NATIONAL GALLERY, MILLBANK

ILLUSTRATED GUIDE

BRITISH SCHOOL

MDCCCCXXVII

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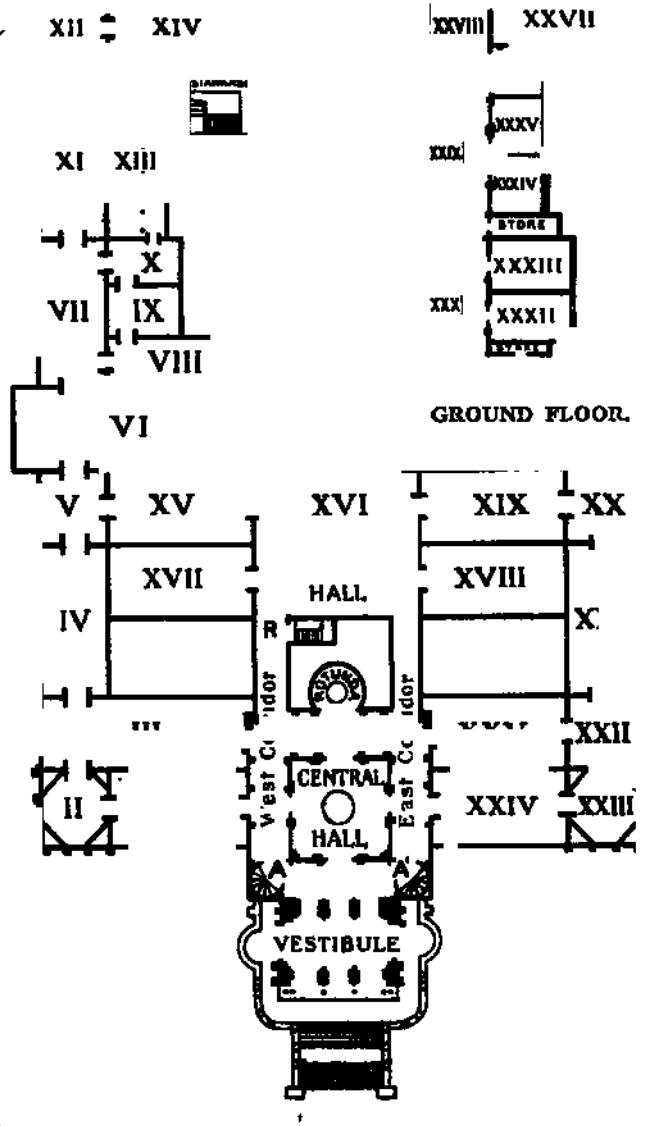
PLAN OF THE GALLERY



At R in West Corridor is staircase to Refreshment Room.

At A and A[1] Central Hall Corridors are staircases leading up to the Balcony and Gallery XXVI, and down to Gentlemen's and Ladies' Lavatories.

ARRANGEMENT

THE pictures are hung, for the most part, in chronological sequence, beginning with the eighteenth century paintings in Gallery I, and the visitor may follow the course of British Art from Hogarth to the present day by passing through Galleries I, II, III, IV, V, XV, XIX, XX, XXI, XXII, XXIII, XXIV and XXV in sequence, these Galleries being arranged in a continuous outer line round the Central Sculpture Hall, Gallery XVI, from which the Watts Gallery XVII, and the Stevens Gallery XVIII, open separately. The Turner Wing, Galleries VI to X, opens out of Gallery V; and beyond the Turner Wing, opening out of Gallery VII, are the Modern Foreign Galleries XI-XIII, and the Sargent Gallery XIV.

A staircase out of the Sargent Gallery XIV leads down to the Ground Floor Galleries XXVII-XXXV, which are used for various purposes, the contents being changed at intervals, except Turner's *Liber Studiorum* in Gallery XXX.

The majority of paintings acquired under the terms of the Chantrey Bequest are exhibited in Galleries V, XV, XVIII, XIX, XXIV, XXV and XXVI, and the sculpture in Galleries XVI, and XXIII.

PHOTOGRAPHS AND POSTCARDS

Any print from existing negatives not in stock can be obtained in a few days. If a photograph is desired of a picture which has not already been photographed officially, notice should be given at the stall, and a print ($8\frac{1}{2} \times 6\frac{1}{2}$ in.) will be supplied as soon as possible, unless copyright restrictions exist.

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Photography in the Gallery.—Photographs can be taken in the Gallery by accredited professional photographers, on Students' Days, by special arrangement with the Assistant Keeper. The glasses cannot be removed from the pictures, nor can the pictures be taken from the walls in any circumstances.

Postcards.—Postcards are on sale at 2d. each ; 1s. sets (7) ; 2s. sets (14).

Publications.

Catalogue of the British School (exclusive of the Turner Collection). Price 1s. 6d. net. Post free 2s.

Catalogue of the Turner Collection. Price 1s. 6d. net. Post free 1s. 9d.

National Gallery, Millbank, Illustrations (165 Reproductions in Photogravure). Price 2s. net. Post free 2s. 3d.

Lecture Guide to the National Museums and Galleries of London. Published monthly. Price 4d.

An Illustrated Guide. Price 1s. 6d. net. Post free 1s. 9d.

Catalogue of the Modern Foreign School. Price 1s. net. Post free 1s. 3d.

In addition to these, Catalogues of Temporary Loan Exhibitions are frequently published during such exhibitions.

All orders must be addressed Secretary, National Gallery, Millbank, S.W. 1.

PREFACE

THE collections at Millbank are arranged according to date, the sequence being varied by galleries devoted to water-colours and to individual artists, such as Blake, Watts and Alfred Stevens. The Guide follows this arrangement, chapters being devoted to Eighteenth Century Portraiture, the Landscape of the Eighteenth and Nineteenth Centuries, the 'Genre' painting of the same period, the Pre-Raphaelite and Aesthetic Movements, Later Nineteenth-Century Painting and Contemporary Art, and there are sections on Sculpture and Black and White. Blake, Watts, Alfred Stevens and Turner are treated fully in separate chapters in view of the fact that exceptionally comprehensive collections of the works of these artists are special features of the gallery.

A comprehensive survey of Modern British Art as a whole is aimed at in this Guide, but the incompleteness of the Collection at Millbank has inevitably imposed limitations, particularly in respect of the illustrations, many artists not being represented at all and others not by their best works.

Considerations of space make it impossible to refer to every picture, but the most important artists, schools, and tendencies are dealt with, and frequent references are made to particular works in the collection and also, in certain cases, to specially important pictures elsewhere. The chief reference to each artist mentioned is given in the index at the end.

The Director is indebted to many works on art and artists in compiling this brief guide, and it is impossible to mention every debt; but special acknowledgment must be made in the case of Sir Walter Armstrong's concise and useful collection of facts in *Art in Great Britain and Ireland*, *Ars Una* Series, and above all to the illuminating criticism contained in Mr. D. S. MacColl's *Nineteenth Century Art*. The sections on Turner and Stevens, also, are largely based on material contributed to the catalogues by Mr. MacColl during his Keepership of the Gallery.

Information for Visitors

The Gallery is open to the public free from 10 a.m. until dusk (Sundays from 2 p.m. until dusk), excepting Tuesdays and Wednesdays, which are Students' days, when an admission fee of 6d. is charged. The Gallery is closed on Christmas Eve, Christmas Day and Good Friday.

The Gallery may be reached in ten minutes from Trafalgar Square by buses 88, 51, 32, or in five minutes from Victoria by tram to Vauxhall Bridge.

There is a Refreshment Room open in the Basement of the Gallery, and large parties can be catered for if due notice is given.

The Official Guide delivers lectures every morning, except Sundays, at 11 a.m. and 12 noon. Particulars will be found on the notice board in the Entrance Hall. Special lectures at other hours at a charge of five shillings can be arranged by writing to the Official Guide.

All applications for the admission of Students, and all questions relating to publications and photography, should be addressed to the Secretary.

Catalogues, Photographs and Postcards may be obtained from the Stall in the Entrance Hall.

HISTORY OF THE GALLERY

THE National Gallery, Millbank, otherwise known from the name of its founder as the Tate Gallery, is a section of the National Gallery, Trafalgar Square, and was controlled by the Board of the National Gallery with a separate Keeper until 1917, when a separate Board was constituted for the administration of its affairs and the acquisition of works of British Art of the last hundred years, and the Keeper became Director.

The first active step towards the establishment of a separate Gallery of British Painting and Sculpture was taken by Sir Francis Chantrey, who left a fortune, now producing about £2,000 annually, to be expended in the purchase of 'Works of Fine Art of the highest merit in sculpture and painting that can be obtained, either already executed, or which may hereafter be executed by artists of any nation, provided such artists shall have actually resided in Great Britain during the executing and completing of such works.' The money was to be expended by the Council of the Royal Academy for the purpose of forming and establishing a public national collection of British Fine Art. No part of the money, however, was to be expended on a building, as Chantrey confidently expected that the Government would provide a suitable building when the collection became of sufficient importance. The bequest became effective on the death of Lady Chantrey in 1876. The purchases made were first exhibited at South Kensington, but when Sir Henry (then Mr.) Tate's original offer of a collection of Modern British pictures was supplemented by the further gift of a Gallery at Millbank in 1897, an arrangement was made by which the Chantrey purchases were also to be housed there. Since the appointment of four artists as additional Trustees in 1920, an experimental plan of co-operation with the Board has been sanctioned by the Council of the Royal Academy, by which purchases under the terms of the Chantrey Bequest are made through recommendation to the Council by a Committee consisting of three members of the Council and two members of the Board of the National Gallery, Millbank.

The creation of a separate Board and the conversion of the collection into one representing British Art in the fullest sense, instead of, as heretofore, only Modern British Art, resulted from recommendations made in 1915 by a Committee of the Trustees of the National Gallery.

In addition to 67 pictures, Sir Henry Tate presented two bronze statues and one in marble; further gifts and bequests, including a portrait of Sir Henry Tate by Herkomer, were made by the late Amy, Lady Tate. The bust of Sir Henry Tate in the Central Hall was presented to the Gallery by a body of subscribers in 1898.

The building at its opening consisted of seven galleries and a central hall on the ground floor, a balcony under the dome on the first floor, and a gallery over the vestibule. Two years later (1899) Sir Henry completed his scheme by the addition of eight more galleries and a large sculpture hall.

In addition to Sir Henry Tate's gift and the Chantrey purchases, amounting in 1924 to about 292 works, many other gifts have been received, amongst which may be mentioned the Watts Gift of 18 pictures in 1900, the Henry Vaughan Gift of 24 pictures and 3 statues in 1900, and the Sir Joseph Weston Gift of 73 water-colours by W. J. Müller in 1908.

In 1910, when the Turner Wing at Millbank, generously presented by Sir Joseph Duveen, sen., was opened, a large portion of the Turner Collection was transferred from Trafalgar Square.

With a view to securing more space for pictures of the first rank at Trafalgar Square, many works of the British School have been transferred to Millbank, including 54 pictures from the Vernon Gift in 1897, when the Tate Gallery was opened, and more than 200 works in 1919, as a result of the recommendation of the 1915 Report. By the new arrangement only a comparatively small collection of selected masterpieces, sufficient to represent the British School on the same footing as those of other countries, is retained at Trafalgar Square, the relation of the two Galleries being thus similar to that of the Louvre and the Luxembourg.

There is no Government Grant to the Gallery for the acquisition of Modern Pictures, British or Foreign, but since 1917, the Clarke Fund, amounting to £576 annually, has been placed at the disposal of the Board by the Trustees of the National Gallery. Only 39 pictures, at a cost of £27,000, have been purchased out of the taxpayers' money, these being pictures transferred from Trafalgar Square. The bulk of the collection consists of purchases out of the Chantrey and other funds, or is the result of gifts and bequests from private donors, such as Sir Henry Tate and Sir Joseph Duveen, or from public bodies, such as the National Art-Collections Fund and the Contemporary Art Society.

The need for a Gallery of Modern Foreign Art had long been apparent, the absence of any such gallery militating against the acquisition of pictures; and in 1916, in connection with the bequest of 39 modern foreign paintings from Sir Hugh Lane, a public-spirited offer to build a gallery from Sir Joseph Duveen was accepted, and three galleries for Modern Foreign Art, together with one for works by John S. Sargent on the main floor, with five additional galleries on the ground floor, have been erected on the vacant site, reserved by the Government for extensions, behind the Turner Wing, and were opened by His Majesty the King in June 1926. A further generous offer to hand over to a body of Trustees the sum of £50,000 for the acquisition of Modern Foreign pictures, particularly by French artists of the later part of the nineteenth century, from Mr. Samuel Courtauld was accepted by the Board in 1923, and more than twenty paintings have already been purchased, amongst which are important works by Manet, Renoir, Degas, Monet, Van Gogh, and Seurat. Thanks to this fund there is the prospect that a representative collection of Modern Foreign Art, not unworthy of the nation, may at last come into existence.

SECTION I

GALLERIES I AND III

PORTRAITURE: EIGHTEENTH CENTURY

THE paintings of the eighteenth century hung in these Galleries afford an interesting and fairly representative idea of the earlier British School, as far as the very limited number of pictures allows, but to obtain at all a complete view it is necessary to study the larger collections at Trafalgar Square, Hertford House, Dulwich, and the National Portrait Gallery; and, in addition, for the earlier periods, the collections at Windsor, the Victoria and Albert Museum, the Society of Antiquaries, and many private collections. Gallery I does, however, serve admirably as an ante-room to the other galleries containing the works of later periods of British Art, which are more completely represented at Millbank; and three outstanding masters of the eighteenth century—Hogarth, Reynolds and Gainsborough—can be seen at the height of their achievement, while many secondary artists are represented by characteristic works.

The break with the earlier English tradition, due to the Reformation, had been complete, and when national art at last revived in the eighteenth century the older imaginative impulses, Christian and Pagan, were at their lowest ebb. The immediate sources of the revival were, on the one hand, the bourgeois 'genre,' and homely landscape and seascape of Dutch seventeenth-century art, which the political connection through William III had helped to make familiar, and, on the other, the aristocratic tradition of portraiture derived from the Flemish Van Dyck and his successors, Lely and Kneller, though some faint traces of Holbein's influence survived amongst the descendants of his pupils.

Of seventeenth-century portraiture the only examples at Millbank are a Lely and two portraits of women by Cornelius Johnson (1593-1664), also called Janssen van Ceulen, who was probably trained under Marc Ghaeraedts, though he was born in London, and signed a picture now in the Rijks Museum, Amsterdam, 'Corns. Johnson Londini fecit, 1648'; *Cornelia Remoens* (No. 1321) is an adequate, refined piece of portraiture of the Van Dyck-Dobson School, but somewhat dull in colour. *The Portrait of a Girl* (No. 1016) by Sir Peter Lely (1618-1680), with its unusually full colour scheme and parrot, recalls Jordaens. Lely to be appreciated, however, must be seen in his fine series of portraits of admirals at Greenwich, and of court beauties, particularly Lady Bellasys, at Hampton Court, in which his capacity for design and breadth of execution are clearly manifest. Coming to England in 1641, just in time to feel Van Dyck's influence and succeed to his patrons, he evolved a somewhat superficial but elegant style, typical of the decadent period in which he worked. Neither Sir Godfrey Kneller, the facile Lübeck painter, who succeeded to Lely's clientèle, nor the British-born painters of the Van Dyck School—

William Dobson, Henry Stone, George Jamesone, Robert Walker and Samuel Cooper—are as yet represented at Millbank.

To William Hogarth (1697-1764) belongs the honour of once more giving individual expression to the British genius in painting. In him the national characteristics of sturdy commonsense and loathing for pretence were combined with a draughtsman's and painter's power, seen at their highest in such works as the *Shrimp Girl* (No. 1162, N.G.) and *Simon Fraser* (No. 216, N.P.G.), 1746, but manifest also, along with his gift for drama, in the works at Millbank. Hogarth's attacks on the fashionable cult of the period for 'High Art,' and what he termed 'Black Masters'—dismal, dark subjects, neither inspiring nor entertaining,—were justified by many of the bombastic attempts of his contemporaries; but his limitations in understanding the possibilities of imaginative art are painfully apparent in his own attempts at it, such as the mural paintings, *The Good Samaritan*, and *The Pool of Bethesda* at St. Bartholomew's Hospital (1736), and the gigantic, dreary altar-piece for St. Mary Redcliffe, Bristol (1756). His *Sigismonda Mourning over the Heart of Guiscardo* (No. 1046), 1754, of which he himself thought highly, while of fair technical competence, reveals a sad mediocrity of poetical imagination.

Born in London and trained as an engraver, he gained a quick precision of draughtsmanship which served him well, when, in 1728, he turned to oil painting. That Hogarth, with his training as an engraver, should have revealed at once such an easy mastery of the qualities of paint—suave at times, vibrant at others—is only another proof of his outstanding genius. Though he was, perhaps, to some extent influenced, particularly in his large mural paintings, by Sir James Thornhill (1676-1734), whose daughter he married, Hogarth owed most to the school of domestic 'genre' evolved by the Dutch painters in the seventeenth century. In France, with Antoine Watteau (1684-1721) and J. B. Simeon Chardin (1699-1779) this homely 'genre' had been given a poetic or tender, domestic turn; in the theatre-dominated atmosphere of eighteenth-century Venice, Pietro Longhi (1702-1785) and Francesco Guardi (1712-1793) lent it a touch of satire, thus affording a lively comment on the artificial, aristocratic life of the times and securing for it a popular vogue throughout Europe, but we find the closest counterpart to Hogarth in Cornelis Troost (1697-1750) of Amsterdam, though he lacked the grip of Hogarth's biting satire.

Hogarth, beginning with small conversation pieces such as the *Wanstead Assembly* and theatrical subjects such as the scene from Gay's *Beggar's Opera* (No. 2437), went on to the more ambitious series of moralities, *The Harlot's Progress* (1731), *The Rake's Progress* (1735), (Soane Museum), and *Marriage à la Mode* (No. 113-118) in 1745; the fellow-countryman of Bunyan, he felt impelled to add a moral to the Dutch 'genre' subject of roistering or family life, in which he evidently took pleasure; but his moral themes are somewhat crudely obvious and, in the narrative series, approach the complexity of a novel and require a literary text, while he was too unconventional for the taste of the cultivated amateurs of his day, so that Horace Walpole declared that 'as a painter he had slender

merit.' Yet his natural endowment as a painter was so great and his gift for dramatic invention and the just rendering of varied character so vivid, that the narrative framework, more proper to literature, called out rather than hindered his powers. Hogarth may, indeed, be compared with Tolstoi; both were endowed, the one as a draughtsman and the other as a writer, with a consummate gift for noting and recording, almost subconsciously it would appear, the emotions and gestures of humanity in every rank, and both tried to impose, upon the top of their searching curiosity, a somewhat arbitrary moral message. This, at times, contorted their work, but never completely subdued their imperious instinct for penetrating to and recording what is characteristic in humanity.

To appreciate Hogarth's creative power of adding to the perceptions of men, it is only necessary to look at some of the subsidiary figures in his scenes, such as the indignant apothecary and the half-witted serving-man in *The Death of the Countess* and the tired man-servant in Scene II, and compare them with the figures of such an admirable painter of 'genre' even as Wilkie. All Wilkie's figures express emotions perfectly suited to the scene, but they add very little to what we already know ourselves. Hogarth's characters, like Tolstoi's, add to our range of perception; they surprise us, but, once revealed, we recognise them as true to life.

In spite of the rather involved story of *Marriage à la Mode*, Hogarth succeeds in giving this tragedy of worldly materialism universal significance by his dramatic intensity and apt, illustrative detail, and sweeps us along from the first scene to the last as he unrolls the drama with awesome

inevitability. Judging by the types he selects and the almost sympathetic attractiveness lent, somewhat unexpectedly, to the young nobleman in the scenes *Shortly after Marriage* and *The Visit to the Quack Doctor*, as also to the young girl in that scene, the painter would seem to have had sympathy for the failings of youth; it is on the sordid materialism of the Countess's merchant father, when he is selling her in *The Marriage Contract*, or pulling off her ring as she is dying, and on the idiotic affectations of idle aristocrats that he vents his bitterest scorn. The bourgeois Countess scarcely seems to interest him, except for a passing gleam of involuntary appreciation of her prettiness in the rendering of the sensuous glance of her narrowed eyes in Scene II, and again in the pale disarray of her tragic death, and he makes little of her in the scene where the Earl is killed; he does not even trouble to maintain a likeness throughout, her hair varying in tint from dark to auburn.

None of the other works by Hogarth at Millbank are of the first rank, and to appreciate the full 'bravura' of his brushwork it is necessary to study the *Shrimp Girl* and other paintings at Trafalgar Square, though *The Portrait of Bishop Hoadley of Winchester* (No. 2736), 1741, is a dashing, vigorous piece of work in which, as often with Hogarth, the whites have taken on a transparent filminess with time. The portrait of *Lavinia Fenton* as Polly Peachum (No. 1161) is competent, but not specially characteristic, and the Act III from the *Beggar's Opera* (No. 2437), 1728-9, of which there are other versions, is not as interesting as certain others of his theatrical subjects.

Hogarth had the courage and energy to break with the conventional art of Lely and Kneller, and to organize a return to reality by means of his pen as well as his brush, publishing in 1753 a statement of his views on art in *The Analysis of Beauty*, and he succeeded in giving substance to such resistance to foreign influence as still lingered amongst native painters, deriving their art from the Holbein tradition and the miniature painters, Hilliard and the Olivers.

Joseph Highmore (1692-1780), a pupil of Kneller, who made a special study of Rubens' works, is best known for his portraits; but he also, like Hogarth, painted 'conversation pieces,' and is represented here by two of the twelve pictures which he painted to illustrate Richardson's *Pamela*, (Nos. 3573-6).

A Garden Party (No. 1982), by Charles Philips (1708-1747), is a characteristic example of the average 'conversation piece' of the time, and by comparing this quaint little picture with Hogarth's work we get some measure of the latter's genius.

Hogarth, Reynolds and Gainsborough are the eighteenth-century British artists best seen at Millbank, and it happens that they represent three of the most characteristic types of the national character; Hogarth is the rebel against the powers that be, while in Sir Joshua Reynolds (1723-1792) we have one who is on the side of authority—master in a world made for his use and well suited to the exercise of his activities. Reynolds, a dignified and accomplished man of the world, greatly gifted and completely trained, first as the pupil of Hudson and Gandy, and later by three years' study in

Italy, followed by visits to Holland and Flanders, was able to assimilate the best elements of earlier tradition. He brought to English painting the richness of colour and texture that he found in Titian and Rembrandt, thus providing a native equivalent for the art that had long been supplied from abroad by foreign painters from Holbein and Van Dyck to Lely and Kneller.

As a very adequate President of the newly founded Royal Academy, 1768, he was able to concentrate the scattered art impulses already working in England, and, both by his practice of painting and by his learned and stimulating *Discourses on Art*, delivered between 1769 and 1790, he succeeded in giving them a distinctly national stamp.

Art, which had at first served the Church and then the courts of princes, had been diverted to the representation of the life of the people by the Dutch seventeenth-century painters, with a predilection for scenes of somewhat coarse revelry; Reynolds directed its attention with very happy results to the drawing-room and the nursery, and succeeded in transferring to the presentation of the family life of the gentry something of the sweetness of the earlier religious art, and "the English nobles and squires of his time in their bloom, as a ruling, fighting, sporting class, complete and unbroken not only in power and wealth but in grace of life were mirrored

on his canvas." The stock, as may be seen in the types on the walls of this gallery, had improved since Hogarth's time under the test of wider responsibilities and heroically conducted wars, while increasing wealth provided greater means for the refinements and graces of life. Reynolds, who first set up business at Plymouth Dock, did full justice to the finest types of a heroic age. While there is nothing equal at Millbank to *Lord Heathfield* (No. 111, N.G.) or *Two Gentlemen* (No. 754, N.G.), the portrait of *Admiral Keppel* (No. 886), 1780, with whom Reynolds sailed to Italy in 1749, is an admirable example, with its handsome antithesis of red and blue colour, of his power to depict men of action, and *Lord Ligonier* (No. 143) is an imposing equestrian portrait with an excellent silhouette. Reynolds had, moreover, a rather surprising appreciation for character and originality in all ranks, and his *Dr. Samuel Johnson* (No. 887) is worthy of the subject in its sturdy, umbrageous dignity. Reynolds' renderings of women and children are not unworthy to set beside the ever-recurring theme of Christian Art; *Mrs. Hartley and Child* (No. 1924) and *Robinetta* (No. 892) are admirable examples of his sweetness and charm in these lighter themes, and it is in this direction, rather than in his deliberate attempts at reproducing 'High Art'—successful as some of these, such as the *Holy Family* (No. 78 A., N.G.) are—that Reynolds' influence was most beneficial. He had naturally a gift for design, and reinforced this by his knowledge of the methods of picture building evolved by the Italians, but he showed at times a certain emptiness of modelling and drawing beneath the rich colour of his surfaces and his reading of the character of his sitters betrays the slightly cold reserve of conscious intellectual study rather than the quick intuition of Gainsborough's instinctive sympathetic interpretation. His variety and invention were remarkable, however, and when the demands of his enormous practice permitted him to give full time and attention, he could produce such masterpieces as the *Nelly O'Brien* of the Wallace Collection.

Thomas Gainsborough (1727-1788), the third great English painter of the eighteenth century, was a very different type from the Olympian Reynolds and the sturdy Hogarth, but also representative of one strain in the national character, which, though less common, is a type that keeps recurring, somewhat surprisingly, in our apparently matter-of-fact race and has provided many of our most typically national geniuses, whether in art, literature or the life of adventure. Gainsborough owed less to his brain and conscious learning than Reynolds and more to instinct, which seemed to function almost subconsciously.

Though born in modest rank, the son of a clothier, he was a natural aristocrat, and responded to all that was lovely and exquisite, but, while individual and original, he was no originator and, had not his patron, Thicknesse, pressed the move to Bath, he might have remained at Ipswich all his life, painting Dutch landscapes and provincial portraits. Once at Bath, after 1760, in the midst of, perhaps, the finest society England has ever produced—meeting heroic men and lovely women, and beholding the masterpieces of his beloved Van Dyck at Wilton and other country seats of his patrons—Gainsborough expanded to the full; and for the rest of his life

at Bath, and after 1774 in London, until his death in 1788, he divided the honours as an equal with the puzzled and rather grudgingly admiring Reynolds, who is reported to have said that Gainsborough had the painter's eye, but not the painter's mind.

Gainsborough was influenced in youth by Dutch pictures which he saw in Suffolk, and by the figure drawing of Hubert Gravelot and by Hayman, with whom he worked in London, 1742-45, but, curiously enough, the French influence is not very apparent until he went to Bath in 1760, and he probably owed most of all in his portraits to Van Dyck, and at his death several copies after Van Dyck were found in his studio. Gainsborough was an admirable draughtsman, though he seemed to owe more to inspiration than to orthodox training, and, when he came to portraiture, he used "the same fluttering touch learnt in sketching trees and skies," and to this impromptu drawing he applied a direct quality of paint, which he handled with the freedom of crayon, obtaining a luminosity of colour not met with amongst his contemporaries, and this method of painting has preserved his works in a wonderful way. Gainsborough's was a selective nature, and his range of interests was narrower than Reynolds', while he lacked the active invention for pure fantasy or idyll which Watteau possessed; but when he met loveliness actually incarnated

in a living woman or child, or in a woodland glade, he seized it with swift sureness of instinct, as in *The Painter's Daughters* (No. 1811, N.G.), *The Morning Walk* (Rothschild Collection), *The Mall*, *The Miss Linleys* (Dulwich), and *Mrs. Graham as a Housemaid* (No. 2928, N.G.). Set pieces such as *The Baillie Family* (No. 789, N.G.) and *Mrs. Siddons* (No. 683, N.G.) with her formidable length of nose fettered him; but his *Parish Clerk* (No. 760) is almost as fine an interpretation of character as Reynolds' *Dr. Johnson*, though the method of the two artists is as far apart as the character of their sitters. *Musidora* (No. 308), in which there is greater pre-occupation with the nude than is usual in Gainsborough's work, was probably painted some time after he came to London and took up his residence at Schomberg House, and it has been suggested that Emma Lyon, who, as Lady Hamilton, was painted so often by Romney, may have been the model, as she was after 1781 living there as the servant of a Dr. Graham, who shared the house. In this portrait the graceful French influence is specially noticeable. Gainsborough often painted animals also, and Nos. 1483 and 1484 show his skill in this branch of art; his work in landscape will be referred to with that of the other landscape painters.

The splendid example of Reynolds and Gainsborough gave a focus to a national school of portraiture which contained many able painters, gifted with charm and facility, but they were men of shallower mind—less balanced and less richly endowed—and into their work fashion entered more and more.

George Romney (1734-1802) is the most considerable of them. A provincial, with little training, he never acquired the scholarship of Reynolds, and his mannered drawing was far inferior to Gainsborough's, but his ambitious industry, combined with a happy fortune in exploiting the charm of beautiful women, such as Lady Hamilton, secured for him a success of fashion hardly less than that of his greater contemporaries. His special gifts lay in a feeling for rhythmical design and breadth, and he owed something to the relief designs of Greek vases which Emma Hamilton imitated in poses for him. He came to London in 1762, and *Jacob Morland* (No. 1906), with its small scale full-length silhouette figure, painted about 1763, still shows his earlier provincial manner, which was scarcely superior to that of many other local practitioners.

In 1773 Romney visited Italy, remaining there two years; he returned to London in 1775 and divided the patronage of the town with Reynolds and Gainsborough, but never exhibited at the Royal Academy or became a member; *Mrs. Mark Currie* (No. 1651), 1789, is an admirable example of his gift for painting a pretty woman, but *Mr. and Mrs. Lindow* (No. 1396) reveals a certain basic mediocrity which is evident in his work when the charm of spontaneity and colour failed.

Allan Ramsay (1713-1784), a Scottish painter, who in his best works, such as *The Portrait of the Painter's Wife* (National Gallery of Scotland), came nearer to Gainsborough in sensibility and reserve, as well as in lightness of execution, than any other painter, is only represented by a school portrait,

Mrs. Everard (No. 1491), but Francis Cotes (1725-1770), a painter who had affinities with Reynolds in the dignified reticence of his portraiture, is well represented by the exceptionally vivacious portrait of *Paul Sandby* (No. 1943).

John Opie (1761-1807), a man of vigorous, rustic talent from the Celtic fringe, who painted gipsy-like types with rich chiaroscuro and an appreciation of romantic character, is represented by the *Portrait of his Mother* (No. 3518), but to see him at his best the portrait of *Mary Godwin* (No. 1167, N.G.) and the *Portrait of the Painter* (No. 1826, N.G.) must be studied.

We now pass to a later generation, which worked on into the early nineteenth century and suffered from the lowered atmosphere that came with the exhaustion after the long Napoleonic wars, and the flashy, hectic reaction to a tasteless pursuit of pleasure that is associated with the Regency and George IV. John Hoppner (1758(?)-1810), Thomas Lawrence (1769-1830) and Henry Raeburn (1756-1823), all men of exceptional gifts, reflect the age they portrayed, with its Empire fashions so much less flattering to the solid British matron than the earlier confections and muslins. Hoppner showed refinement and dignity at times, but he attempted to combine a rather

shallow romantic naturalism with the Reynolds formula, and only succeeded in destroying its dignity; his colour was brilliant, though at times hot, and a certain pretentious commonness due to some fundamental insincerity, characteristic of the age, comes out in many of his portraits. The portraits of the *Van Diest Children* (Nos. 3013, 3014) and *Miss Harriet Cholmondeley* (No. 3512) are pretty enough with their quaint costumes, but they have not the essential fresh grace and charm of Reynolds' children. Lawrence, who is only represented by second-rate full-length portraits at Millbank, was, as a man of taste and fashion, a worthy successor to Reynolds, and he had a real facility for exact drawing which can be appreciated in the slight oil sketch portraits he left unfinished, but his works are marred by a smooth glossiness of effect and a flashy quality of sentiment, in which he sacrificed all to the smartness of fashion and to providing the glistening eyes and hair with glossy high lights, which pleased the taste of his generation. Raeburn, with his vigorous masculine talent, when his subjects were sympathetic to him, occasionally achieved masterpieces of characterization in painting elderly Scottish ladies like *Mrs. Campbell* (National Gallery of Scotland) or Highland Chieftains, but he too often produced effective but superficial and stereotyped portraits, of which *Mrs. Dalrymple* (No. 2648) is a rather favourable example.

During the eighteenth century British Art was still able to draw recruits from the American Colonies. Foremost of these was John Singleton Copley (1737-1815); born at Boston, he was already a competent portrait painter, owing much to the Dutch tradition of the Dutch settlers in New York, as may be seen in the *Mrs. Michael Gill* (on loan), painted about 1759 in America, before he came to Europe in 1774, settled in London, 1775, and became an Academician. He excelled in vigorous battle subjects taken from contemporary history such as *The Death of Major Pierson* (No. 733), 1783, *The Siege of Gibraltar* (No. 787), 1783, and his works are distinguished by a handsome colour scheme of red, cream and black. Benjamin West (1738-1820), born at Springfield, Pennsylvania, came to England in 1763; he became President of the Academy, in spite of George III's distrust of his democratic views, but was a less valuable recruit to British art than Copley, painting dull portraits and weak historical and religious subjects of enormous size. His portrait (No. 229) by Gilbert Stuart (1755-1828), another American artist, born at Narragansett, who worked in Paris and exhibited at R.A. (1777-1785), is freshly painted and charming in colour. Gilbert Stuart's nephew, Gilbert Stuart Newton (1794-1835), who was born at Halifax, Nova Scotia, painted small figure subjects of considerable force, as may be seen in *Yorick and the Grisette* (No. 353) and *The Window* (No. 354), and prepared the way for Leslie and the 'genre' painters of the first half of the nineteenth century.

Three minor, but very characteristic branches of eighteenth-century British Art are, unfortunately, scarcely represented at Millbank as yet. In the first place there are the 'Conversation-Pieces'—Interiors or Garden Scenes—with small, full-length figures in sharp silhouette—usually portraits of some family party. Hogarth had painted some, but Johann Zoffany

(1733-1810), born at Ratisbon, who worked prolifically in England and India from 1758 until his death in 1810, was perhaps the most skilful and charming artist in this branch of painting, though he had many rivals and followers, such as Henry Walton (1746-1813) (No. 2870, N.G.), Arthur Devis (1711-1787) (No. 3317, N.G.), and John Downman (1750 ?-1824) (No. 3316, N.G). He was an ardent lover of music, and delighted, like Ochtervelt, in introducing the charming forms and colour of old fiddles and other musical instruments into his paintings. His finest work is the *Minuet* at Glasgow, but English country houses and the Garrick Club contain many of his able and interesting groups, and it is to be hoped that his work may soon be adequately represented in the National Collection. The same may be said in regard to George Stubbs (1724-1806), who is foremost in animal portraiture, the second of these minor branches of eighteenth-century British painting; an admirable artist, he treated the prized Arab horses in carefully modelled flat silhouettes, with the same care and taste that Zoffany lavished on their owners, while his landscape backgrounds belong to the same tradition as Wilson's English landscapes, *Phaeton and Pair* (No. 3529, N.G.). *The Gentleman holding a Horse* (No. 1452) scarcely represents adequately the skill and charm of this enthusiast for

the horse, who devoted himself for years in solitude to unsavoury work upon dead carcases in order to produce his classical *Anatomy of the Horse*, 1706, engraving the plates himself. Stubbs, though Benjamin Marshall (1767-1835) ran him very close, was the outstanding figure in a whole school of rather stiff, but very experienced British animal painters, whose works are distinct from the more realistic or romantic animal paintings of Morland and James Ward, in which landscape usually plays a larger part. The third branch is the early school of painters of marine and river-side subjects from Monamy (1670-1749) to Samuel Scott (1710-1772)—who may be seen drawing on the right in Hogarth's sketch of the *Gravesend Party*—and Charles Brooking (1723-1759) *The Calm* (No. 1475, N.G.). These marine painters derived from the Dutch Van de Velde and from the Venetian Canaletto, who came to England in 1746, and worked here for many years; they are only represented at Millbank by two of Scott's less excellent works (Nos. 314 and 1328), and a seapiece (No. 4003) by Brooking. Apart from the delicacy of their work, these artists treated typically national subjects, and some examples of their work would be of great interest for a complete view of English life and history.

Throughout the reign of George III, in addition to the very happy output of portraiture, there was a constant desire and attempt in England to produce historical painting in the Grand Style. Reynolds, as a connoisseur, felt bound to preach the greatness and importance of 'High Art,' and the travels of aristocratic amateurs in Italy made it fashionable, but the subject-matter was ill-understood and treated without real imagination. Composition had grown soft and rhetorical owing to the avoidance of angularity and straight lines, so that pattern was absent. Moreover, Reynolds' own sympathies in heroic art were with the unacademic Michael Angelo, and this

1452 LANDSCAPE · GENTLEMAN HOLDING HIS HORSE STUBBS

direction of taste clashed with the gentle classic art of John Flaxman (1755-1826). The ambition to produce ' High Art' doubtless dated from Rubens's ceiling in Whitehall ; Sir James Thornhill executed work in the dome of St. Paul's, besides other decorative panels, and the newly-founded Academy offered to cover the rest of St. Paul's with paintings in the ' grand manner,' but this project fell through. Hogarth, though he attacked the foibles of the school, produced some large, dull works of his own in this style, and Sir Benjamin West perpetrated enormous religious paintings. James Barry (1741-1806), a gifted but erratic artist—a sort of British David—whom Burke assisted to visit Italy, undertook a defence of English Art against Winckelmann's criticism, and offered to paint for the Society of Arts six enormous paintings illustrating the *Culture and Progress of Human Knowledge*, and actually executed these gigantic paintings. Alderman Boydell also gave commissions for Shakespearean subjects to Reynolds, Romney, West, Opie, Northcote, Stothard, Fuseli, Smirke, Hamilton, Westall and Barry, and this was followed by commissions for Macklin's *Bible* and Fuseli's *Milton*.

The ambition of this school was doomed to failure. The national temperament does not appear to be sympathetic to organized team work in art, nor to be possessed of that orchestration of the imagination necessary for ambitious decorative works ; and in the eighteenth century, artists, being ignorant of the true classic spirit, crowded their pompous compositions with absurd and incorrect antiquarian details. It is useless to invite an artist to paint ' noble ' subjects, unless his imagination fuses at this highest pitch ; for the final test of paintings is the intensity, exquisiteness and fitness of vision at a chosen level, and ' High Art ' is not the pitch at which the imagination of all painters works at greatest heat.

SECTION II

GALLERIES I AND III

LANDSCAPE: EIGHTEENTH AND NINETEENTH CENTURY

THE chief glory of the British School has been its continuous development of landscape painting, so that landscape, from being merely a delightful backcloth behind the figures, seen in the same focus of clear vision as the foreground, but rendered in miniature, became first a view, then an important factor in relation to the figures, and finally a rendering of an effect for its own sake. The clashing elements of nature in this final stage supply the drama, light and shadow, and are emptied of all local and personal associations, becoming symbols of human emotions. Amongst the many gifted artists who evolved this triumphant progress several English painters stand out as supreme—Wilson, Gainsborough, Crome, Turner and Constable, with Cozens, Girtin and Cotman in water-colour—not only by reason of their consummate ability, but because they showed strong originality and initiative in opening out new paths for themselves and adding new provinces to the realm of art.

