buckinghamshire, 1942–Banbury, Oxfordshire, 2009), ed.  
*When Attitudes Become Form: Works-Concepts-Processes-Situations-Information – Live in Your Head*. Exh. cat. Institute of Contemporary Arts, London, July–August, 1969  
 31 x 22 cm (overall)  
 Tate Library & Archive. Inv. V LON-INS and V CH-BER-KUN
- 
- 178**  
**Gerald Scarfe** (London, b. 1936)  
*Ian Fleming as James Bond*, 1970  
 Lithograph, 737 x 546 mm  
 Private Collection
- 
- 179**  
**Glen Baxter** (Leeds, b. 1944)  
*Atlas: I'll never forget the day M'Blawi stumbled on the work of the Post-Impressionists...* English edition. London: Jonathan Cape, 1982  
 21.5 x 15.8 cm (overall)  
 Private Collection

## SELECT BIBLIOGRAPHY

This select bibliography, divided into historical periods, provides details of some of the most interesting books on British art, culture and history that have been published in the last two or three decades. It does not include works on individual artists. For these latter, it is recommended that catalogues for monographic exhibitions at major institutions such as Tate and the National Portrait Gallery be consulted as well as the lists of the main art publishers such as Phaidon and Thames & Hudson. The remarkable publications of the Paul Mellon Center for Studies in British Art (Yale University Press) on both particular artists and broader artistic themes are highly recommended.

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1969

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1973

☞ ARTE'73. Multilingual ed. (Spanish, English, French, Italian and German)

1974

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1975

☞ OSKAR KOKOSCHKA. Óleos y acuarelas. Dibujos, grabados, mosaicos. Obra literaria. Text by Heinz Spielmann

☞ EXPOSICIÓN ANTOLOGICA DE LA CALCOGRAFÍA NACIONAL. Texts by Enrique Lafuente Ferrari and Antonio Gallego

☞ I EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1976

☞ JEAN DUBUFFET. Text by Jean Dubuffet

☞ ALBERTO GIACOMETTI. Colección de la Fundación Maeght. Texts by Jean Genêt, Jean-Paul Sartre, Jacques Dupin and Alberto Giacometti

☞ II EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1977

☞ ARTE USA. Text by Harold Rosenberg

☞ ARTE DE NUEVA GUINEA Y PAPÚA. Colección A. Folch y E. Serra. Texts by B. A. L. Cranstone and Christian Kaufmann

☞ PICASSO. Texts by Rafael Alberti, Gerardo Diego, Vicente Aleixandre, Eugenio d'Ors, Juan Antonio Gaya Nuño, Ricardo Gullón, José Camón Aznar, Guillermo de Torre and Enrique Lafuente Ferrari

☞ MARC CHAGALL. 18 pinturas y 40 grabados. Texts by André Malraux and Louis Aragon (in French) 

☞ ARTE ESPAÑOL CONTEMPORÁNEO. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. [This catalogue accompanied the exhibition of the same name that traveled to 67 Spanish venues between 1975 and 1996; at many venues, independent catalogues were published.]

☞ III EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1978

☞ ARS MEDICA. Text by Carl Ziegler

☞ FRANCIS BACON. Text by Antonio Bonet Correa

☞ BAUHAUS. Texts by Hans M. Wingler, Will Grohmann, Jürgen Joedicke, Nikolaus Pevsner, Hans Eckstein, Oskar Schlemmer, László Moholy-Nagy, Otto Stelzer and Heinz Winfried Sabais. Published by the Institut für Auslandsbeziehungen, Stuttgart, 1976

☞ KANDINSKY: 1923-1944. Texts by Werner Haftmann, Gaëtan Picon and Wassily Kandinsky

☞ ARTE ESPAÑOL CONTEMPORÁNEO. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH

☞ IV EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1979

☞ WILLEM DE KOONING. Obras recientes. Text by Diane Waldman

☞ MAESTROS DEL SIGLO XX. NATURALEZA MUERTA. Text by Reinhold Hohl

☞ GEORGES BRAQUE. Óleos, gouaches, relieves, dibujos y grabados. Texts by Jean Paulhan, Jacques Prévert, Christian Zervos, Georges Salles, André Chastel, Pierre Reverdy and Georges Braque

☞ GOYA. CAPRICHOS, DESASTRES, TAUROMAQUIA, DISPARATES. Text by Alfonso E. Pérez-Sánchez (1<sup>st</sup> ed.)