Several causes contributed to the rise of the British School of landscape painting during the eighteenth century. The national passion for sport, and a liking for seeing the familiar animals *in situ*, led to the patronage of artists such as John Wootton (1668-1765), who had many successors, down to Stubbs and Herring. Many of these painters, on the pretext of painting race-horses, revealed considerable feeling for landscape. Then, again, a taste for art was fashionable during the eighteenth century, and English noblemen and squires travelled and collected and felt ashamed to admit ignorance of the arts, particularly of architecture, which was studied with intelligence and largely practised, so that, records of both ancient and new buildings were much sought for. To meet this demand, as photography was yet to come, there grew up a school of topographical draughtsmen of great facility and taste, among whom may be mentioned Samuel Scott (1710-1772), Thomas Sandby (1721-1798), Paul Sandby (1725-1809), Thomas Malton (1726-1801), Michael Angelo Rooker (1743-1801), Thomas Hearne (1744-1817), William Pars (1742-1782) and Edward Dayes (1763-1804). At first their drawings were chiefly used as a basis for copperplate engravings, the popularity of Boydell's engravings after Claude and Woollett's after Wilson creating a ready market for such prints. Gradually, however, they came to be valued for their intrinsic merit, and men of genius like John Robert Cozens (1752-1799), Thomas Girtin (1775-1802), J. M. W. Turner (1775-1851) and John Sell Cotman (1782-1842) raised such work to a level not previously conceived of. These men, the three younger trained by a study of Cozens's Italian sketches in Dr. Monro's studio, while Girtin owed inspiration also to Canaletto and Wilson, touched to finer issues the delicate but limited art of tinted drawing, and evolved a perfect technique of wash

drawing: they were thus able to give in paint a parallel expression of the emotional content of the Romantic movement, which had found literary expression already in the poetry of Scott, and the Lake School poets. Another contributory cause was the fashion which arose for including drawing lessons in the curriculum of a polite education. The popularity of the slight sketches in charcoal and water-colour, which Gainsborough threw off as a by-product of his activities as a fashionable portrait painter in Bath, contributed in no small degree to this fashion, and Alexander Cozens (?-1786), born in Russia, who came to Bath when Gainsborough left, in 1774, exploited this fashionable fad to the full by his clever impromptu compositions and optimistic, empyrical system of teaching drawing, *Landscape with Fir Trees* (No. 1359). Thanks to this demand, at first for topographical records and later for drawing-masters, many able landscape painters, such as Crome, Cotman and Cox, were able to maintain themselves and to continue, although with much interruption, their original work.

There is not as yet at Millbank a representative collection of the works of the earlier English water-colour painters and draughtsmen. There are some crayon landscape studies by Gainsborough (Nos. 2225, 2227); a pencil drawing by Wilson (No. 2646); some architectural water-colours by Paul Sandby (1725-1809), *Banqueting Hall at Eltham* (No. 1855) being a pleasing example; some architectural subjects by David Roberts (1796-1864), *Shrine of Edward the Confessor* (No. 1975), and by Samuel Prout (1783-1852), *Street in Antwerp* (No. 1978); an amusing social satire drawing by Henry Fuseli (1741-1825), *The Débutante* (No. 3396); some fine examples of William Callow (1812-1908) (Nos. 2435 and 2436); an unusual but admirable architectural subject by W. Clarkson Stanfield (1793-1867), *View of Saintes* (No. 3531); some attractive landscapes by J. Baverstock Knight (1785-1859), somewhat in the Cozens manner; a pleasant landscape (No. 3155) by Constable; an admirable interior, *Beckenham Church* (No. 1736), and a *Harbour* in sepia (No. 1735), by David Cox (1783-1859); an exquisite little monochrome, *Yarmouth Jetty* (No. 3211), by John Crome (1768-1821); two slight, but admirable water-colours and several excellent monochrome studies for architectural illustrations (Nos. 3327-3332) by John Sell Cotman (1782-1842); and some good landscapes by Peter De Wint (1784-1849) (Nos. 3477-3499 and 3809), and by W. J. Müller (1812-1845) (Nos. 2315-2387). But apart from these, the gallery has little to show of the earlier works of the great British School of water-colour painters, and it is much to be desired that this may be remedied in the near future.

The chief exemplars before the nascent British School in oil painting were firstly, the landscapes of the Dutch Masters, particularly Hobbema and Ruisdael, many of whose works were in private collections, especially in East Anglia, where most of the landscape artists grew up; and, secondly, the Classic and Romantic Italian-French School of Salvator Rosa, Gaspard Poussin and, above all, Claude. These, with the magnificent landscape backgrounds of Rubens's and Van Dyck's portraits, were the fine models, which the national genius for landscape art developed to still

greater heights, while the marine and architectural painters evolved from Van de Velde and from Canaletto, a later product of whose influence may be seen in the works of Rev. R. W. Lancaster (1773-1853) (Nos. 1428, 1467), who was an honorary exhibitor at R.A., 1800-1827.

The real founders of the great line of British landscape painters in oil were Richard Wilson (1714-1782) and Thomas Gainsborough (1727-1788), whose work in portraiture has already been noted. Both these painters derived their art from the tradition of Dutch landscape, but Gainsborough gradually enlarged its particularity, gaining breadth and adding glamour, while Wilson introduced selection and emphasis, achieving serene breadth, limpid atmosphere and a rich quality of pigment.

Owing to the inaccessibility of many of Wilson's most personal and characteristic works, the importance of his position in the history of early English landscape painting has scarcely been adequately appreciated, though Ruskin wrote, " I believe that with the name of Richard Wilson the history of sincere landscape art, founded on a meditative love of nature, begins for England." His best works are painted in the clean, Dutch manner, but they unite something of the serene dignity of Claude's compositions with the luminous atmospheric quality of Cuyp, while his handling of rich, fat pigment gives a quality that is rarely found, except in the early Italian landscapes and figure subjects of Corot.

Wilson was a mature artist when Gainsborough was still practising portrait painting at Ipswich, and he may fairly claim the honour of being ' the father of British landscape,' for Crome and Turner frankly copied Wilson, and for a time modelled their work on his; the small *Landscape with Quarry* (No. 2989) anticipates one side of Crome. Wilson's contemporary, Hoppner, said of him, " we recollect no painter, who, with so much originality of manner, united such truth and grandeur of expression "; and his pupil, Joseph Farington, in comparing him with Claude, gave preference to " the largeness and dignity of Wilson's mind," and there is an absence in Wilson's work of that artificiality that sometimes accompanied Claude's preoccupation with light. The estimation of Richard Wilson's art has been curiously incorrect; it has been generally taken for granted that his visit to Italy in 1749 and the generous admiration and the advice of Zuccarelli and C. J. Vernet created, almost miraculously, an accomplished painter of classical landscapes of the *Niobe* type out of one who was practically an amateur, as far as landscape painting was concerned, and only known as a scarcely first-rate portrait painter. The facts * are at variance with this story. Born at Penegoes in Montgomeryshire, the third son of a clergyman, he was placed, by the help of the Wynne family, with an obscure painter, Thomas Wright, in London in 1729, the year when Hogarth painted *Lavinia Fenton as Polly Peachum*. The accepted portrait painters of the time were Sir James Thornhill, Jonathan Richardson, Charles Jervas and Thomas Hudson, and Wilson's pre-Italian portraits belong to this school, such as his *Self-Portrait* (No. 1327, N.P.G.), and that of *Admiral Thomas*

* *Wilson and Farington*, by Frank Rutter, 1923.

Smith, c. 1747 (Greenwich Hospital). That his work was held in some esteem would seem to be proved by the commission to paint the group of *The Prince of Wales, Duke of York, and their Tutor, Dr. Ayscough* (Nos. 1165 and 1165A, N.P.G.), 1749, and the *Portrait of a Venetian Gentleman* (No. 3727, N.G.), painted in Italy at the beginning of his visit, is worthy to be compared with Gainsborough. The *Portrait of Lord Egremont*, c. 1757 (Dulwich Gallery), the *Portrait of the Earl of Macclesfield*, 1760 (Foundling Hospital), and the *Portrait of J. H. Mortimer* (Diploma Gallery), c. 1761, prove that Wilson continued to paint admirable portraits after his return from Italy: Mortimer is shown sketching out-of-doors and, though the portrait is only a small full length, the conception is original and poetic and it is earlier in date than the finest 'open-air' portraits of Reynolds and Gainsborough.

In 1749 Wilson set out for Italy, going first to Venice, where were working Tiepolo, aged 55, Guardi, aged 37, and Zuccarelli, aged 45, Canaletto, aged 52, being then in England. Wilson was almost certainly an experienced landscape artist already, and, if influenced by Italian painters, it was by Guardi and Canaletto, as sketches in the British Museum show. From Venice Wilson proceeded to Rome, where he found many pupils, and enjoyed a distinguished position. Reynolds was also there, 1749-1752, and the two painters made expeditions together, one being to the Falls of Terni, where Wilson exclaimed, "Well done water, by God!" He travelled on to Naples with Lord Dartmouth, and came home by sea in 1756.

On his return to England he came into touch through Paul Sandby with

the Duke of Cumberland, for whom he painted one version of *The Destruction of Niobe's Children* (No. 110), shown at the first exhibition of the Free Society of Artists, 1760. Court patronage followed, but his brusque character stood in the way of success, and after years of poverty he became Librarian to the Royal Academy in 1776, retiring in 1781 to North Wales where he died shortly after.

Little definite information is available as to Wilson's landscapes before he visited Italy, but there is an engraving by J. S. Müller dated 1747, from a *View of Dover* by Wilson, and an oil painting resembling this print is now in the L. A. Harrison Collection, while another smaller version (17" by 22") even more closely resembling the print was sold at Christie's, March 26, 1926. These paintings may be taken as giving some indication of his skill as a landscape painter before his visits to Venice and Rome, while the fact that there are two small circular views of St. George's Hospital and the Foundling Hospital surrounded by fields, presented by him to the latter institution in 1746, and painted, like similar gifts from Samuel Scott, for a special position in the building, would seem to show that he was then recognised as a landscape painter, for Hogarth's gift was a portrait. They reveal the clean, precise handling of the Dutch tradition, and to this Wilson always adhered, gradually maturing his powers, perfecting his design and increasing his mastery in rendering light and air, until he achieved the perfection of the *Italian Coast Scene* (No. 2646, N.G.), and several smaller works (Nos. 302, 303, 1064, N.G., and Nos. 267, 1071 and 2989 at Millbank); *Lago d'Agnano* (Ashmolean, Oxford); *The Convent: Twilight*, in the Glasgow Gallery; and his English landscapes, such as the *Twickenham* and *Oxford* in the Ford Collection.

The Italianate landscapes, such as the *Villa of Maecenas* and *Meleager*, painted more in the manner of Salvator Rosa and Gaspard Poussin, which his contemporaries demanded, are, as a rule, inferior in workmanship as well as more artificial in feeling, but *The Tiber* (Ford Collection) is magnificent in its glow of crimson sunset light.

Wilson had a fine sense of colour, and he brought from classic art the qualities of selection, simplification and balanced composition, which Dutch art could not supply; while from Claude he caught poetic serenity and a liquid atmospheric quality, to which his own instinct for solid design and rich quality of pigment gave added strength.

Gainsborough, like Wilson, began his landscape painting under Dutch influences—he may even have seen Wilson's pre-Italian work, when working in London with Hayman, 1744-5. His earliest landscapes after his return to Suffolk are almost slavishly topographical and the high tones and neutral colours produce a cold, east wind effect. The subjects are much the same as those of Constable's early landscapes, but Gainsborough is less bold with his palette, though he reveals a feeling for form.

But while Wilson under Italian influences heightened and simplified and achieved unity of tone and design, Gainsborough, for some time, worked with laborious Dutch minuteness, the meticulous spirit of Wynants being evident in such early works as the now destroyed *Landguard Fort* and the

landscape in the National Gallery of Ireland. Even the *Cornard Wood* (No. 925, N.G.) and *Landscape: Sunset* (No. 310) are reminiscent of Hobbema and Ruisdael. His colour at this time merely echoed the quieter tints of nature, and it was not until Gainsborough had settled in Bath and experienced the impact of Rubens and Van Dyck that he awoke to the full possibilities of colour and achieved the romantic beauty of such works as *The Watering Place* (No. 109), c. 1775, *The Cottage Door* (Westminster Collection), c. 1776-8, and *The Bridge* (No. 2284, N.G.), c. 1777. These landscapes and those of his later years in Bath, 1768-1774, with their low brown tones and rich impasto are in many respects his finest. After his move to London in 1774, he had little time or opportunity for first-hand study of nature, and his landscape work became more of a convention, being built up at home from memory and the individual trees were generalized into masses of feathery greenery.

Gainsborough, while often expressing his profound admiration for Van Dyck, probably owed more to Rubens in his later landscape painting. In 1768, he wrote to Garrick urging him to call to see the Duke of Montagu's pictures, "but not as if you thought anything of mine worth that trouble, only to see his Grace's landscape by Rubens and the four Vandykes, whole length."

Hoppner considered that Gainsborough's landscapes were "most varied and beautiful at the period when, strengthened and enriched by the study of Rubens, they still possessed a uniformity of character, which, if not so

simple as his first representations of nature, was not polluted by the extravagance of a style making pretensions to a higher character." Gainsborough's later manner, he considered, showed " some leaning to the suggestions of indolence, though certainly the result of much practice and knowledge. . . ." Gainsborough's later landscape work is, indeed, very close to Rubens's later work, such as *Landscape : Sunset* (No. 157, N.G.), (1635-8), in its unity of impression, though Rubens affected higher tones, warmer tints and a more solid impasto.

Gainsborough admitted to George III that he preferred landscape painting to portraiture ; he had even come to regard it, like his passion for music, as an almost culpable indulgence, for he had to earn his living by painting portraits sometimes of uncongenial sitters—" journeyman work in the face way " as he described it. He complained to Lord Lansdowne when showing him his landscapes " people won't buy 'em," declaring that he was a landscape painter and " yet they will come to me for portraits. I can't paint portraits " ; and he wrote to his friend Jackson, " I'm sick of Portraits and wish very much to take my Viol-da-gam and walk off to some sweet village, where I can paint landskips and enjoy the fag end of life in quietness and ease. . . . My comfort is that I have five viol-da-gamba, three Jayes and two Barak Normans."

When Thicknesse first visited Gainsborough at Ipswich he criticized with some justice his early portraits, such as that of Admiral Vernon (No. 881, N.P.G.), 1749-50, as being "stiffly painted," but wrote "when I turned my eyes to his little landscapes and drawings I was charmed, these were the works of fancy and gave him infinite delight." Gainsborough's secret, indeed, was this deriving of infinite delight from beauty in nature or in men and women, and the rare ability to realize it perfectly in paint, creating a new beauty, in addition to the beauties he perceived in nature. His deep knowledge of the country and his sympathy with humanity enabled him to people his landscapes with figures, so felicitous and true that they only add to the unity of the scenes, and he wrote thus to Jackson, who wished him to attempt historical painting in the style of Claude or Poussin : "Do you really think that a regular composition in the Landskip should ever be filled with History, or any figures but such as fill a place (I won't say stop a gap) or create a little business for the eye to be drawn from the trees in order to return to them with more glee."

In Gainsborough's portraits and subject paintings such as *Mrs. Robinson* (Wallace Collection), *Mrs. Sheridan*, and *The Morning Walk* (Rothschild Collection), and *The Mall*, there is an extraordinary one-ness between the figures and the landscape background, which seems as if it were an extension of the sentiment animating the sitters over the unoccupied parts of the canvas, and the felicitous combination of the two amounts to fusion. His lightness of touch and luminous colour is in strong contrast with the solidity of tone and handling of his contemporaries, and Gainsborough may fairly be accounted the first of the Impressionists. His impressionism was, however, different from that of modern times, which is underpinned by scientific analysis and intellectual theories of aesthetics. With Gainsborough

the instinctive impression he received from any scene or sitter that interested him was everything ; there was no mental preparation and all his successful works are impromptus. They were justified, not by their truth to nature, but by the splendour of the beauty with which he was able to incarnate his vision in paint. As Ruskin wrote :

" Gainsborough's power of colour is capable of taking rank beside that of Rubens, he is the purest colourist of his English School ; with him, in fact, the art of painting did in great part die and exists not now in Europe. In management and quality of single and particular tint, in the purely technical part of painting, Turner is a child to Gainsborough. His hand is as light as the sweep of a cloud, as swift as the flash of a sunbeam. He never loses sight of his picture as a whole . . . , in a word Gainsborough is an immortal painter."

Thomas Barker (1769-1847) of Bath, often imitated Gainsborough too closely, but he achieved a masterpiece in his *Clover Field* (No. 1039, N.G.), where his heavy tones exactly suit the subject with its lowering weather, and the *Landscape* (No. 4196) is an admirable example of his early work more in the Girtin manner.

The literary pseudo-Romantic movement of Horace Walpole's *Castle of Otranto* (1764) and Macpherson's *Ossian* (1760), with the fashion they set for ruins, grottoes and romantic scenery, traces of which we come across in Jane Austen's novels and in theatrical scene-painting, had its repercussions on painting in the works of Julius Caesar Ibbetson (1759-1817) (No. 1460), and Philip de Loutherbourg (1740-1812) (No. 316), and in the coast subjects of Hoppner (No. 2765).

John Crome (1768-1821) was the protagonist of the Norwich School, an unusual feature in the history of British Art. Intensely individual by instinct, British painters have usually preferred to plough a lone furrow, but, owing to special circumstances, geographical and social, a group of artists, having comparatively little connection with London, gathered round Crome, and joined him for many years in local exhibitions at Norwich. The first meeting of the Norwich Society was held in 1803, and the first exhibition in 1815. East Anglia was still largely isolated from the rest of England, until the Fens were drained and railways built, and the provincial gentry and merchants, closely connected with Holland by trade relations, formed collections of Dutch pictures and extended a modest patronage to local artists. Crome, beginning life as a painter of coaches and sign-boards, perhaps owed something of his full use of his medium and bold outline to this early training. Crome saw Gainsborough's *Cottage Door* at his friend Mr. Harvey's house, and his *View of the Solent* has reminiscences of Wynants and the early work of Gainsborough. He grew up amidst Dutch influences, both in regard to painting and scenery, for Norfolk is the Holland of England, but his style is based on Wilson's in its breadth and simplification of detail, massing of light and shadow and luminous skies ; *Compositions in the manner of Richard Wilson* were amongst his early exhibits, and to him he owed the relations of a luminous silver sky to a merely reflective land ; but Crome was a more profound artist than Wilson, many of whose Italian subjects

had something in them of artifice and receipt. Crome was more consistently faithful to his individual and fundamental instinct for looking at nature in his native landscape with his own eyes, and then transmitting the noted and mastered facts into a design of simple grandeur as in his *Cow Tower*, painted in 1805 (Colman Collection).

He thus expressed some of his guiding principles: "Breadth is the great thing, but muscle gives breadth." "Trifles in nature must be overlooked, that we may have our feelings raised by seeing the whole picture at a glance, not knowing how or why we are so charmed." Crome "escaped by a hairbreadth the revolution of the century, the surrender to natural atmosphere and light," and being no innovator, was content to perfect the existing convention of oil painting, and to use the technical methods of the Dutch artists, according to the prevailing practice in England in the eighteenth century; he had a special love for Hobbema, and some of his minor works—as well as many works by his followers, such as James Stark (Nos. 1204 and 2164), 1794-1859—have the dull meticulousness and want of breadth that prevented the careful Dutch landscape painters, except occasionally Ruisdael and Cuyp, from reaching the heights. Crome's inspired heightening of the motifs of the Dutch masters must be studied at Trafalgar Square, Norwich and South Kensington, in such works as *Household Heath* and *Moonrise on the Marshes of the Yare*; but one of his masterpieces can be seen at Millbank, *Slate Quarries* (No. 1037), which has some affinity both with Van Goyen and Velasquez and with Wilson's *Summit of Cader Idris* (Marsh Collection) in its austere vision of the bare bones of the earth. The subject seems to indicate that it was prompted by Crome's visit to the Lakes in 1802, and there is some resemblance in subject-matter and style to water-colours by Girtin and Cotman of about the same years. It may be objected that the composition is somewhat lacking in design, and that the picture is rather an enlarged studio sketch than a final work, and, according to some critics, it is a later 'rechauffé' of an early sketch; as a poem of tone values, however, it has never been surpassed. A delightful monochrome sketch (No. 3211) for the old *Yarmouth Jetty* (Norwich Castle Museum) should be noted. Crome admired Turner, but it was Turner who paid Crome the compliment of imitation in his *Frosty Morning* of 1814. Of the other works by Crome at Millbank none are of first-rate importance: *Chapel Fields, Norwich* (No. 897), exhibited at the Norwich Society in 1820, is of the duller Dutch type; *Near Hingham, Norfolk* (No. 1504), has been suspected of being forged after Crome's etching of 1813, but probably the tree and sky are by him, although the rest may be by another hand; *Brathay Bridge* (No. 1831) shows the influence of Wilson in its colouring, and is either the painting exhibited at the Norwich Society in 1806 or a later version of it; *Heath Scene* (No. 2644) is one of several versions of the subject, probably not by John Crome; while in *Moonlight* (No. 2643) we find his son John Bernay Crome (1794-1842) imitating his father's work done under the influence of Van der Neer.

John Sell Cotman (1782-1842), a younger fellow-townsman of Crome, though he obtained his training in London and was influenced by the ex-

amples of classic taste and by Cozens's drawings, to which the kindly art connoisseur, Dr. Monro, introduced him, as well as by his fellow-students Girtin and Turner, shows the same strong feeling for design, simplification and rich pigment as Crome in the comparatively few oil paintings his worried life as an illustrator and art master allowed him leisure to complete. Some of the best of these are, *Landscape with Waterfall* (Colman Collection), *Old Houses, Gorleston* (Castle Museum, Norwich), *Lakenham Mills* (National Gallery of Scotland) and *Postwick Grove* (Hickman Bacon Collection). Only one small, but charming oil painting of his can be seen at Millbank, *The Drop Gate* (No. 3632). Cotman's delicate talent is revealed most clearly in the exquisite work in water-colour executed between 1800 and 1815; many of the finest, such as *Greta Bridge* and *Durham*, are at the British Museum, but Nos. 3633, 3667 and 3328 give some idea of his grasp of essentials of structure in ground and building, and his genius for making severe simplicity of line and coloured wash yield their utmost of quality and effect.

John Constable (1776-1837), though full of loving reverence for the masters of the older traditions, Claude, Ruisdael, Wilson and Gainsborough, felt with gentle, instinctive obstinacy that he was born to enlarge the realm of landscape and that "there was room for a natural painter," who should express in painting the vivid greens of spring meadows and trees, and the wet light of changeable English weather; Farington, as early as 1795, recognised that Constable's style would one day form a distinct feature in art. "The light that never was on sea or land," as Wordsworth poetically phrased Sir George Beaumont's 'warm fiddle brown tone,' did not satisfy Constable, any more than Claude's and Ruisdael's transpositions of nature's pitch into muted silver-greys; he resolved to push up closer to the beauty of

the vivid, local colour of green trees and meadows, and get his lights and darks in a more vibrant register conveying the sparkle of wet, silvery light. He found himself faced by limits of paint, but by means of what was called ' Constable's Snow '—glittering spots of pure white—and by using the palette knife as well as the brush, he invented a technique of swift effect, which conveyed his momentary impressions as well as paint could reasonably be expected to do. Constable refused to regard the sky as " a sheet let down behind his trees," and, by insisting on unity of lighting from one source of light, secured a resultant truth of tone ; but he kept the traditional chiaroscuro, which suited well with his liking for effects of strong contrasts of dark and light, and designed his paintings on a red-brown monochrome foundation. He had to the full the characteristic English trait of instinctive wilfulness ; certain things interested him—his native Suffolk valley meadows and trees—and these, with quiet obstinacy, he rightly insisted on painting to the neglect of grander romantic scenery ; " I hold the genuine pastoral feeling of landscape to be very rare and difficult of attainment. It is by far the most lovely department of painting, as well as of poetry " : thus he expressed his creed, and to it he devoted his life with entire disinterestedness.

He was the son of a prosperous miller, and it was with difficulty that he was allowed to practise his art ; for a time he had to execute portraits, for which he had no special gifts, as may be seen in the competent, but uninspired group in the Reynolds-Hoppner tradition of the *Bridges Family*, 1804, (on loan).

After helpful advice from Sir George Beaumont, Joseph Farington and J. T. Smith, through whom he came to study and copy Claude, Wilson and Ruisdael, he entered the R.A. Schools in 1799, and devoted himself to landscape painting according to his own ideals, soon finding an appreciative patron in Rev. John Fisher of Salisbury.

Constable can only be studied imperfectly at Millbank, but at Trafalgar Square and South Kensington his full achievement is amply revealed. *The Valley Farm* (No. 327), 1835, a late work, is one of the less attractive finished paintings, being somewhat heavy in colour. Constable never quite succeeded in making a satisfactory synthesis of his laborious detailed studies of foliage and his free mass sketching, and the ' brown tree ' tradition recurs in his larger works. *Harwich* (No. 1276), 1820, is a charming sea piece, though he considered " Boats and Coast Scenes more fit for execution than for sentiment " ; *Dedham Mill* (No. 2661), painted c. 1826-1828, is a pleasant example of his smooth, translucent manner. *A Cornfield* (No. 1065) and *The River Stour* (No. 1816) are admirable examples of his vivid, ' blottesque ' oil sketches with spots of vivid colour juxtaposed ; while the *View at Epsom* (No. 1818), though slight, is in his happiest, smooth manner of generalized masses and luminous tone ; the *Dell in Helmingham Park* (No. 2660), 1830, shows his rougher, later palette-knife style, which can be studied best at South Kensington.

Constable had the modern feeling for the full aspect of an object seen in its atmospheric values : " I never saw an ugly thing in my life, for let the

form of an object be what it may—light, shade and perspective will always make it beautiful." Constable's theories of art are admirably expressed in his *English Landscape Scenery* published in 1833, with mezzotints by David Lucas after his landscapes, in which their chiaroscuro is enforced with a touch of genius, and in C. R. Leslie's *Life and Letters of John Constable.* He is typically modern in his development of 'sketch' technique, and he gave an impetus to what has been a distinctive feature of nineteenth-century painting—the seizing of momentary effects. Turner also pursued impressions in later life, but his were more arbitrary visions of abstract light expressed in brilliant, but falsified tone. Constable devoted himself to seizing impressions of actual objects under momentary effects of lighting, keeping in touch with actuality by truth of tone. How difficult it is to fix these exquisite sketch impressions in a final work of painting, many of Constable's finished works—as well as Turner's—prove. Constable was no faultless composer, and in his finished paintings he often gives an impression of laborious and not too happy filling-in with the rather heavy-handed masses of farms and mills, bearing a certain stamp of provinciality rather than locality. He exercised a strong influence on Delacroix as well as on some of the French landscape painters, when his *Hay-Wain* (No. 1207, N.G.) and other pictures were exhibited in Paris in 1824, but French taste passed over the buildings on the left and seized on the freedom of handling in

the paint and the fresh natural greens and lovely flat distance in the centre of that work, the spirit of which seems to recur specially in Daubigny's work. Many of his paintings have sobered down from their first freshness, Chantrey and others deliberately using asphaltum to glaze away the sparkle of his 'snow' on varnishing days.

Occasionally he worked out a magnificent design, as in the *Leaping Horse* (Diploma Gallery), where the finished painting is even finer than the sketch at South Kensington, and proved that a 'new fact' could be welded to tradition, but in most cases the sketch is the real addition to the stock of the world's loveliness, as in *Salisbury Cathedral* (No. 1814, N.G.), 1831, which loses in the finished painting with the rainbow added (Ashton Collection); *Malvern Hall* (No. 2653, N.G.), 1809; and *Weymouth Bay* (No. 2652, N.G.).

Constable, like Turner, had no direct successors in England, but some of his spirit entered into the work of his contemporaries, Peter de Wint (1784-1849), David Cox (1783-1859), and William Müller (1812-1845); their professional duties as drawing masters, however, tended to a decrease of fresh research in their work. De Wint's work in oil (No. 3823), which is marked by rich dark tones tending at times to inkiness, must be studied more fully at South Kensington, but his rich, sober treatment of English landscape in water-colour with fine oppositions of black-green foliage and rosy tiles, is well represented (Nos. 3483-4, 3489, 3498, 3499 and 3809). The oil painting of David Cox is not represented at Millbank, except for the three small works (Nos. 2665, 2667 and 2668); his typical water-colours are breezy, but a little hard; but when not overpowered by supplying the dealers and his pupils, Cox executed unexpected and admirable drawings—as may be seen in Nos. 1735 and 1736, and also in the French architectural subjects on loan from Mr. J. R. Holliday.

Müller had brilliant facility both in oil and water-colour, occasionally achieving exquisite effects as in Nos. 2341, 2338, 2361 and 2377; he travelled much in the East, and took out a patent, so to speak, in the scenery and life of the Near East.

John Linnell (1792-1882) painted some admirable landscapes in early life, *Woodcutters* (No. 438, N.G.), but his careful, panoramic views of English scenery in later life were sometimes marred by an unpleasant, hot colour (Nos. 1546, 1547 and 2060).

George Robert Lewis (1782-1871) carried on the Wilson-Constable tradition, as may be seen in two Herefordshire views of rich, sober tone (Nos. 2960 and 2961); and contemporaneously with Constable, Patrick Nasmyth (1787-1831) (Nos. 1176-1183, 1828, 1916), and Thomas Creswick (1811-1869) (Nos. 429 and 1785), produced numerous carefully finished landscapes, while Richard Parkes Bonington (1802-1828) during his short but brilliant career formed an interesting link between the English and French schools, studying in Paris after 1817 and attracting the attention of Delacroix. His work, however, both in landscape and in historical genre is inadequately represented in the National Galleries (Nos. 374 and 2664, N.G.) and *Cheyne Walk* (No. 1719) at Millbank, but is well illustrated in the Wallace Collection.

SECTION III

GALLERY II*

BLAKE

WILLIAM BLAKE, painter, engraver, poet and mystic, was born on November 28, 1757, at 28 Broad Street, Golden Square, and died at 3 Fountain Court, Strand, August 12, 1827. Except for three years—from 1800 to 1803, when he stayed at Felpham, engraving for the poet Hayley—he lived in London, usually in circumstances barely removed from poverty.

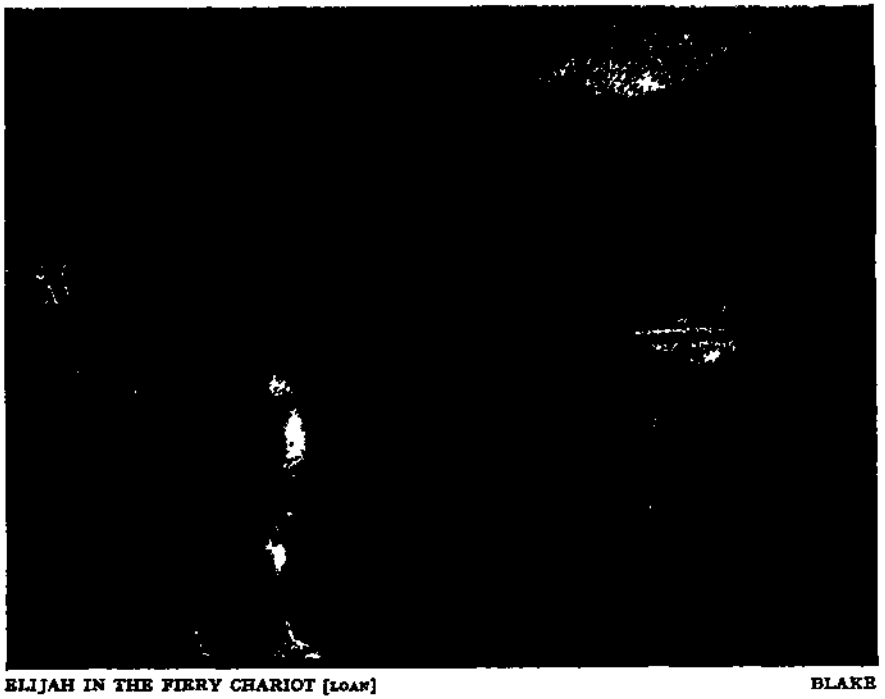
The chief facts in his outwardly uneventful life are as follows: after four years at Pars' School, he was apprenticed to James Basire, an engraver, 1771-78, and copied monuments for him in Westminster Abbey, and this study of Gothic sculpture had a marked influence on his work. He entered the Academy Schools in 1778, and produced small historical paintings in water-colour in the feeble manner of Mortimer, one of which, *The Death of Earl Goodwin*, was exhibited at the R.A., 1780; but his design of *Morning* or *Glad Day* of the same year, with the nude figure of a man seen against the rising sun, is already characteristic of his later style. He came across Fuseli, Stothard and Flaxman, who employed him to do engravings, and in 1784 opened a shop as a print seller and engraver. In 1782 he married Catherine Boutcher, who was a most devoted wife and subsequently aided him in his work.

The death of his favourite brother, Robert, who had a mystical tendency, made a great impression on him, and he stated that Robert revealed to him in a vision the original process by which he engraved his *Prophetical Books*, which from this time largely occupied his mind. He gave up his shop in 1787, and from 1793 to 1800 lived at 13 (subsequently 23) Hercules Buildings, Lambeth, writing and engraving his earlier poetry and *Prophetical Books*. His first poems, *Poetical Sketches*, mostly written between 1768 and 1777, had been issued in 1783, and they were followed by *Songs of Innocence*,

* The mosaic pavement of the Blake Gallery was designed and carried out by Mr. Boris Anrep in 1923. The Gallery is an octagon, and this shape suggested the eight panels, which are set in the form of a star with a black ground, the whole surrounded by a border of green mosaic and marble. From the grating in the centre radiate cone-like flames, reminiscent of Blake.

The subjects of the panels are taken from the proverbs of Blake's *Marriage of Heaven and Hell*. Beginning with the panel opposite the door leading from Gallery I., and following round to the right, the subjects are as follows:

I. Expect Poison from Standing Water.
II. He who desires, but acts not, breeds Pestilence.
III. The Fox provides for himself, but God provides for the Lion.
IV. Exuberance is Beauty.
V. The Cistern contains, the Fountain overflows.
VI. If the Fool would persist in his Folly, he would become wise.
VII. (Facing the door into Gallery III.) The Eyes of Fire; the Nostrils of Air; the Mouth of Water; the Beard of Earth.
VIII. The Roaring of Lions, the Howling of Wolves, the Raging of the Stormy Sea, and the Destructive Sword are Portions of Eternity too great for the Eye of Man.



ELIJAH IN THE FIERY CHARIOT [LOAN] BLAKE

1789, and *Songs of Experience*, 1794. In 1793 he engraved Flaxman's designs for the *Odyssey*, and in 1796 executed 537 drawings for Young's *Night Thoughts*, 43 of which were engraved and published in 1797. Thomas Butts, Muster-master General, in 1799, gave him an order for 50 paintings at one guinea each, so becoming possessor of almost all his important paintings up to 1810.

His 'pictured poetry' began in 1789, the year of *The Songs of Innocence*, with the *Book of Thel* and, possibly, the undated *Tiriel*. *The Marriage of Heaven and Hell* followed in 1790; *The Gates of Paradise*, *The Vision of the Daughters of Albion* and *America* in 1793; *Europe, a Prophecy* and *Urizen* in 1794; *The Song of Los* and the *Book of Ahania* in 1795; and about 1797 the unfinished *Vala*, published by Messrs. Ellis and Yeats in the third volume of their work on Blake. From 1800 to 1803 Blake lived at Felpham, engraving plates for the poet Hayley, but finding his well-meant patronage irksome, he returned gladly to London in 1803. This sojourn in the country, however, was a refreshing interlude, which afforded him commerce with the sea and nature, and time to collect and revise his thoughts. During this period he wrote two mystical epics, *Milton* and *Jerusalem*, which he engraved after his return to London, when he also executed the drawings for Blair's *Grave*, some of which were engraved by Schiavonetti in 1806. In 1804 he was accused of sedition by a drunken soldier, whom he had turned out of his garden at Felpham, but he secured a triumphant acquittal. In 1809 he optimistically held an exhibition of sixteen pictures, amongst

which were his *Canterbury Pilgrims* and some of his most important paintings, and wrote a *Descriptive Catalogue* in which he elaborated his theory of art, but he failed to attract the general public, though Charles Lamb, Crabb Robinson and others were struck by his work, and he sank into complete obscurity and poverty between 1809 and 1818; at the close of his life, however, the admiration of John Linnell secured him modest comfort, and gathered round the aged seer a second group of young artist admirers—George Richmond, Edward Calvert, Samuel Palmer and John Varley, who revered him, and spoke of Blake's house as 'The House of the Interpreter,' together with Frederick Tatham, a sculptor, who as his biographer and self-appointed heir destroyed many of his prophetical writings.

During these later years Blake executed his woodcuts for Thornton's *Virgil*, 1821, and the designs for the *Book of Job*, 1820-23, and for *Dante*, 1824-27, as commissions for Linnell, and showed that his powers of imagination and invention remained undimmed by age. The engravings of the *Job* are, indeed, as examples of engraving, amongst his finest works, Linnell having brought him into touch with the works of the best Italian engravers. He continued to work at the *Dante* drawings until the end of his life; at the very last he drew a portrait of his faithful wife, saying: "Kate, you have been a good wife, I will draw your portrait," and died in a state of ecstasy, singing sublime Hallelujahs, and exclaiming: "Everyone to his own eternal house, leaving the delusive goddess Nature to her laws."

The National Collection is now fortunate in possessing an important group of Blake's works—'frescoes' or tempera paintings, printed drawings and water-colours—the majority acquired since the Blake Exhibition held in 1913, so that it is possible to appreciate the work of this gifted, mystical artist, who stands almost alone in British Art.

Apart from the *Canterbury Pilgrims*, *Faerie Queene*, *Adam* and *Eve*, the only works by Blake of any size are his series of hero-pictures—*Pitt* (No. 1110, N.G.), *Nelson* (No. 3006), *Napoleon*, and *The Bard* (No. 3551), which are painted in tempera on canvas. Blake conceived these national heroes not as realistic portraits, but as angels or gods amidst the elements, guiding symbolic monsters. *The Spiritual Form of Nelson* (No. 3006), a noble nude figure, like a Greek Apollo, is grasping a flame and guiding Leviathan, the War by Sea, in whose coils are the bodies of men and women. The smooth, rounded contours of the figure and the blue tone of the background seem reminiscent of Bronzino, whose work Blake may have known through engravings. *The Spiritual Form of Pitt* (No. 1110, N.G.) appears as an angel riding upon the whirlwind, guiding Behemoth, the War by Land. The *Pitt* is signed "W. Blake 1806"; the *Nelson* is not dated, but was shown as No. I, with the *Pitt* as No. II, at Blake's Exhibition in 1809. *The Bard* (No. 3551), signed and dated "W. Blake 1809," was also shown as No. IV at the 1809 Exhibition; it illustrates Gray's poem describing the Celtic poet weaving the winding-sheet of King Edward III and his race by means of spiritual music; the spirits of other murdered bards assist in weaving the deadly woof, while the King and Queen lie with their horses prostrated

with terror on the margin of the river Conway. Blake in his catalogue defended his practice of representing spirits by real bodies on the analogy of the statues of the Greek gods. The *Napoleon*, which was exhibited at the B.F.A. Club Exhibition (No. 90), 1876, was taken to British Columbia by members of the family of his disciple, Palmer.

The hieratic *Adam naming the Beasts* (Genesis ii. 19 and 20) (Stirling-Maxwell Collection), painted in tempera on canvas and exceptionally large in scale for Blake, is represented like the priest of some strange primitive religion, as indeed Blake meant him to be; the companion picture of *Eve naming the Birds* has been somewhat injured by repainting in oil. The *Adam* was originally designed by Blake as a frontispiece for Hayley's *Ballads*. Hayley wrote, May 16, 1802: "He [Blake] is at this moment by my side representing on copper, an Adam, of his own, surrounded by animals as a frontispiece to the projected *Ballads*"; but the painting is signed, "Fresco by William Blake, 1810," and it was not included in his exhibition in 1809.

Blake says of his medium in his descriptive catalogue that the execution is in "water-colour or fresco," but all these works are painted in Blake's 'fresco,' a special form of tempera, in which glue is substituted for yoke of egg. They have suffered injuries and have darkened, but they have the

rich, golden glow of antique lacquer, and amply justify Blake's claim to be reckoned as a great colourist; the *Nelson*, which is on a white 'gesso' ground, was carefully restored some years ago.

Satan Smiting Job with Sore Boils, Job xi. 7 (No. 3340), in tempera on a mahogany panel, reveals Blake's supreme power as a designer, with its magnificent silhouette of Satan, seen against a beautiful flat distance of woods and hills; the composition closely resembles Plate 6 of the *Book of Job* engravings, but the huge red wings of Satan are outspread in the painting, which is signed "W. Blake fecit," but not dated; the two sets of designs for the Job engravings were executed in c. 1820-22 and 1823-25.

The charming little *Bathsheba at the Bath* (No. 3007) is in a lighter vein, revealing Blake's innocent joy in natural forms, whether of human beings, animals or flowers; and in it Blake shows traces of the graceful contemporary illustrations of Stothard and others, and reflections of the designs of eighteenth-century needlework. The canvas is signed "W. B. inv," but is not dated. It was one of the many works Butts acquired at one pound a-piece from Blake.

As Blake's *Printed Drawings*, amongst which are many of his most imaginative and impressive works, were not represented at Millbank, Mr. Graham Robertson has kindly lent three of the finest—*Hecate*, *Pity* and *Elijah*. The method of the *Printed Drawings* was developed by Blake out of his system of engraving for his *Prophetical Books*. First the outline and then the colours were stamped off by successive impressions on to the drawing paper from the millboard, to which he applied the pigments; he mixed his pigments with glue and copal varnish, and out of the variations, natural to such sticky colour-pigments when stamped, he evolved the most varied and ingenious qualities and textures, such as those of the mosses in the foreground of *Hecate*; the system was at bottom an engraver's attempt to avoid the problems of paint, while obtaining colour and texture.

The Triple Hecate, Midsummer Night's Dream, Act V. Sc. 2 (signed "Blake" without date, but the paper is water-marked 1794), shows the goddess with her twain selves, crouching with her book of incantations, a vampire hovering above, and an owl and a shaggy ass eating thistles to the left. The strange, metallic colour, lit with gleams of red and green, is most expressive of the gruesome fantasy of the subject.

Pity is also an illustration to Shakespeare—*Macbeth*, Act I. Sc. vii. 21-25; it is signed "Blake," but not dated:

> And Pity, like a naked new-born babe,
> Striding the blast, or heaven's cherubims, hors'd
> Upon the sightless couriers of the air,
> Shall blow the horrid deed in every eye,
> That tears shall drown the wind.

The mother is swooning, while the new-born babe is caught from her by a wild woman with streaming hair; the blind speed of the horses is finely rendered.

Elijah in the Fiery Chariot, signed and dated "W. B. inv. 1795," is a good example of the seemingly impossible subjects Blake delighted in rendering convincingly by sheer force of original imagination; he had a

passion for flames, and Elijah clothed in flames is upborne by the blaze, controlling the fiery steeds of his chariot with his right hand, while Elisha stands by shrouded in his flowing beard; the figures are lightly washed in water-colour, but the flames and gloom are stamped in rich, full tones of pigment.

Two small examples of Blake's illustrations to his *Prophetic Books* are shown in the frontispiece for the *Vision of the Daughters of Albion*, 1793, (No. 3373), and the heading of page 4 of the same, *Wave Shadows of Discontent* (No. 3774). The process used in the printing of the *Prophetic Books* was a form of relief etching; the type and outlines being left in relief, and the rest bitten away; these outlines were then hand-coloured and stamped on to the paper.

In the *Daughters of Albion* Blake voiced his passionate belief in natural freedom as opposed to the restraints of reason and conventional morality; the maiden Oothoon, type of the innocent, natural woman, having been enslaved by the toils of Bromion, the emblem of physical nature, is chained to Bromion by the jealous anger of Theotormon; she pleads the hard injustice of her case before the brooding form of Theotormon, who stands for the god of formal morality, based on reason and law rather than natural instinct.

The *Dante* illustrations (Nos. 3351-3370), which are described in Gilchrist's *Life of William Blake* (1907 ed.), pp. 434-442, Nos. 101-3, were commissioned by Linnell in 1824, when Blake was sixty-seven years of age and still at work on the illustrations for the *Book of Job*. Linnell presented Blake with a folio volume of 100 pages, and arranged to pay him £2 or £3 a week, as he wanted money, Blake doing as much or as little work as he liked. This kindly arrangement ensured the ease of Blake's declining years.

Blake set to work, with characteristic enthusiasm, learning Italian, and executed in all 102 drawings. They represent his imaginative conceptions in all stages—many are mere beginnings, and the majority are unfinished; he lived to engrave only seven, which were published in 1827. At the Linnell Sale, 1918, the drawings were acquired for various public galleries; the twenty presented to Millbank through the N.A.C. Fund vary greatly in beauty and completeness, but, taken together, they represent very fairly the general level of the Dante series. *The Inscription over Hell Gate* (*Inf.* canto iii.) serves as a noble frontispiece, with the fine figures of Virgil leading Dante within the portal of the underworld, with flames rising above Acheron. The sides of the portal are overgrown with a giant creeper treated decoratively, as Blake delighted to do, another instance being the decorative use of foliage in *Homer and the Ancient Poets* (No. 3353). Though unfinished, *Dante and Virgil ascending the Mountain of Purgatory* (*Purg.* canto iv.) (No. 3366), is a particularly fine example of Blake's imaginative design and the noble types which he conceived. *The Hypocrites with Caiaphas* (*Inf.* canto xxiii.) (No. 3359) and *Primeval Giants sunk in the Soil* (*Inf.* canto xxxi.) (No. 3363) also manifest the solemn

impressiveness of his powers of imagination, while *Beatrice addressing Dante from the Car* (*Purg.* canto xxix. and xxx.) (No. 3369) reveals a gayer fancy and more varied colour and detail, recalling the *Bathsheba*.

Oberon (No. 2686) shows traces of contemporary influences, such as Fuseli's, which appear at times in Blake's less inspired works.

Blake's influence on his contemporaries was restricted owing to the isolation in which he lived during the middle period of his life, but he associated with Romney, Fuseli, Stothard and Flaxman in the earlier years and both influenced them and was influenced by them, particularly by Flaxman. Romney and Fuseli admired Blake's historical drawings, and their attempts at imaginative art in the grand manner owed much to him.

Towards the close of his life Blake became acquainted with John Varley, who was specially interested in his Visionary Portraits, and with John Linnell, through whom a group of gifted young artists, Richmond, Calvert and Palmer, became his followers and pupils.

Blake's influence is most apparent in their engravings and drawings, but George Richmond's (1809-1896) *Christ and the Woman of Samaria* (No. 1492) and Samuel Palmer's tempera painting *Coming from Evening Church* (No. 3697) owe much to Blake.

BLAKE AS POET, ARTIST, AND MYSTIC

William Blake is a figure almost unique in British Art, which has thrown up few mystics; Crabb Robinson, the open-minded philosopher, after meeting him, wrote in his diary on December 10, 1825, "Shall I call him artist or genius or mystic or madman? Probably he is all."

After a century of puzzled study and alternate neglect and admiration, sometimes ill-balanced, we can scarcely venture to go further than this sympathetic open verdict, except that we should, perhaps, say that Blake was not mad, but subject to illusions, as the result of a singularly child-like mind that never quite developed to man's estate, whether from some inherent weakness or owing to limited education and opportunities. His perceptions were so lively, and his power of dealing with abstractions so limited, that mental influences seemed persons to him and he confused fancy with fact; this is, however, far removed from insanity. In matters of everyday life he behaved almost invariably with kindly dignity and practical commonsense, and he lived the life he wished, doing what he regarded as his appointed work. The spirit, he tells us, said to him, "Blake be an artist and nothing else," and he accepted his appointed rôle more uncomplainingly than many, though he wrote:

> My wife has no indulgence given,
> Except what comes to her from Heaven,
> We eat little, we drink less,
> The earth breeds not our happiness.

His writings are liberally sprinkled with aphorisms, full of commonsense as well as of exceptional insight, put in words of pithy brevity, as the following from his *Proverbs of Hell* show:

No bird soars too high, if he soars with his own wings.

* * * * * *

Drive your cart and your ploughshare over the bones of the dead.

* * * * * *

A fool sees not the same tree that a wise man sees.

* * * * * *

The fox provides for himself, but God provides for the lion.

* * * * * *

One law for the lion and ox is oppression.

* * * * * *

He who has suffered you to impose on him, knows you.

* * * * * *

The road of excess leads to the palace of wisdom.

He was one of those who say ay to life; to him energy, and particularly spiritual energy, seemed the essential virtue.

> The treasures of heaven are not negations of passion, but realities of intellect.

His fundamental doctrine was that vitality, energy and passion are the creative and redeeming elements in the spirit, which is cramped and bounded by reason, crystallized into law; Hell is taken as typifying the former, Heaven the latter; the *Marriage* is their balance. He had, moreover, a courageous love of freedom and a passionate belief in the imagination, in the midst of the rationalistic materialism of his age.

In *Jerusalem* he stated: "I know of no other Christianity and of no other Gospel than the liberty both of body and mind to exercise the Divine Arts of Imagination; Imagination, the real and eternal world of which this Vegetable Universe is but a faint shadow"; and again:

In every voice, in every ban,
The mind-forged manacles I hear.

Blake was, too, a lyrical poet, singing as the birds and as no poet had sung in England during the eighteenth century, in such songs as *The Piper*, *The Lamb*, *The Chimney-Sweeper*, *Night* and *Infant Joy*, with lines like the following:

Piping down the valleys wild,
Piping songs of pleasant glee.

* * * *

Tiger! Tiger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

* * * *

Come hither, my sparrows,
My little arrows.

* * * *

I thought Love lived in the hot sunshine,
But oh, he lives in the moony light.

* * * *

And there the lion's ruddy eyes
Shall flow with tears of gold,
And pitying the tender cries,
And walking round the fold . . .

In his *Songs of Innocence* and in such drawings as the *River of Life* we see the same lyrical spasmodic beauty—now gay, now poignantly touching—as in Shakespeare's songs; he is so much a creature of primitive instinct that he can pierce the hide of Behemoth and the scales of Leviathan and picture their very nature.

We have now to consider Blake's place as an artist. In the first place, he was an expert craftsman, and no question as to his ability as an engraver was raised by his contemporaries; he underwent training in drawing for four years at Pars' School, and served a thorough apprenticeship to James Basire, 1771-1778, after which he entered the Academy Schools, and he was always able to fall back on this craft for a modest livelihood.

He was, moreover, a very exquisite artist in respect of design and colour, possessed of fancy and invention, and creating noble imaginative

gestures and types; *The River of Life, I Want, When the Morning Stars Sang together, The Nativity*, and many other designs amply attest this, while his *Behemoth* and *Leviathan* and the wood-cuts for Thornton's *Virgil* show a rare, instinctive understanding of animals and nature. Blake, however, never had any thorough training in anatomy or drawing from nature, and this weakness, probably unconsciously, coloured his theories of art and induced his hatred of chiaroscuro and realistic painting in three-dimensions. In as much as nature, according to Blake, was only a confused copy of reality, it was absurd to copy nature, when engaged on imaginative work, nevertheless he advised learning to copy servilely, as he had himself copied the Westminster tombs, because the artist will be required to copy the true Reality of the Imagination, which is far more defined in the details of its parts than nature. Unless the 'firm determinate outline' that alone expresses the essence of the vision of the imagination is maintained, the artist will fall into the blurred confusion of nature, and the following sayings of his further illustrate his attitude.

If you have nature before you, you cannot paint history.

Nature and fancy are two things and can never be joined.

Men think they can copy nature as correctly as I copy imagination. They will find this impossible; and all the copies, or pretended copies of nature, from Rembrandt to Reynolds, prove that nature becomes to its victim nothing but blots and blurs.

No man of sense ever supposes that copying from nature is the art of painting; if the art is no more than this, it is no better than any other manual labour; anybody may do it, and the fool often will do it best, as it is a work of no mind.

... That infernal machine chiaroscuro, in the hands of the Venetian and Flemish Demons...

A spirit and a vision are not, as the modern philosophers suppose, a cloudy vapour or a nothing; they are organised and minutely articulated beyond all that the mortal and perishable nature can produce. He who does not imagine in stronger and better lineaments and in stronger and better light than his perishing and mortal eye can see, does not imagine at all.

In spite of his ecstatic visions he worked slowly, first drawing a dotted line, and then going over it like an engraver and very deliberately stippling details like a mediaeval illuminator; he was afraid of, and consequently denounced, the rapid fluidity of oil paint, but he had a fine instinct for placing and an exquisite feeling for pattern and decorative detail, and, though he declared he felt 'obliterated' by nature itself, he had a marvellous memory for natural objects, which he translated into decorative forms.

Blake accepted the human figure, as the Florentines had, as the noblest and most expressive symbol for art, but he was careless of solidity and used it as a lay figure—essentially, it is the outline figure of Flaxman's drawings—making it move and gesticulate and form patterns of shapes in motion, radiant with bright unbroken colours, but never really mastering its structure; beginning with the slight, graceful forms of Stothard and Flaxman and his contemporaries of the eighteenth century, he combined with these

his memories of the recumbent effigies of Gothic tombs, and made of these puppet figures " by his invention of movement, pose and expressive action an amazing engine of emotion," expressing by them the extremes of supplication, menace, stricken grief, and the effortless hoverings and flights of the spirit. At times his inspiration failed, and he fell back on the pseudo-Michael Angelo and classic of his time, as popularized by Barry and the poor engravings, through which alone he knew Renaissance Art.

His landscape is usually a purely formal back-curtain, and he subordinated facial expression to his design, adopting abstract types of countenance, usually of a calm nobility, which, in the *Dante* and *Job* illustrations particularly, seem premonitory of Alfred Stevens; both these great English artists added something to what they took from the masters of the past in that noble serenity of expression, which seems to reveal a firm assurance of the final victory of good over evil.

If the sun and moon should doubt,
They'd immediately go out.

Blake believed that the function of art was to display the glory of nature as she appeared to the imagination—not to the rational eye of fact and science—and he asserted that this could only be done by clear, definite form, heightened by pure, brilliant colour. He aimed at producing a realism of the imagination and, believing that it was the form and structure of things and not the substance which revealed the ideal, he admired the great draughtsmen—Michael Angelo, Raphael and Dürer—because of their firm outline, and denounced all softening and blurring of contours, and particularly chiaroscuro, inveighing against Titian and Rembrandt, and calling Correggio soft and effeminate, and Rubens ' a most outrageous demon '; and on these counts he quarrelled with Reynolds, annotating the *Discourses* with scathing criticisms, for Blake denied that art was a matter of reason, which could be taught; he abandoned the use of oil paint because of its lack of clear precision, and adopted various forms of tempera, substituting glue for yoke of egg.

The truth is that Blake recognized by instinct that line, pattern and pure colour were the artistic means by which he himself could express his very real visions, and he tried to dress up a theory, by means of that reason he so constantly denounced, which should prove his particular method the only right way. Thus the theoretic advocate of freedom from restraint and of universal tolerance proceeded to condemn as demons great men like Rembrandt, merely because they elected to use other means than his.

Blake, however, possessed pre-eminently the secret of the English race, an unshakeable sureness of instinct, combined with a sturdy obstinacy which refuses to do anything but its own particular job, but does that with a wholehearted zest that gives it lasting savour. His intuitions were somewhat spasmodic and even contradictory, but at bottom they were founded on a prevailing creative integrity.

The English wilfulness has its dangers, for instinct, though sound, being the result of past intellectual effort, inherited from previous generations which have proved their fitness by surviving, requires to be constantly

played upon by an alert intelligence or it becomes lazy prejudice—the limpid, youthful vision of the Millais of the early drawings sinking to the cheap prettiness of *Bubbles* and the vapid sentiment of *Speak, Speak*, through Millais yielding to the intellectual sluggishness and materialism of the average mature English outlook and environment. In the case of Blake, child-like freshness of perception and innocence of soul were combined with such transparent goodness of nature, that he could and did say the most startling and upsetting things without offence. In this he had something in common with Samuel Butler and Bernard Shaw. Such men, with their pithy humour, are not constructive; they have the impatience, as well as the quick vision of children, and theirs is not the final guidance. But although they may not be a solid diet for every day, every now and then they are as palatable as bits of truffle in the English paste, and they serve a valuable purpose in showing us ourselves and our too readily accepted conventions riddled with the darts of humour, topsy-turvy and ridiculous, so that, just as when we look at a landscape between our legs, we see things in different and sometimes truer colours, and we gain something that makes for final understanding by the glimpses they afford us of our civilization turned upside down and warping, like space itself.

One need not, however, be blind to Blake's limitations, or attempt to take his defects for virtues; he was a heretic, though he was not an infidel; his belief was peculiar, though it was not unbelief. His mind never completely developed; he observed detail sharply, and he had abstract visions, but he never succeeded in giving an intelligible, logical unity to his myth, or in finding words or artistic symbols to express it clearly to mankind. His hand drew as best it could, according to his limited skill and sometimes false knowledge, and often he failed to give the real equivalent in design of his visions, and, similarly, in his writings he was hampered by the absence of any existing means of expressing his ideas in language drawn direct from its sources. The names he invented did not convey any meaning to the uninitiated, and a glaring defect in his mysticism was that it was not simple and open to all, and of this he himself boasted, but smacked of the formulas of the jealously guarded secret societies, dear to inferior minds; to his untrained mind Rome appeared mere violence and Greece mere philosophy. There are frequent evidences of confused thought and even of wrongheaded absurdity in his philosophy. In some of his works Blake praises Nature as the source of energy and innocent enjoyment, while in others, such as *Milton* and *Jerusalem*, Nature stands for the rigid restraint of rational law—the antithesis of imagination and inspiration which bring redemption. In *Jerusalem* he comes to the conclusion that sin is necessary, so that forgiveness may continue, as, without forgiving, man relapses into separate self-righteousness and a cruel worship of natural and religious law, so that he is brought to the point of declaring that sin is less heinous than the punishment of sin.

In the *Prophetic Books* Blake labours to create a myth—the tragedy of Man, who suffers creation, falling from the spiritual into mortal life and passing through various 'states,' in which Blake denied that he was morally

responsible for his actions—and he asserted that only by death to 'vegetable nature' can man reawaken to the reality of the eternal life of the imagination. "I must create a system, or be enslaved by another man's," he cried despairingly. The tragedy consisted of the division, death and resurrection in unending circles of the powers of man and of the powers amongst which man struggles, but Blake only succeeded in giving a confused account of this colossal drama, though he believed that in his *Prophetic Books* he was giving a version of the everlasting Gospel of Jesus, revised to meet the new aspect of it seen by the mystics Swedenborg, Wesley and Santa Teresa —" the gentle souls who guide the wine-press of Love."

Sex, crime, creation, redemption and judgment were to vanish and cease, and all was to be merged in the unity of pure imagination—God. His final view of the sexes was that they must be amalgamated and assimilated, as the separation into male and female inevitably entailed personal desires and bitter jealousies. To the world of Nature and rational religion he said in *To Tirzah*:

> Thou mother of my mortal past
> Didst close my tongue in senseless clay,
> And me to mortal Life betray;
> Then what have I to do with thee?

He asserted that mortal birth was a falling from the eternal realities, instead of being an incarnation of them, and that the material affections of the senses are deceptive and bind us in bondage to Nature our Mother, who is the Law, and so a deadening evil influence. His first Prophetic Book, *Thel*, 1789, depicts *The Youngest Daughter of the Seraphim*, Spiritual Imagination, roving through the lower world lamenting her own mortality and that of beauty, until, frightened by the Voice of Sorrow, she flies back to the land of "pure unembodied innocence." It is an attempt to comfort life through death, to assuage by spiritual hope the fleshly fears of mortal man. *Urizen*, 1794, is the myth of Creation and the severing of mortal life from eternity. *Urizen* typifies Blake's Genius of Evil, who makes dead law and blind negation. In *The Song of Los*, 1795, Los, the Spirit of Inspiration and Deity of the living world, tells of his passage from East to West informing various religions, from that of Brahma to that of Jesus, and tries to organize the void, but finds everywhere the backbone of Urizen, rational law. In *The Marriage of Heaven and Hell*, the highwater mark of his intellectual power, 1790, Blake proclaimed liberty for the mind, saying that Inspiration and Reason were born together, and that at first the ways of good and evil were clear by instinct, as yet unconfused by law and religion, and he inveighed against trusting to Reason alone, as even Swedenborg, he asserted, tended to do.

Blake went on gradually to evolve the characters of his myth; "Albion, our ancestor, patriarch of the Atlantic, whose history preceded that of the Hebrews, and in whose sleep creation began; the good woman is Britannia, the wife of Albion; Jerusalem is their daughter." In the *Visions of the Daughters of Albion*, 1793, he claimed the same freedom for the body that he had claimed for the mind; the maiden Oothoon feels oppressed by the

cruel laws of restraint, and asserts her right to the freedom of innocence. *America*, 1793, one of his wildest books, preaches political freedom and the revolt of America from England, and the breaking in of liberty on the frozen sleep of the world. The world thus regenerated by revolution is no longer to be laid out for the 'untrustworthy,' or to "keep the generous from experience, till the ungenerous are restrained performers of the energies of nature"; after twelve years Europe is to be overwhelmed by the same revolution. In *Europe*, 1794, the sleep of the world for the 1800 years of the Christian era, under the bonds of narrow religion and barren moralities, is described, and its mental awakening to forgotten joy, when "Nature felt through all her pores the enormous revelry, under the rule of Orc, the Spirit of unrestrained Desire." In his later books, *Milton*, 1804, and *Jerusalem*, 1809, composed at Feltham, but published later, he makes use of hard abstractions, and the images are frozen into types.

The arts are inevitably compelled in seeking expression to make use of forms intelligible to mankind; poetry must use accepted words, and painting, more especially, cannot get away from 'vegetable nature'; it is compelled to employ familiar objects, if only as symbols; to distort, to over-simplify, or to make these symbols vague to the point of being barely recognizable, as at times both Blake and the Post-Impressionists in their different ways tend to do, does not solve the problem of expressing Spirit in Matter. Selection, simplification, even distortion of forms may be justified with a view to emphasizing some particular aspect, though this entails sacrifices, as we feel in the case of Blake and Cézanne alike; but when this process is carried beyond the line of general intelligibility, as was the case with Blake in his later *Prophetical Books* and in some of his designs, where he used inflated, generalized forms taken from debased forms of art instead of direct from nature, it indicates intellectual feebleness rather than super-genius.

Blake was really up against the difficulty that must face all—artists and moralists alike—who refuse to accept this three-dimensional world, with its irritating limitations and compensating beauties. He kept opposing Imagination to Reason, and condemning the rational processes as fetters on the nobler, more truly 'real' powers of vision, whereas perception may come through the mind, as well as through the emotions, and, indeed, the true lesson of our sojourn in this often cruel and incomprehensible, yet strangely beautiful, three-dimensional universe, would seem to be that imagination must work through mind and senses and 'vegetable nature,' consenting to incarnation in them for the time being. It is in this manner that the greatest artists and prophets have worked, perfectly mastering 'vegetable nature' and informing it with vision—eschewing both material realism and visionary vagueness. In spite of his exquisite inventions, Blake had at bottom the smaller vision of all cranks and fanatics, who see details out of the larger perspective and sacrifice the supremely important things to the relatively unimportant.

SECTION IV

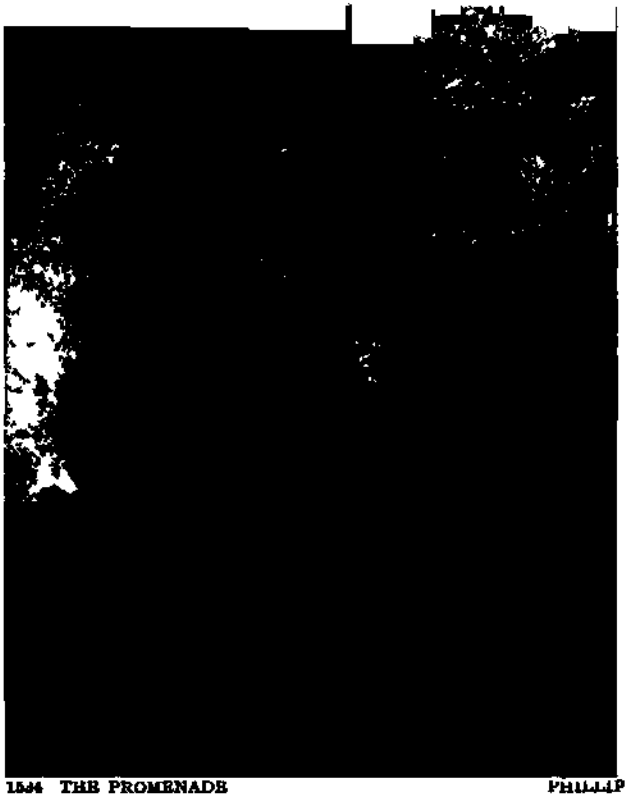
GALLERY III

GENRE

APART from landscapes, which engrossed the greater men of the age, the chief output of the first half of the nineteenth century was domestic *genre*, which tended more and more to become literary and sentimental. Hogarth and Zoffany had painted scenes from plays, the vogue of Garrick and other actors, and of the theatre generally, causing a demand for such pictures, from which engravings were usually made. They had succeeded, however, in lending to such scenes an intrinsic artistic value, which is too often lacking in illustrations of plays and popular novels by such men as Daniel Maclise (1806-1870), *Play Scene in Hamlet* (No. 422); E. M. Ward (1816-1879), a follower of Hogarth, who painted many careful historical subjects, such as the *South Sea Bubble*

(No. 432); Charles Robert Leslie (1794-1859), *Uncle Toby and the Widow Wadman* (No. 403); and W. P. Frith (1819-1909), *Uncle Toby and the Widow Wadman* (No. 1781). Frith developed a broader aspect of *genre* in his amusing scenes of contemporary life, such as *Ramsgate Sands*, 1854 (Royal Collection), *Derby Day* (No. 615, N.G.), 1858, and the *Railway Station*, 1862 (Holloway College), which are full of excellent, isolated pieces of painting, though lacking in general design and concentration of effect. English *genre*, unfortunately, was founded chiefly on the crowded Dutch and Flemish models of Ostade and Teniers, the finer influence of Chardin appearing only occasionally in a painter like Henry Walton, *Plucking the Turkey* (No. 2870, N.G.).

The most gifted of the 'little' masters was Sir David Wilkie (1785-1841), an Edinburgh painter who came up to the Academy Schools in 1805; in his best works, such as *The Letter of Introduction, Blind Man's Buff, The Village Festival* (No. 122), and *Newsmongers* (No. 331), 1821, we see the tradition of Brouwer and Teniers revived with a charming delicacy of subdued silvery colour and sobriety of sentiment. In middle life, after travelling abroad, 1825-28, he transformed his methods of painting, aiming at quicker execu-



1534 THE PROMENADE PHILLIP

tion and richer colour; he was specially delighted with Correggio's warm shadows and cool lights, but preferred Murillo to Velasquez, considering Murillo more imaginative and less showy than Velasquez, to whom he attributed, in part, the flat, chalky lights and opaque shadows of contemporary work in England. As a chiaroscurist he was attracted by the Venetians, but his active Scotch brain found them unintellectual. The technical processes he adopted to obtain his newly desired chiaroscuro effects, in which he approximated more to Lawrence than to Correggio, proved disastrous to the preservation of his works, which are badly cracked, as may be seen in *The Preaching of Knox* (No. 894), 1832, and *First Ear-ring* (No. 328), 1835.

The *genre* tradition of Wilkie was continued by Thomas Webster (1800-1886), *Going to School* (No. 426); William Mulready (1786-1863), *The Last In* (No. 393); Theodore Lane (1800-1828), *Gouty Angler* (No. 440); T. S. Good (1789-1872), *No News* (No. 917); Thomas Faed (1826-1900), *Faults on Both Sides* (No. 1526), *The Highland Mother* (No. 1527); Augustus Egg (1816-1863) (*Past and Present*, Nos. 3278-80); Erskine Nicol (1825-1904), *The Emigrants* (No. 1538), whose works may be seen in Gallery III. All these artists had skill in imitative painting and, according to their lights, a high standard of probity in workmanship, but they lacked any wide

1967 SCENE FROM GIL BLAS HURLSTONE

outlook or culture, and their illustration of poetry, history and scripture is lacking in fine imagination ; but occasionally, in bourgeois domestic subjects such as Egg's *Past and Present*, they achieved, in paint, masterpieces of prosaic realism which may be compared with Anthony Trollope's best work in novel-writing. Mulready had some gleams of poetry, and *The Sonnet* (South Kensington) is a harbinger of the coming Pre-Raphaelite Movement, but his work was marred by a plummy colour and too soft contours, while the still-life painting of Lane and Good just lacks the imaginative touch of Chardin, who lends his bottles a richer black and a stouter amplitude. To the average spectator, not unduly sensitive to purely painter qualities, there is a solid attraction in such works ; for once man seems to have outwitted ' moth and rust,' and to have secured for all time in paint the exact facsimile of the particular brilliant, tasteless object—woolwork, Brussels carpet, glass shade or what not—which had proved so attractive at the Great Exhibition of 1851. Materialistic would be a better term than ' realistic ' for such paintings, as objects are never so bright and glossy, except when seen in a convex mirror, all effect of atmosphere being eliminated. Objects in these paintings appear, at a distance, what we know they would look like, if inspected microscopically at close quarters. The very intensity of the patient skill lavished on their execution gives them an appeal, and they were the stock on which the earlier Pre-Raphaelitism was grafted.

A later, more pleasing development of *genre*, inspired by Spain rather

than Holland, appears in the works of John Phillip (1817-1867) (Nos. 1534, 1907 and 1908), founded on Wilkie's later pictures, and inspired by a devoted study of Velasquez, as may be seen in the brilliant copy by Phillip of *Las Meniñas* (Diploma Gallery), while F. Yeates Hurlstone (1800-1869), a portrait painter of the Lawrence School, was also inspired by Spanish art, and *A Scene from Gil Blas* (No. 1967), somewhat resembles, but surpasses in colour and the rich impasto of its paint any of Phillip's works.

The earlier line of animal portraiture by Stubbs was developed on more naturalistic lines into a freer school of animal painting by George Morland (1763-1804), a most industrious, if ill-regulated artist, who displayed facility and naturalness in painting both sober farm-yard interiors and lighter outdoor scenes of rustic *genre* with children or post-boys; Nos. 2640, 2641 and 2056 show his versatility, but his work is scarcely seen at its highest level at Millbank; the small *Outside the Ale-house Door* (No. 2639) serves best, perhaps, to prove how near Morland could come at times to the finest Dutch tradition.

Morland's brother-in-law, James Ward (1769-1859), was equally gifted and prolific, but he possessed, in addition, a very remarkable imagination, and he became the greatest representative of the Romantic Movement in British Art; he delighted in representing wild animals, *Tiger and Python* (Kay Collection), or domestic animals in a setting of dramatic scenery, as may be seen in the huge amphitheatre of *Gordale Scar* (No. 1043), and the romantic sunset scene, *Regent's Park* (No. 1175); his noble *Harlech Castle* (No. 1158, N.G.), with its lines of distant mountains and spacious plain, reveals his capacity for pure landscape. He based his art on the technique of Rubens, and was inspired by the finest Dutch animal paintings, such as Paul Potter's *Bull*, and there is something unusually 'big,' for British art, in Ward's phenomenal force and energy. British painters usually failed

when they attempted the 'Grand Manner,' but Ward, though he selected unusual material for such art, did succeed on the lines he chose. Another popular painter of animal *genre* was Edwin Landseer (1802-1873). At times an excellent draughtsman, he painted fresh, vivid oil portraits in the Lawrence manner, as may be seen in *The Duchess of Abercorn and Child* (No. 3008). Landseer had undoubted talent and industry, and *Shoeing* (No. 606) is a capable piece of painting in its limited field, and he ministered to the national love of sporting subjects, enjoying a popular success during his lifetime; but his animals were too often humanized, to the loss of their native dignity, and he transferred the smooth glossiness of Lawrence from the boudoir to the stable, where it was even less acceptable or suitable.

William Etty (1787-1849), born at York, and a pupil of Lawrence, had a thorough knowledge of technical processes and was one of the best handlers of paint that England has produced. He took his art very seriously, and wrote: "My aim in all my great pictures has been to paint some great moral on the heart." He continued a student all his life, producing, after his return from Venice in 1824, a series of voluptuous, nude subjects, rich and harmonious in colour, which are unique in British Art.

Like Reynolds in the eighteenth century, he aimed at combining the best elements in Venetian and Flemish practice; he had a passion and gift for flesh painting, but a certain lack of trained taste, and the conditions of the prim and artificial period in which he lived were an unfortunate setting for the kind of subject he was best suited to paint; his figures too often are of the unclothed, corset-waisted type, as in the standing nymph in *Youth at the Prow* (No. 356, N.G.). *The Lute Player* (No. 359) and *Window in Venice* (No. 364) are agreeable Venetian-inspired *genre* subjects; while *The Bather* (No. 614) is a subtle treatment of the nude, and *The Dangerous Playmate* (No. 360), a charming little example of his colour and decorative effect. When seen at his best, as in his *Sleeping Nymphs and Satyrs* (Diploma Gallery) or *The Storm* and *Ulysses and the Syrens* (Manchester Gallery), it must be admitted that, as a painter and colourist, Etty came nearer, perhaps, than any English artist to rivalling Rubens and Titian; and it should be remembered that Watts in his *Life's Illusions*, and Millais, at first, in his *Pizarro* (South Kensington) were followers of Etty. In Etty there was an artist ready trained, as a painter in oil, for the work at the Houses of Parliament, but the commissioners unwisely decided to have fresco

painting, and his learning was wasted. With more good fortune and opportunity Etty and Thomas Stothard (1755-1834) might have produced charming decorations of a classical Venetian type, as may be judged by Stothard's little *Cupids preparing for the Chase* (No. 1070), and his *Pilgrimage to Canterbury* (No. 1163), though it lacks the inspiration of Blake's more Gothic version, is gay and effective. The ' Grand Manner ' of Boydell's illustrators and of Barry was founded on pseudo-classic tradition and the Bolognese school, while it lacked the draughtsmanship of Ingres and the political patronage and direction of a man like David, both of which had contributed so greatly to the success of a similar movement in France.

With Benjamin Haydon (1786-1846), an enthusiastic man of taste and learning, came another attempt at the 'Grand Manner' based on a better tradition—that of the Elgin Marbles of the best Greek period. Haydon inherited the ambitious aims of eighteenth century ' High Art ' and tried to put Reynolds' admonitions into practice. He seems, however, to have lacked the essential grandeur of imagination, and the atmosphere of the period was unfavourable, but, though he failed and committed suicide in despair, he links the eighteenth century with the revival which blossomed in Alfred Stevens and Watts, and his work is a milestone on the road to better ideals in decorative ' High Art,' which might have led to fine results, if the arrangements for the decoration of the Houses of Parliament had been in wiser hands. Unfortunately, almost all Haydon's large works have been destroyed or are inaccessible, but his *Punch or May Day* (No. 682), and *The Mock Election* (Royal Collection), painted when he was in King's Bench Prison as a debtor, show his great skill in the less ambitious field of *genre* painting.

Paul Falconer Poole (1807-1879) is another artist who, though well prepared for decorative work in the Grand Manner, was not made use of ; he won a prize of £300 in 1843, at the same time as Watts, at the Westminster Cartoon Competition, with his *Burghers of Calais*, but was not finally employed on the work. His *Vision of Ezekiel*, which has affinities with Watts's landscape, has fine colour and imagination, and seems to be inspired by Wilson's *Niobe*.

SECTION V

GALLERY IV

THE PRE-RAPHAELITES

THE English Pre-Raphaelite Movement, which found vivid expression in the work of two or three young men of genius, was the outcome of a reaction—general throughout Europe—against the exhausted conventions of the historical and *genre* painting of the earlier half of the nineteenth century.

It attained a notoriety out of all proportion to its duration and the number of works it produced, for the Brotherhood only held together for five years, 1848-1853, and its members painted scarcely a score of truly Pre-Raphaelite pictures during those years. The attention it attracted was in part due to the outstanding gifts and the strong originality of character of its initiators, William Holman-Hunt (1827-1910), John Everett Millais (1829-1896) and Dante Gabriel Rossetti (1828-1882), but its good fortune in enlisting the advocacy of so golden-tongued a critic as John Ruskin contributed not a little to its fame. In their return to truth of nature the English Pre-Raphaelites were at one with the French realists, Courbet and Millet, and it was only in the further developments that they parted company. The English painters were steeped in the romantic poetry of Dante, Shakespeare, Keats, Browning and Tennyson, and this inclined them to illustrate literary themes and dramatic, human situations, whereas Monet declared that " light was the chief person in a picture."

The adherents of the ' Grand Style ' and Classicism had set before themselves the achievement of the ideal and typical in the perfection of physical form and beauty ; the English Pre-Raphaelites, beginning with a revolt against worn-out conventions and aiming at a strict return to nature, soon decided that, as standard-bearers of truth, they were also obliged to seek the highest theme of their art, founded as yet exclusively on the study of nature, in the representation of moral and intellectual truth, and in a thoughtful form of spiritual creation. Being subject painters, rather than landscape artists like Constable, they found that ethical integrity was as requisite as physical truth to nature ; each figure must be individual rather than typical, and its character and gestures must fit the rôle it was to play, and it was the very remarkable discernment shown by these young artists in the selection of noble and beautiful types and freshly observed original traits and gestures, perfectly suited to the great religious or poetical subjects which they chose to illustrate, that conferred real distinction on the movement. This blending of realism with profundity of ideas—of uncompromising truth to nature with philosophic and poetic veracity—is the essence of Pre-Raphaelitism. It is a transcendental naturalism, equally removed from Classicism, which deals only with the beauty of the body, and from Realism proper, which only proposes to represent fragments of nature. In

opposition to abstract beauty of form the Pre-Raphaelites insisted upon what is characteristic, energetic and individual, even if the effect were angular. Their figures, though painted faithfully from nature, are vehicles of a metaphysical idea, and this extension of their creed, initiated by Hunt in the *Light of the World* and by Millais in the *Carpenter's Shop*, led to the break-up of the Brotherhood, for when once any ideal beyond strict truth to physical nature was admitted, the doorway was opened to the idiosyncrasies of the individual artist; Millais declined more and more upon facile, popular sentiment, of which there are traces as early as 1858 in the *Vale of Rest*; Hunt became didactic; and Rossetti fell back upon mediaevalism and, later, upon the morbid expression of languorous moods.

On the side of technique the Pre-Raphaelites added little, and their movement is, indeed, outside the main stream of artistic development—a brief, intensely insular development, without lasting effect on European Art. In so far as they sought truth to nature, their aim coincided with that of the Impressionists, though their methods were very different, but they limited their search for truth, as a rule, to correct drawing and minute detail, wrought out as a flat mosaic of bright colours juxtaposed, as the eye would see them, an inch at a time. They scarcely conceived of atmospheric truth, though Madox Brown and Holman-Hunt later on made attempts to render out-of-door effects of lighting, and the problem of representing depth of space and the volume of objects was overlooked by them in their pre-occupation with veracity of surface detail.

Pre-Raphaelite painting, which had abandoned traditional under-paintings, glazings and scumblings was, in principle, borrowed from and based on stippled water-colour painting; copal varnish was used, as it admitted of sharp, minute touches aiming at colour in shadow, and direct painting was employed on a wet white ground, in place of white paper, to give brilliance of tone to the colours glazed over it, and portions of a picture were often completed separately, as may be seen in some of Millais' unfinished works. Unfortunately, these painters often lacked the skill necessary to bring off this process on a large canvas, so that their paintings are not always lasting satisfactorily. As far as scale, type of subject and vision were concerned, the Pre-Raphaelites made no break or advance in the existing tradition of art, accepting the middle-class standard of *genre* painting of their time.

The dramatic satire of Hogarth, and the humorous painter's observation of Wilkie, in which the beauty of light played its part, had sunk with Maclise, E. M. Ward, Leslie and Frith to mere perfunctory illustration in black-and-white, disguised with colour. Honest and skilful workmanship was still maintained, but all sense of poetry and fresh personal observation had been lost. The Pre-Raphaelites appeared, and we can see on the walls of Gallery IV the soul's awakening from the conventional stereotype of W. P. Frith's *Uncle Toby* (No. 1781), through Augustus Egg's intensely solemn and excited vision of actual contemporary domestic drama in *Past and Present* (No. 3278), the incredibly documented melodrama of Robert B. Martineau's *Last Day in the Old Home* (No. 1500), and the genuine Dickens' sentiment

1426 ST JOHN LEADING THE BLESSED VIRGIN MARY DYCE

of his *Kit's Writing Lesson* (on loan), until real poetic expression is attained in the domestic sentiment of Windus' *Too Late* (No 3597) and Arthur Hughes's *April Love* (No. 2476), and finally a genuine breath of inspiration is revealed in Millais' *Carpenter's Shop* (No. 3584), Hunt's *Claudio and Isabella* (No. 3447), best seen in the first design (Ricketts Collection), and Rossetti's *Ancilla Domini* (No. 1210, N G), *The Passover* (No. 3156), *Paolo and Francesca* (No 3056) and *Tune of the Seven Towers* (No. 3059).