☞ V EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1980

☞ JULIO GONZÁLEZ. Esculturas y dibujos. Text by Germain Viatte

☞ ROBERT MOTHERWELL. Text by Barbaralee Diamonstein and Robert Motherwell

☞ HENRI MATISSE. Óleos, dibujos, gouaches, découpées, esculturas y libros. Text by Henri Matisse

☞ VI EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1981

☞ MINIMAL ART. Text by Phyllis Tuchman

☞ PAUL KLEE. Óleos, acuarelas, dibujos y grabados. Text by Paul Klee

☞ MIRRORS AND WINDOWS. AMERICAN PHOTOGRAPHY SINCE 1960. Text by John Szarkowski. English ed. (Offprint: Spanish translation of text by John Szarkowski). Published by The Museum of Modern Art, New York, 1980

☞ MEDIO SIGLO DE ESCULTURA: 1900-1945. Text by Jean-Louis Prat

☞ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Texts by Gustavo Torner, Gerardo Rueda and Fernando Zóbel

1982

☞ PIET MONDRIAN. Óleos, acuarelas y dibujos. Texts by Herbert Henkels and Piet Mondrian

☞ ROBERT Y SONIA DELAUNAY. Texts by Juan Manuel Bonet, Jacques Damase, Ramón Gómez de la Serna, Isaac del Vando Villar, Vicente Huidobro and Guillermo de Torre

☞ PINTURA ABSTRACTA ESPAÑOLA: 1960-1970. Text by Rafael Santos Torroella

☞ KURT SCHWITTERS. Texts by Werner Schmalenbach, Ernst Schwitters and Kurt Schwitters

☞ VII EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1983

☞ ROY LICHTENSTEIN: 1970-1980. Text by Jack Cowart. English ed. Published by Hudson Hill Press, New York, 1981

☞ FERNAND LÉGER. Text by Antonio Bonet Correa and Fernand Léger

☞ PIERRE BONNARD. Text by Ángel González García

☞ ALMADA NEGREIROS. Texts by Margarida Acciaiuoli, Antonio Espina, Ramón Gómez de la Serna, José Augusto França, Jorge de Sena, Lima de Freitas and Almada Negreiros. Published by the Ministério da Cultura de Portugal, Lisbon, 1983

☞ ARTE ABSTRACTO ESPAÑOL EN LA COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Julián Gállego

☞ GRABADO ABSTRACTO ESPAÑOL. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Julián Gállego. [This catalogue accompanied the exhibition of the same name that traveled to 44 Spanish venues between 1983 and 1999.]

1984

☞ EL ARTE DEL SIGLO XX EN UN MUSEO HOLANDÉS: EINDHOVEN. Texts by Jaap Bremer, Jan Debbaut, R. H. Fuchs, Piet de Jonge and Margriet Suren

☞ JOSEPH CORNELL. Text by Fernando Huiçi

☞ FERNANDO ZÓBEL. Text by Francisco Calvo Serraller. Madrid and 

☞ JULIA MARGARET CAMERON: 1815-1879. Texts by Mike Weaver and Julia Margaret Cameron. English ed. (Offprint: Spanish translation of text by Mike Weaver). Published by John Hansard Gallery & The Herbert Press Ltd., Southampton, 1984

☞ JULIUS BISSIER. Text by Werner Schmalenbach

1985

☞ ROBERT RAUSCHENBERG. Text by Lawrence Alloway

☞ VANGUARDIA RUSA: 1910-1930. Museo y Colección Ludwig. Text by Evelyn Weiss

☞ DER DEUTSCHE HOLZSCHNITT IM 20. Text by Gunther Thiem. German ed. (Offprint: Spanish translations of texts). Published by the Institut für Auslandsbeziehungen, Stuttgart, 1984

☞ ESTRUCTURAS REPETITIVAS. Text by Simón Marchán Fíz

1986

☞ MAX ERNST. Texts by Werner Spies and Max Ernst

☞ ARTE, PAISAJE Y ARQUITECTURA. El arte referido a la arquitectura en la República Federal de Alemania. Texts by Dieter Honisch and Manfred Sack. German ed. (Offprint: Spanish translation of introductory texts). Published by the Institut für Auslandsbeziehungen, Stuttgart, 1983

☞ ARTE ESPAÑOL EN NUEVA YORK: 1950-1970. Colección Amos Cahan. Text by Juan Manuel Bonet