The path of Pre-Raphaelitism had been already well prepared by several precursors; as early as 1811 Cornelius (1783-1867) and Overbeck (1789-1869), two German painters, had established a brotherhood in Rome, intent on studying fresco painting, and they had been widely employed in Germany in executing mural paintings of religious and classical subjects. Their art had little inspiration, but, in spite of its dry correction, it possessed a certain sincere elevation of purpose and an austerity which impressed both Dyce and Madox Brown when they visited Rome.

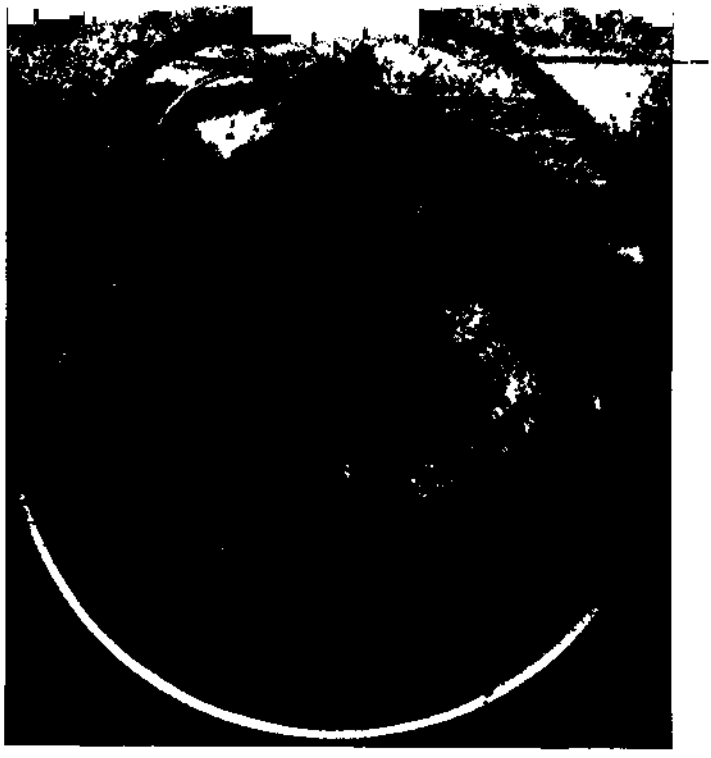
William Dyce (1806-1864), a dignified eclectic, as may be seen in *St. John leading the Blessed Virgin Mary* (No. 1426), usually imitated the Venetians in his small sacred subjects of glowing colour, but he produced one remarkable portrait, that of his son (Aberdeen Gallery) in the Rembrandt manner, and a *genre* subject, *Pegwell Bay* (No. 1407, N.G.), which was probably influenced by the new daguerreotype vision of the time, and has a certain impressiveness in its pallid presentation of the utter absence of *joie de vivre* of a chilly March afternoon by the northern seashore.

On his return to England after study in Italy he became Director of the School of Design from 1836 to 1849, and was connected with the schemes

for the decoration of the Houses of Parliament, executing *The Baptism of King Ethelbert* (1846), and five panels illustrating the *Legend of Arthur* for the Queen's Robing-Room, which are competent, but have something of the dryness of an exercise. The work of Dyce, and the general pre-occupation with outline cartoons and the fresco painting of the German Pre-Raphaelites had a considerable influence on the works of Millais and Rossetti. The *Lorenzo and Isabella* of Millais (Walker Art Gallery, Liverpool), 1849, is treated in tone, outline and absence of chiaroscuro as a fresco, and Rossetti's *Ancilla Domini* (No. 1210, N.G.) and his unfinished *Found* both show the influence of fresco.

Madox Brown (1821-1893), though never a member of the Brotherhood, was very closely connected with the Pre-Raphaelites, and had Rossetti for a short time as a pupil. Belonging to an older generation, he was already a widely trained and experienced artist before the Brotherhood was formed, having worked under Wappers, a pupil of Delacroix, at Antwerp, studied Holbein's work at Basle, and worked in Paris and at Rome; *Lear and Cordelia* (No. 3065), painted in 1849, though retouched in 1854, shows his earlier manner with touches of the influence of Maclise. Madox Brown entered for the Houses of Parliament Competition, sending in a cartoon, *Harold*. He paid a visit to Italy in 1845 with a view to further study, and came into touch with the German Pre-Raphaelites, under whose influence he began his *Chaucer* and *Wyclif* subjects, now at Sydney, Australia, and Bradford, though these were not completed until much later. The reduced version of *Chaucer* (No. 2063) was begun in 1856 and completed in 1868; *Our Lady of Good Children* (No. 2684), begun in 1846, soon after his visit to Rome, shows similar influences, but it was not completed until 1861. *Christ Washing Peter's Feet* (No. 1394, N.G.) is, in scale, his most ambitious work, the searching realism and intensity of feeling of the Pre-Raphaelites being combined with a largeness of style obtained through his wider study of European Art. The full impact of the Pre-Raphaelite influence was, however, most clearly manifested in his *Work* (1852-63) (Manchester Gallery) and *Last of England* (1852-54) (Birmingham Gallery), of which there is a small replica at Millbank (No. 3064), painted 1864-66. Brown was by nature Hogarthian and dramatic, with a keen eye for the grotesque, and in the hot, crowded, freshly-observed detail of *Work* and *The Last of England* his natural instinct ran easily with his newly-adopted theoretic creed. *The Last of England*, with its unity of effect and sulky-sweet veracity of emotion, expresses the middle-class England of the great Mid-Victorian emigration period with complete finality, and it is, perhaps, his most perfect achievement; but the unfinished *Take your Son, Sir* (Sargent Collection), with a similar basis of sour-sweet emotion that does not blink the strange grotesqueness of everyday life, would have run it close, if it had been completed.

Later in life, fascinated by Rossetti, Madox Brown became more and more a historical and aesthetic painter, with loss to his art, though his gift for angular design and quaint fancy persisted, as may be seen in the small *King René's Honeymoon* (No. 3229), 1864. The chance for mural decoration,



8064 THE LAST OF ENGLAND BROWN

which he should have had at Westminster in the 'forties, came too late, for when, at last, he received a commission to decorate the Manchester Town Hall (1878-1893) his invention and technique had deteriorated, and his twelve large historical paintings there, in their mingling of burly action with flabby handling, reveal the imperfectly successful struggle of the painter to express the romance of his themes.

Holman-Hunt, Millais and Rossetti met in the Academy Schools in 1846, and soon formed a close enthusiastic group, round which the sculptor Thomas Woolner, the painter James Collinson (1825 ?-1881) (Nos. 2421 and 3201), and the writers F. G. Stephens and W. M. Rossetti gathered to form the Pre-Raphaelite Brotherhood in 1848. The immediate cause was the study of some meagre outlines by Lasinio after the Campo Santo frescoes at Pisa, which delighted these young painters by their primitive freshness; but a spirit of revolt against the artistic conventions of the day was in the air, and all three artists had already been struggling to escape from the conventional painting of the times, which Millais termed 'Slosh.' William Holman-Hunt (1827-1910) was already a capable portrait painter, as may be seen in the early oil sketches of *John Hunt* and *John Key* (Nos. 3160 and 3161), and had exhibited at the R.A. in 1846 and 1848; his *St. Agnes Eve* of the latter year was not markedly different from the average painting of

the time, while Millais had already executed very skilful exercises in the Etty tradition in his *Pizarro*, 1846, and *Cymon and Iphigenia*, 1848 (South Kensington).

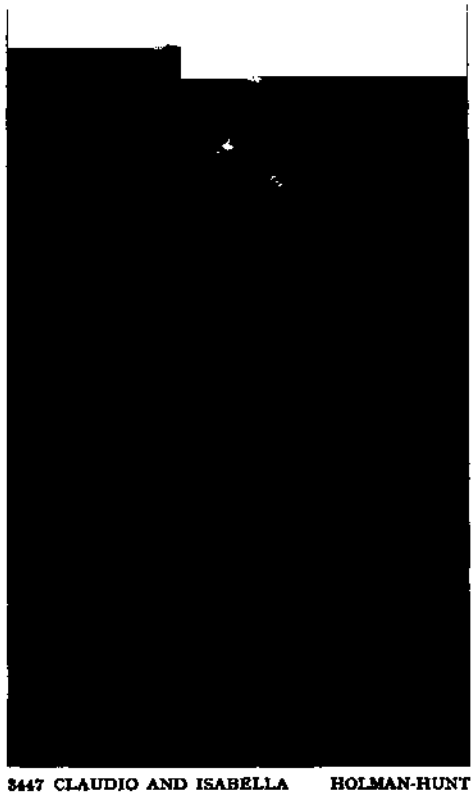
Holman-Hunt, like Madox Brown, had to the full the cross-grained vigour of British stock, but his character was run in a narrow mould, to which a Puritan conscience lent a steely strength and inaccessibility to outside influences. It was Holman-Hunt who supplied the creed of Pre-Raphaelitism and practised its tenets with increasing crudeness to the end of his days. He was never a facile artist, and his pictures have a wrought-out, almost tortured air, due to their intense, mystic seriousness, which is specially marked in that distilled essence of Puritan Christianity, *The Light of the World*, 1854 (Keble College, Oxford), with its wan colour and ghostly atmosphere.

On the proceeds of the sale of *The Light of the World* he went to the East in 1854, and carried out his purpose of painting Bible history on the spot. Rembrandt, aided by a great imagination, did this better in his native Amsterdam, but Hunt's was a notable achievement, especially the poignant, realistic pathos of *The Scape Goat*. His natural sturdy vigour shows itself in his *Hireling Shepherd* (Manchester Gallery), " where he paints two lusty rustics to rebuke the instinct that made them embrace." His work is not characteristically represented at Millbank, *The Ship* (No. 2120) being merely a by-product of one of his Eastern voyages, while the *Claudio and Isabella* (No. 3447), 1850, shows more of the influence of Rossetti's romantic beauty than Hunt usually admitted. There was, indeed, a duality in Hunt's nature, and while he felt impelled to be an artist, he also felt equally impelled to make his art, not merely moral, but aggressively didactic, as in *The Awakened Conscience* (Engledue Collection), so that he forces his art to rebuke the sensuous motives that normally inspire art.

While Holman-Hunt supplied the almost fanatic faith and Rossetti the glow of poetic imagination, it was John Everett Millais (1829-1896) who contributed the amazing giftedness that is requisite for the successful incarnation of such theories and visions in actual paint.

This *generosus puer*, who had entered the Academy Schools when only eleven years old, splendidly endowed in person, will-power and technical skill, seemed able to do anything suggested to him with effortless ease; without any strong personal bent of imagination, he reflected, it would seem almost unconsciously, the wonderful visions that passed before his limpid, childish eyes. He was an instinctive artist, but his mind and taste never completely developed to guide his talent, and in this he is typical of many of his fellow-countrymen, who with great natural endowment fail, from mental inertness, to keep their minds playing upon their instincts to fertilize them to fresh development. After a brief interlude of five or six years of inspired vision, Millais fell back on his normal practical facility, his delicate perceptions blunted.

His first work in the new Pre-Raphaelite manner, *Lorenzo and Isabella*, 1849, is a clever dramatic exercise in primitiveness rather than a true Pre-Raphaelite work, such as were Hunt's more clumsy and tentative *Rienzi*



3447 CLAUDIO AND ISABELLA HOLMAN-HUNT

and Rossetti's *Girlhood of Mary Virgin* of the same year; but with the *Carpenter's Shop* (No. 3584), 1850, less angular and mannered than *Lorenzo and Isabella*, Millais suddenly out-distanced his comrades and achieved a masterpiece which is not unworthy to be compared with the achievements of early Flemish art. The kneeling figure of Mary, in the absolute rightness of the type and attitude and the intensity of expression, has first-hand authority and the artist's vision is perfectly embodied in paint. There are points in the rest of the painting which are open to criticism, but the whole supports and does not detract from the supreme conception of Mary and the child Christ, and there is an extraordinary sense of mysterious significance stamped on the accident by the unbusy, quiet figures.

Ferdinand and Ariel, 1850 (Makins Collection), is possibly a more perfect whole, but it is a slighter thing; and his *Mariana*, 1851 (Makins Collection), almost crudely brilliant, is a first step towards the reversion to what is merely the improved Leslie-ism of his *Black Brunswicker*, 1860 (Lady Lever Gallery). *Ophelia* (No. 1506, N.G.) has poetic fervour, and is extraordinarily expressive of the Elizabethan England that Shakespeare has transmitted to us, while the Tudorization of Miss Siddal's strange beauty, which served Rossetti for a divine Beatrice, may be taken as an index of Millais' gifts and limitations.

3584 CHRIST IN THE CARPENTER'S SHOP MILLAIS

The first of his series of metope-like pairs of lovers, *The Order of Release* (No. 1657), 1853, shows us Millais' vision already hardening, but a last and, in its English way, perfect perception of the flaming tragedy of dying light was grasped in *Autumn Leaves*, 1856 (Manchester Gallery). The mystery and passion of the hour is expressed in the typical correspondence of the figures, whose trivial occupation thus becomes symbolic. He tried to recapture this dream of gravity and 'still motion' in *Sir Isumbras*, 1857 (Lady Lever Gallery), and in *The Vale of Rest* (No. 1507), 1858, but the attempt to heighten the romance failed to intensify it, and the too-obviously illustrative figures of the nuns detract from the emotion of the hour.

The Blind Girl, 1856 (Birmingham Gallery), has much Pre-Raphaelite intensity in a homelier phase, but, in it, minuteness of detail is carried to excess, and Ruskin justly criticized it on the ground that Millais did not really see what he thought he saw, in " painting the spark of light in a crow's eye a hundred yards off, as if he were only painting a miniature of a crow close by," and this error is typical of the illogical basis of the claim of the school to absolute veracity; it continually falsified range of sight in its laborious determination to paint what it knew to be there, but could not really see.

Millais' early drawings gave the finest exposition of the noble delicacy of his sensibility, and his work as an illustrator of English home-life continued, much later than his painting, to reveal the poetic dignity and intensity of his best Pre-Raphaelite work, but gradually he sank to the common-place of Leech, and became the average sportsman and country gentleman, in mind and taste scarcely a remove from a public-school boy.

In addition to the three * great protagonists of Pre-Raphaelitism, many lesser men were caught up into the movement and, for a time at least, were inspired to works beyond their ordinary stature. Nearest to Millais in his

* Rossetti's work is treated separately in Section VI, in connexion with Gallery V, where it is hung.

Pre-Raphaelite phase came Joanna Mary Boyce (Mrs. Wells) (1831-1861) with her small vivid works, *Do I like Butter?* (on loan) and *Gretchen* (No. 3814); and Arthur Hughes (1832-1915), who worked under Alfred Stevens at Somerset House and under Rossetti on the Union Decorations at Oxford. His *April Love* (No. 2476), 1856, has almost Millais' brilliance of technique, and an intensity of delicate feeling that even Millais never quite attained. Hughes painted two charmingly naïve little angular works, *The Nativity* and *The Annunciation* (Birmingham Gallery), and took a distinguished place amongst the book-illustrators after 1855, but the fresh, child-like innocence of his sentiment became more commonplace in his later work and his colour more crude.

Henry Wallis (1830-1916), in his sharply imagined *Death of Chatterton* (No. 1685), 1856, reveals himself as of the Millais wing of Pre-Raphaelitism, and, like W. Burton (1824-1916) with his *Wounded Cavalier* (No. 3389)—the complete version is in the Guildhall Gallery—is chiefly remembered as the painter of one picture.

F. G. Stephens, the critic and writer of the Brotherhood, also painted in early days, and his *Mother and Child* (on loan) recalls Holman-Hunt, but has a refinement of colour in parts that Hunt never attempted. Another pupil of Hunt was Robert Martineau (1826-1869). *Kit's Writing Lesson*, 1852

(on loan), has intensity and sincerity of a peculiarly English type, and his *Last Day in the Old Home* (No. 1500), 1862, will always delight the student as a conscientiously wrought-out *tour de force* of minutely detailed illustration of that early Victorian England that has passed away.

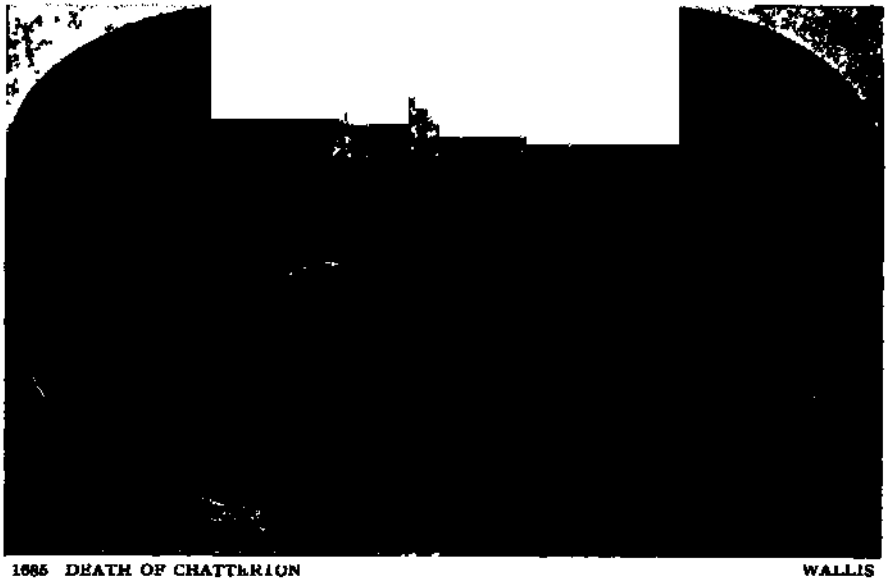
Walter Deverell (1827-1854) came under Rossetti's influence, but he was an artist of original power, whose early death cut short a career of great promise. His *Lady Feeding a Bird* (No. 2854) is a pleasant piece of *genre*, and a landscape of *Harvesters* (Johannesburg Gallery) has the solid painting and sober tone seen in the landscapes of G. R. Lewis.

On the whole the Pre-Raphaelite tenets were not well suited to pure landscape. Millais with his easy industry treated woodland backgrounds most happily in his earlier works, such as the *Woodman's Daughter* (Manchester Gallery) and *Ferdinand and Ariel*, but Brett almost alone ventured on the full exposition of the creed in oil landscapes, such as his amazing *Val d'Aosta*, 1859 (Cooper Collection). Thomas Seddon (1821-1856), who went to the East with Hunt in 1853, painted under his influence *Jerusalem* (No. 563), in which the minutely detailed treatment seems justified by the clear atmosphere of Palestine. J. W. Inchbold (1830-1888) for a time adopted the minute detail of the Pre-Raphaelites, *The Dewar Stone* (No. 1477), and George Boyce (1826-1897) used the method very happily in water-colours, while John Ruskin's (1819-1900) loving studies of architecture and plant forms reveal a real gift, though he modestly only claimed to be a mere copyist (Nos. 2726, 2972). The *View of Bologna* (No. 3507), on the lines of Titian's pen drawings, has curious affinities with some quite modern work.

John Frederick Lewis (1805-1876) was also working on lines allied to the Pre-Raphaelites'; visiting the East in 1841, he began about 1850 to exhibit minutely detailed Eastern interiors, of brilliant colour, such as *The Siesta* (No. 3594, N.G.), and Eastern landscapes, *Edfou* (No. 1405). He was an admirable water-colour painter, and his slightly tinted architectural subjects may be seen on the screens (Nos. 2199-2203 and No. 3395).

G. A. Storey (1834-1919), beginning as a Pre-Raphaelite follower of Millais in his *Bride's Burial*, 1859, became somewhat of an eclectic, painting *genre* subjects of various kinds, but his very real painter-like qualities are evident in the careful portraits of his father and mother (Nos. 2993 and 2861).

Amongst those attracted into the orbit of Pre-Raphaelitism were some other eclectics, such as William Lindsay Windus (1823-1907) and James Smetham (1821-1889). Windus, an artist of very delicate distinction, was connected with Liverpool, and, after beginning with some beautiful painted *genre* subjects, such as the *Surgeon's Daughter* (Walker Art Gallery) and *Kinmont Willie* (Bain Collection), in the Wilkie manner, was impressed by the Pre-Raphaelites' work shown at Liverpool and painted two important works —*Burd Ellen*, 1856 (Leyland Collection) and *Too Late* (No. 3597), 1858; these show close affinity with Millais in the exquisitely delicate landscape, but reveal a degree of almost morbid sentiment peculiar to himself. Ruskin praised *Burd Ellen*, but began his critique of *Too Late* with "something wrong here," and Windus, who was extremely sensitive, was unduly de-



1685 DEATH OF CHATTERTON WALLIS

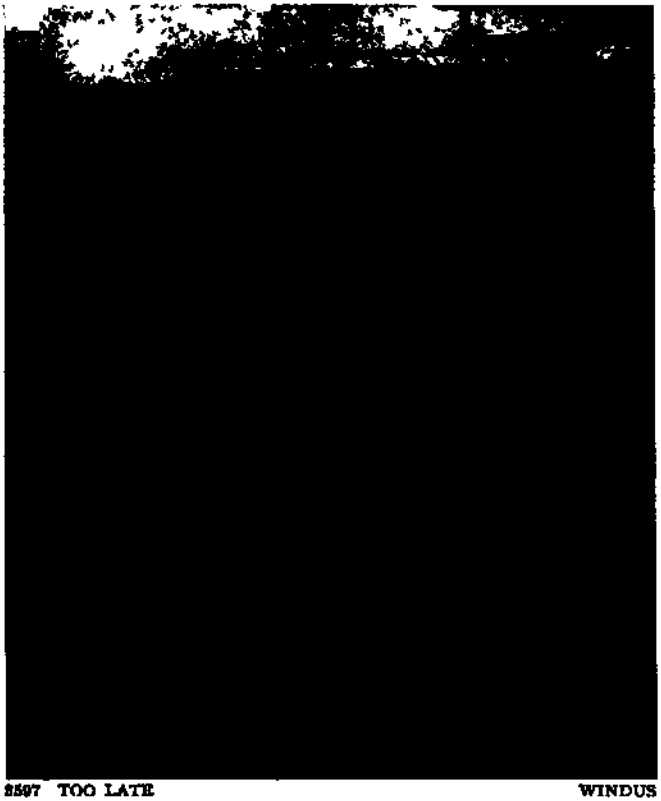
pressed by this criticism and by the death of his wife shortly after and produced little more work, except a few intensely vivid small water-colours, such as *The Second Duchess* (No. 3598), *The Flight of Henry VI from Towton* (No. 3599) and *A Lady Bound her Lover Slain* (Bain Collection), which show the influence of Rossetti, while that of Mathew Maris dominated him in later life, when he only produced vague fragmentary work, which he destroyed without exhibiting.

Smetham recalls Millais in his little drawing for *St. Agnes Eve* (No. 3204) and Madox Brown in the tiny, vigorous *Naboth's Vineyard* (No. 3203), but most of his work was somewhat pretentious and empty, inspired vaguely by Blake; encouraged by Bell Scott, he took up etching, and his best work was done for a series published as "Studies from a Sketch Book" (Nos. 2394-2404).

Arthur Boyd Houghton (1836-1875), who is best known for his book illustrations, particularly the impressive illustrations for Dalziel's *Arabian Nights*, painted some vivid little *genre* subjects with touches of Pre-Raphaelite detail, *Punch and Judy* (No. 3620), *Ramsgate Sands* (No. 3907) and *Volunteers* (No. 4207).

William Bell Scott (1811-1890) was closely associated with the Pre-Raphaelites, especially with Rossetti on the literary side, but his colour is unpleasant, and his works are often marked by a tiresome false antiquarianism, as in *The Eve of the Deluge* (No. 1322), and seem to reveal the influence of John Martin (1789-1854), another north-country artist with vast ambitions, but inadequate imagination and taste (*Destruction of Pompeii*, No. 793).

In Scotland Sir William Fettes Douglas, 1822-1891 (No. 617), had evolved out of the Wilkie and Faed tradition an intense, detailed treatment of interiors and still-life subjects not far removed from Pre-Raphaelite work,



2597 TOO LATE WINDUS

but richer in tone. Sir Noel Paton (1821-1902), who worked up from Doyle and Maclise to Holman-Hunt in minutely detailed illustrations of rather unpleasant colour and crowded fancifulness, achieved dignity in his *Luther at Erfurt* (Glasgow Gallery). James Archer (1823-1904) felt the influence of Millais, but lacked his intensity of imagination, *Morte d'Arthur* (No. 2969).

The Scottish landscape painters Alexander Fraser (1827-1899), Milne Donald (1819-1866) and Samuel Bough (1822-1878) (No. 1936) also reveal affinities with the Pre-Raphaelites in the careful, minute detail of their work, though they were not directly influenced by them.

SECTION VI

GALLERY V

ROSSETTI AND BURNE-JONES

GABRIEL CHARLES DANTE ROSSETTI (1828-1882), the third of the triumvirate of Pre-Raphaelitism, brought to Hunt's faith and Millais' skill a passion of poetic imagination that momentarily fused all baser metals to gold. Rossetti had a catholicity of taste for everything that was fine in art and literature, very remarkable in the period in which he lived. He it was who re-discovered Blake, and English taste in the latter part of the nineteenth century is deeply indebted in many directions to Rossetti's quick perceptions and wide outlook. Whistler liked him as a man, and compared him to some Italian despot, but declared that he was 'no artist.' Some of the Pre-Raphaelites, in middle age, forgot their youthful generosity, and were inclined to undervalue the part of that 'damned Italian'; but it was after they came to know him, and while they were all working together in happy sympathy, that their most essential work was done. Rossetti fluttered like a brilliant butterfly from one art to another and from one master to another, studying first with Madox Brown and then under Holman-Hunt, without ever adding to his great natural gift for expressive outline draughtsmanship (to be seen in the drawings on the screen, and, at its best, in the Birmingham Gallery) any thorough knowledge of oil-painting or the rendering of forms in space, so that he was never able to complete a subject like *Found*, begun in 1854, which entailed spatial complications.

The son of an Italian political refugee and Dante scholar, who had married Frances Polidori, the daughter of Alfieri's secretary, Rossetti grew up in a scholarly, pietistic atmosphere, which is seen reflected in his first picture, *The Girlhood of the Virgin Mary*, 1849 (Jekyll Collection), which was painted under the supervision of Holman-Hunt and shows careful sincerity, but is slightly amateurish and dull. The intensity of Pre-Raphaelitism only appears with his *Ancilla Domini* (No. 1210, N.G.), 1850, and even that picture is more the painting of a mood than the literal rendering of an actual scene. At Millbank Rossetti scarcely appears as a Pre-Raphaelite, except in *The Seed of David* (No. 3965), 1856, and in the early unfinished water-colour, *The Passover* (No. 3156), designed in 1849, though worked on up to 1856. This imagined subject, for it has no historical basis, shows the influence of Millais at his finest, and has a delicate, restrained force and dignity worthy of the best ideals of the Pre-Raphaelites.

It is Rossetti's second phase, as a romantic designer and illustrator, which can be fully studied in this Gallery. The paintings of this period of his art, though far from perfect expositions of Pre-Raphaelitism, have a unique value of their own; in them the romantic chord, which vibrated in old English poetry, is united with the grace of Italian taste, and

the classical lucidity of pagan art with Catholic mysticism, while they reveal " an unrestrained intensity of emotion that is entirely modern, clothed in the demure vesture of the primitive Florentines." It is at once a borrowed and yet an intensely personal art, combining a child-like simplicity with the intuitions of an almost over-subtle sensibility ; it links on, moreover, to the Pre-Reformation English Art of the mediaeval illuminators to a greater degree than that of any other modern painter, and reveals the same sense of pattern and design ; it is intentionally angular for the sake of expressiveness, and selective of individual types. The very medium, water-colour and body-colour, used with curious glazes, resembles that of the missal painters.

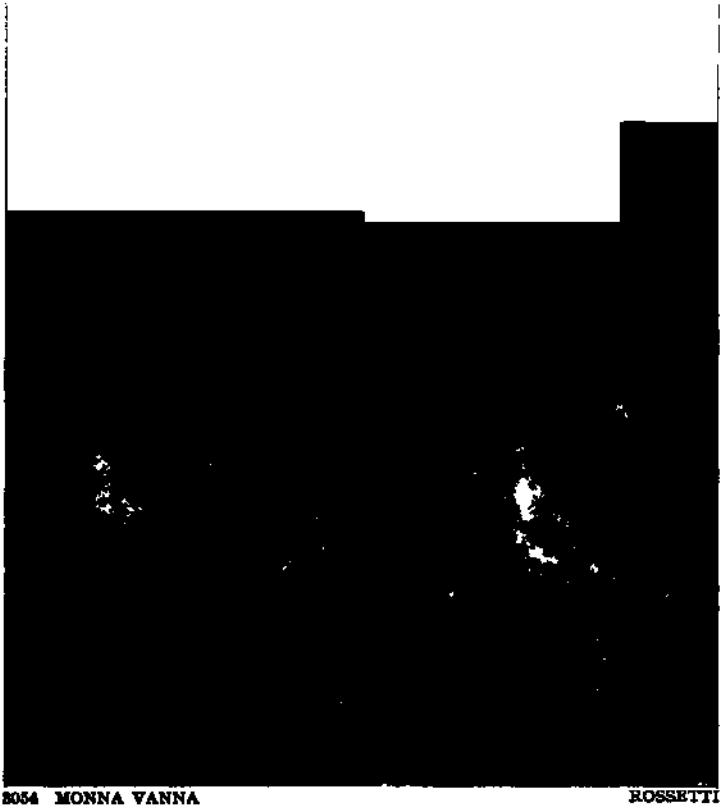
With the break-up of the Brotherhood in 1853, when Millais became an A.R.A., and Hunt went to the East, Rossetti, never a convinced theorist, partly under the impulsion of Ruskin, devoted himself to illustrating subjects from Dante, the *Morte d'Arthur* and Ballad Poetry. He immersed himself in mediaeval love and fancy, abandoning truth to nature, though he retained realistic details, which give a strange haunting actuality to these old far-off subjects. " These chivalric Froissartian themes are quite a passion of mine," he wrote in a letter to Professor Norton, admitting at the same time that " on mature consideration of the drawing (*Before the Battle*, 1858), I myself think it rather ultra-mediaeval." The commission for the

illustrations of the Moxon *Tennyson* (1855-57) and the decoration of the Union at Oxford (1857-59) concentrated this phase of his art, and gathered round him younger men, such as Arthur Hughes, Spencer Stanhope, William Morris and Edward Burne-Jones, who formed the nucleus of the knot of decorative, aesthetic painters of the 'sixties.

This group, which in some degree resembled the Brotherhood, grew out of the friendship made at Exeter College by two Oxford undergraduates, William Morris (1834-1896) and Edward Burne-Jones (1833-1898), who, fascinated by the spirit of the Middle Ages revealed to them by a copy of Southey's *Malory* (1855), secured an introduction to Rossetti and settled in London in 1856, determined to become painters under his tuition.

The Oxford and Cambridge Magazine during 1856 served the same purpose for the new group as *The Germ* had for the Pre-Raphaelites, and Jane Burden, whom Morris married, provided them with an ideal model, as Miss Siddal had the Pre-Raphaelites. Mrs. Morris's dark, romantic beauty was as appropriate to the heated, passionate mediaevalism of the new group, as Miss Siddal's more evanescent mystic grace had been for the mysteries of the Christian faith and Dante's religion of love. For Morris, in 1856, were done Rossetti's wonderful romantic water-colours (Nos. 3057, 3058, 3059, 3061), and Morris was so fascinated by the titles—*The Tune of Seven Towers* and *Blue Closet*—that he gave them to two poems written later and otherwise not closely connected with the paintings.

Rossetti painted subjects from Dante, and also scenes of the full Italian



3054 MONNA VANNA ROSSETTI

Renaissance, such as the *Borgia Family* and *Lucretia Borgia* (No. 3063), with such convincing imaginative detail, that it is difficult to realize that he never visited Italy, and had to rely on his inherited instinct and deep interpenetration with Italian poetry. Rossetti's vision was founded on the outline drawing with which he was familiar in youth in such works as the *Hypnerotomachia* of Polifilo, Retsch's German illustrations and Lasinio's *Outlines* of the Campo Santo frescoes at Pisa. He was also familiar with Blake's drawings, possessing a MS. book of Blake's as early as 1847. His interest in the Cartoons for the Westminster Competition, particularly Watts's *Caractacus*, fostered this flat, angular designing. He also collected Gavarni's work, and this more modern and realistic manner can, perhaps, be traced in such drawings as *Torello's First Sight of Victory* (on loan), his illustrations for *Faust* (Munro Collection), and some of his few more realistic *genre* subjects, such as *Dr. Johnson at the Mitre* (No. 3827) and *Hesterna Rosa* (on loan). Rossetti felt instinctively that Madox Brown's laborious study of still-life was of as little use to him as the perspective and antique of the Academy Schools, and, after a brief tuition in Hunt's method of painting, disregarding the high standard set by the great masters of painting, and dropping tone and all its

problems, he evolved for himself, as an amateur, a system of patterning in line, with a mosaic of flat, intensely vivid colours. Neither Rossetti nor Burne-Jones attempted the orchestration of colour or the interaction of colours and lights; they were content with the juxtaposition within well-defined outlines of flat tints, rich in hue with Rossetti, but becoming progressively neutral and subdued with Burne-Jones. When Rossetti began to attempt larger works in oil he found himself inevitably up against problems of tone, and his modelling is feeble and blurred; his large and ambitious *Dante's Dream* (Walker Art Gallery, Liverpool) betrays the inadequacy of his equipment.

On the other hand, he had an instinct for significant types and details, and could build them together into a vivid pattern, which he used to illustrate the noblest literature of love, creating a shrine for it out of the features of a woman worthy to be the ideal mistress of love. He came nearest to realizing his ideal in *Lady Lilith*, but his *Portrait of Mrs. Morris*, *The Bride* (No. 3053), *Monna Vanna* (No. 3054) and *Monna Pomona* (No. 2685) are sumptuous approximations to it. With *Beata Beatrix* (No. 1279), 1863, began that morbid languor which gradually eclipsed his bright spirit, the tragic death

of his wife in 1862 and the attacks made on his art in Robert Buchanan's *Fleshly School of Poetry* contributing to the decline of his health and powers.

Elizabeth Siddal (1834-1862), whom Rossetti married, served as his model from the *Rosso Vestita* of 1850 onwards, and in particular for his versions of Beatrice. She also sat for the other Pre-Raphaelites, appearing as the *Ophelia* in Millais' picture and as 'Sylvia' in Hunt's *Two Gentlemen of Verona*. She herself had a slight, but exquisite talent, which was fully appreciated by Ruskin and Madox Brown, and painted a number of small water-colours reminiscent of Rossetti, but with a delicate, individual note of their own in their stiff, ' early Christian ' style (Nos. 3202 and 3471).

Windus and Madox Brown both submitted to Rossetti's influence, as may be seen in *The Second Duchess* (No. 3598) and *King René's Honeymoon* (No. 3229). Madox Brown, indeed, from being Rossetti's master, practically became his pupil after 1860, remodelling his style in a not very successful effort to obtain a more decorative style of historical painting in such works as the later *Lear and Cordelia*. After Rossetti's death, he wrote, " I find now, what I was scarcely conscious of before, that I used to paint always with a vague idea of his approbation in the distance."

The inspiring, dominating nature of Rossetti, who was deservedly more fortunate in begetting a succession than the other Pre-Raphaelites, overflowed in the art of Edward Coley Burne-Jones (1833-1898); beginning with small drawings and water-colours, such as the *Backgammon Players* (Birmingham Gallery), *Sidonia and Clara von Borch* (on loan) and *Fair Rosamond and Queen Eleanor* (No. 3822), as intense in their imaginative poetry as Rossetti's own, but slightly stiffer and more sober in colour, Burne-Jones continued the art of poetic, literary illustration with a difference. A son of the ' Celtic fringe,' lacking the rich vitality of Rossetti's southern nature, he had an equal passion for beauty, and responded fully to the romantic images stored up in English poetry from Spenser to Keats. In his visions, dream and melancholy took the place of dramatic action; as little interested as Rossetti in tone and modelling, he evolved a truly Celtic coil of involved lines and curves, in which he " entangled his lovers to their perpetual frustration."

He was a delicate draughtsman, delighting in meticulous detail, and was gifted with a sense of pattern. A visit to Italy in 1859 revealed to him the works of Mantegna and Botticelli, which, with their pale colour and convolutions of design, were specially sympathetic to his own instincts; the unfinished *Temple of Love* (No. 3452), 1868, shows Mantegna's influence. Rossetti had inspired this dreamy amateur with courage to desert the church for painting and to venture to give his prolific fancy expression, and a very beautiful and imaginative, if limited, form of art had resulted. Watts's advice that he should ' try and draw better '—that is with more research after form in three-dimensional space—only resulted in his introducing touches of uninspired academic realism, as in *Desiderium* (No. 2760), for he was unable to rouse himself to real passion for form, which clashed with his flat, rhythmic design.

Burne-Jones had, however, a gift for composition and for filling flat spaces decoratively that is rare in British Art, as may be seen in *The Magic Circle* (No. 3455); *Sisyphus* (No. 3141) and *Tantalus* (No. 3142); the small

Perseus designs in water-colour for the decorations in Lord Balfour's house (Nos. 3456-58); the unfinished *Passing of Venus* (No. 3453), where the colour scheme is unusually fresh and cheerful; and the sketches for *The Fountain of Youth* (No. 3428) and *The Mirror of Venus* (on loan). The early version of *King Cophetua* (No. 3454) shows the more solid block-patterning and colouring of his earlier Rossetti period, and, though unfinished, it has points of superiority to the large later version of the subject (No. 1771), 1880-1884, in the elaborate detail of which a certain 'tiredness,' as well as the work of pupils, is evident. The best works of his maturity, such as *The Chant d'Amour* (Ismay Collection), 1873, *The Beguiling of Merlin* (Lady Lever Gallery), 1877, and *The Depths of the Sea* (Benson Collection), 1886, are represented at Millbank, by *The Mirror of Venus* (on loan), 1875.

The Golden Stairs (No. 4005), 1880, is an important work on a large scale, but the colour is somewhat monotonous and, though it contains charming figures, the whole painting has something of the coldness of an exercise in technical accomplishment and confirms the view that Burne-Jones erred in sacrificing his own instinctive feeling for unrealistic decorative design in order to acquire greater superficial realism.

His early work, though not without a personal note of dreamy delicacy

in its sentiment and colour, was dominated by Rossetti's influence and owed to this its simpler and effective design ; much of his later work was inspired by his admiration for the work of Mantegna and Botticelli, but it lacked the massive dignity of the former and the tortured intensity of feeling of the latter, which gave substance and vitality to the elaboration of their involved linear designs. The essential quality of Burne-Jones himself is to be seen most clearly in the *Magic Circle* (No. 3455), and in the endless chains of decorative arabesques, for which his fertile imagination supplied an inexhaustible store of fascinating detail, such as the *Perseus* and *Briar Rose* series, and his work as a book illustrator in the *Chaucer* and other publications of the Kelmscott Press.

Burne-Jones produced not only pictures, but designs for tapestries, stained glass and mosaic for ecclesiastical decorations, his prolific inventiveness and his gift for outline design and the satisfactory filling of spaces finding an outlet in such work. In this work he was closely associated with William Morris, by whom only one painting—*La Belle Iseult* (Morris Collection)—is known, and also with the Arts and Crafts Movement of the latter part of the nineteenth century, which suffered from the rather narrow mediaevalism of its leaders and, in its preoccupation with repeated pattern and profuse small ornament, missed the principles of large design.

Walter Crane (1845-1915), who was closely associated with Burne-Jones and Morris in the Arts and Crafts Exhibition Society, and helped to found the Art Workers' Guild, 1884, excelled as a book illustrator, *The Faerie Queene* being one of the most successful, and he was particularly happy as a designer of children's picture books and wall papers. He also painted allegorical subjects, *The Renaissance of Venus* (No. 2920), 1877, being, perhaps, his most pleasing decorative painting.

J. R. Spencer Stanhope (1829-1908), who worked with Rossetti on the Union Decorations at Oxford, 1857, painted several small works of some intensity of imagination, such as *Thoughts of the Past* (No. 3338), for which there is also an admirable drawing (No. 3232), a subject done in Rossetti's studio at Blackfriars, and *The Wine Press* (Grayson Collection). His many works, as well as those of his niece, Mrs. Evelyn de Morgan, and Henry Holiday, carried on the tradition of Florentine Renaissance detail, with some superficial resemblance to the works of the Pre-Raphaelites, but without their intensity of emotional feeling ; while J. M. Strudwick has imitated the subdued tone and meticulous detail of Burne-Jones in subjects of reduced scale, *The Golden Thread* (No. 1625).

The influence of Burne-Jones's types and subjects may also be noted in the paintings of J. W. Waterhouse (1849-1917), such as *The Lady of Shalott* (No. 1543), 1888, where there is an attempt to combine them with the vibrating, atmospheric qualities of the French 'Plein Air' School.

Lady Waterford (1818-1891) showed a talent for drawing and a fertile imagination in her small water-colours (Nos. 3222-3224), which led Watts to proclaim her as " an artist as great as any Venice knew," but she herself, with characteristic modesty, wrote of her work : " I see myself just an amateur and no more—not altogether bad, but not good—no, not good at all ; and it is the same with all amateurs—there is the difference."

4005 GOLDEN STAIRS BURNE-JONES

When *Harmony* (No. 1587), by Frank Dicksee, was first exhibited, 1877, Lady Waterford warmly greeted the young painter of it as being "quite a kindred spirit," promising such a successor to Burne-Jones as Burne-Jones himself had been to Rossetti; but the artist did not work out this vein, and the movement dissipated itself in the general prettiness of the 'eighties, when beauty, as conceived in terms of a limited aestheticism, was for a time a fashionable fad, which may be seen in George Du Maurier's illustrations in *Punch* and in the operas of Gilbert and Sullivan.

SECTION VII

GALLERIES XV, XIX, XXIV, XXVI

LATER NINETEENTH CENTURY ART

ON passing from Galleries IV and V to Gallery XV, a drop in the aesthetic and intellectual atmosphere is perceptible. Neither the Pre-Raphaelites of Gallery IV, nor their aesthetic successors in Gallery V, may have belonged to the first order of painters, but they showed a passion for sincerity, a respect for the things of the mind, and a research after decorative beauty that is lacking in the more prosaic literalism of their successors, whose careful workmanship does not rise to any technical achievement at all compensating for the decline in imagination.

Somewhat cold, academic exercises on classical themes by Leighton, Poynter and Alma-Tadema, apart from literal transcripts from nature in landscape, alone vary the coarsening fibre of the illustrations of increasingly sentimental subjects, which Millais by his later work encouraged amongst a band of admiring followers.

English painting during the third quarter of the nineteenth century reveals a curiously self-complacent provinciality; Rome had ceased to be the accepted training-ground for artists, and intimate knowledge of European painting had disappeared with the deaths of Wilkie in 1841 and Etty in 1849. The isolation of England after the Napoleonic wars, which only very gradually disappeared after the 1851 Exhibition, had resulted in a generation that knew not the main tradition of the art of painting.

The Pre-Raphaelite movement, with its abrupt break with tradition, and the aesthetic movement initiated by Rossetti, who was, at bottom, an amateur in painting, did not mend matters on the side of technique, though it temporarily raised the level of taste. To meet the demand for pictures, which Ruskin's moral eloquence had implanted in a large, newly enriched and puritanically trained middle-class, possessing more wall-space than artistic intuition, there arose a class of conscientious painter-tradesmen, rather than artists, who supplied large illustrations of nature or anecdote, lacking in imagination or any true painter's quality, but accurately enough drawn and coloured to be acceptable to this new buying public. The production of pictures in England became a perfectly honest department of trade, mutually satisfactory to the producer and his patrons, neither of whom had any use for imaginative vision nor any wish to have 'nature strained through a temperament.' Such paintings are often fairly accurate reproductions of the facts of nature, but, as they studiously omit any indication of the moods of either the painter or nature, they remain merely dull reflections of objects.

This insularity, however, broke down gradually before the successive waves of the tide of art from outside that invaded the English shores during the last decades of the century; Millais himself inveighed to no purpose

against the pernicious influences of French Art: in an article of 1888, two years after the founding of the New English Art Club, he blamed "young men who, though English, persist in painting with a broken French accent," declaring that they were "constitutionally, absolutely and in the nature of things unable to copy with justice either to themselves or their models" the French masters. Whistler, though he came to England in 1859 and exhibited *At the Piano* at the R.A. in 1860, did not exercise any wide influence until the growth of the Glasgow School and the foundation of the International Society towards the end of the century.

Millais in his Post-Pre-Raphaelite phase remained a chief figure of the latter part of the nineteenth century; abandoning his more precise vision he reverted to his earlier Etty training, but broadened his style, influenced by reflections of Velasquez, perhaps through John Phillip. *The Yeoman of the Guard* (No. 1494), 1876, which in its colour scheme may have owed something to Velasquez' *Pope Innocent*; the portraits of *Mrs. Heugh*, 1872 (Luxembourg); *Mrs. Bischoffsheim*, 1873 (Fitzgerald Collection); and *Mrs. Jopling* (No. 3585), 1879; *Hearts are Trumps* and *Vanessa*, with their brilliant brush-work and masterly use of absurd fashion to the enhancing of effect, need only a shade of more sensitive perception of character added to be masterpieces, while his *Boyhood of Raleigh* (No.

1691), 1870, and *North-West Passage* (No. 1509), 1874, are dignified presentments of our national history in an original form; but too often, in his later works, obvious and even confused sentiment or mere prettiness predominated, and his landscapes are too much mere sportsman's sketches.

Amongst Millais' more immediate following were Frank Holl (1845-1888), a painter of vigorous masculine portraits, by whom are two sombre *genre* subjects, *Hush* and *Hushed* (Nos. 1535 and 1536); and Briton Riviere (1840-1920), who, after some Pre-Raphaelite influence, traceable in the *Miracle of the Gadarene Swine* (No. 1515), 1883, and some affinities with Frederick Walker in *Companions in Misfortune* and *Giants at Play* (Nos. 1517 and 1516), which reveal the aesthetic and mildly philanthropic atmosphere of the 'eighties, devoted himself to his natural bent for painting animals, sometimes in combination with children in the popular, pretty Millais manner, as in *Sympathy* (No. 1566). Sir Luke Fildes in *The Doctor* (No. 1522), 1891, also shows the influence of Millais' robust matter-of-fact realism in the figure of the slightly self-conscious doctor; but the traces of sentiment in the child and the handling of the background suggest the French influences now working amongst the painters of the Newlyn School.

Frederick Walker (1840-1875) and George Pinwell (1842-1875) derive from the school of Millais' Post-Pre-Raphaelite illustration of domestic *genre*, and carry the minute brush-drawing of the wood-block into large oil paintings. Walker is fully represented at Millbank, both by his earlier water-colours (1863-1866) and by the oils of his last years, subsequent to his *Bathers* (Leverhulme Collection), exhibited at the R.A., 1867; his brief

career is pathetic, and typical of his period. Gifted and charming, the model for 'Little Billee' in Du Maurier's *Trilby*, he belonged to the cheery, optimistic epoch of 'Clive Newcome' and 'Philip,' when, in reaction against the cruder forms of materialism abounding in Mid-Victorian England, a liking for the freedom of studio life and the perpetual smoking of a pipe were hopefully accepted as indicating a vocation for art in a young man.

Walker certainly had gifts, and he turned out a large amount of work in the nine years after he gave up book illustration, and, in his less ambitious subjects taken from English country life, such as *The First Swallow*, *The Chaplain's Daughter* (No. 3516) and the *Housewife* (No. 3526), there is a genuine delicacy of perception; but he had not the quality of mind or training to assimilate classic models, so that Ruskin's taunt that his figures were 'galvanized Elgin' is justified, and his larger, more ambitious paintings are, as a rule, mere enlargements of his water-colour sketches, with the same small brush-work and meticulous detail; his poster design, *The Woman in White* (No. 2080) and *The Plough* (No. 3158, N.G.), however, have a touch of imagination united with some largeness of design.

Out of Walker's school of illustration came Sir Hubert Herkomer (1849-1914), a practitioner of almost all the arts, who later developed into a portrait painter of some nervous force and vigour, and his large groups, such as *The Council of the Royal Academy* (No. 2481), 1908, and *The Firm of Fred. Krupp*, 1914, are spirited attempts in the Hals vein, unique in modern British art.

George Pinwell (Nos. 2689-90), and J. W. North (No. 1607), also belong to the school of illustration; Pinwell had freshness of vision and a feeling for design which give his work a certain breadth and a personal note of originality, manifest in his admirable book illustrations. George Mason (1818-1872) came between the very different influences of Leighton and Walker; having worked in Rome (*Italian Landscape*, No. 2970), encouraged by Leighton, he returned to England in 1858 to give idyllic renderings of English rustic life, such as *The Harvest Moon*, 1872 (Faringdon Collection), and Nos. 1388 and 1568; his work is broader and more decorative than Walker's, but is much the same in aim.

Constable's inveterate preference for painting his own country, combined, perhaps, with the market value of supplying a recognized article, led to various artists devoting themselves to special 'lines' in rendering a place or an effect: Henry Moore (1831-1895), after 1858, devoted himself chiefly to renderings of sea effects, careful, if a little hard and cold, of which *Catspaws off the Land* (No. 1604) is a typical example. John Brett (1830-1902), by whom there is an excellent little early figure study, *Lady with a Dove* (No. 3393), abandoning the hopeless task of pure Pre-Raphaelite landscape, took out a patent in vast marine panoramas, such as *Britannia's Realm* (No. 1617) and *From the Dorsetshire Cliffs* (No. 1902). James Clarke Hooke (1819-1907), after some historical subjects, began, with *Luff Boy!*, 1859, his series of subjects of fisher-life on the Western Coast, which are fully represented at Millbank in Nos. 1512, 1513 and 1514, while Alfred Parsons (1847-1920) specialized in paintings of gardens and meadows with an almost Pre-Raphaelite minuteness of detail, such as *When Nature painted all Things gay* (No. 1589).

Millais' chief rival in public estimation during this period was Frederick Leighton (1830-1896), who had had a most complete academic training in all the chief European schools, and possessed high accomplishment in drawing and a sense of sculpturesque design, as may be seen in *And the Sea gave up the Dead which were in it* (No. 1511); beginning with large historical subjects, such as the *Cimabue*, 1855 (National Gallery, Edinburgh), he settled in London in 1860, executed large mural paintings *The Arts of Peace and War* (South Kensington), and classical subjects, such as *The Daphnephoria*, 1872 (Lady Lever Gallery, Port Sunlight). *The Summer Moon*, 1867 (Morrison Collection), with its richer colour, shows his art at its best, but too often it was marked by a cold heaviness of paint, and his indoor nudes, *Bath of Psyche* (No. 1574), have a somewhat sickly sensuousness, described by Whistler as 'cosmetic.'

Albert Moore (1841-1893), after painting religious subjects, entirely changed his style with *The Marble Seat*, 1865, entering into competition with Leighton in classical subjects, but with a more purely decorative aim; he had an agreeable taste in combining line and colour, but his figures, too ambitiously inspired by the Parthenon, an over-weighty model for the lightness of his themes, which Tanagra statuettes would have suited better, often reveal heaviness of form; *Blossoms* (No. 1549) is one of his happiest single figures. For a time Albert Moore exercised a by no means beneficial

influence on Whistler, leading hir to paint 'decorations,' which ar amongst his less attractive an less personal works.

Lawrence Alma-Tadema (1836 1912), born in Holland and traine under Wappers and Baron Leys began with historical painting and *genre* subjects in the earlie Dutch manner, such as *Sunda Morning* (No. 3527), but in 186 he showed the *Pyrrhic Danc* (Guildhall Art Gallery) at th R.A. and settled in England, de voting himself chiefly to smal classical subjects with pretty effects of figures and flowers seer against marble and sea, such as Nos. 1523, 2675 and 3513; his works reveal antiquarian research and skill in manipulating oil paint, but little creative imagination—the modern types, even when un clothed, clashing with the classical setting.

Edward Poynter (1836-1919), the third of the able triumvirate, who, as Presidents, dominated Academic Art for nearly fifty years, had as complete a training as Leighton, and rivalled him as a scholar; beginning, however, in touch with the book illustrators and decorative artists of the 'sixties—Du Maurier, Legros, Watts and Whistler—as may be seen in his admirable sketch for fresco, *Paul and Apollos* (No. 3320),—he preserved a scholarly, selective taste in his later historical and classical subjects, which, if a little cold and formal, are dignified, and are painted with conscientious thoroughness. (*A Visit to Aesculapius*, No. 1586.)

Of the outside influences that, with the now increasing intercommunication between European countries,

mingled with English Art during the latter part of the nineteenth century, the earliest was the Scottish invasion by the pupils of Robert Scott Lauder, who, having had a thorough training himself in Rome and Munich (1837-38), became an admirable art teacher in Edinburgh. First came John Pettie (1839-1893), who began to exhibit at the R.A. in 1860 (*The Vigil*, No. 1582), and then William Quiller Orchardson (1835-1910), in 1863; from the first the success of their admirably painted *genre* subjects was assured, and Pettie's *Self-Portrait* (No. 2434) shows his excellent craftsmanship. Scottish artists have usually possessed a refined feeling for colour and a better sense of placing the subject on the canvas than English painters of the same capacity, so that their works have an attractiveness at first sight which is not always borne out by their inherent qualities. Orchardson, however, was a born painter, who, on the basis of the wood-block drawing of the book illustrators, painted in thin yellowish oil paint, with rubbings and hatchings of impasted colour. One of his most successful works is the *Napoleon on the Bellerophon* (No. 1601), while *Her First Dance* (No. 1519) is a good example of the delicate colour and handling of paint in his costume pieces, but he also painted admirable portraits, such as that of his wife and child in *Master Baby*, 1886 (National Gallery of Scotland), in which the delightful contrast of rich blacks with the yellow cane of the sofa gives a sense of form and pattern not usually evident in his work, and that of *Sir Walter Gilbey* with its searching characterization, 1891; the portrait of *Mrs. Moxon* (No. 3213) comes near *Master Baby* in charm of colour, with its happy introduction of the black and yellow draughtboard.

Other Scottish artists, mostly pupils of Scott Lauder, followed: Peter Graham (1836-1921); John MacWhirter (1839-1911), whose *June in the*

1519 HER FIRST DANCE ORCHARDSON

Austrian Tyrol (No. 1571) has an almost Pre-Raphaelite vividness of colour and detail; R. W. Macbeth (1848-1910), *The Cast Shoe* (No. 1597); and Colin Hunter (1841-1904), a Glasgow artist influenced by Milne Donald, who surpassed Henry Moore in sea subjects, such as *Their only Harvest* (No. 1579); David Murray, whose vivid *My Love has gone a-sailing* (No. 1614), 1883, belongs to the Scottish school, has approximated more to English tradition in *In the Country of Constable* (No. 1926), 1903.

The fresh colour and skill in painting *genre* subjects of these artists produced a following amongst English painters, who formed a group known as the St. John's Wood School, chiefly concerned with historical subjects, which they worked out with considerable antiquarian research and rich, effective colour. Amongst these were Seymour Lucas (1849-1923), *After Culloden, Rebel Hunting* (No. 1620); Andrew Carrick Gow (1848-1920), *Cromwell at Dunbar* (No. 1588); W. F. Yeames (1835-1918), *Amy Robsart* (No. 1609), and P. H. Calderon (1833-1898), *Renunciation* (No. 1573).

The first impact of French influence through Whistler and the exhibition of his Courbet-like *At the Piano* at the R.A., 1860, had produced little effect on English Art, the ground not yet being ready, except in the isolated case of Frank Potter (1845-1887), whose *Music Lesson* (No. 2108), with its rich, subdued tone and fat paint owes much to Whistler's earlier work, though Potter was also influenced in his intimate domestic interiors by the later book illustrations of Millais and Walker. Whistler's Thames etchings and river subjects, such as *The Thames in Ice*, 1860-62, and *Wapping*, 1864, however, led to a group of artists, many of whom also etched, painting similar subjects with the same rich contrasts of black and silver, and remarkable for their sense of pattern and tone. Amongst these were Edwin Edwards (1823-

1879), *The Thames from a Wharf near Waterloo Bridge* (No. 1690); Matthew White Ridley (1837-1888), *The Pool of London* (No. 3411); and, in their early work, Charles Napier Hemy (1841-1917), and W. L. Wyllie, *Toil, Glitter, Grime and Wealth on a Flowing Tide* (No. 1580), 1883; Hemy, later in life, painted breezy sea subjects with great veracity of detail, but *London River* (No. 1946), 1904, and *Pilchards* (No. 1650), 1897, recall the subjects and rich tone of his Whistler period.

Foreign influences also led to the formation of local groups at Newlyn and Glasgow. A number of the younger artists during the 'eighties were deeply impressed by the research for exact effects of outdoor lighting and the broad brush-work of the French 'plein air' movement, particularly as manifested in the works of Bastien-Lepage, which were translations of J. F. Millet's imaginative renderings of peasant life into the unadorned prose of every-day fact, while the weaker sentiment of Jules Breton also had its following; several, under the leadership of Mr. and Mrs. Stanhope Forbes, settled in Cornwall at Newlyn and St. Ives, determined to treat the every-day life of the Cornish fishermen with the same literal fidelity. Examples of this school may be seen in *The Health of the Bride* (No. 1544), 1889, and *Hopeless Dawn* (No. 1627), by Frank Bramley (1857-1915).

The earlier works of George Clausen, H. H. La Thangue and Edward Stott (1859-1918) also reveal French influences, particularly that of Bastien-Lepage—*The Girl at the Gate* (No. 1612), 1889; *The Man with the Scythe* (No. 1605), 1896; and *Changing Pastures* (No. 3670); Clausen and Stott reverted more to the spirit of Millet, though treating distinctively English peasant life, while Clausen has continued his research into problems of impressionist effects of lighting with constant development up to the present day.

Associated with these in their aim at rendering 'plein air' effects were James Charles (1851-1906), Mark Fisher (1841-1923), and J. W. Buxton Knight (1842-1908), artists of the simple type popularized by Frederick Walker—men who felt impelled to go out and paint in the open air without troubling themselves consciously with any intellectual theories or complexities. Accepting any subject, without much effort to select or compose, they reveal a genuine feeling for nature and responsiveness to delicate atmospheric effects and colour. James Charles's oils are only represented by two small works (Nos. 2119 and 3394), but Buxton Knight's *Old December's Bareness Everywhere* (No. 2262) is one of his finest works and, with its solid paint and rich tones, reveals him as a worthy continuer of the main line of English landscape painting handed down by Constable.

Another landscape artist of real consequence was Cecil Lawson (1851-1882); he painted large subjects of the Walker type, such as *The Hop Gardens of England*, but with an added taste and science derived from his association with Whistler's Chelsea following and with something of Constable's largeness and dignity of vision; *The August Moon* (No. 1142) is a

large picture, but, unlike most of the enormous works of this period, the subject and treatment—as in James Ward's earlier *Gordale Scar*—call for and justify its large scale, which is not a mere senseless enlargement.

Alphonse Legros (1837-1911), who was born at Dijon and trained under Lecoq de Boisbaudran, is well and fully represented at Millbank as regards his work in oil. His early works, such as *The Angelus*, 1859, and *Ex Voto*, 1861 (Dijon Gallery), show the influence of Courbet, while that of J. F. Millet also is evident in his subjects from the life of peasants or beggars in a setting of sombre landscapes or church interiors, and the sense of misery and grimness which haunts his numerous etchings is marked also in his two finest paintings, *Le Repas des Pauvres* (No. 2898), where he catches much of the spirit of Rembrandt, and the so-called *Retreat from Moscow* (No. 2918). This, judging by the uniforms, is probably a scene in an earlier campaign of the Revolutionary Army.

Legros had a catholic taste, and felt the charm of classic art and of Ingres, as may be seen in *Cupid and Psyche* (No. 3274); recent English draughtsmanship, particularly figure-drawing, is based on Legros' reverence for the drawings of the 'Old Masters,' and of Ingres and Alfred Stevens, for, encouraged to come to England by Whistler and Watts, he was naturalized in 1881 and, as Slade Professor at University College (1876-1892), exercised a marked influence on nineteenth-century British Art, having amongst his pupils Furse, Strang and Rothenstein, and his wide knowledge of European Art was one of the chief influences that broke down the isolation of English Art.

SECTION VIII

GALLERY XVII

WATTS

GEORGE FREDERICK WATTS (1817-1904) and Alfred Stevens were born in the same year, and were in many respects submitted to the same influences. Both enjoyed a liberal art education in Italy, thanks to the help of aristocratic patrons, and some of their paintings, such as Stevens's cartoons for Dorchester House and Watts's early portraits and cartoons for the House of Lords competitions, resemble each other in their broad, massive types and treatment. Stevens, however, went to Italy as an unprejudiced boy of fifteen and steeped himself in many sides of Italian Renaissance and classic art, returning to England perfectly trained and equipped for his life's work in 1842, a year before Watts, who had already had some indifferent training in England and, like Millais, acquired the Etty tradition, set out for four years in Italy on the proceeds of the prize he won by his *Caractacus* cartoon for the House of Lords competition in 1843.

Both men were greatly endowed and inspired by noble aims, but their country and their period did little to help and strengthen them, and, in different ways, their great talents were to some extent wasted. This is the more tragic because, in the 'forties, there actually was a definite movement, fostered by the Prince Consort, to encourage imaginative, historical painting by commissioning mural decoration in public buildings, such as the new Houses of Parliament, and the competitions connected with their decoration might have led to the foundation of a national school of decorators. The men were forthcoming: in Stevens, Watts, Dyce, Madox Brown, Poole and Tenniel, England had a remarkable band of painters, capable of founding such a school, and these artists wished for no better opportunity, but the worrying regulations of tasteless officials spoilt the most promising chance of a really national school of decorative painters which England has had since the Reformation. A prize for a design was awarded to Watts, but Stevens's design and Madox Brown's cartoons *Adam and Eve*, *Harold*, and *Spirit of Justice* met with no success, though Haydon wrote, "The only bit of fresco fit to look at is by Ford Brown. It is a figure of Justice and exquisite as far as that figure goes." The actual commissions, apart from some to Dyce, fell mostly to men like Maclise, trained in an earlier realistic school and incapable of decorative painting, though Tenniel painted a *St. Cecilia* for the House of Lords; Tenniel's political cartoons in *Punch*, indeed, which endured until quite recently, were the most lasting result of a movement which might easily have revolutionized British Art.

There were many indications at the moment that the ruling caste was ready to extend to decorative painting what was, on the whole, a discerning patronage, such as it had already given to architecture and the collecting of Old Masters, and the opportunity which men like Barry and Haydon, with

their enormous energy, but ill-trained taste, had sought for in vain, seemed to have come for men equally endowed with vigour, but possessed of surer taste and wider training. Once more, however, man proposed, but fate opposed. The tide of Manchester School commercialism and the coils of bureaucratic red-tape choked the promise, and the seeds of a possible Renaissance withered away in the frosty atmosphere of mid-Victorian indifference.

In spite, however, of many similarities of aim and circumstance there is a fundamental difference between Stevens and Watts; Stevens was an instinctive artist, doing perfectly and inevitably certain things, because he could not help it; Watts belonged to another order, being at bottom an intellectual, picking and choosing with conscious taste and intelligence, and guided by no sure and inevitable instinct. In spite of his high aims and instructed accomplishment, there is something of the 'pastiche' in many of his paintings, and too often in his later years they were didactic and overweighted with an ethical purpose, which was rarely quite convincing or perfectly embodied in his art. In spite of his great ability and passion for work his methods of painting suffered from the same confusion as his thought. He was too open to contradictory influences, and, though he showed skill and taste in arranging compromises between them, a certain vacillation of purpose is manifest.

Comparatively little is known of Watts's ancestry; his father, a man of refinement, but unsuccessful and subject to depression, was a musical-instrument maker who moved from Hereford to London, where Watts was born in February 1817; some strain of Celtic blood was probably inherited from his mother, who came of yeoman stock from the Welsh border. Though delicate, the youth made his own living by drawing from the age of sixteen, teaching himself to a large extent, though he had some instruction from William Behnes, the sculptor, and at the R.A. Schools under Hilton in 1835. The charming head of Miss Alice Spring-Rice (Compton Gallery), 1839, shows his natural gifts at an early age, before he went to Italy. In 1843, having won a prize of £300 with his *Caractacus* at the Westminster Cartoon Competition, he set out for Italy, and had the good fortune to be introduced to Lord Holland, the British Minister at Florence, who became his friend and patron, and Watts remained as his guest for four years. He worked indefatigably in Florence, but the influence of the Italian masters was less directly visible in his work than in that of most students; he criticized Michael Angelo, disliking the *David*, and did not believe in copying; he already possessed some skill in painting, and set himself straightway to realize his prolific conceptions. His garden-studio at Careggi was soon full of enormous paintings, amongst which were the huge *Story from Boccaccio* (No. 1913) and *Echo* (No. 1983), which was painted on a tempera foundation; that a youth in his twenties could produce numbers of works on this scale is a sufficient testimony to his abundant powers of imagination and execution.

Watts's own instinctive line of development, revealed in these early works at Florence, was continued by such works as *Arion*, *The Infancy of Jupiter*, *Ariadne in Naxos*, 1863, *Jacob and Esau* (Compton Gallery), 1868, *Chaos*

(No. 1647), *Endymion*, 1870, and *Psyche* (No. 1585), 1880; *Jacob and Esau* might be the design for a metope in a classic temple, with its fine adaptation of design to the requisite space. This phase of his art was founded on classic forms studied from the Elgin Marbles and on the landscape of Titian, and it has a dignified beauty and unity that was somewhat overlaid by the intellectual concepts of his allegories and the divided aims of his eclectic temperament in later life.

Returning to England to exhibit his painting of *Alfred inciting his Countrymen to prevent the Landing of the Danes* at the Westminster Competition of 1847, Watts was awarded a second prize, and the painting is now in the House of Lords. He proceeded to try to obtain spaces in public buildings, in which to display his great gifts of imagination in decorative painting, offering to paint the Hall at Euston Station, and an allegory of *Justice* for Lincoln's Inn Hall. Though he only demanded the cost of the materials, the latter was the only opening afforded him for public service in the exercise of his art, except the designs for mosaic for the two spandrels with figures of St. Matthew and St. Mark for St. Paul's Cathedral.

Being thus thrust back on himself, the firm, clear sweep of his imagination

seems to have suffered a check and to have lost its assured certainty of touch and his desire to execute great historical paintings had to take the form of portraiture. He was always an acceptable painter of portraits, and after a visit to Paris in 1856, where he painted *Thiers*, he sought an outlet in executing a series of portraits of the leading personalities of his time. Most of these he left to the nation, and they may now be seen at the National Portrait Gallery. Amongst the finest of his portraits are those of *Burne-Jones*, *Carlyle*, *Constantine Ionides*, *William Morris*, *Walter Crane*, *Lord Campbell*, and the early portrait of *Tennyson*, while that of *Russell Gurney* (No. 1654, N.G.) is a triumph of draughtsmanship and sharp characterization, and many of the earlier portraits have simplicity and charm, such as those of *Miss Mildmay*, *Lady Somers*, *Lady Lilford*, *Lady Prinsep* and *Bianca* (1862). Some of the later ones, however, such as the *Leighton* of 1890, suffer from the somewhat pompous and inflated formula for humanity which he had adopted in his allegories.

Besides this enterprise in national portraiture, he also turned to painting allegories: *Life's Illusions* (No. 1920), the earliest, painted in 1849, is still in the Etty manner, with reminiscences of Rubens subdued to English taste; the size is less colossal than that adopted for the later allegories, and the painting is accomplished on traditional lines, but the thought is scarcely

1642 EVE TEMPTED WATTS

clear, for, if Life is regarded as an illusion, Death loses its impressiveness, while Learning, Beauty and Victory, even if transitory, cannot be regarded as illusions by the true student, artist or warrior: their validity is not affected by the fact that they are cut short by death. *The Good Samaritan* followed in 1850, well-drawn and admirably painted, with a pleasant restrained colour scheme.

In 1874 Watts built his gallery at Little Holland House, and began his monumental cycle of paintings of the history of humanity, many of which he presented to the National Gallery, Millbank, in 1897. One of the earliest and finest is the *Spirit of Christianity* (No. 1637), painted in 1875, where, in the tradition of Umbrian painting, the Spirit of Love, represented as a noble woman, gathers under her cloak the little ones whom the Churches have failed to protect.

Time, Death and Judgment (No. 1693), a small version of which was exhibited at the Grosvenor Gallery in 1881, followed; the stalwart figure of Time marching toward his goal, with the Angel of Judgment hovering above, is finely conceived, but the symbolism is not very explicit, as Time holds a scythe, useless for his march and more appropriate to Death, who is represented as a woman, accompanying Time; Death has the pale morbidity of complexion that often recurs in Watts's female figures,

as for instance in *Eurydice*, and clashes somewhat unpleasantly with his colour schemes.

Watts's conception of Death in his allegories varies: in *Love and Death* (No. 1645, N.G.), a replica, painted in 1887, of an original of 1877—one of his finest designs—Death is represented ruthlessly pushing Love aside, but in most of his allegories Death is represented as the Consoler, as in *The Messenger* (No. 1646), *Death crowning Innocence* (No. 1635) and *The Court of Death* (No. 1894), where all ranks—warrior, noble, cripple, tired women and aged men—wearily surrender to Death, with Silence and Mystery half-hiding, half-revealing the sunrise of Hope, while a new-born babe is placed in the lap of Death to indicate fresh life springing from Death.

This idea is to some extent that of the earlier *Life's Illusions*: in both, the validity of accomplished deeds, however transitory, and the difference between the various lives lived are too much subordinated to the superficial victory of Death.

There is, indeed, in the philosophy of Watts's allegories a note of weariness, which tends to an almost too indifferent tolerance. *Faith* (No. 1639) is no longer militant, and, in weary disillusionment at the cost of her fight, is represented ungirding her sword, though this may signify the larger vision that Faith cannot triumph through Force. *Hope* (No. 1640), 1885, exquisitely poetic as are the conception and colour scheme, is represented febrilely touching the one last string of her lyre, almost as if in despair; the 'Life' of *Love and Life* (No. 1641), 1885, is a timid figure, afraid of existence even with the guidance of Love, while 'Love,' which in *Love and Death* had been powerless against Death, in *Love Triumphant* (No. 1692), 1900, has taken the place of 'Judgment' and slain 'Time' and 'Death.' The idea here is, perhaps, an approach to that of Blake's *Marriage of Heaven and Hell*, which preached the final union of inspired passion and reasoned morals, but 'Time' has ceased to be the heroic figure of *Time, Death and Judgment*. These changes in the signification of the symbols for which the figures in these allegories stand increase the need for literary explanation, which it is always desirable to avoid in art. Some vagueness of thought there is, as well as contradictory strains of technical accomplishment in these allegories, which aim at the loftiest style without a very clear or consistent standard of either ethics or vision, and which, while monumentally painted, were done for no definite building.

There are amongst them, however, many fine ideas and impressive designs. The *Eve Tempted* of the Eve trilogy is a magnificent expression of the natural woman in the Rubens tradition, but transposed to the key of aesthetic refinement of the late nineteenth century. There is nobility in the thought and design of *Love and Death*, *The Court of Death* and *Time, Death and Judgment*, though the colossal scale tends to inflated limbs and diffuse painting.

Allegory is, indeed, a queer-tempered jade, and liable to throw those who seek to mount her, as we know to our cost from our sculptured memorials: 'Britannia' is apt to resemble the stout matron of the next

street, unexpectedly and most unsuitably arrayed in strange garments, and 'Valour' to recall a captain of Girl Guides. Too often, as in the case of Watts's allegories, the symbol requires a label to be intelligible, for very few artists have the grandeur of imagination requisite to evolve convincing symbols for ethical ideas in the terms of the arts of painting or sculpture. Many and various have been the devices in the past of artists, who sought to express general or mystic ideas symbolically by means of figures and the three-dimensional facts of nature; the Byzantines used a severe simplification of form and line; the Sienese and Blake, a flat child-like outline figure drawing, the effect of which was heightened by bright, pure colour and the exquisite beauty and ecstatic expression of the countenances; some, like the Egyptians and Assyrians, have used colossal size as means of impressiveness. Watts utilized large scale in his allegorical figures and selected dignified types, generalizing the features and draperies, and at times he fell into an exaggeration of size or blurring of form.

Throughout his life Watts was attracted by landscape painting, and when he had leisure, devoted himself to it as a recreation; his work in this branch of art is very various, his eclectic sensitiveness to different forms of excellence being specially marked in landscape. At one time, like Poole in the *Vision of Ezekiel* (No. 1091), he recalls the landscape of Titian in such works as *Ararat, Echo* (No. 1983) and *Chaos* (No. 1647), where the allegory of form is rightly used, the inert forms of the recumbent giants being echoed in the gaunt forms of the hills; at another, in the *Carrara Mountains* and many exquisite silhouettes of mountain ranges and sea, such as *Budrum, Asia Minor*, he recalls Costa, and even Segantini in the solid structure of *St. Agnese*. Later he felt the attraction of Japanese landscape painting, and tried to combine with it something of the iridescent colour of Turner, and even of the Impressionism of Monet, in such pictures as *After the Deluge, The Ocean Ghost, Off Corsica* and *Loch Ness* (Compton Gallery).

1588 PSYCHE WATTS

Yet another line, more in the tradition of Crome and Constable, was developed in the quiet English landscapes with their rich, sober tone and solid designs, such as *Farringford, Freshwater, Green Summer* and *View in Surrey* (Compton Gallery). These landscapes are all marked by the same simple enthusiasm for the obviously beautiful. There is nothing very personal or original in Watts's rendering of nature. He was content to achieve beautiful effects by using other men's visions and even by combining these,

though they were fundamentally different, effecting a superficial compromise by means of his admirable taste. There was little in common between the flat, two-dimensional symbols of nature in Oriental art and Turner's masterly wrought-out design in three-dimensional space; but Watts, while attracted by the Oriental method of rendering the idea of a mountain rather than the mountain itself, could not resist trying to add Turner's iridescent colour and something of Ruskin's literal truth to the detail of nature, but he lacked Turner's highly developed sense of structure and knowledge of the science of light and technical processes, and was content with a sensuous appreciation of Turner's colour, without fathoming its function in expressing the structure of nature, remaining torn between a desire for the abstraction of Oriental art and a Western respect for the concrete thing.

In his early works Watts had painted easily with masculine, direct execution, the whole design and the series of processes being clearly thought out beforehand and vigorously applied; in later life, with ample leisure and excessive conscientiousness, he liked to be able to alter and retouch, scumbling half-dry paint over the surface of his pictures with endless possibilities of retouching, and dropped into the decomposed colour of the Impressionists without their basis of scientific theory and experiment, and his later technique of smudging and blurring paint with a bloom of encrusted particles of colour is apt to appear worried and dirty.

Watts turned from time to time to sculpture, which he had studied under William Behnes before going to Italy. He executed some monuments, such as that of Tennyson in Lincoln Cathedral, and a fine bust, *Clytie* (No. 1768), in the full Renaissance style, of which the unfinished marble was exhibited at R.A., 1868, and the finished bronze at the New Gallery, 1896-97; and at the end of his life he completed his equestrian statue of *Physical Energy*, set up as part of the monument to Cecil Rhodes in the grounds of Groot Schuur, Rondebosch, near Capetown, another version being placed in Kensington Gardens; an unfinished marble bust, *Daphne* (on loan), has great distinction.

He was elected an Associate and Member of the Royal Academy in 1867, and received the Order of Merit in 1902. His later years were spent at Compton in Surrey, in concentrated work on the pictures destined for the nation, and the majority of these—apart from those at Millbank—were given to a Gallery erected by him at Compton.

2898 OVERMANTEL STEVENS

SECTION IX

GALLERY XVIII

ALFRED STEVENS

ALFRED STEVENS,* painter, sculptor and designer, was born at Blandford, Dorset, December 30, 1817, the son of George Stevens, a sign and heraldic painter, whom he helped in the workshop on leaving school at the age of ten. His paintings attracted the notice of the Hon. and Rev. Samuel Best, Rector of Blandford St. Mary (see No. 2028 and No. 3392), by whose aid he was sent to Italy to study, a project to apprentice him to Landseer having fallen through, and he landed at Naples in October 1833, with some £60 in his possession; though advised to study Salvator Rosa, he turned by instinct to Andrea del Sarto and paintings of the School of Giotto in the Incoronata at Naples, and many of his careful studies from primitive masters there and in Florence still exist (British Museum Print Room); he also sketched at Pompeii and Capri, and visited Rome, Siena and Florence, where he remained some years, copying for the dealers, studying frescoes and measuring the fronts of palaces; in 1839 he was in Milan studying ornament under Albertolli, and at Venice copying Titian and other masters. Returning to Rome by Bologna in 1840, he was obliged for want of money to take a post as clerk of works to a builder, and it was at this time that he painted the portrait of his friend Morris Moore (No. 2132), the unfinished oil sketch of Mr. Best (No. 3392), and probably the two small

* 'Alfred George Stevens' on early obituaries; 'George Alfred' on burial certificate; 'Alfred' on baptismal register (see Brockwell, *The National Gallery, Lewis Bequest*, 1909).

portraits (Nos. 2212 and 2213); during 1841 and 1842 he acted as assistant to Thorwaldsen, the sculptor, whom he called his only master.

In 1842 he returned to England "the most thoroughly educated artist the country has seen"; during 1842 and 1843 he was at Blandford, and in 1844 he came to London, competed unsuccessfully in the Westminster Hall Competition, and was appointed Master of Architectural Drawing, Perspective, Modelling and Ornamental Painting to the new School of Design at Somerset House in October 1845, but resigned in 1847. Through his friend, Mr. Collmann, he received a commission to decorate Deysbrook House, near Liverpool, in 1847; in 1849 he worked for Cockerell on St. George's Hall, Liverpool, and designed bronze doors for Pennethorne's Geological Museum in Jermyn Street, the drawing for which is at South Kensington, but the design was not carried out. In 1850 he became designer to Messrs. Hoole of Sheffield, and secured for their stoves, fenders and ironwork the first place at the 1851 Exhibition. While at Sheffield he painted the portrait (No. 3467) of the wife and daughter of his friend, Young Mitchell, the master of the Art School there and an old pupil of his own at Somerset House. He returned to London, 1852, and among other things designed the lions for the British Museum railing. In 1855 he decorated Don Christobal de Murietta's house in Kensington with a series of paintings taken from Spenser; in 1856 he designed medals, and a ceiling for a music room, went in for a competition for Government offices, and began the chief work of his life with the competition model for the Wellington Monument in St. Paul's Cathedral. This was exhibited in 1857 and is now at South Kensington.

Concurrently with these works and the Wellington Monument, he was working at the decoration of Dorchester House, Park Lane, commissioned by Mr. R. S. Holford in 1858. He completed two chimney-pieces, one with supporting marble figures, a buffet and other features, and designed a painted ceiling and cove, with other parts of a splendid scheme, during the next four years, 1858-1862; but being pressed by the Government for the trial model of the Wellington, he laid aside the work and was never able to resume it. A copy of the *Dining-room Fire-place* (No. 2785) and the plaster model for the lunette of the *Saloon Overmantel* (No. 2893), and the collection of cartoons and drawings for the scheme—acquired from Sir George Holford under the terms of the Chantrey Bequest by the Royal Academy in 1922—are shown in Gallery XVIII, which somewhat resembles the dining-room at Dorchester House in form and proportions.

Casts made from the piece-moulds of Stevens's models for the allegorical groups, 'Truth and Falsehood' and 'Valour and Cowardice,' of the Monument, and of the equestrian figure of Wellington surmounting it, are also shown in Gallery XVIII (Nos. 2269, 2270 and 2852). Mr. Tweed completed the unfinished cast of the horse in the details of the tail and hoof of the right hind-leg from the small model at South Kensington. Stevens was placed sixth, with a prize of £100, but on further consideration the appropriateness of his design obtained the commission for him, and for the remaining seventeen years of his life he was at work on this monument, hampered by the

3737 CARTOON FOR SOUTH WALL DORCHESTER HOUSE STEVENS

insufficient sum at his disposal, the requirement, costly in time and money, of a full-size trial model, and the stupidity of officials, but it was almost completed at his death, with the exception of the crowning equestrian statue, which had been ruled out by a caprice of the Dean. Thus was carried out an ensemble of architecture and sculpture difficult to parallel in the work of any Renaissance artist, save Michael Angelo, Stevens's real master, and unique in English Art.

The monument, originally designed for the easternmost bay of the nave on the north side, stood in the Consistory Court, where it was badly seen, until its removal, in 1893, by the efforts of Lord Leighton, to the centre bay on the north side ; later a committee obtained the necessary permission and funds to carry out the equestrian statue from Stevens's model, and this was placed in position in 1911.