☞ OBRAS MAESTRAS DEL MUSEO DE WUPPERTAL. De Marées a Picasso. Texts by Sabine Fehlemann and Hans Günter Wachtmann

1987

☞ BEN NICHOLSON. Texts by Jeremy Lewison and Ben Nicholson

☞ IRVING PENN. Text by John Szarkowski. English ed. published by The Museum of Modern Art, New York, 1984 (repr. 1986)

☞ MARK ROTHKO. Texts by Michael Compton and Mark Rothko

1988

☞ EL PASO DESPUÉS DE EL PASO EN LA COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Juan Manuel Bonet

☞ ZERO, A EUROPEAN MOVEMENT. The Lenz Schönberg Collection. Texts by Dieter Honisch and Hannah Weitemeyer. Bilingual ed. (Spanish/English)

☞ COLECCIÓN LEO CASTELLI. Texts by Calvin Tomkins, Judith Goldman, Gabriele Henkel, Leo Castelli, Jim Palette, Barbara Rose and John Cage

📖 MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (1<sup>st</sup> ed.)

1989

📖 RENÉ MAGRITTE. Texts by Camille Goemans, Martine Jacquet, Catherine de Croës, François Daulte, Paul Lebeer and René Magritte

📖 EDWARD HOPPER. Text by Gail Levin

📖 ARTE ESPAÑOL CONTEMPORÁNEO. FONDOS DE LA FUNDACIÓN JUAN MARCH. Text by Miguel Fernández-Cid

1990

📖 ODILON REDON. Colección Ian Woodner. Texts by Lawrence Gowing, Odilon Redon and Nuria Rivero

📖 CUBISMO EN PRAGA. Obras de la Galería Nacional. Texts by Jiří Kotalík, Ivan Neumann and Jiří Šetlik

📖 ANDY WARHOL. COCHES. Texts by Werner Spies, Christoph Becker and Andy Warhol

📖 COL·LECCIÓ MARCH. ART ESPANYOL CONTEMPORANI. PALMA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet. Multilingual ed. (Spanish, Catalan and English)

1991

📖 PICASSO. RETRATOS DE JACQUELINE. Texts by Hélène Parmelin, María Teresa Ocaña, Nuria Rivero, Werner Spies and Rosa Vives

📖 VIEIRA DA SILVA. Texts by Fernando Pernes, Julián Gállego, M<sup>a</sup> João Fernandes, René Char (in French), António Ramos Rosa (in Portuguese) and Joham de Castro

📖 MONET EN GIVERNY. Colección del Museo Marmottan de París. Texts by Arnaud d'Hauterives, Gustave Geffroy and Claude Monet

📖 MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (2<sup>nd</sup> ed.)

1992

📖 RICHARD DIEBENKORN. Text by John Elderfield

📖 ALEXEJ VON JAWLENSKY. Text by Angelica Jawlensky

📖 DAVID HOCKNEY. Text by Marco Livingstone

📖 COL·LECCIÓ MARCH. ART ESPANYOL CONTEMPORANI. PALMA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (German ed.)

1993

📖 MALEVICH. Colección del Museo Estatal Ruso, San Petersburgo. Texts by Evgenija N. Petrova, Elena V. Basner and Kasimir Malevich

📖 PICASSO. EL SOMBRERO DE TRES PICOS. Dibujos para los decorados y el vestuario del ballet de Manuel de Falla. Texts by Vicente García-Márquez, Brigitte Léal and Laurence Berthon

📖 MUSEO BRÜCKE BERLÍN. ARTE EXPRESIONISTA ALEMÁN. Text by Magdalena M. Moeller

1994

📖 GOYA GRABADOR. Texts by Alfonso E. Pérez-Sánchez and Julián Gállego

📖 ISAMU NOGUCHI. Texts by Shoji Sadao, Bruce Altshuler and Isamu Noguchi

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1995

📖 KLIMT, KOKOSCHKA, SCHIELE. UN SUEÑO VIENÉS: 1898-1918. Texts by Gerbert Frodl and Stephan Koja

📖 ROUAULT. Texts by Stephan Koja, Jacques Maritain and Marcel Arland

📖 MOTHERWELL. Obra gráfica: 1975-1991. Colección Kenneth Tyler. Text by Robert Motherwell

1996

📖 TOM WESSELMANN. Texts by Marco Livingstone, Jo-Anne Birnie Danzker, Tilman Osterwold and Meinrad Maria Grewenig. Published by Hatje Cantz, Ostfildern, 1996

📖 TOULOUSE-LAUTREC. De Albi y de otras colecciones. Texts by Danièle Devynck and Valeriano Bozal

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📖 MUSEU D'ART ESPANYOL CONTEMPORANI. PALMA. FUNDACION JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual eds. (Spanish/Catalan and English/German, 1<sup>st</sup> ed.)