In 1857 Stevens competed unsuccessfully for the Memorial of the Great Exhibition (model at South Kensington) ; in 1858 he made a project for the decoration of the Cupola of the British Museum Reading Room (model at South Kensington), and another for a theatre in 1859, in which year he again visited Italy ; in 1861 he was designing vases for Minton and a certi-

ficate for the 1862 Exhibition, and, in 1862, four mosaics of Prophets for the spandrels under the dome of St. Paul's (cartoon of *Isaiah*, No. 1846), and a scheme for sculpture and painting in the dome, which was not carried out (model at South Kensington).

Stevens's source for his subjects on the ceiling of the dining-room at Dorchester House was the volume in Bohn's Library, containing a translation of Geoffrey of Monmouth's *British History*. He began at the beginning of the legend with the two panels for the roof, *The Judgment of Paris* (No. 3743), which was completed, and *The Flight of Æneas*, for which only a few drawings exist (Nos. 3778-3779); the cove was to have been decorated with figures of the early British heroes at axial points, and, in between, scenes from the continuation of the chronicle, telling how Brutus and his host, having passed the Pillars of Hercules, came to the shores of the Tyrrhenian Sea and found there four nations descended from the Trojans, who had accompanied Antenor in his flight. Their commander was named Corineus, a modest man in counsel, but of great strength. Corineus joined Brutus, and after various exploits they landed at Totnes on the shores of Albion, and conquered the giants living in it and renamed the island Britain after Brutus. Corineus wrestled with the fiercest giant, Goëmagot, and cast him into the sea. This incident was to have appeared in the centre of the South Wall (Nos. 3735 and 3736).

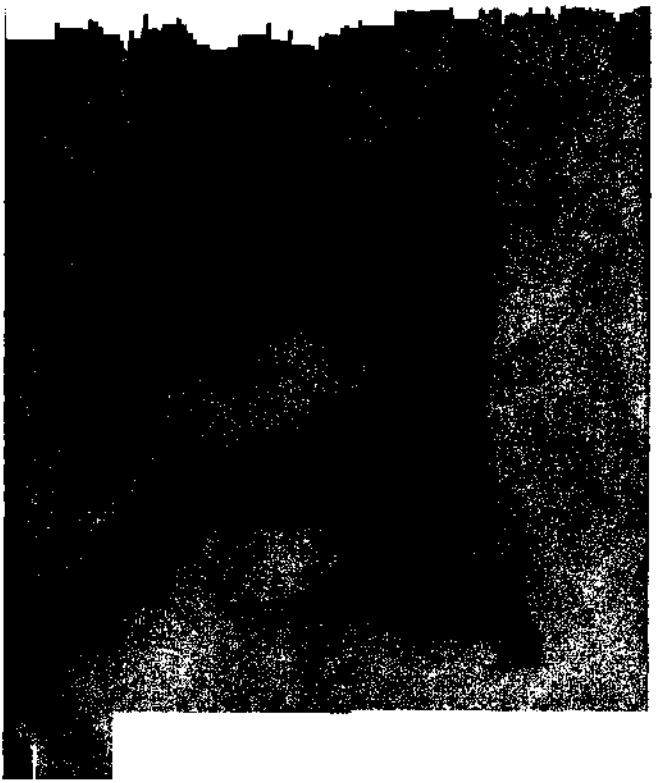
The group of women gazing at this struggle, which was to have formed the left centre of the South Wall (No. 3737) is particularly fine, and shows Stevens nearer to Michael Angelo than in the more Raphaelesque *Judgment of Paris* (No. 3743).

Amongst the sixty studies made for these cartoons are many of Stevens's finest drawings, and the *Youth bending a Bow* (No. 3774) and *Study for Seated Woman* (No. 3762) deserve special attention.

This program of British legendary history was probably suggested to Stevens by the similar themes chosen for the competition designs for the decoration of the House of Lords. All such legends, from Malory to Shakespeare alike, derive from the twelfth century *Historia Britonum*, compiled by a bishop of St. Asaph.

Fragmentary as the scheme was left, there is enough to indicate the rhythmic and athletic design that Stevens would have given to the completed work. A model of the coving, with part of the design indicated, various drawings, and a sketch-plan are evidence for the general arrangement, and it has thus been possible to assign the cartoons and painted fragments to their places in the design, as shown in the pencil reconstruction by Mr. J. B. Manson.

The sideboard, doors and mirrors were designed and executed in 1863-65; the mantelpieces were finished in 1873, with the exception of the supporting figures in the dining-room; these two noble female figures, completed at the end of his life, reveal Stevens's art in its full maturity; with his unerring taste he avoided placing the weight of the mantel on the heads, resting it on the shoulders and so escaping a feature which is usually somewhat unpleasant in caryatid figures.



3774 YOUTH BENDING A BOW STEVENS

In 1875 Stevens died; Mr. Holford had been a most appreciative and long-suffering patron; he had been kept out of his dining-room for fifteen years or more, and the work, paid for in advance, was incomplete. Nevertheless he expressed his view that Stevens was "a thoroughly honest man and an industrious and hard worker, who spent very little on himself, and, no doubt, died a poor man," and he refused to press any claim as a creditor on Stevens's small estate, so that legacies might go to relatives in poor circumstances, and he agreed with the executor to accept the drawings and remaining portions of the dining-room mantelpiece and other work in full discharge.

Stevens painted portraits at intervals throughout his life, and the excellence of these shows that he could easily have made money and fame by devoting himself to portraiture. Before leaving Blandford in 1833 he painted several small portraits of the family of his friend Alfred Pegler, and the pen and ink head of his patron Mr. Best (No. 2028). Of these early portraits the head of himself (No. 3805) at the age of fourteen, with bright eyes and dark hair, is perhaps the best, being full of vitality, and showing us Stevens as he was when he joined his fellow Dorsetmen in driving out the Yeomanry, sent to quell the riots that took place when the first Reform Bill

was defeated in 1831. Most of his other portraits were painted in Rome, 1839-1840, when he began an oil painting of Mr. Best (No. 3392), and probably painted the two portraits of artists (Nos. 2212 and 2213). The head of No. 2213 is slightly inclined and turned to the left in the manner of various Venetian portraits, and the white collar, wine-coloured dress and the handling strongly recall Tintoret.

There is some resemblance between the faces, and they may have been different aspects of the same man, though the small, full-length portrait (No. 2212) shows a small beard and a moustache slightly lighter than the hair. It has been suggested that No. 2213 is a portrait of a Mr. Kinloch, a wealthy American, encountered in Rome in 1835, who left Stevens a legacy, which he declined with great disinterestedness, but the style of painting suggests a later date than 1835.

By far the finest work of this period is the brilliant oil sketch of his friend *John Morris Moore* (No. 2132)—whom he knew at Florence and with whom he shared a studio in Rome in 1840—with its finely contrasted auburn-chestnut hair and black dress, lit with silver gleams. The broad touch and masterly brushwork, together with the original pose of the head, give it extraordinary vitality.

Stevens found either little demand or little time for portraiture again until the 'fifties, when he painted Mrs. Young Mitchell and her daughter

at Sheffield in 1850, and portraits of *Mr. Collmann* and of *Mrs. Collmann* (No. 1775, N.G.) in 1854. The latter is, perhaps, Stevens's masterpiece in portraiture, a mid-Victorian rival to the *Monna Lisa*, with its delicate colour, subtle beauty and enigmatic expression. He painted, Mr. Collmann, who somewhat resembled Thackeray, twice—the first a small profile looking to the left, the second a larger full-face portrait, both now in the collection of Mr. Shannon and Mr. Ricketts, and admirable pieces of masterly portraiture, if less original and interesting than *Mrs. Collmann* and *Morris Moore*.

Stevens also painted his Florence friend, *William Blundell Spence* (No. 2939), during one of Spence's visits to England, but the precise date is not known. It is a delicate rendering of a sympathetic temperament, but less forcible and original than his other portraits. An interesting miniature of his friend Alfred Pegler (No. 3828), showing Stevens's skill in another branch of portraiture, has recently been acquired from the Pegler family.

The portrait of *Mrs. Mitchell* (No. 3467) was begun in 1850, and though unfinished, owing to her death from consumption, it reveals a rare power of depicting rounded form in space in the head of the child, and great charm of colour in the silver-grey dress, and purple and yellow brocade of the chair, while the face of Mrs. Mitchell, though incomplete, is exquisite in the delicacy of its interpretation of a sensitive nature.

Stevens also painted a few easel subject pictures, founded probably on Asser's *Life of Alfred*, which he came upon bound up with Geoffrey of Monmouth's *British History*, when studying it for the cove decorations at Dorchester House. *King Alfred and his Mother* (No. 1923), a charmingly arranged *tondo*, has more of Correggio than is usual with Stevens, for he explicitly stated that he found Correggio and the Bolognese lacking in strength. He has caught in the 'Alfred' the eagerness of generous youth for knowledge, and the whole of the little picture, probably painted about 1848, is a poem in praise of wise instruction.

The tiny *Judith* (No. 1922), with equal sureness, sums up the inspiration of mystic courage; it might equally well represent *Joan of Arc*, as indeed it was, by an error, entitled, when exhibited at the R.A. in 1890; in it Stevens divines and gives expression to the rare, but recurrent type of the inspired heroine in moments of mystic ecstasy.

About 1844, he began another subject—*Parmigiano painting the Vision of St. Jerome during the Sacking of Rome, 1527*—for which only drawings remain, at the same time that he sent in, but without success, a small painting, 3 ft. by 2½ ft., of a subject from *Richard III*, Act iv., Scene 4, to the Westminster Fresco-painting Competition.

Stevens also designed a house for himself at 9 Eton Villas, Haverstock Hill, of which some of the fittings are now in the L.C.C. Geffrye Museum, Kingsland Road, and he died there, worn out by the strain of the Wellington Monument, on May 1, 1875, unrecognized officially or by the general public, while lesser contemporaries had become famous. His pupils—Godfrey Sykes, Reuben Townroe and James Gamble—have left their stamp on the buildings of the South Kensington Museum and Albert Hall. Fortunately, apart from those in the collection of Mr. Alfred Drury, the larger number of Stevens's splendid studies have now been acquired either by this Gallery, the British Museum or South Kensington.

To what apparently inexplicable circumstance does England owe the good fortune of Alfred Stevens? How came it about that a small Dorset borough during the Regency, in the midst of all the tawdry flashiness of that period, produced an artist the equal in assured authority and range, if not in bulk of output, of the greatest giants of the Italian Renaissance? It would, perhaps, be fanciful to see some link with the spirit of Roman Italy through the strong traces of Roman civilization still remaining in Dorset, but to the liberal classic culture of the eighteenth century country squires of England we do, to some extent, owe the fact that Stevens's genius had the opportunity to find its expression. It was one of their survivors, the Hon. and Rev. Samuel Best, who recognized Stevens's talent and provided the modest sum needed to send him to Italy. Once there on classic soil, he made his own, thanks to his sure taste, the high civilized language of art in Greek, Roman and Renaissance times, with its attainment of the maximum of expression that can be obtained without over-straining the personal note or giving way to grotesque or ecstatic sentiment. Something, too, may be due to the continuing strain of faithful craftsmanship that has marked English work, and still survives so heroically amidst the present age of

slovenly haste and machine-made sham. Stevens's father was a skilled artificer, a heraldic painter and handyman, as was also the father of Walter Greaves, Whistler's astonishing pupil, and not a few English artists have sprung from this sound, sturdy stock of native craftsmanship, fertilized by a chance strain of genius. Some such faint causations may be traced, but nevertheless it remains a marvel that so strong and assured a genius was born to us at such a time, amidst the heavy mannerisms and cold classicism of Flaxman, Gibson, Barry and Haydon.

It has been said in criticism of Stevens that, though accomplished, he was a mere 'pastichiste,' who added nothing to the Renaissance tradition; and it is true that his works are in the mode of the high Renaissance, and that some seem closer to Michael Angelo, while others recall Raphael or Correggio. But Stevens was no mere copyist; unlike the pseudo-classicists, he struck roots widely into the soil of Italy, studying the 'Giotteschi' and fifteenth-century work, as well as the Renaissance; and his works are a true growth and addition, filling blank spaces and realizing developments possible, but never actually carried out, by the great masters of the Renaissance. In his Wellington Monument, in his design for the doors of the Geological Museum and at Dorchester House he seems a lost master—"later than Donatello, contemporary with Raphael, one who had naturally and constantly Raphael's temper in its stronger, more virile moments";—blossoming strangely late, but on the same stem.

Moreover, Stevens added something new and entirely his own in the serene nobility of the types and expressions of his figures, where one finds something of the noble modern's spiritual assurance. Michael Angelo struggled heroically, but despaired; Raphael often would seem to have been content with a conventional and superficial aspect of the human soul, but Stevens's *Truth* and *Valour* are so sure of the final triumph of virtue, that they scarcely seem troubled by the power of their foe, and this lends to their strength a new suavity and serenity: we feel in them the same absolute assurance that virtue alone endures, which Blake succeeded in conveying in the unruffled joyousness of his Sons of God.

SECTION X

GALLERIES XXI, XXII, XXIV AND XXV

CONTEMPORARY PAINTERS

IN treating of the works in this section, mostly paintings by artists still living and working, critical judgments would be out of place, and all that can be attempted is some general indication of aims and tendencies.

A feature of the period has been the prevalence of societies and exhibitions independent of the Academy, round which have centred groups of artists, many of whom have later entered the Academy; the exhibition grounds of the Aesthetic Movement—the Grosvenor Gallery and New Gallery—were succeeded by the exhibitions of the New English Art Club from 1886 onwards, of the International Society from 1901, at the Grafton and Grosvenor Galleries, and of the London Group recently at the Mansard Gallery. The Slade School at University College, founded in 1871 under Sir Edward Poynter, and ably conducted in succession by Professors Legros, Brown and Tonks, established a closer connection between English and French systems of training, and has produced a school of gifted figure draughtsmen with a more personal and expressive line and grasp of form than is aimed at in strictly academic training.

The force of the Aesthetic Movement had finally exhausted itself about 1890, and such virtue as it retained was converted into the fantasy, at times somewhat morbid, of Aubrey Beardsley (1872-1898) and the illustrators of the *Yellow Book* and other publications of the 'nineties, this hectic degeneration of taste becoming in its turn an element in the feverish vitality of the 'Art Nouveau' Movement which exercised a greater appeal on the Continent than in England.

Meanwhile germs of fresh life were maturing. What may be termed, in comparison with the more scientific and logical French painting, the domesticated Impressionism of Clausen, Buxton Knight and Mark Fisher—whose *Feeding the Fowls* (No. 3553) is an admirable example—has already been noted. These artists working in the main line of the tradition of British landscape painting, had refreshed their vision with the French developments of the same stock through Constable in the Barbizon School.

The cleavage between the art of the later nineteenth century and contemporary developments really preceded the twentieth century by ten years, becoming clearly evident about 1890, and there is also a very definite division in contemporary tendencies, due to the impact of Post-Impressionism, which was made generally known to the English public by the exhibitions arranged by Mr. Roger Fry at the Grafton Galleries in 1910 and 1911; while before that Augustus John, J. D. Innes, Henry Lamb and other artists had revealed the influence of the more formally decorative aims already prevailing in Paris in the work of Puvis de Chavannes, Anquetin

and Picasso. The first half of this period, roughly from 1890 to 1910, is interesting for the development of the full Impressionism of Degas and Monet on English soil, and the chief figures are P. Wilson Steer and Walter Sickert. *Yachts* (No. 3668) shows the reaction to French 'plein air' Impressionism of the youthful Steer as early as 1893; the latter half, from 1910 onwards, for the development of Post-Impressionist aims amongst English painters—the flatter decorative style of Gauguin, the pre-occupations of Cézanne with three-dimensional space, and the cubism of Picasso.

Reviewing the whole period, however, we find that the chief influences at the beginning came from France through Whistler and Sargent, two American artists whose work is treated with that of the British School owing to the fact that the major part of their artistic activities has been exercised in England.

J. M'Neill Whistler (1834-1903) is represented at Millbank, by perhaps his most brilliant nocturne, *Old Battersea Bridge* (No. 1959), 1872, and an unfinished portrait of *Miss A. M. Alexander* (on loan), which, together with the *Little Miss Alexander*, 1872-4 (Spring-Rice Collection), one of his masterpieces, will eventually be added to the National Collection through Mr. W. C. Alexander's generous bequest; two more nocturnes (Nos. 3419 and 3420), and one of his finest works, *The Little White Girl* (No. 3418), 1864, showing, in its romantic, sumptuous presentment of a lovely woman some

traces of Rossetti's influence, are at Trafalgar Square, bequeathed by Mr. Arthur Studd, another patron of Whistler in his earlier days, who preferred to share his good fortune with the nation rather than to sell at great price.

All these belong to Whistler's middle, Chelsea period, when the colour-designing of Velasquez and Japanese pattern were combined with a delicate Impressionism, in which Puritan refinement attenuated realism to the last veil, though it still infuriated Ruskin, partly because he scented out that it was at bottom based on a new phase of realism which his eye had not assimilated, and partly because it was faint and ghostly instead of giving clear evidence of that mastery over microscopic detail on which he felt himself able to pass judgment.

Walter Greaves, though in later life he has submitted to Whistler's influence, had a distinctly original talent of his own, as may be seen in *Hammersmith Bridge* (No. 3643) and *Chelsea Regatta* (Manchester Gallery), in which Frith and Brouwer seem to fight for dominance with delightful results; beginning as a boatman and painter of coats-of-arms, his instinctive freshness of vision and eye for colour reveal one of those encouraging outcrops of primitive, indigenous capacity for art in the British stock. Such painters seem to come down in direct line from the mediaeval illuminators,

with their feeling for pattern and expressive gestures, figures and types. More recently the work of Stanley Spencer, *Christ bearing the Cross* (No. 4117), has shown the same native, primitive originality of vision and expressiveness.

Whistler's earlier Courbet manner of *At the Piano* (Davis Collection), which is not represented as yet at Millbank, had had only slight influence on English painters, but his later delicate impressionism of the nocturnes and the more decorative phase of his art inspired Furse and Tonks for a time, and, more fundamentally, Charles Conder and Walter Sickert in England and the members of the Glasgow School in Scotland.

Charles Conder (1868-1909), who studied in Melbourne and Paris, where he took something from Monet's spring landscapes in *Springtime* (No. 4221), and from the tradition of Watteau in his decorations, excelled as few English artists in delicate colour invention, especially in designs for fans and silk paintings (*Romantic Adventure Fan*, No. 3194), while his sea-pieces have much of Whistler's subtle tone-values (*Windy Day, Brighton*, No. 3645).

Walter Sickert has a wider range, and has added many of the best elements in Degas to his Whistlerian training, thus combining the two strains of Impressionism in authoritative works, such as the *Portrait of George Moore* (No. 3181), *Café des Tribunaux, Dieppe* (No. 3182) and *Ennui* (No. 3846). For sheer painter's skill and vision, Sickert has a distinguished place

amongst modern British artists, and, in addition, he has been a 'chef d'école,' gathering round him more younger men with like aim—the combination of Impressionism with more formal design—some of whom, unfortunately, have died early, as Spencer Gore (1878-1914), *Cambrian Road, Richmond* (No. 3558), *Houghton Place* (No. 3839); H. Gilman (1878-1919), *Canal Bridge* (No. 3684); J. B. Manson, *Michaelmas Daisies* (No. 1355); and Charles Ginner, *Porthleven* (No. 3838).

Lucien Pissarro, the son of Camille Pissarro, came to England about 1890, bringing a strong influence of French Impressionist painting, and worked in close sympathy with this group; the luminous quality of his work is well seen in *Les Amandiers* (No. 3865).

John S. Sargent* (1856-1925), who, like Whistler, first familiarized himself with French and Spanish painting and then fertilized English Art, has exercised an even more dominating influence throughout the period. Beginning as a pupil of Carolus Duran, he visited Spain in 1880, and Velasquez has counted for something in his art, as also, less profitably, Fortuny; beginning with portraits of an almost ascetic severity, *Madame Gautreau* (Metropolitan Museum, New York), for which No. 4102 is a study, and *The Misses Vickers*,

* Works by Sargent are now hung in the new Gallery No. XIV in the Modern Foreign section.

he proceeded to the full brilliance of *Carmencita* (Luxembourg), *Lady Carl Meyer*, 1897, and the series of vivid portraits of the *Wertheimer Family* (Nos. 3705-3713), painted between 1898 and 1904, and bequeathed to the nation by Mr. Asher Wertheimer, 1922. By his witty comment on our contemporary life and the bravura of his brushwork the painter has raised this series of family portraits to the rank of historical painting. In 1887 he settled in England and painted *Carnation, Lily, Lily, Rose* (No. 1615), a charming study of children and flowers seen in the conflicting lights of twilight and lanterns; the paint is of the flat, waxy kind, fashionable at the time in the Paris studios and temporarily adopted by Sargent and his fellow-students, Stott of Oldham and Arthur Lemon; his *Miss Ellen Terry as Lady Macbeth* (No. 2053) is a brilliant piece of theatrical painting, iridescent in colour. Sargent has an almost uncanny gift for conveying the sense of form with the brush (*Oxen at Carrara*, No. 3560) and for placing objects rightly in the field, and for these reasons, though his drawing in black-and-white is not specially distinguished, his water-colours stand out as unique in their masterly accomplishment, while he rivals Hals in the brilliant vitality of characterization and brushwork of his portraits. In regard to modern work, particularly, it is well to bear in mind Ruskin's words to Rossetti: "There are two methods of laying oil colour, which can

3958 JOCKEYS' DRESSING ROOM AT ASCOT LAVERY

be proved right . . . one of them having no display of hand, the other involving it essentially and as an element of its beauty. Which of those styles you adopt, I do not care. . . . Twain is the mind of Art." Sargent, unlike Van Eyck and Holbein, who made no display, follows Tintoret and Velasquez in making the power of his hand manifest in his painting.

Another gifted artist of American birth, J. J. Shannon (1862-1923), is represented by two of his best works, *The Flower Girl* (No. 1901) and a *Portrait of Phil May* (No. 3825), which is a typical example of the art of the 'nineties.

Sargent's work has had great influence on his contemporaries, such as C. W. Furse, Charles Sims, *The Fountain* (No. 2260), Richard Jack, *Rehearsal with Nikisch* (No. 2895). Sims has, recently, devoted himself to romantic landscapes with subdued, translucent tones, *The Wood beyond the World* (No. 2933), and to brilliantly luminous portraits, while Munnings has revived the old English interest in the portraiture of horses, taking something of the convention of Stubbs, and using an accomplished handling of paint more in Sargent's manner.

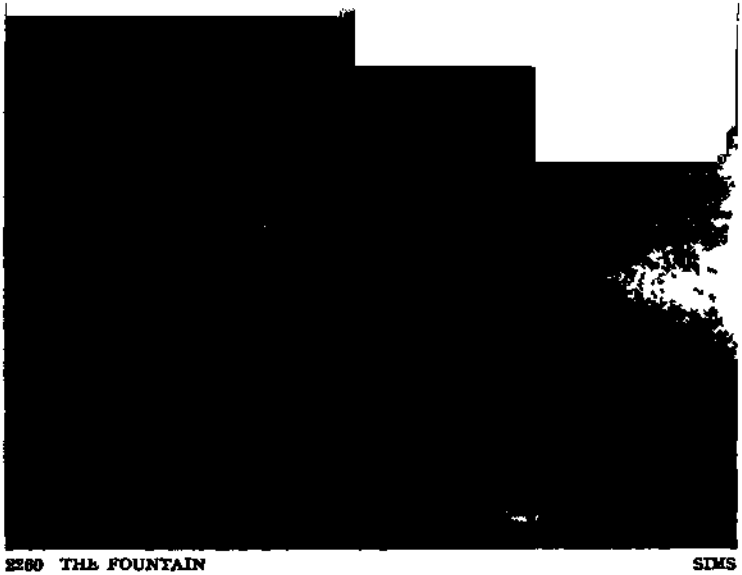
Another group of artists had its centre for some years in Scotland, mainly at Glasgow, though recruited also from Edinburgh, Aberdeen, and in the case of Crawhall from the North of England; in Scotland foreign influences, particularly from the Barbizon School and its Dutch followers, whose works were acquired by Scottish collectors through the enterprise of intelligent dealers, exerted a liberal influence, which was increased by the enlightened purchase of Whistler's *Portrait of Carlyle* in 1891 for the Glasgow Gallery. The most prominent painters in this group were James Guthrie, later President of the Scottish Academy, E. A. Walton (1861-1922), Edward Hornel, Alexander Roche (1861-1921) and James Paterson, who remained in Scotland, while George Henry, Austen Brown (1859-1924), Harrington Mann,

3554 EPSOM DOWNS MUNNINGS

Joseph Crawhall (1861-1913), *The Dove* (No. 3680), D. Y. Cameron (Nos. 3209, 3324 and 3813) and Robert Brough (1872-1905), *Fantasie en Folie*, 1897 (No. 1956), and John Lavery, who is represented by a graceful portrait of Madame Pavlova in the ballet, *La Morte du Cygne* (No. 3000), as well as by a landscape *North Berwick* (No. 3688), and one of his brilliant interiors *The Jockeys' Dressing Room at Ascot* (No. 3958), have resided chiefly in England and exhibited largely in London.

These artists assimilated many valuable elements in the advances made by European Art in the latter part of the nineteenth century, earlier than most other British painters, and their work was widely known abroad through the exhibitions of the International Society, with which most of them were closely associated, but so far they are inadequately represented at Millbank; influenced by the pattern of Velasquez, by Whistler and by the study of Japanese prints, their portraits produce an extremely aesthetic effect through the knowing disposition of the figure on the canvas. A certain thinness is at times apparent in their work, due to want of solidity in the modelling, but they achieve refined, subdued tone effects by means of skilful manipulation of paint.

Amongst the artists specially associated with the International Society, founded in 1901 with Whistler as its President, Charles Shannon is prominent. With exceptionally wide knowledge of the tradition of art, he founded his painting on Titian, Reynolds and Watts, with hints from Rossetti and Puvis de Chavannes; admirable in draughtsmanship and design he, almost alone, has carried on the scholarly Rubens tradition of oil paint from Etty and Watts unbroken to the present day; some of his happiest inventions have been nude subjects, women and children swimming in the waves; *Mrs. Patrick Campbell* (No. 2995) is an example of his work in portraiture. Charles Ricketts, who excels in woodcut, has been closely associated with



2260 THE FOUNTAIN SIMS

Shannon in scholarship, but *Don Juan* (No. 3221) recalls the Spanish influence of El Greco rather than Venetian inspiration.

William Nicholson, deriving from the book illustration influences of the 'nineties, owes much to woodcut design, and has specialized on vivid, simplified portraits, showing a gift for characterization, *Miss Jekyll* (No. 3617), and on ' Still-Life ' subjects of very original and subtle tone, *Lowestoft Bowl* (No. 3178). He has also been associated with James Pryde in theatrically effective architectural subjects, with melodramatic incidental interest. Philip Connard has shown an exceptionally fresh colour sense in luminous interiors, *Jane, Evelyn, James and Helen* (No. 2998), and in landscape, *Summer* (No. 3673), and has recently revealed a remarkable gift for decoration. Glyn W. Philpot, with a knowledge of Italian art rivalling that of Shannon, but drawing inspiration rather from the Florentine art of Piero di Cosimo than from Venetian painters, has carried through ambitious subjects and executed able portraits (Nos. 3002 and 3218).

D. Y. Cameron has treated architectural subjects with rare distinction, *Rue de Bourg* (No. 3813), and painted landscapes with selective vision, in which the outlines of his etchings are, as it were, filled in with delicate, flat colour-tones, *Ben Ledi* (No. 3209) and *Stirling Castle* (No. 3224); and C. J. Holmes has applied an intimate acquaintance with the tradition of landscape painting, particularly as practised by Wilson and Constable, to carefully thought-out diagrammatic designs carried out in a bold and free style (Nos. 3041 and 3170), while in his water-colour renderings of rocky mountain landscape he has very happily worked out a vein suggested by Crome's *Slate Quarries*. Oliver Hall has excelled in views of towns, such as *Albi* and *Avignon* (No. 3003), effective in design

and refined in tone, as well as painting moorland subjects such as *Shap Moors* (No. 3555). Adrian Stokes, influenced by Segantini, has used tempera in landscape with decorative effect, *Autumn in the Mountains* (No. 1927); and Arnesby Brown, after vigorous, open-air animal subjects, influenced by Troyon, *Silver Morning* (No. 2738), has recently painted landscape with simplified tones and contours more in sympathy with D. Y. Cameron's aims, *The Line of the Plough* (No. 3448).

August Blue (No. 1613), a vivid painting of outdoor nudes, is a characteristic example of H. S. Tuke's work, but Frank Brangwyn's many-sided artistic activities are only represented in the collection by a vigorous still-life subject of unusual size, *Poulterer's Shop* (No. 3151).

Mrs. Swynnerton unites vibrant colour with a bold statement of form, and renders the nude in the open-air with exceptional force and reality of lighting (*Oreads*, No. 3619, and *New-Risen Hope*, No. 3952).

The older group of artists associated with the New English Art Club, founded in 1886, have been the chief exponents of Impressionism in England. Their aim has been to paint pictures which should make the same impression as nature upon the eye, by rendering the effects of atmosphere and vibrating light upon objects, and in this they were really carrying out the principles of the Pre-Raphaelites to a more complete and logical conclusion, substituting truth to things as seen at a distance for minute delineation of them as they are known to exist at close quarters; basing their art on the steps already taken by Turner and Constable, they refreshed their vision with the further advances made by Monet and Degas in France.

P. Wilson Steer has achieved a very personal Impressionism both in landscape and portrait interiors, emphasizing the vibration and movement in

atmosphere, *Richmond Castle* (No. 3193), 1903, *Music Room* (No. 2872), 1905-06, *Mrs. Raynes* (No. 3803) and *Painswick Beacon* (No. 3884), 1915; he excels in oil and water-colour sketches, as may be seen in *Chepstow Castle* (No. 2473) and *The Bend of the Severn* (on loan), and in the water-colours (Nos. 3019, 3508 and 3715).

With him in aim and subject-matter have been associated Professor F. Brown (No. 3282), David Muirhead (Nos. 3200 and 3323), W. W. Russell (No. 2994), by whom there is also a vivacious portrait of a Dickens-like character, *Mr. Minney* (No. 3569), and Henry Tonks, who, beginning with charming *genre* subjects in the Whistler manner (*The Toilet*, No. 3016), and with works revealing traces of Pre-Raphaelite aim, *Rosamund and the Purple Jar* (No. 3717), has mainly devoted himself to luminous indoor figure subjects. He has also executed mural decorations for the War Museum and University College, and admirable pastels (Nos. 3016, 3017, 3018).

With these artists were closely associated, most of them as pupils of Legros and regular exhibitors at the New English Art Club between 1890 and 1910, Furse, Rothenstein, Strang, Orpen, Dodd, and McEvoy.

William Rothenstein, a member of this group, possessed of a keen intel-

3189 DOLL'S HOUSE ROTHENSTEIN

lect, summed up in the *Doll's House* (No. 3189), 1899, and other works the atmosphere of the last decade of the nineteenth century with its successful pre-occupation with problems of tone, uniting some last traces of Rossetti's types and decorative design with the vigorous silhouette and effective black-and-white contrasted tones of Daumier, the whole steeped in an atmosphere of pause and mystery; they reveal decadence fully savoured and converted to fresh life by sheer force of intellect. He then abandoned tone for the more luminous painting of scientific Impressionism, and produced a series of gay, vivacious interiors, such as *The Browning Readers* (Bradford Gallery) and *The Princess Badroulbadour* (No. 3953), and later a series of dignified subjects from Jewish life, studied in Whitechapel, *Jews Mourning in a Synagogue* (No. 2116), some stark renderings of landscape, and a series of solidly painted portraits.

William Orpen, beginning in the atmosphere of the *Doll's House*—somewhat as Burne-Jones painted *Sidonia von Borck* under Rossetti's influence—as may be seen in *The Mirror* (No. 2940), 1900, and *The Girl at the Window* (on loan), then developed on a line between Zoffany and Daumier, with works like *A Simple Fracture* and *Homage à Manet* (Manchester Gallery), becoming more delicately luminous in such portraits as *Lady*

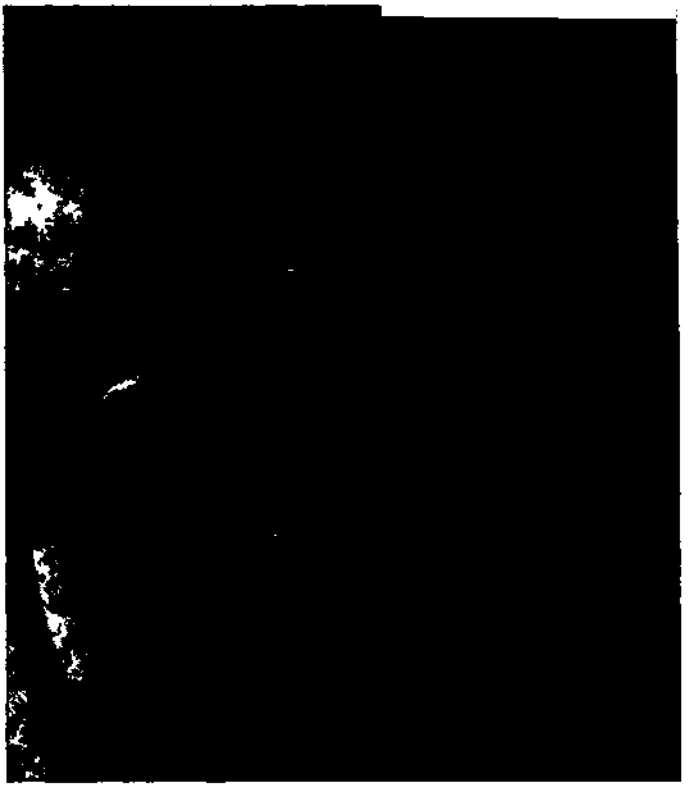
3530 THE MODEL ORPEN

Orpen (No. 3549) and *The Angler* (No. 2997), and finally achieving the unhalting accomplishment of his war paintings, with their cynical zest, and the intense, almost unnatural, brilliance, as of things seen in a convex mirror or painted in crystoleum, of portraits such as *Sir William McCormick* (No. 3628). His vivid skill in water-colour may be seen at its best in *The Model* (No. 3530).

Another greatly gifted manipulator of oil paint is Ambrose McEvoy (1878-1927), whose work has at times the nervous lightness of Gainsborough's brush and whose perfect workmanship is to be seen in *The Ear-Ring* (No. 3176), combined with rare charm and poetic beauty, as also in the water-colour sketch *In a Mirror* (No. 3175).

Francis Dodd, whose *Interrogation* (Imperial War Museum) is a fully wrought-out modern achievement that should satisfy critics of the sketch, has painted some admirable portraits, notably *A Smiling Woman* (No. 3957), and *Signora Lotto* (Manchester Gallery), and drawn suburban street scenes and factory interiors such as *Engineer Room* and *Control Room of U. 155* (Imperial War Museum) with an unusual combination of faithful detail and imaginative outlook.

William Strang (1859-1921), who most resembled his master Legros, beginning with vivid works such as *Strolling Players* (Audley Harvey Collection), inspired by Daumier, went on to sumptuous Titianesque compositions and realistic groups of contemporary life, such as *Bank Holiday* (No. 3036), in a flat mosaic of blocks of somewhat crude colours, juxtaposed but not fused; he excelled as a draughtsman and etcher, *Henry Newbolt* (No.



3178 THE BAR-RING McEVOY

2079) and *Wrestlers* (No. 3607), showing imaginative invention combined with great technical skill, and his decorative paintings, such as *Adam and Eve* frieze (Hodson Collection), are amongst the best works of the kind executed during this period, while his chalk portrait drawings have something of Holbein's expressive line and subtle, flat modelling. Charles Holroyd (1861-1917) also followed Legros very closely, but revealed individuality in his etchings of the bare bones of mountain scenes (Nos. 3346-49).

Charles Wellington Furse (1868-1904), whose work is fully represented at Millbank, possessed a vigorous talent, though he was somewhat of an eclectic; trained under Legros, and influenced at first by Whistler, he worked in Paris and came under the influence of Sargent; there is a coarse quality in his paint and his colour is not always pleasant, but his forcible outlines and sense of vitality, and his skill in painting horses, may be appreciated in *The Return from the Ride* (No. 1963) and the vigorous large oil sketch of *Lord Roberts* (on loan).

About the year 1904 a new impulse in British Art became evident, when Augustus John exhibited two vigorous portraits, *Joconda* and *Ardor* at the New English Art Club, and shortly after painted his striking full-length

1906 MRS. PATRICK CAMPBELL C. H. SHANNON

Smiling Woman (No. 3171). These works indicated a marked break with contemporary Impressionism, the chief emphasis being placed, not on atmospheric vibration and depth of three-dimensional space, but on formal design in comparatively flat, silhouetted figures of great vitality in type and drawing, seen against formalized landscape. The contrast between the two ideals may be seen by comparing John's *Walpurgis Night* (No. 3172) and his Slade School Competition Design of *The Brazen Serpent* of 1898 with his *Galway* (No. 3210). John has exceptional gifts as a draughtsman, and these are evident in both pictures; but the earlier, with their learned adaptation of the chiaroscuro of the Old Masters, belong to an entirely different phase of art from the more formal, decorative simplification of his later style.

The new movement owed something to the contemporary experiments in France—the figures of Anquetin and the earlier work of Picasso, and still more to the art of Puvis de Chavannes—but to a large extent it was a reaction against the neglect of formal design and lack of interest in subject-matter that marked the work of the Impressionists, particularly the English ones, who tended to triviality of type and subject-matter, descending to bourgeois commonplace in the case of the less tasteful practitioners. Moreover the concentration of the Impressionists upon seizing momentary

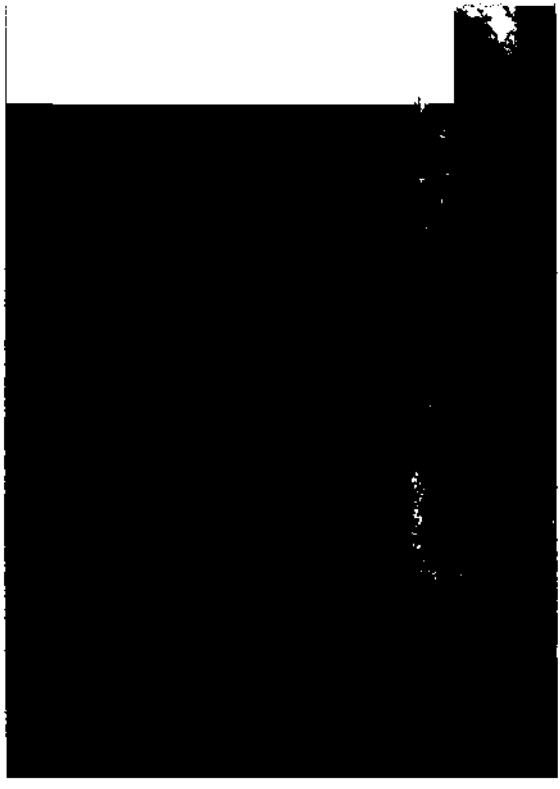
1903 RETURN FROM THE RIDE FORSE

effects of nature tended to make them neglect planning and thinking out their paintings as a whole in relation to the dimensions of the canvases on which they were painted.

John has been followed by several talented painters, such as Henry Lamb (Nos. 3192 and 3840) and J. D. Innes (1887-1914), the latter giving to landscape an intensity of romantic imagination all his own, as may be seen in his water-colours, *Waterfall* (No. 3804); his oil painting, *South of France* (No. 3468), has more relation with the Post-Impressionism of Van Gogh.

John and his followers, just as Gauguin, sought fresh subject-matter and unconventional types, and, though such types are, with our increasing tendency to cosmopolitan uniformity, becoming somewhat scarce, so that the research for them appears inevitably a little artificial, the genuine vitality and raciness of the soil of those selected provide, if only temporarily, more interesting models than the 'dainty fashionettes' of a monotonous smart-set.