📖 PICASSO. SUITE VOLLARD. Text by Julián Gállego. Spanish ed., bilingual ed. (Spanish/German) and trilingual ed. (Spanish/German/English). [This catalogue accompanied the exhibition of the same name that, since 1996, has traveled to seven Spanish and foreign venues.]

1997

📖 MAX BECKMANN. Texts by Klaus Gallwitz and Max Beckmann

📖 EMIL NOLDE. NATURALEZA Y RELIGIÓN. Text by Manfred Reuther

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📖 MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual ed. (Spanish/English, 1<sup>st</sup> ed.)

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2000

📖 VASARELY. Texts by Werner Spies and Michèle-Catherine Vasarely

📖 EXPRESIONISMO ABSTRACTO. OBRA SOBRE PAPEL. Colección de The Metropolitan Museum of Art, Nueva York. Text by Lisa M. Messinger

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2002

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📖 MAESTROS DE LA INVENCION DE LA COLECCION E. DE ROTHSCHILD DEL MUSEO DEL LOUVRE. Texts by Pascal Torres Guardiola, Catherine Loisel, Christel Winling, Geneviève Bresc-Bautier, George A. Wanklyn and Louis Antoine Prat

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KANDINSKY. Acquarelas. Städtische Galerie im Lenbachhaus, Munich. Texts by Helmut Friedel and Wassily Kandinsky. Bilingual ed. (Spanish/German) **P C**

## 2005

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## 2006

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☞ Supplementary publication: Hermann Bahr. CONTRA KLIMT (1903). Additional texts by Christian Huemer, Verena Perhelfter, Rosa Sala Rose and Dietrun Otten. Spanish semi-facsimile ed., translation by Alejandro Martín Navarro  
LA CIUDAD ABSTRACTA: 1966. El nacimiento del Museo de Arte Abstracto Español. Texts by Santos Juliá, María Bolaños, Ángeles Villalba,

Juan Manuel Bonet, Gustavo Torner, Antonio Lorenzo, Rafael Pérez Madero, Pedro Miguel Ibáñez and Alfonso de la Torre

GARY HILL: IMAGES OF LIGHT. Works from the Collection of the Kunstmuseum Wolfsburg. Text by Holger Broecker. Bilingual ed. (Spanish/English) **P C**

GOYA. CAPRICHOS, DESASTRES, TAUROMAQUIA, DISPARATES. Texts by Alfonso E. Pérez-Sánchez (11<sup>th</sup> ed., 1<sup>st</sup> ed. 1979). [This catalogue accompanied the exhibition of the same name that, since 1979, has traveled to 173 Spanish and foreign venues. The catalogue has been translated into more than seven languages.]

## 2007

ROY LICHTENSTEIN: BEGINNING TO END. Texts by Jack Cowart, Juan Antonio Ramírez, Ruth Fine, Cassandra Lozano, James de Pasquale, Avis Berman and Clare Bell. Spanish, French and English eds.

Supplementary publication: Roy Fox Lichtenstein. PAINTINGS, DRAWINGS AND PASTELS, A THESIS. Original text by Roy Fox Lichtenstein (1949). Additional texts by Jack Cowart and Clare Bell. Bilingual ed. (English [facsimile]/Spanish), translation by Paloma Farré

THE ABSTRACTION OF LANDSCAPE: From Northern Romanticism to Abstract Expressionism. Texts by Werner Hofmann, Hein-Th. Schulze Altcapenberg, Barbara Dayer Gallati, Robert Rosenblum, Miguel López-Remiro, Mark Rothko, Cordula Meier, Dietmar Elger, Bernhard Teuber, Olaf Mörke and Víctor Andrés Ferretti. Spanish and English eds.

Supplementary publication: Sean Scully. BODIES OF LIGHT (1998). Bilingual ed. (Spanish/English)

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BEFORE AND AFTER MINIMALISM: A Century of Abstract Tendencies in the Daimler Chrysler Collection. Virtual guide: [www.march.es/arte/palma/antiores/CatalogoMinimal/index.asp](http://www.march.es/arte/palma/antiores/CatalogoMinimal/index.asp). Spanish, Catalan, English and German eds. **P**

## 2008

MAXIMin: Maximum Minimization in Contemporary Art. Texts by Renate Wiehager, John M. Armleder, Ilya Bolotowsky, Daniel Buren, Hanne Darboven, Adolf Hölzel, Norbert Kricke, Heinz Mack and Friederich Vordemberge-Gildewart. Spanish and English eds.

TOTAL ENLIGHTENMENT: Conceptual Art in Moscow 1960–1990. Texts by Boris Groys, Ekaterina Bobrinskaya, Martina Weinhart, Dorothea Zwirner, Manuel Fontán del Junco, Andrei Monastyrski and Ilya Kabakov. Bilingual ed. (Spanish/English). Published by Hatje Cantz, Ostfildern/Fundación Juan March, Madrid, 2008

☞ ANDREAS FEININGER: 1906–1999. Texts by Andreas Feininger, Thomas Buchsteiner, Jean-François Chevrier, Juan Manuel Bonet and John Loengard. Bilingual ed. (Spanish/English) **P C**

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Supplementary publication: IRIS DE PASCUA. JOAN HERNÁNDEZ PIJUAN. Text by Elvira Maluquer. Bilingual ed. (Spanish/English)

## 2009

TARSILA DO AMARAL. Texts by Aracy Amaral, Juan Manuel Bonet, Jorge Schwartz, Regina Teixeira de Barros, Tarsila do Amaral, Mário de Andrade, Oswald de Andrade, Manuel Bandeira, Haroldo de Campos, Emiliano di Cavalcanti, Ribeiro Couto, Carlos Drummond de Andrade, António Ferro, Jorge de Lima and Sérgio Milliet. Spanish and English eds.

☞ Supplementary publication: Blaise Cendrars. HOJAS DE RUTA (1924). Spanish semi-facsimile ed., translation and notes by José Antonio Millán Alba

Supplementary publication: Oswald de Andrade. PAU BRASIL (1925). Spanish semi-facsimile ed., translation by Andrés Sánchez Robayna

CARLOS CRUZ-DIEZ: COLOR HAPPENS. Texts by Osbel Suárez, Carlos Cruz-Diez, Gloria Carnevali and Ariel Jiménez. Spanish and English eds. **P C**

Supplementary publication: Carlos Cruz-Diez. REFLECTION ON COLOR (1989), rev. and exp. Spanish and English eds.

☞ CASPAR DAVID FRIEDRICH: THE ART OF DRAWING. Texts by Christina Grummt, Helmut Börsch-Supan and Werner Busch. Spanish and English eds.

MUSEU FUNDACIÓN JUAN MARCH, PALMA [Catalogue-Guide]. Texts by Miquel Seguí Aznar and Elvira González Gozalo, Juan Manuel Bonet and Javier Maderuelo. Catalan, Spanish, English and German eds. (3<sup>rd</sup> ed. rev. and exp.)

## 2010

WYNDHAM LEWIS (1882–1957). Texts by Paul Edwards, Richard Humphreys, Yolanda Morató, Juan Bonilla, Manuel Fontán del Junco, Andrzej Gasiorek and Alan Munton. Spanish and English eds.

Supplementary publication: William Shakespeare and Thomas Middleton. TIMON OF ATHENS (1623). With illustrations by Wyndham Lewis and additional text by Paul Edwards, translation and notes by Ángel-Luis Pujante and Salvador Oliva. Bilingual ed. (Spanish/English)

Supplementary publication: Wyndham Lewis. BLAST. *Revista del gran vórtice inglés* (1914). Additional texts by Paul Edwards and Kevin Power. Spanish semi-facsimile ed., translation and notes by Yolanda Morató

PALAZUELO, PARIS, 13 RUE SAINT-JACQUES (1948–1968). Texts by Alfonso de la Torre and Christine Jouishomme. Bilingual ed. (Spanish/English) **P C**

THE AMERICAN LANDSCAPES OF ASHER B. DURAND (1796–1886). Texts by Linda S. Ferber, Barbara Deyer Gallati, Barbara Novak, Marilyn S. Kushner, Roberta J. M. Olson, Rebecca Bedell, Kimberly Orcutt and Sarah Barr Snook. Spanish and English eds. Supplementary publication: Asher B. Durand. LETTERS ON LANDSCAPE PAINTING (1855). Spanish semi-facsimile ed. and English facsimile ed.