The movement, inaugurated by Augustus John in his desire to find a medium in which his own particular gifts for vigorous, expressive line and design in the flat, rather than the rendering of three-dimensional depth of space, should find their most suitable field, was shortly after cut across, though to some extent reinforced, by the general knowledge of the great Post-Impressionists, Cézanne, Van Gogh and Gauguin, which was first diffused throughout England by the exhibitions of their works at the Grafton Galleries in 1910 and 1911.



3813 RUE DE BOURG CAMERON

The Post-Impressionists asserted that, although Impressionism had performed a most useful function in forging fresh weapons with which to express more perfectly the emotions evoked by subjects in nature, it was too naturalistic and too exclusively pre-occupied with the physical aspect of objects, the Impressionists being so busy with the scientific veracity of the aspect that the particular emotions aroused by the objects in the mind of man tended to be lost sight of.

The Post-Impressionists determined to use Impressionism as a means, and not as an end in itself; Manet had already done this, though closely associated with Monet and the naturalistic Impressionists; Cézanne seized on the design of Manet's paintings, neglecting their Impressionistic aspect, and tried to build up an architectural, structural design in terms of three-dimensional depth of space. A two-dimensional art, such as painting, can only do this by suggestion, but just as movement can be suggested by certain sacrifices of actual literal fact in drawing, so emphasis can be placed on the structural solidity and depth of objects, by simplifications and sacrifices in painting. How far such sacrifices are worth while, in view of what must inevitably be lost, depends on the genius and capacity of the artist who makes them, and even if the results are satisfactory and convincing

to those with, so to speak, 'solid' preferences, they may not appear an equivalent to those who set more store by the elements of pattern and beautiful, expressive line, which the outline draughtsmanship with colour super-imposed of a predominatingly decorative art is specially well able to render.

Gauguin was instinctively a decorative artist, using abstract form and colour and simplifying in order to bring back significant gesture; Van Gogh is more of an Impressionist, but uses febrile exaggeration of aspect to express the particular quality which made an object appeal to his imagination. His flower-pieces, still-lifes and landscapes are not reflections of nature, but a kind of super-nature, natural facts being intensified in his incandescent imagination until they explode into these tortured symbols of his mental impressions.

The Cubists seized on the geometrical, structural side of Cézanne's design; the Futurists have followed the Impressionists, aiming, in their most interesting works, at producing the appearance of motion by the knowingly contrived repetition of expressive symbols of effects, rather than of facts, just as the Impressionists had tried to represent the brilliance of light—actually impossible to render in paint—by means of an impasto of pure white paint,

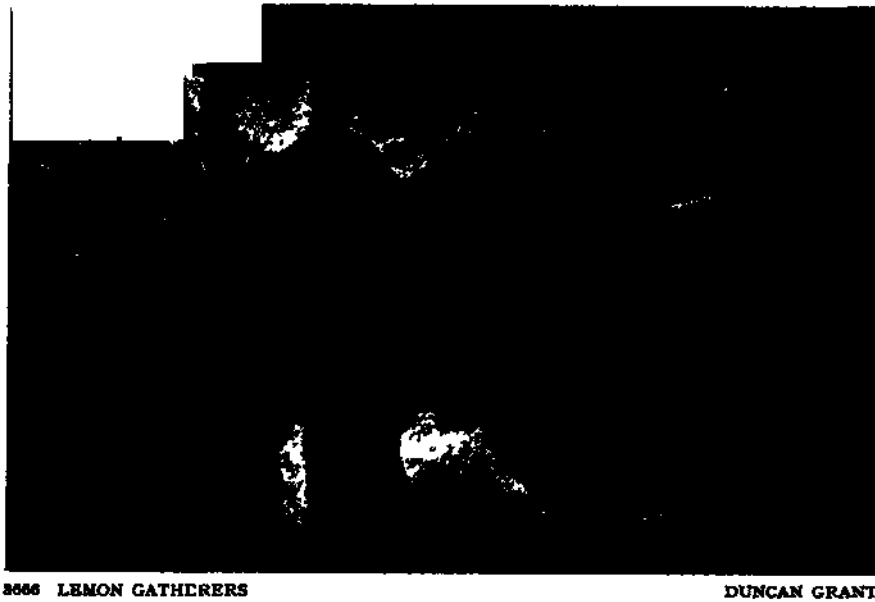
3604 WATERFALL INNES

and even in the case of Mancini, by using pieces of metal, virtually converting oil paint into relief.

The Post-Impressionists have exercised an influence on some of the younger English painters: Duncan Grant, with a real painter's feeling for values, *Lemon Gatherers* (No. 3666), painted his mural decoration *Bathing* at the Borough Polytechnic and *The Queen of Sheba* (No. 3169) under their influence; Stanley Spencer, in his *Apple Gatherers* (Slade School) and *Travoys, Macedonia* (Imperial War Museum), shows the influence of Gauguin in his observation of original gestures in his figures; and Alvaro Guevara has learnt much from the structure of Cézanne, while using successfully a brilliant colour scheme of his own (*Portrait of Miss Sitwell*, No. 3509); while John Nash and Paul Nash have applied the same principles to landscape with an agreeable, decorative effect, the latter at times introducing Chinese calligraphic design.

Contemporary Art has been subjected to all these different impulses in rapid succession, and a few men find themselves genuinely in sympathy with each in turn: Wyndham Lewis, C. R. W. Nevinson and W. P. Roberts have found genuine inspiration in Cubism, but many adopt the outward forms of each passing phase merely while it is the fashion. The excesses of the passing phases die away, and, as with Chiaroscuro and Impressionism, a new instrument is left ready for future artists to use at will with calmer discretion.

During recent years there has been a remarkable revival of water-colour painting along the lines of the best English tradition in the landscapes of such painters as Thomas Collier (1840-1891) (No. 3577), and A. W. Rich (1856-1921) (Nos. 3037 and 3180), and in the architectural



3666 LEMON GATHERERS DUNCAN GRANT

drawings of D. S. MacColl (No. 3322 and 3413), and Henry Rushbury (No. 1360), while Hercules B. Brabazon (1821-1906) evolved a very personal development of the impressionism of Turner's later work in his vivid sketches in body-colour and water-colour (Nos. 2109-15 and Nos. 3651-6).

It is often said in criticism of the ideals and achievement peculiar to this epoch that the sketch, as opposed to the wrought-out finished work in oil, is given undue value; but against this it may be urged that quite outstanding gifts are requisite to complete work on the level of our expectations, now that such an overwhelming standard has been set up through the intimate acquaintance of a wide public with the masters of the past—Raphael, Michael Angelo, Titian, Velasquez, Rembrandt and Rubens, to mention only some of the greatest—whose works are now well known, at least through reproductions, to all artists and amateurs of art. The present generation, working in circumstances of modern industrial materialism, with its energies chiefly directed towards science and mechanism, can scarcely hope to produce many final works of art of this high order, and we should, perhaps, gather gratefully the thinner harvest of the admirable sketches, which, undoubtedly, the trained and critical intelligence of the period is producing. Supremely to be desired as definitive masterpieces are, the mere addition to sketches of lengthy labour, unless at the same height of inspiration, does not result in the creation of final masterpieces. If the creation of beauty is the aim of art, and if men can suggest new beauty, even though they cannot completely realize their visions and decline to advertise their inability by adding laborious, ineffective toil and detail, there is ground surely for accepting thankfully what they can and do give. A piece of nature seen through a temperament—the enhancing of the significance of any essential factor in

STREAM AT SHEFFIELD [LOAN] HOLMES

the universe tending to growth, physical or spiritual, by means of line, colour and form is the true aim of art, and infallibly results in the creation of new beauty, possibly at first unrecognised by the majority; and a sketch, or an incomplete work, if it gives clear evidence of these qualities, is a thing to be cherished.

The general level of knowledge, taste and skill in draughtsmanship, if not in the processes of oil-painting, would appear to be at a high level in contemporary art, but the pre-occupation of the age with science and material mechanism leaves less vital energy for art, while economic and social conditions are unfavourable. The War broke in on the studies of the younger generation, and, though it supplied for once a very sufficient emotion, as may be seen in many of the pictures belonging to the Imperial War Museum, its effects cannot be entirely repaired for a generation. With declining wealth and means of private patronage and restricted house-room, it would seem as if the easel picture, apart from portraits, would have a more limited market in the future, and that the balance should be redressed by creating a greater demand for the decoration of wall spaces in public buildings—churches, schools, concert halls, municipal halls, board-rooms, ship-lounges and restaurants—and for such work the more decorative tendencies of recent developments in art seem to be equipping living painters exceptionally well.

SECTION XI

GALLERIES XVI AND XXIII

SCULPTURE

THE break between mediaeval and modern sculpture in England would be even wider than in painting, but that sepulchral monuments, which have been continuously in demand, have preserved a certain continuity from Plantagenet times to Stevens and Gilbert. In addition to racial shiftings, which have led to want of continuity in traditions, sculpture has always been peculiarly exposed to devastation, both from the perverse instinct for destructive disfigurement, apparently inherent in man, and from the fanaticism inspired by religious zeal.

In most of the surviving mediaeval sculpture in England the same freshly observed, naïve types and rather crowded composition and the same feeling for decorative detail without much imaginative orchestration of effect are evident, as in the painting, but occasionally, as at Lincoln and Wells, figures with the finer qualities of the best French Gothic sculpture appear, and these and the record of modern sculpture would seem to prove that it is in sculpture applied to buildings, where architecture gives support, and executed in native material—such as Portland stone, freestone or Hopton Wood stone—that sculpture in England is likely to find its happiest expression. Marble is not a native material, and it seems to call for the golden sunshine of the southern lands, where it is quarried, to tone the high note it sets; it does not weather well in a damp and smoke-laden northern climate, while indoors it has a somewhat crude, bride-cake effect.

The daily habit, too, of our northern life hampers sculptors: the human form is rarely seen unclothed in natural conditions, and representations of the nude, particularly in marble, are apt to strike our eyes, unaccustomed to the nude, as undressed, while the constantly changing fashions of modern dress, in the case of women, seem too ephemeral for so primitive an art, while the modern man's clothes, a form of uniform useful enough practically, are devoid of folds and contours, and his trousers present an almost insuperable problem; the knee-breeches, togas and tunics of the eighteenth century were a half-hearted compromise, and cannot be revived now.

That sculpture can surmount these obstacles Alfred Stevens proved: given the requisite intensity and sincerity of emotion in the sculptor, the gestures and poses of the human figure can be so expressive that we do not note the garments or their absence; in Stevens's *Valour* and *Truth* and his caryatids the problem is solved, but the mere modelling of the human figure in studio poses is not enough, and the modern ideal statue, whether a nude or an allegorical figure, is apt to look unnatural and unoccupied. The poses of the human figure in sculpture must justify themselves and correspond with the movement of the spirit within; they should not require literary explanation and, when action is portrayed, should not be too violent or

dramatic. Such actions as mowing, wrestling and shooting provide simple, reasonable poses, but deliberate, instinctive actions common to all humanity, like the slow awakening of Rombaux' *Premier Matin* (No. 3031), afford sculpture, perhaps, its most suitable themes.

Turning back to the origins of sculpture in Britain, we find some few remains of Celtic sculpture in the so-called 'Anglian' crosses of the Border country, such as that at Bewcastle, *c.* 675, in which there is formal unity of pattern, and also of Saxon work, more realistic and crowded in effect, in the Selsey bas-reliefs, now at Chichester, and the roods of Romsey and Bradford-on-Avon; the Normans did not carve figures, and it was only gradually that the builders of pointed Gothic allowed such ornament to infringe on the severe structural simplicity of their buildings. The Cistercians, in their great abbeys in the North, excluded figure sculpture with ascetic severity, and there is scarcely a trace of it north of the Humber before 1250. In the south figure sculpture grew out of the practice of introducing carved heads as the stops of string courses and as corbels and, in subjection to architectural requirements, in spandrels, capitals and, occasionally, in tympana.

During the thirteenth century the English sculptors advanced from heads to full-length figures, and their work at Lincoln, Salisbury, Westminster, Exeter and Wells has the skill and noble sentiment of the best Gothic sculpture. The fine shell-limestone of the Isle of Purbeck led to a school of marblers, who, during the thirteenth century, supplied shafts and figures for monuments, such as the figures in the Temple Church. The completion of Wells Cathedral scattered far and wide after 1300 a large number of sculptors who had been employed there, and sculpture in materials easier to work than Purbeck marble, such as wood, alabaster, freestone and bronze, undercut the Purbeck marblers. From this time onwards London to a large extent supplied the market, the figures on the Eleanor Cross at Northampton being carved in London by William of Ireland in 1290.

A school of sculptors of alabaster, a material found in the North Midlands, succeeded the Purbeck marblers, and supplied tomb effigies throughout England and even for the Continent; amongst the best are the effigy of John of Eltham in Westminster Abbey, the statue of Edward II at Gloucester, and the Singleton Abbey altar-piece (No. A-89, 1919, V. and A. Museum), which shows a combination of sincere emotion with somewhat amateurish quaintness characteristically English; but the very softness of the material and the monotonous demand for recumbent figures in stiff armour, tended to kill originality and to produce a stereotyped commercial product which continued until the seventeenth century.

Bronze casting was also produced in England; the family of the Torels, London goldsmiths, who worked continuously for nearly a century, executed the bronze figures of Queen Eleanor, Henry III, Richard II, Anne of Bohemia, and Edward III at Westminster.

The Black Death, followed by the War of the Roses and the Reformation, and the small demand for sculpture made by the Perpendicular Style, with its stone panelling and countless small niches, usually left unfilled, led to the decline of sculpture in England.

The Tudor kings called in Italian sculptors: Torrigiano (1470-1522), who had left Florence still under Donatello's influence, executed the tomb of Henry VII, with the fine statues of the King and Queen and Margaret of Richmond, and Holbein was called in as an authority on design, thus undermining the instinctive tradition of the native craftsmen and substituting book designs.

Foreigners, such as Le Sueur (1595?-1650?) who supplied the design for the equestrian statue of Charles I at Charing Cross, and Roubiliac (1695-1762), who executed the statues of Handel at Vauxhall, 1738, of Newton at Trinity College, Cambridge, 1755, and of Shakespeare, 1758 (British Museum), continued to exercise influence on English sculpture, but the native craftsmen had learned the trick of supplying the classic, 'antic' article, as may be seen in the canopied tombs of Elizabeth and Mary Queen of Scots, which combine the new fashion with the tradition of the canopied mediaeval tomb; Alfred Stevens based his Wellington Monument on these to some extent, thus continuing the native tradition to modern times.

Nicholas Stone (1586-1647) was the first native sculptor in comparatively modern times to reveal individual vitality, executing recumbent monumental effigies and carrying out some of Inigo Jones's designs; the porch of St. Mary's, Oxford, and the gates of the Physic Garden there are probably by him, and a pupil of his, Caius G. Cibber, executed the gruesome but impressive figures of *Melancholy* and *Raving Madness* at the Bethlehem Hospital; Grinling Gibbons (1648-1720), a gifted carver and decorator, born in Holland, who was introduced by Evelyn, the diarist, to Charles II and Sir Christopher Wren, produced, often with the aid of assistants, innumerable carvings of flowers, fruit and game in wood and stone, and the fine statue of James II (St. James's Park), as well as those of Charles II at the Royal Exchange and at Chelsea Hospital.

The Roman tunic and toga fashion of the William III period was suited to sculpture, and various equestrian statues of that King and Francis Bird's (1667-1731) statue of Queen Anne in front of St. Paul's (the present statue is a copy by Belt of the original, which belonged to the late Augustus Hare at Brighton) are based on Renaissance tradition, with play of light and shadow on the draperies, and show a pleasanter inspiration than the cold, pseudo-Greek heaviness of Thomas Banks (1735-1805), Joseph Nollekens (1737-1823) and John Bacon, sen. (1740-1799), who dominated the latter half of the eighteenth century.

This superficial classicism, without fundamental appreciation of structure, was unsuited to the eighteenth century in England, and deprived sculpture of any adventitious charm without achieving true classic dignity; Banks had, at times, a certain refined elegance, as may be seen in his *Thetis* (No. 1763), and he executed the statue of Shakespeare, now at Stratford, for Boydell; Bacon, who began as a modeller for china, entered as a student at the newly founded Academy in 1768 and won the first gold medal for sculpture in 1769; his best work is the dignified statue of Dr. Johnson, wearing a rather incongruous Roman toga (St. Paul's Cathedral); Nollekens, the son of an Antwerp painter, a pupil of another Antwerp

sculptor, Peter Scheemakers, visited Rome in 1760 and met Garrick and Sterne, whose busts he executed, thus laying the foundations of his popular reputation. On his return to England, in spite of his parsimony and dealings in doubtful antiques, he enjoyed the friendship of Reynolds and Dr. Johnson, and achieved a considerable reputation. He had little knowledge of anatomy and was a poor draughtsman, but he showed taste and vitality and felicity in catching likenesses in his portrait busts; he also executed many monuments, such as the *Three Captains* at Westminster Abbey, and several ideal statues of Venus.

John Flaxman (1755-1826), a man of more delicate fibre, and the friend of Blake, revealed his delicate fancy best in his outline drawings, *Woman and Child* (No. 3623), and in illustrations to Homer and reliefs for Wedgwood; he had a passion for the simple severity of Greek work, but in his time the best Greek art was but imperfectly known, and his exaggerated simplicity tends to cold emptiness, as it was not founded on the profound science that lay behind the selectiveness of Greek art; one of his best monuments is that of *Lord Mansfield* in Westminster Abbey, particularly the figure of the mourning youth at the back.

This lack of fundamental science in an art like sculpture, where the means of expression are limited, affected the work of all the classicist sculptors of this period: foreigners such as Thorwaldsen (d. 1844) and Canova (1757-1822), as well as Englishmen like Flaxman and his pupils—E. H. Bailey (1788-1867), whose busts of *Dr. Johnson* (No. 2235) and *Sir Isaac Newton* (No. 2248) are on loan at the National Portrait Gallery, and John Gibson (1790-1866), whose famous *Tinted Venus* and *Hylas and the Water-Nymphs* (No. 1746) have a certain scholarly capacity, though they are not inspired by the best Greek models, and are not carried far enough, owing to a mistaken conception of Greek simplicity.

J. G. Bubb, who exhibited at the Royal Academy, 1805-1831, shows a rather charming freshness, combined with 'Neo-Grec' mannerisms, in his *Music* frieze for the old His Majesty's Theatre, fragments of which are now exhibited on the staircase at Millbank.

The earlier half of the nineteenth century was dominated by the prolific capacity of Francis Chantrey (1781-1841), who made his reputation by his portrait busts, but also executed many pretty and graceful monuments of children, *Sleeping Children* (Lichfield Cathedral), and the third quarter, from 1863 onwards, by that of Edward Boehm (1834-1890), a Hungarian, the mediocrity of whose bronze statues may be judged from his *Wellington* (Hyde Park Corner). Several sculptors of this period have, however, left more interesting works: James Wyatt (1795-1850), whose equestrian statue of *George III* (Cockspur Street) has an agreeably plain effectiveness; Samuel Joseph (exhibited R.A. from 1811, d. 1850), by whom is the vigorous *Samuel Wilberforce* in Westminster Abbey and the highly finished *Sir David Wilkie* (No. 1764) at Millbank; John Henry Foley (1818-1874), an Irishman, by whom there is a spirited *Outram* at Calcutta, an *Asia* on the Albert Memorial, and a *Sir Joshua Reynolds* (No. 1770) at Millbank, made the first breach in the dreary pseudo-classic

1752 THE SLUGGARD LEIGHTON

tradition, and Thomas Brock (1847-1922), who succeeded to his practice, carried on this revolt. He is represented at Millbank by *A Moment of Peril* (No. 1747); *Eve* (No. 1784); a full-length statue of *Gainsborough* (No. 2074); and an admirable bust of *Sir Henry Tate* (No. 1765).

Thomas Woolner (1825-1892), the Pre-Raphaelite Brother, who had shown promise of a revival of the genuine English tradition with Pre-Raphaelite intensity of feeling in bas-reliefs for the pulpit of Llandaff Cathedral and a design for a Wordsworth Monument, emigrated to Australia in 1852 to try gold digging, despairing of success in sculpture. After his return, though he executed some ideal figures such as *Godiva*, he developed mainly as a popular sculptor of portrait busts.

British sculpture in the latter half of the nineteenth century reveals two main influences: in the first place, that of the Elgin Marbles and the realization of the finer period of Pheidias in Greek Art; and secondly that of contemporary French sculpture, which had already freed itself from the cold, classical convention. This emancipation, which originated with Carpeaux, was carried to England, after 1870, by his disciple Dalou, who, together with Lantéri and Legros, exercised a marked influence on English sculpture through their teaching at the Lambeth, South Kensington and Slade Schools.

1751 TEUCER THORNYCROFT

Their teaching was reinforced by the growing practice of studying in Paris, and Mercié, Barye, Fremiet, Falguière, Puech and Rodin have exercised influence successively on English sculptors from Swan to Tweed.

The work of Alfred Stevens has already been treated in connection with his painting. He stands alone in breadth of vision and superb mastery of the technique of his art, and in his capacity for uniting the finest realism with decorative effect.

Though he was working in England from 1844 to 1875 and held various teaching posts, it was only very gradually that his work became at all widely known, owing to the retired life he led. His success in winning the competition for the Wellington Monument, 1857, called attention to his work momentarily, but the long delays in completing the monument allowed public interest to flag, and until recently Stevens was comparatively little known, except to a limited number of sculptors. Some of these—such as Alfred Drury, Goscombe John and Derwent Wood—founded their art on the severer naturalistic side of Stevens's art, while others, led by Alfred Gilbert, Gilbert Bayes and Reynolds-Stephens have developed the decorative side, and this movement received an impetus from the success of Onslow Ford's Shelley Monument at University College, Oxford, in 1875.

1755 BOY AT PLAY W G JOHN

Out of these influences, and the general awakening to a more understanding appreciation of the finer phases of Greek and Italian Renaissance art, due to Stevens, Ruskin and Watts, and the comprehensive studies undertaken by many artists for the Westminster Competitions, there arose at last a group of sculptors, who, if not of the first rank, at any rate appreciated fine works, and produced dignified, scholarly figures, such as Leighton's effective, if slightly rhetorical, *Athlete struggling with a Python* (No. 1754), 1877, and *Sluggard* (No 1752), 1885; and Hamo Thornycroft's *Teucer* (No. 1751) and *Artemis.*

E. Onslow Ford (1852-1901) was more in sympathy with the classicism of Alma-Tadema and Poynter, than with the severer classic spirit of Leighton and Watts (*The Singer*, No. 1753), and his *Shelley Monument*, as well as many small works, belongs to the Decorative School. C. L Hartwell, a pupil of Ford and also of Thornycroft, is represented by *Dawn* (No. 2975) and *A Foul in the Giants' Race* (No. 2267); Harry Bates (1850-1899), who worked under Dalou at Lambeth and later under Rodin, gave promise in his *Hounds in Leash* (No. 1767), 1889, of work on a broader scale than his *Pandora* (No. 1750), 1891. This, with its refined skill and excessive delicacy, belongs to another tradition, initiated by the talented Alfred Gilbert, who appeared to

the contemporaries of his brilliant youth almost as a reincarnation of the Renaissance artist of universal genius. Gilbert developed Stevens's system of abstract curves, and after a very comprehensive training in London under Dalou, Lantéri and Boehm, and under Cavelier at Paris, he visited Rome and, fascinated by Benvenuto Cellini, produced his *Perseus* and *Icarus*, 1884; this 'heroic *genre*' combined with jeweller's work of involved design and polychromatic material, predominates in his work, and his inventive many-sided talent contributed not a little to the vogue of 'Art Nouveau.' His work is very inadequately represented at Millbank by a bust of *Watts* (No. 1949), a model for his *Eros* (No. 4176), and a small, vivacious head, *Mrs. Macloghlin* (No. 3039). Gilbert Bayes, *Sigurd* (No. 2739), also belongs to the Decorative School of Gilbert; Sir George Frampton's work, which continues the tradition of Gilbert in its many-sided range, is only represented by the bronze relief portrait of *Charles Keene* (No. 1954); F. W. Pomeroy (1857-1924), trained at Lambeth and under Mercié in Paris, is represented by a small, skilfully carved nude in the manner of Puech, *The Nymph of Loch Awe* (No. 1759), and an earlier work, *Dionysos*, 1891 (No. 1762), in the late Hellenic manner of Onslow Ford.

Hamo Thornycroft's natural instinct was for classic work, but the influence of Meunier, whose *Hammerman* was exhibited in 1886, seems to have attracted him to more realistic subjects, such as *The Sower* and *The Mower* (Walker Art Gallery, Liverpool), and his later work has fallen in with the main English version of naturalism, with its pursuit of smooth, graceful contours and tranquil beauty. Henry A. Pegram, a pupil of Thornycroft, is represented by a large marble group, *Sibylla Fatidica* (No. 1945), and a bronze relief, *Ignis Fatuus* (No. 1756).

J. M. Swan (1847-1910), in addition to his paintings, executed admirable animal sculpture, influenced by Fremiet, but this is so far not represented at Millbank, though there are many of his chalk studies of animals (Nos. 2708-2781). There is, however, an excellent bronze of an *Indian Rhinoceros* (No. 1760) by Robert Stark, who, unfortunately, later abandoned sculpture.

Goscombe John, a pupil of Frith at Lambeth, who studied Florentine sculpture on the advice of Lord Leighton, is represented by *Boy at Play* (No. 1755), 1895, a carefully modelled realistic study, original in its pose.

Henry Hugh Armstead (1828-1905) in his work on the Albert Memorial and Colonial Office showed the genuine, if limited, taste prevailing in the 'eighties, as may be seen in his *Hero and Leander* (No. 2054); his *Remorse* (No. 1929), in its scale and melodramatic treatment is less happy.

The influence on English sculpture of three Frenchmen who taught in London, Lantéri, Dalou and Legros, has already been mentioned.

Edward Lantéri (1848-1918), who was assistant to Boehm, 1870-1890, and succeeded Dalou as teacher of sculpture at South Kensington, is represented by *Paysan* (No. 1905) and *The Sacristan* (No. 3219), characteristic examples of his vigorous modelling; Jules Dalou (1838-1902), who came to England after the Franco-German War in 1870, and through his teaching at the Lambeth and South Kensington Schools exercised a powerful influence

1797 HOUNDS IN LEASH BATES

on most of the younger sculptors of the last quarter of the nineteenth century, impressing on them a research for structure and movement, in place of a superficial classical convention, is represented by *Maternité* (No. 3052), which is redeemed from academic insipidity by genuine tenderness of feeling, by *La Paysanne* (No. 4002), and by the *Head of Legros* (No. 3610), a characteristic example of his vigorous work.

Legros' interesting essays in sculpture, of which, perhaps, the finest is a female torso in bronze, are only represented by two masks (Nos. 3608 and 3609), and some of the admirable medals he produced, following the best tradition of fifteenth-century Italian work (No. 2899).

Alfred Drury, after having the Stevens tradition instilled into him by Moody at South Kensington, followed Dalou to Paris, and assisted him there from 1881-1885, and later worked for Boehm; besides modelling busts, he has done much dignified sculpture applied to architecture (War Office), as well as ideal busts, such as *Griselda* (No 1757); his work is distinguished by a research for beauty rather than marked realism.

There are several ideal female figures by pupils of Lantéri or Dalou at Millbank: *The Bather* (No. 3030), by Alfred Toft; *Ariadne* (No. 2265), by Harold Parker, an Australian sculptor; and *The Girdle* (No. 1766), 1898, and *The Springtide of Life* (No. 1928), 1903, by W. R. Colton (1867-1921); Alfred Turner, who studied both at Lambeth and under Bates, shows delicacy of modelling combined with much refinement in the slightly primitive type of his *Psyche* (No. 3630). F. Derwent Wood (1871-1926), who worked under Lantéri, Legros and Brock and also in Paris, thus gaining very wide experience, showed the influence of Stevens in his *Fates*, and some affinity with Gilbert in his *Icarus*, but, later, French influences predominated in his *Atalanta* (Manchester) and *Psyche* (No. 3451); he excelled the sharp characterisation of his bust portraits, such as *Henry James* (No. 2976).

Bertram MacKennal, an Australian, trained chiefly in Paris, shows an elegant brilliance in *Diana* (No. 2266), but a more imaginative aim in

Earth and the Elements (No. 2140), where he follows Rodin, though with more symmetrical intention, in working inwards to the subject and leaving the marble matrix uncarved, when the conception has been sufficiently revealed.

Clever small works by some of the younger sculptors may be noted, such as a bronze mask, *Androdus* (No. 3449), by W. Reid Dick; the *Critic* (No. 3220) by C. Webb Gilbert; and some small bronzes deriving from Rodin (Nos. 3005 and 3188), by Charles Ricketts, a painter who, in the Renaissance tradition, also practises the other arts.

J. Havard Thomas (1854-1921) stands out by reason of the exquisite refinement of his modelling. Taking up the tradition of antique art just at the happy moment of Roman homage to Greece, which we find in some of the Pompeian bronzes, his single figures, particularly *Lycidas* (No. 2763) and *Thyrsis* (No. 4202), with their sense of the material—molten bronze cooled into restrained form—have more than a little of the self-justification of Greek figures, and with their lyrical, haunting sense of the arrested movement they are far removed from the set studio pose of the model.

He has been accused of copying his models too closely, but while meticulously veracious, there is always the subtle selection of a refined taste

2768 LYCIDAS THOMAS

in his statues. Though possibly lacking the big imagination, requisite for large, concerted monumental groups, the variety of his range is well shown at Millbank by the exquisitely delicate shallow relief, *Cow and Calf* (No. 3639), and the accomplished style of his bust of *Mrs. Wertheimer*, while his careful and delicate drawings for his sculpture are well illustrated in Nos. 3184 and 3640. As Teacher of Sculpture at the Slade School (1911-1921) he exercised a most valuable influence on the rising generation through his unequalled knowledge of the technical processes of his art, as well as by his own fine achievements.

Jacob Epstein, the most outstanding talent amongst the younger men, is perhaps at his best as a brilliant modeller, reminding one of Bernini; his rough textures in bronze are at the opposite pole to Havard Thomas's exquisitely finished patina—as different as Mancini's paint from Whistler's—but they are the appropriate expression of his forcible vitality, and his power of seizing characteristic and expressive poses in his busts is unrivalled. His work in portraiture is well represented in the early *Head of a Girl* (No. 3187) and the rather later *Nan* (No. 3646), while the *Kramer* (No. 3849) shows his recent work.

C. S. Jagger has expressed a personal experience of the trenches in vigorous figures of the ordinary soldier, in his khaki and with all his

accoutrements, for various war memorials. These combine first-hand observation with force and genuine feeling. He is represented at Millbank by his most important bronze relief, *No Man's Land* (No. 1354), in which the tragedy of the trenches is rendered with poignancy, but with reticence.

A movement fraught with the best augury for a natural revival of indigenous English sculpture has been initiated by Eric Gill; advancing by a natural step from the cutting of perfect lettering, he has begun to cut small stone figures and simplified reliefs, such as the *Stations of the Cross* (Westminster Cathedral) and the *Crucifixion* (No. 3563), and has gathered round him other young stone-cutters. Without possessing, perhaps, as yet, any searching structural knowledge of anatomy, Gill and his pupils, by their practical knowledge of the craft of stone-cutting and their determination to achieve a veracity of emotion, as intense as that of the Pre-Raphaelites, should revive—if that is possible under modern conditions—the best native tradition of English sculpture. Some interesting attempts to apply cubism to sculpture, to which it is not *prima facie* unsuited, are being made by Frank Dobson and other young sculptors, which are only represented, as yet, by *Head of Osbert Sitwell* (on loan).

SECTION XII

BALCONY

BLACK-AND-WHITE

There is no Print Room at Millbank, and, in view of those already existing at the British Museum and South Kensington, the creation of one and the attempt to form anything like a completely representative collection of Black and White would be an unjustifiable expense and duplication. At the same time the Trustees possess a certain number of drawings and etchings, chiefly through gifts, and by means of these and loans some of the outstanding phases of work in Black and White by British artists, particularly in the case of artists who, like Wilkie, Whistler, Strang and Cameron, are distinguished both as etchers and as painters, are represented in the Bays of the Balcony.

Bay I. Earlier Draughtsmen: Gainsborough, Alexander Cozens, Rowlandson.
Bay II. Earlier Etchers: Wilkie, Geddes, Dyce.
Bay III. Earlier Wood-Engravers: Bewick, Blake, Calvert and Palmer.
Bay IV. Drawings and Wood-Engravings for the Book Illustration of the 'Sixties.
Bay V. Drawings by Charles Keene.
Bay VI. Drawings and Wood-Engravings of the 'Nineties: Beardsley, Ricketts, Shannon, Pissarro, Sturge Moore and Housman.
Bays VII., VIII. and IX. Later Etchers: Whistler, Seymour Haden, Legros, Strang, Holroyd, Cameron and Muirhead Bone.

I. Drawings

THE English instinct for tackling jobs directly accounts, possibly, for the comparative scarcity of drawings, beyond the merest workman's sketches, until quite recent times; English artists did not usually plan out their works before beginning on the canvas, like the great painters on the Continent, and the figure painters have left but a slender record in drawing.

In the eighteenth century Gainsborough and Rowlandson, almost alone in figure subjects, stand out pre-eminently as draughtsmen; Gainsborough had the true draughtsman's gift for conveying character and movement and, in landscape, vibrating light and shadow, with the utmost economy of means, and Rowlandson failed to drown his fine sense of form and gesture under the rough horse-play of his contemporary caricature. Hogarth drew finely, but most of his drawings are blocked-out plans for his oil paintings: Reynolds produced little but rough scribbles, and Romney was a curiously poor draughtsman, when one considers the good design of his oil paintings; Hoppner was skilful, but imitated Gainsborough, and Lawrence's facile gift needed the aid of colour. Downman's small portraits, however, may be reckoned as drawings, for their colour is mere tinting, and their excellence lies in the pure classic outline of their contours. Wilkie drew admirably, and many of the earlier nineteenth-century painters, such as Landseer, who occasionally drew animals almost as well as Rubens, though they apparently regarded their drawings merely as studies for their paintings, reveal more taste, as we understand it, in their drawings than in their final works, on which they lavished a glossy over-finish.

Amongst the landscape painters, Turner left many thousand drawings, but most of the pencil and chalk studies are the merest outlines, done with an eye to his paintings, and it is his colour notes, chiefly, that have intrinsic value ; his early studies of architecture, however, have an exquisite delicacy and feeling for Gothic art. In this branch of art he was followed by Prout, Callow, Holland and Ruskin.

The landscape painters, on the whole, left a better record than the figure painters, particularly Wilson, Alexander Cozens, Girtin, Constable, and Cotman, in his magnificent monochrome sketches like *Breaking the Clod* and *The Centaur* (British Museum), and in his studies for architectural etchings (Nos. 3327-3332).

John Leech (1817-1864) had a certain grace and skill in design, and was admirably adapted to depict the insular, uncultivated middle-class that accepted the 1851 Exhibition as a British Parthenon, but he belonged to the earlier generation of sentimental caricaturists, such as George Cruikshank, the illustrator of Dickens, and ' Phiz ' (Hablot K. Browne). His first cartoon, *Wellington and the Clown*, appeared in 1843 in *Punch*, to which he contributed 3,000 drawings and cartoons between 1841-1864 ; in 1844 he illustrated the *Christmas Carol* for Dickens, and in 1847 *The Comic History of England*.

The full importance of drawing was emphasized through Alfred Stevens, who equalled the great Italians in the superb mastery of his endless designs for his groups of sculpture and mural paintings (Gallery XVIII), and the Pre-Raphaelites contributed to raising the status of the drawing by the intense, personal observation and emotion thrown into their studies for paintings illustrating poetry and history ; Millais, in his drawings, occasionally rivals Rembrandt's ability to obtain the utmost expressiveness by means of the simplest outlines, while Madox Brown, Rossetti and Burne-Jones revived the decorative sense in drawing. The Birmingham Gallery contains the finest public collection of the drawings of Madox Brown, Millais, Rossetti and Burne-Jones, but those shown on the screens (Gallery IV) give some idea of their beauty and originality.

The drawings for the illustrations of the books and periodicals of the 'sixties followed, those by Keene (Nos. 2446-2470), Boyd Houghton (Nos. 3615 and 4044-5), Sandys, Walker and Pinwell being the most notable.

John Tenniel (1820-1914) is eminently a man of the 'sixties, though he represents the survival of the academic type in contradistinction to the Pre-Raphaelitism of one group and the romantic naturalism of a still larger section. His cartoons for *Punch* maintained an unfailing standard of dignity, while his illustrations to Lewis Carroll's *Alice* books, which are as humorously charming and as distinctively English as Gilbert and Sullivan's operas, have endeared him to more than one generation.

The 'nineties produced their own able, decorative draughtsmen—Beardsley, Shannon, Ricketts, Housman, Pissarro, Sturge Moore, and Strang, who owed much to German mediaeval woodcuts and to the Pre-Raphaelites, while Edmund J. Sullivan is, perhaps, best known for his admirable illustrations to books, such as *Sartor Resartus* and the *French Revolution*.

STAIRCASE AT SOMERSET HOUSE [LOAN] ROWLANDSON

Current journalism also has thrown up gifted draughtsmen, such as Phil May and H. M. Bateman. Philip May (1864-1903), beginning in an architect's office and as a scene-painter at Leeds, executed caricatures of strolling actors as advertisements, in 1883 he came to London, and succeeded in getting caricatures accepted by *Society* and *St. Stephen's Review*, and in 1885 he joined the staff of the *Sydney Bulletin* and went to Australia, where he developed his long, massive line; returning to Europe in 1888, after some study in Paris, he began the issue of his *Winter Annuals*, 1892-1903, and in 1895 joined the staff of *Punch*.

Finally Muirhead Bone has extended the field of architectural draughtsmanship, while the instruction at the Slade School under Professors Poynter, Legros, Brown and Tonks, inspired by a reverent admiration for the draughtsmen of the past, has produced its effect in a school of contemporary draughtsmen headed by Augustus John in figure drawing.

3970 ZEBRA BEWICK

II. Wood-Engraving and Book Illustration

England has a distinguished record in the revival of the art of wood-engraving, which had reached a low ebb at the end of the seventeenth century, largely owing to the popularity of copper engravings. The mediaeval craft of wood-engraving, used with such admirable effect to reproduce the designs of Holbein and Durer, had consisted in a laborious cutting away of all the wood of the block, except the lines intended to print black; this was done with a knife, held like a pen and drawn toward the craftsman, and the blocks consisted of planks of comparatively soft wood, cut along the grain.

Thomas Bewick (1753-1828), born near Newcastle, won a prize of the Society for the Encouragement of Arts in 1775 with five engravings to illustrate Gay's *Fables*, having just completed his apprenticeship with a Newcastle general engraver, Ralph Beilby; Bewick began to employ hard blocks of boxwood, cutting across the grain, and used the graver like the line engraver on metal, pushing it away from him; he made far more use of white line, obtaining effective blacks by leaving spaces of the block untouched so that they printed solid black, instead of trying to obtain complicated 'colour' by cross-hatching: he thus inverted the effect of wood-engraving, giving the emphasis to the whites, as against the black outlines of the earlier methods, and obtained lightness of effect. His engravings of animal subjects were accurately observed and full of charm (*Zebra*, No. 3970), and his *English Quadrupeds*, 1790, and two series of *English Birds*, published

3866 PASTORAL BLAKE

separately in 1797 and 1804, met with deserved popularity; he left several able pupils, his brother John and his son Robert, Charlton Nesbit, Luke Clennell and William Harvey, many of whom had also worked as engravers on copper, and combined the effects of white line and black line.

Dr. Thornton, when employing wood-engravers, such as Bewick and Thurston, to illustrate his school *Virgil* (1812), fortunately happened upon William Blake, who executed twenty drawings to illustrate Phillips's *Pastorals*, introduced by Thornton into his course of *Virgil Reading*. Blake cut seventeen blocks himself (No. 3866), and, though quite inexperienced, by his vigorous, imaginative use of the craft he recalls the finest traditions of earlier wood-engraving. These engravings, issued first as a supplementary volume in 1814, were incorporated in the 1819 and 1821 editions, when they were increased to 230 in number.

Blake himself engraved no more blocks, but his example served as an inspiration for the black and white work of his disciples, Samuel Palmer (1805-1881), especially in his Shoreham period, between 1826 and 1833, *The Bright Cloud* (No. 3312) and Nos. 3698-3700; Edward Calvert (1799-1883), *The Cyder Feast* (No. 2885) and *The Bride* (No. 3693); and George Richmond (1809-1896), *The Robber* (No. 3692) and *The Shepherd* (on loan).