PICASSO. Suite Vollard. Text by Julián Gállego. Bilingual ed. (Spanish/English) (Rev. ed, 1<sup>st</sup> ed. 1996)

## 2011

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ALEKSANDR DEINEKA (1899–1969). AN AVANT-GARDE FOR THE PROLETARIAT. Texts by Manuel Fontán del Junco, Christina Kiaer, Boris Groys, Fredric Jameson, Ekaterina Degot, Irina Leytes and Alessandro de Magistris. Spanish and English eds.

Supplementary edition: Boris Uralski. EL ELECTRICISTA (1930). Cover and illustrations by Aleksandr Deineka. Spanish semi-facsimile ed., translation by Iana Zabiaka

## 2012

GIANDOMENICO TIEPOLO (1727-1804): TEN FANTASY PORTRAITS. Texts by Andrés Úbeda de los Cobos. Spanish and English eds.

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Fundación Juan March, Madrid  
5 October 2012–20 January 2013

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Richard Humphreys, Guest Curator  
Manuel Fontán del Junco, Exhibitions Director, Fundación Juan March  
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Cover and back cover: J.A.M., Whistler, *Nocturne: Blue and Silver - Cremorne Lights*, 1872. Tate [detail Cat. 100]  
Pages 2-3: L.S., Lowry, *Industrial Landscape*, 1950. New Walk Museum and Art Gallery, Leicester [detail Cat. 152]  
Page 5: Hans Holbein the Younger, *Sir Thomas Wyatt the Younger*, ca. 1540-42. Private Collection. Courtesy of The Weiss Gallery, London [detail Cat. 3]





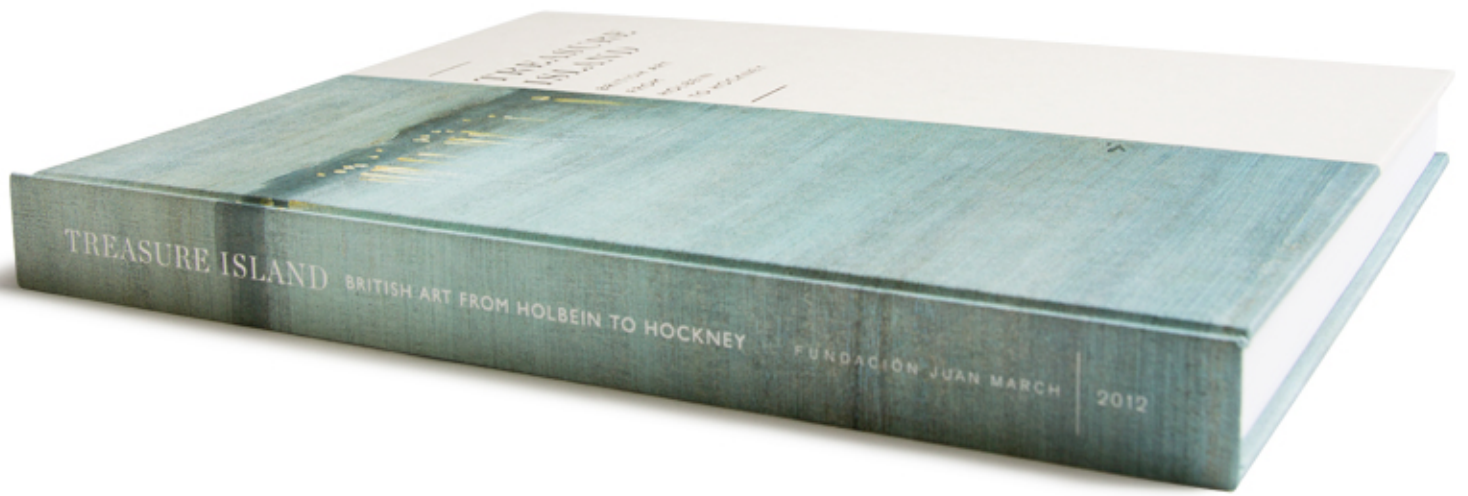












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BRITISH ART FROM HOLBEIN TO HOCKNEY

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