As a result of Bewick's example and training, there arose a school of skilled craftsmen reproducing the designs of others, amongst whom may be mentioned W. J. Linton, W. L. Thomas, the originator of the *Graphic*, J. W. Whymper and Edward Whymper, Joseph Swain and the brothers George and Edward Dalziel. When the opportunity arose in the 'fifties and 'sixties, owing to the demand for illustrations, which, unlike metal engravings, could be set up with the type, these engravers were able to render adequately the inspired designs provided by a group of born illustrators, who by singular good fortune happened to synchronize with this public demand.

The illustrations by Cruikshank, 'Phiz,' Leech and Thackeray to the novels of Dickens, Ainsworth, Lever and Thackeray had possessed considerable merit and humour, though without either the virility of Hogarth or the coarse vigour of Rowlandson; but, "with one eye on the fashion-book and one on the grotesque," these artists relied on caricature rather than character drawing, sentimentality rather than emotion, and their draughtsmanship is often slipshod.

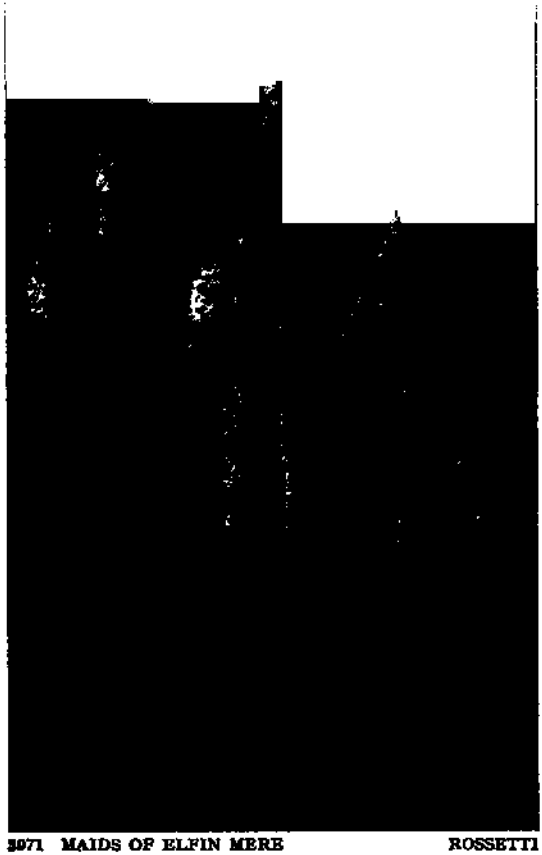
2885 CYDER FEAST VERT

The bulk of the fine illustrations by the men of the 'sixties appeared in serial publications, since the large and calculable circulation of these alone allowed of the cost involved. The great vogue of wood-engraved illustrations, beginning about 1855, was largely due to the establishment of a modest form of mass production in regular factories; skilled workmen executed the engravings under the expert supervision and responsibility of these practical engravers, who were often artists themselves of more than average ability.

The Penny Magazine, started in 1832, and other publications by Charles Knight, and, later, *Punch* (1841) and the *Illustrated London News* led the way to pictorial weekly papers. *The Art Journal* (at first called *The Art Union*), started in 1851, was followed by *Once a Week*, 1859, *The Cornhill Magazine*, 1860, and *Good Words*, 1860.

With the publication of *Once a Week* in 1859 came the earliest attempt to provide a magazine with original illustrations by the best living artists, who were ranked as high as its writers; Rossetti, who even thus early appreciated Blake's genius, translated his own emotions in regard to Tennyson's *Palace of Art* into beautiful and decorative form, and Millais and Holman Hunt caught his inspiration. This remarkable development of book illustration between 1850 and 1875 owed much both to the influences of Dürer and the Florentine engravers and to Bewick, whose tradition was handed on through Harvey, Mulready and Maclise. Lasinio's outlines of the Pisa Campo Santo paintings and Rethel's engravings, *Death the Friend* and *Death the Avenger*, influenced the Pre-Raphaelites, and they, particularly Rossetti, in turn added decorative effect and veracity of detail to wood-engraving, while Millais' strong feeling for genuine domestic poetry stamped the school with a restrained, dignified sweetness and nobility of sentiment.

The work of Menzel, whose *Frederick the Great* with 500 illustrations was published in English by Kügler in 1844, had some influence on Keene,



3971 MAIDS OF ELFIN MERE ROSSETTI

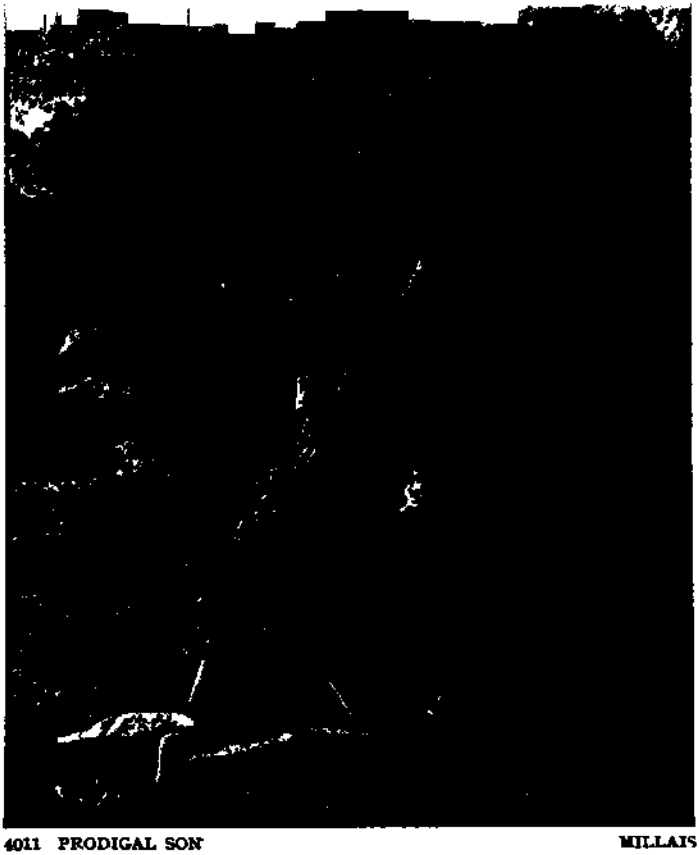
Mahoney and Walker, but the majority of the English book illustrators do not seem to have been familiar with his work. The few early etchings by Holman-Hunt (No. 2422) and others in *The Germ* were produced in a dry style like engravings, and really belong to the poorer, earlier school of the ' Etching Club,' but the revival of etching under Méryon, Whistler and Haden had valuable reactions also on the wood-engraving of the time. Apart from Rossetti, Holman-Hunt, Madox Brown and Millais, the chief illustrators of the 'sixties were Boyd Houghton, Sandys, Arthur Hughes, M. J. Lawless, Thomas Morten, Charles Green, Fred Barnard, J. D. Watson, J. Mahoney, W. Small, J. Tenniel, Paul Gray, John Gilbert, Frederick Leighton, and rather later G. J. Pinwell, Frederick Walker, J. W. North, Poynter, Whistler and Burne-Jones.

A truly great artist, whose draughtsmanship was made known to the public through wood-engraving, was Charles Keene (1823-1891), a type of the English temperament at its best—devoid of intellectual theory, yet instinctively right in all he felt impelled to draw; with small emotional range and shy of ideas, he accepted the current coin of contemporary jokes of no high order of wit, but by instinct he worked out an exquisite study of

2487 TWO FIGURES KERNE

humours, not caricatured, but intimately veracious, on Pre-Raphaelite lines. He lacked the fancy and imagination requisite for book illustration, but he fixed the actual figures he could see in his Bohemian life with an inspired intensity of accurate observation and beautiful sense of style. He admired the perfection of Menzel's draughtsmanship, and felt in it a concentration lacking in British work, and he learnt to modulate his own strictly exact drawing, which was a little stiff at first, so as to give his figures breadth, motion and accent, with absolute economy of suggestive insistence and slightness of stroke.

Walter Crane (1845-1915) seized the chance of children's books to display a happy combination of fancy and decorative effect (*The Baby's Opera*, 1877); while Randolph Caldecott (1846-86), a Manchester bank clerk, who had a gift for portraying hunting subjects, in 1872, after training under Poynter at the Slade School and under Dalou, drew for *Punch* and *The Graphic*, and in 1878 began his series of delightful illustrations for children's books, such as *Elegy on a Mad Dog*, 1879, and *Sketch Book*, 1883; Henry Holiday achieved a classic in his illustrations for *The Hunting of the Snark*, by Lewis Carroll, 1876, and Kate Greenaway (1846-1901), a fellow-pupil with Lady Butler (Elizabeth Thompson) and Helen Allingham at the Slade School, designed charming illustrations for children's books, printed by Edmund Evans, beginning with *Under the Window* about 1880.



4011 PRODIGAL SON MILLAIS

The development of photography, which had been so valuable at first in recording the artist's drawing done on the wood block before it was cut to pieces by the engraver, and also in enabling the artist to do his design on paper, so that it could be photographed on to the block, at length produced the photo-engraving which, by its economy, quickness, and perfect facsimile of the artist's design, undermined the general use of the craft of the wood-engraver. At the same time, the noble quality of the wood-engraved line found a happy retreat in such private presses as the Kelmscott, the Vale, and the Eragny Press, towards the close of the nineteenth century, and more recently the vivid quality of painter-like woodcuts designed by the engraver has been much developed, especially in France, but also by a school of young artists in England, amongst whom Eric Gill, John Nash, Gwendolen Raverat and Ethelbert White are prominent, while quite recently original line-engraving has been revived by Stephen Gooden.

The 'nineties, which inherited the aestheticism of Rossetti and Burne-Jones and the scholarly craft of Crane and Morris, and combined with these Japanese and many diverse influences in their cultivated decadence, produced various enterprises and art periodicals, such as *The Hobby Horse*, *Yellow*

Book, *Pageant* and *Quarto*, and groups of illustrators with sympathetic aims gathered round each of these nuclei.

Laurence Housman (Nos. 3876-7) carried on the succession from the 'Sixties, and by his illustrations for *Jump to Glory Jane*, 1890, and *Goblin Market*, 1893, gave it a striking personal development, while Charles Ricketts (Nos. 3997-4001), Charles Shannon, T. Sturge Moore and Lucien Pissarro (Nos. 3852-57), with *The Dial*, 1889, and *The Pageant*, and the reticent illustrations in the beautiful books produced by the Vale Press, 1891, and the New Vale Press, 1897, formed an outstanding group of book-illustrators with full knowledge of the achievements of past epochs from that of Dürer to Blake, Calvert, Morris and Burne-Jones, and an exquisite eclectic taste.

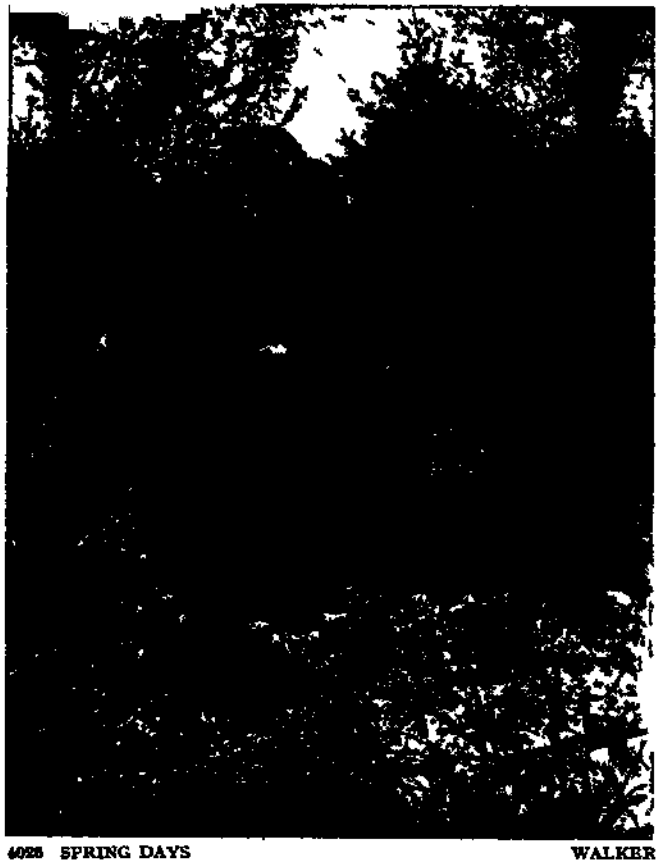
Aubrey Beardsley (1872-1898) began to publish sketches as a precocious boy at the Brighton Grammar School, 1888. Encouraged by Mr. Aymer Vallance and Mr. Joseph Pennell, he resigned his clerkship in the Guardian Fire Office and studied under Professor Brown at Westminster, and began his series of illustrations to the *Morte Darthur*. Both Burne-Jones and Puvis de Chavannes appreciated his work, which was marked by extreme economy of means and thoughtful, disciplined invention. In 1893 the *Studio* published an article on his work that brought him notoriety. His illustrations to *Bon Mots*, *Salome*, *The Rape of the Lock* and *The Savoy* and *Yellow Book* followed. His latest works, executed when he was dying of consumption, were the *Book of Fifty Drawings*, *Volpone* and *Mademoiselle de Maupin*. Beardsley possessed an exquisite sense of beauty and real if somewhat sinister imagination; he happened to live at a moment of decadence in art and literature and his own ill-health increased such morbid fancies, but he was thoroughly in earnest in his pursuit of beauty, and possessed rare feeling for line and design, though the eccentric proportions and mannerisms he adopted indicated an art blazing out with the phosphorescence of decay; and the vogue of 'Art Nouveau,' which spread over Europe, finding more adherents on the Continent than in England, was due in some degree to his fantastic genius, as well as to Alfred Gilbert.

BLACK NIGHT [LOAN] BEARDSLEY

4052 LADY OF SHALOTT HOLMAN-HUNT

III. Engraving on Metal

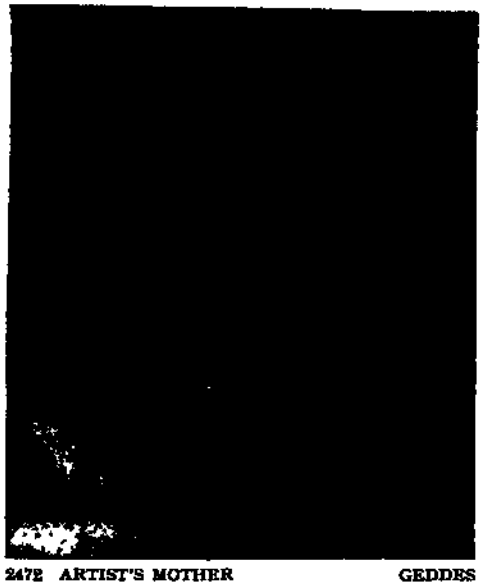
Original line-engravers, designing with the graver on metal, like Mantegna, have never appeared in English art, and the use of line engraving to copy the paintings of others with patient exactitude has not appealed greatly to English artists, though there has been a certain number of great line engravers, such as William Faithorne (1616-1691) and his son William Faithorne jun. (1656-1701 (?)), Sir Robert Strange (1721-1792), William Woollett (1735-1785), who excelled in the rendering of Wilson's landscapes, and William Sharp (1749-1824), but the art of line engraving gradually decayed during the nineteenth century, and it had always made less appeal to English tastes than mezzotint, where the quality of paint is more closely reproduced. This art, invented by Ludwig von Siegen, was communicated by him to Prince Rupert, who used it with breadth in *The Great Executioner*, and Sir Christopher Wren may have learnt the process from him; Abraham Blooteling (1634-1700 ?), who lived in London after 1672, first developed the full possibilities of the method in such plates as his *Monmouth*, but the earliest English mezzotint is a portrait of Charles II by William Sherwin, 1669; John Smith (1652 ?-1742) devoted himself to reproducing Sir Godfrey Kneller's portraits, scraping 138 plates; George White and the John Fabers, father and son, were the best-known mezzotint engravers during the first half of the eighteenth century; but the art was falling into neglect, when Thomas Beard migrated to Dublin and started a school of able Irish



4028 SPRING DAYS WALKER

engravers, amongst whom were Richard Houston (1721-1775), John Brooks, (died *c.* 1760), and James MacArdell (*c.* 1728-1765), who was one of the best mezzotinters, and produced 200 plates—37 after Reynolds—before his death at the early age of thirty-seven. The finest English mezzotinters arose during the last thirty years of the eighteenth century, inspired by the standard set by these Irishmen, the most distinguished being J. Finlayson, W. Pether, John Watts, Philip Dawe, Jonathan Spilsbury, Valentine Green, John Jones and John Raphael Smith. After the eighteenth century the art of mezzotinting declined, costume becoming, under French influence, less picturesque The practice of engraving on steel or coating copper plates with steel gave less soft and rich impressions, and pure mezzotinting was more mingled with etching, Samuel Cousins using the two processes equally.

Mezzotint was best suited for the reproduction of figure subjects, particularly portraits with the broad modelling of Lely, Hogarth, Reynolds, Raeburn and Romney; it suited Gainsborough's ethereal charm of colour and brushwork less well, and also landscape, though Earlom reproduced Hobbema successfully, while the prints of Turner's *Liber Studiorum* and David Lucas's mezzotints after Constable were personal achievements of great distinction.



2472 ARTIST'S MOTHER GEDDES

IV. Etching

Rembrandt is the great founder of etching as a pure and separate art, though the slightly older men, Van Dyck, Claude, Callot and Hollar, have all their share in that wonderful triumph of the needle in the seventeenth century.

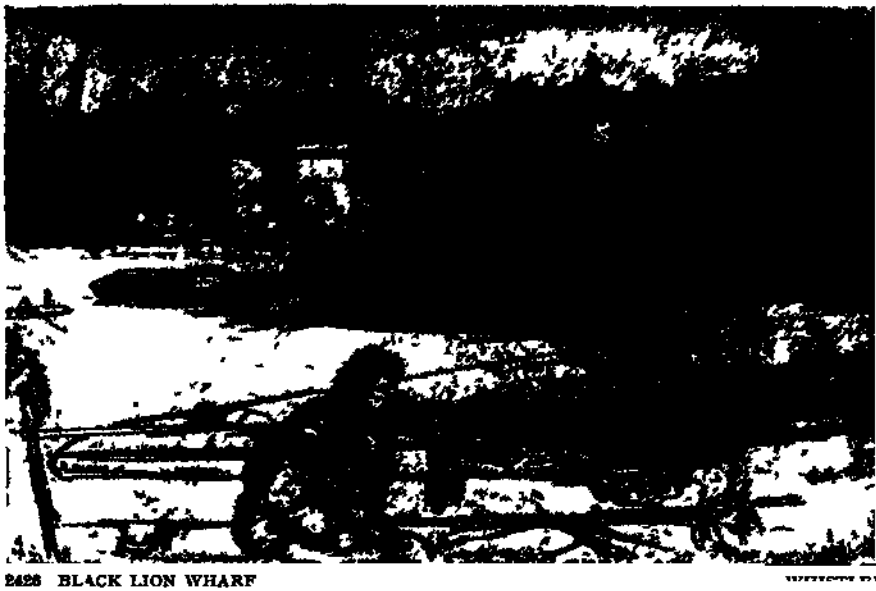
In British art Rembrandt's feeling for the finest qualities possible in etching found worthy disciples in two Scotsmen, David Wilkie (1785-1841) and Andrew Geddes (1783-1844). Wilkie left fourteen plates, and his work is well represented at Millbank by eight plates in various states (Nos. 2271-2278); Geddes etched forty plates—*The Artist's Mother* (No. 2472) is a good specimen, but his landscape dry-points reveal some of his most original work. William Dyce (1806-1864) also etched a few plates, *Old Woman* (No. 3463) being an admirable etching in the Rembrandt manner. The efforts of these Scottish artists to revive and domicile etching in Britain unfortunately ran out in the foundation of the Etching Club, a loosely connected band of painters, who used the needle to illustrate anecdote without any fine appreciation of line.

In England we find etchers amongst the artists of the Norwich School; John Crome (1768-1821) etched, modelling his work closely on Ruisdael's. His etchings have the true etcher's feeling, but are somewhat thin and hard, lacking contrast and richness of tone.

John Sell Cotman (1782-1842) also produced many etchings for illustrations to architectural works, but made no attempt to do more than use etching as a convenient and faithful means of reproducing drawings of antiquarian and architectural records. Both Crome and Cotman used soft-ground etching also, as an alternative for lithography in rendering a pencil or chalk line.

Turner used etching as a foundation for his *Liber Studiorum* plates, subsequently mezzotinted by himself or other engravers, and the outline states, before any mezzotinting appears, have great charm of drawing and composition, and, in addition, a feeling for pure line which is rare in the English school, as may be seen in his *Windmill and Lock* (No. 17), *Loch Fyne* (No. 35), and *Stork and Aqueduct* (No. 83), but his etched work is derived from the engravings of Claude's *Liber Veritatis* and not from the Rembrandt tradition, and for nearly half a century original etching fell into neglect in England.

Its revival after 1850 was due to a variety of causes, chiefly emanating from Paris. Reproductive etching was raised to the highest point in France from 1849 onwards by Félix Bracquemond (1833-1914) with his *Erasmus* after Holbein, and *Turnier* after Rubens; and Jules Jacquemart (1837-1880), an exquisite translator of the form and quality of precious objects, who exhibited at the Salon from 1861 until his health gave way. Bracquemond also did original etchings, such as *Le Haut d'un Baillant de Porte* and *Margot la Critique* and made Whistler's acquaintance in the Louvre, while drawing the *Erasmus*.



2428 BLACK LION WHARF

Meanwhile Charles Méryon (1821-1868), the son of an English physician and of an opera dancer, having had to abandon painting owing to colour-blindness, had devoted himself in solitude to a weirdly imaginative rendering of the streets of Paris during the sane intervals of a life which ended in a madhouse, and Charles Jacque, the painter and friend of J F. Millet, had popularized etching by his subjects of peasant life.

Into the midst of these influences, in 1855, came the young American, J. M'Neil Whistler, who had worked as an engraver in the American Coast Survey, and he soon inspired his doctor brother-in-law, F. Seymour Haden (1818-1910), who had already, as early as 1843-44, printed six Italian plates, to a fresh pursuit of the art. This resulted in a total of 259 plates by Seymour Haden, half of them etched between 1858 and 1870 ; a set of twenty-five *Etudes à l'Eau forte* were published in Paris in 1865-66, and in later life, after 1877, he worked much in Dorset and in Spain with Sir J. C. Robinson, by whom are *Corfe Castle* and *Newton Manor* (Nos. 2442 and 2443). Amongst Seymour Haden's best works are : *Thames Fishermen* (No. 11, Harrington Catalogue) ; *Shere Mill Pond* (No. 38, Harrington Catalogue) ; *Breaking up of the Agamemnon* (No. 145, Harrington Catalogue) ; while the *Rotherhithe*, 1860, and *Battersea Reach* (No. 2427), 1863, are good examples of his earlier work, which was in sympathy with Whistler's. Seymour Haden did much to advance original etching, both by his work and writings, and by founding in 1880 the ' Society of Painter-Etchers,' an association of etchers, which originally was to include only those who invented the designs for their own plates, but now admits artists who reproduce the works of others.

Whistler settled in England in 1859, and soon induced Fantin Latour and Legros to follow him. He published his French Set (12) in London in

BORD DE LA RIVIÈRE [LOAN] LEGROS

1859, while working at his Thames Set (16) issued in 1871, and about 1860 executed some vigorous dry-points. In 1880 and 1886 he published his Venice Sets of (12) and (26), following them by some Dutch etchings.

Whistler's etchings, from the first, showed delicacy and precision of line and an unerring sense of composition. Some traces of the Coast Survey engraver's training, apparent in the *Little French Set* of 1858, quickly yielded to the more personal originality of etchings like his *Saverne*, but he still regarded nature in outline, with some filling in to indicate textures and surfaces, in his *Black Lion Wharf* (No. 2426) and *Rotherhithe*, which reveal an almost Pre-Raphaelite definition in the cranes and other objects, while the paper is left blank in between. In his Venice etchings Whistler realized that, if space is to be represented, either the foreground or the distance must be sacrificed, and he chose the solution which Ruskin praised Turner for adopting; he rendered the foreground firmly, but while not blurring, omitted much of the detail, and so secured the effect of space in his distance.

Whistler's work has thus great variety owing to the continuous development of his own mind, and this is an uncommon quality to find in etching, and places him in a rank second only to Rembrandt, while it makes a large collection of his work necessary, if his full achievement in etching is to be studied.

From the strong personal influence of Haden and Whistler, a school of original etchers grew up in England, amongst whom may be mentioned Edwin Edwards (1823-1879), who etched 371 plates, often working with Whistler, and M. White Ridley (1837-1888), who studied in Paris, 1862, and exhibited admirable etchings, *High and Dry* and *The High Level Bridge, Newcastle-on-Tyne*, at the R.A. that year, and *Orange Wharf* in 1873; and Sir Frank Short (*Rye Pier*, No. 2430), who, besides original etchings, has revived the vogue of reproductive mezzotint and aquatint engraving after Turner, Crome and Constable, and has taught with much acceptance, owing to his wide knowledge of technique and scholarly workmanship.

Alphonse Legros (1837-1911) was a prolific etcher; his landscapes are marked by a severe taste, and, being also a figure artist, he was valuable in the British School. In variety of methods and subject-matter he stands alone, and his finest work—both in landscape, portrait and figure subjects—has rarely been excelled; but in his later years a very selective formula, particularly in landscape, tended to a slightly dreary sameness of effect, and gave his original etchings something of the air of reproductions.

Legros' influence as a teacher at the Slade School had its results in the etchings of William Strang (1859-1921) and Charles Holroyd (1861-1917), whose work is well represented at Millbank (Nos. 3345-3350); Holroyd showed most originality in rendering in bold outline the forms of mountain scenery, but he caught from Legros a sense of the nobility of Italian art, and this feeling is manifest also in the best work of Strang, whose portrait etchings are the best which have been done in England since Van Dyck's day (No. 3968); his knowledge of figure drawing gives a welcome variety to his work, and such scenes of contemporary life as his *Salvation Army* (No. 3969) and *Hyde Park Orators* show exceptional invention and vitality.

The influence of Whistler counted for so much in the formation of the short-lived Glasgow School of painting that it is not surprising that out of this school came two outstanding etchers, D. Y. Cameron and Muirhead Bone, though Méryon is the common influence on them both in their architectural compositions

Cameron, in his landscapes, principally of Scottish hills and lochs, has invented a fascinating formula, which expresses the lean shapes of his native hills with a classic severity of means and a moving expression of mood. *Turkish Fort* (No. 3974) shows yet another side of his work.

Muirhead Bone shares with Cameron his delight in architecture, and adds to it a more whimsical and lively sense of the life of the streets, and of the odd, unexpected compositions which the scenes of the demolition and

2429 DEMOLITION BONE

construction of buildings afford, and, in addition, he has etched many plates in the realm of pure landscape; practically his entire work is in dry-point (*Demolition of St. James's Hall*, No. 2429).

Thus Scotland has revived the pre-eminence in etching it had in the days of Wilkie and Geddes, and it is still producing younger men of talent, such as James McBey, who obtains his effects with utmost economy of means.

Frank Brangwyn, at the opposite pole to Sir Frank Short, aims at decorative pictorial effect with a vigorous, somewhat coarse technique and large scale, and achieves unquestionable effectiveness in such plates as the *Breaking up of the Duncan*.

Augustus John might have gone very far in etching had he devoted more time and interest to it, for his admirable draughtsmanship gives him an exceptional advantage, and he has etched a series of small portraits which show the qualities that make him an outstanding figure in English art to-day.

SECTION XIII

GALLERIES VI-X AND XXX

TURNER

THE Turner Collection is hung apart, in the special galleries provided by the generosity of Sir Joseph Duveen, and Turner's work, therefore, is here treated separately from that of the other English landscape painters, but this is of little consequence, owing to the fact that Turner, though in full activity throughout the first half of the nineteenth century, stands curiously apart from his contemporaries in the splendid isolation and universality of his genius. He cannot be regarded as self-contained, for he studied and even deliberately set himself to rival British artists like Wilson, Cozens, de Loutherbourg and Crome, as well as foreigners like Titian, Ostade, Van de Velde and Claude: yet he had remarkably little direct following, and founded no school. Some relations he had with the Scottish parson-painter, Thomson of Duddingston, with whom he stayed in 1822, and he exercised a not very salutary influence on Cotman and Danby, while the strong colour and stippled method of his water-colours affected the practice of artists in that medium, not entirely to advantage. Apart from these and some frank plagiarists such as James Webb, contemporary British painters were curiously little affected by the genius of Turner, though the impetus toward Impressionism which came later through France, may be attributed indirectly to him.

Joseph Mallord William Turner was born on April 23, 1775, at Maiden Lane, Covent Garden; his father, a barber, came from Devonshire; his mother died insane, and Turner probably owed to her his eccentric genius; from 1785 until 1789, when he entered the Academy Schools, he worked under various masters, chiefly architectural draughtsmen, including Thomas Malton, and by 1793 he was launched upon his early career as an itinerant, topographical draughtsman for engravers. The first engraving from one of his drawings, *Rochester*, appeared in the *Copper Plate Magazine* in 1794. His early works are surprisingly amateurish, and at first he followed somewhat timidly and carefully in the wake of other topographical draughtsmen. He made the acquaintance about this time of Dr. Monro, at whose hospitable house he met Girtin, Varley, and later Cotman, and copied drawings by the Old Masters, and the recent Italian and Swiss drawings of J. R. Cozens, which enlarged his outlook, and about 1797, in conjunction with Girtin, he evolved a broader style of water-colour painting, culminating in the *Norham Castle* of 1799, which he regarded as the beginning of his success; he was elected A.R.A. in 1799 at the age of twenty-four, and R.A. in 1802.

He began at this time to devote himself to oil painting: in 1797 he had painted *Moonlight at Millbank* (No. 459) and in 1798 *Morning on the Coniston Fells* (No. 461). The series of landscapes with mythological figures, such as *Aeneas with the Sibyl* (No. 463) and *Rizpah* (No. 464) followed about 1800;

his work at this time was much affected by Wilson, whose influence may also be seen in *Mountain Scene with Castle* (No. 465), *Sandbank with Gipsies* (No. 467) and *Landscape with Cattle* (No. 487), all painted before 1809; in 1803 he initiated his magnificent series of sea paintings with *Calais Pier* (No. 472, N.G.), followed by the *Shipwreck* (No. 476), 1805, and *Sun rising through Vapour* (No. 479, N.G.), 1807, *The Death of Nelson* (No. 480), 1808, *Spithead* (No. 481, N.G.), 1809, and *The Meuse: Orange Merchant on the Bar, going to pieces* (No. 501), 1819.

The sea studies had been begun at Dover and Brighton as early as 1793 and 1796, but the full mastery of his early manner was achieved in his first foreign tour, in 1802, on which he visited Macon, Geneva, and travelled through Switzerland to Strassburg (*Portfolios* LXXI-LXXIX); his Dutch models, such as Van de Velde, were easily outdistanced, and he revealed himself as a great painter of English history; but not content with this colossal task, Turner, during the first twenty years of the nineteenth century, resolutely set himself to rival and outdo other great painters whom he admired. He poured forth a succession of mythological compositions, inspired by Poussin (in the *Goddess of Discord* (No. 477), 1806), and by Titian (in *Apollo killing the Python* (No. 488), 1811, and *Holy Family* (No. 473), 1803); and challenged Wilkie and Ostade in *The Harvest Home* (No. 562), 1807, *The Blacksmith's Shop* (No. 478), 1807, *The Garreteer's Petition* (No. 482), 1809, and *The Cobbler's Home* (No. 2055), 1808-10; sparred up to Crome in *Frosty Morning* (No. 492), 1813, and to Cuyp in *Kingston Bank* (No. 491), 1809, even taking hints from De Loutherbourg (Nos. 477 and 488), whose clever scene painting intrigued him so much that Mrs. De Loutherbourg drove him out of her husband's studio. His most urgent and lasting rivalry, however, lay with Claude in *Dido and Æneas leaving Carthage on the Morning of the Chase* (No. 494), 1814; *Appulia* (No. 495), 1814, which is founded on Claude's *Transformation of the Apulian Shepherd* at Bridgewater House, though the composition is reversed; *Dido building Carthage* (No. 498), 1815; and *Crossing the Brook* (No. 497), 1815, which shows the structure of Claude's *Mercury and Herse* applied to English landscapes, and prepares the way for the subsequent great Italian subjects *Bay of Baiae* (No. 505), 1823; *Rome from the Vatican* (No. 503), 1820; *Caligula's Palace* (No. 512), 1831; *Childe Harold's Pilgrimage* (No. 516), 1832. He left *Dido building Carthage* (No. 498, N.G.), 1815, together with *The Sun Rising through Vapour* (No. 479, N.G.), 1807, to the nation to hang for ever by the side of Claude's works—*Marriage of Isaac and Rebecca* (No. 12, N.G.) and *Embarkation of the Queen of Sheba* (No. 14, N.G.)—as an enduring monument of this noble rivalry of giants.

Emulation of Claude counted also for much in the great enterprise of the *Liber Studiorum*, which occupied much of Turner's time from 1807 to 1819; into the 100 sketches for these mezzotint engravings Turner knit together the various lines of work in which he had studied and challenged other artists. Claude had kept for reference sketches of his compositions in reed line and brown wash in his *Liber Veritatis*, now at Chatsworth, which had recently, in 1777, been engraved by Earlom and met with wide popu-

larity. Turner resolved to publish in parts 100 plates of subjects, *Historical, Pastoral, Elegant Pastoral, Marine and Architectural*, etching the lines and mezzotinting the washes; he executed himself, besides the drawings, most of the etchings, as well as eleven of the mezzotints, employing Charles Turner, William Say, Dunkarton and others for the rest; seventy plates and a frontispiece were published, and twenty more were engraved but not published. Drawings for most of the plates were done in sepia, the same size as the plate, and these, with one or two exceptions, are at Millbank. The publication was not a financial success, largely owing to Turner's parsimony and the irregularity of issue, and also to his untrustworthiness in keeping back the finest impressions and issuing inferior prints to those who had paid for proofs. Both the drawings and the etchings were done with a view to engraving, and many lack Turner's customary directness and delicate finish for this reason, but the whole series forms a marvellous monument to the wide range of his powers.[1]

Throughout this period Turner was constantly working for engravers, making annual tours on which he painted water-colours to supply the engravings in such publications as *Cooke's Picturesque Views of the Southern Coast of England*, 1814-1826; *Views in Sussex*, 1816-19; *Rivers of Devon*, 1814-19; and Whitaker's *Richmondshire*, 1818-23.

The influence of Wilson had been manifest in several of Turner's early works, and in continuation of the Wilson tradition between 1805 and 1810

[1] An exhibition of practically the whole set of drawings, etchings and first-state impressions of the mezzotint engravings, together with 52 of the original copper plates, was held for the first time at Millbank during 1922, and Mr. A. Acland Allen, in 1925, presented most of the etchings and mezzotints to hang in Gallery XXX with the drawings belonging to the permanent collection.

he painted the exquisite series of oil studies on thin veneered panels in Gallery VII (Nos. 2302-2313 and Nos. 2676-2681). In these panels he equals the Constable of *Weymouth Bay* and *Malvern Hall* (Nos. 2652, 2653, N.G.) in his mastery in rendering the veils of misty vapour and the translucent clarity of rain-swept skies and waters, which English weather offers with such unequalled prodigality. In these lovely sketches the artifice of his large 'machines' is absent, and we see fresh visions of nature just as they were mirrored in Turner's unequalled eye, lightly brushed in by his unerring hand—*Windsor Castle* (No. 2308), *Windsor Castle from Salt Hill* (No. 2312), and *Walton Reach* (No. 2681) may be specially noted.

In 1817 he visited Belgium and the Rhine, painting fifty body-colour subjects in three weeks; in 1818 he made a tour of Scotland to illustrate *Provincial Antiquities*; and in 1819 he first visited Italy, sketching at Venice, Rome and Naples (*Sketch Books* CLXXIII-CXCIV); and, as a further result of this journey, *The Bay of Baiae* was exhibited in 1823: in this epoch-making work he transposed the complex compositions of his recent English drawings into the Italian key, and gave in oil paint a more iridescent version of his water-colour vision. The dark tone and solid paint of his early works, such as *Jason*, 1802, had already been invaded by the grey-blue sky of *Rizpah*, 1814, and *Crossing the Brook*, 1815, and now the light tone breaks into the foreground. He used a white ground in parts, thinly scumbled and stained, and gradually the darks tended to become mere patches to throw up the brightness of the rest. As yet, in this transition period, the shadows contrast too strongly with the lights, but in the *Ulysses deriding Polyphemus*, (No. 508, N.G.), 1829, he achieved a blaze of colour, both in shadows and lights. To this period, too, belong the fine *Cowes* (Nos. 1903-2000), 1827, and *Petworth* subjects (Nos. 559, 560), where all is yellow-gold and flame: and ten years later he applied this blaze of colour to his earlier shipping subject-matter in *The Fighting Temeraire* (No. 524, N.G.), 1839.

A group of works, painted not at any one period, but throughout his life, show that, side by side with his challenges and the experiments of the sketches, the essential Turner, who could note and render the solemn beauty of nature with quiet mastery, was steadily carrying his visions into completed works. Amongst those at Millbank should be noted: *Bligh Sand* (No. 496), 1809; *Landscape with Cattle in Water* (No. 462), 1808; *Sand Bank with Gipsies* (No. 467), 1809; *River Scene with Cattle* (No. 1857), 1809; *London from Greenwich* (No. 483), 1809; *Windsor* (No. 486), *c.* 1808; *Hannibal and his Army crossing the Alps* (No. 490), 1812; *Petworth Park* (No. 559), 1820; *Chichester Channel* (No. 560), 1829; *Chain Pier, Brighton* (No. 2064), 1830; *Ship Aground* (No. 2065), *c.* 1830; *Evening Star* (No. 1991), *c.* 1840; and *Rain, Steam and Speed* (No. 538, N.G.), 1844. In these works we see the rare, personal vision of the painter realizing itself in perfect masterpieces, undisturbed by the fashions of the moment or his own adventurous and, at times, uncertain taste.

The last period of Turner's life, from 1840 onwards, was devoted to the

rendering in oil paint of that heightened impressionism of pure colour and light which he had been working up to from the *Orvieto* (No. 511), painted in Rome in 1828, as a result of his experiments in water-colour. During these years Venice, with its lagoons and skies, which give full play to reflection of light and colour, took the place of the Roman Campagna and Italian mountains of the Carthage and classical subjects. *The Sun of Venice* (No. 535, N.G.), 1843, is the finest realization of Turner's latest dreams, but Nos. 540, 542, 543, 544 (Gallery VII) show this phase of his art; while *The Arch of Constantine* (No. 2066) and *Tivoli* (No. 2067), painted as the result of Turner's last visit to Rome in 1839, and *Queen Mab's Cave* (No. 548), 1846, show his latest methods applied to the mountain landscape and foliage of his earlier subjects.

During these years Turner was intent on developing his idea of impressionism; he was intensely interested in theories of colour, and discussed Brewster's with Thomson of Duddingston, read Field's *Chromatology* and Du Fresnoy, while he painted a picture to which he gave the sub-title, *Goethe's Theory, Light and Colour: The Morning after the Deluge* (No. 532), 1843, and he financed Mayall's early experiments in photography. The deep attraction of light and the passionate emotion of its chemistries enthralled him, though, by trying to face the light and paint its very source, he set himself an impossible task, if he was to abide by a positive scale, as Constable had been able to do in his impressionism of a limited range of tones, seen from the same angle as the light. Turner had to make some new compromise between the logic of nature and the possibilities of paint, and, according to Ruskin, he achieved this by lightening the shadows towards

their true value and telescoping the upper region of the scale, while keeping the extreme steps for the highest lights. He lost interest in topography, and became careless of the grouping of his composition to fit the rectangular panels of frames, seeking simply a field for light in his Venetian subjects, and tending to vignette his subject to the irregular oval of natural vision—*Undine* (No. 549), 1846; *Angel standing in the Sun* (No. 550), 1846. This he did either by framing the subject-centre of interest with trees as Claude had done, or by actually painting a circular or octagon canvas, as in *Peace: Burial at Sea* (No. 528); and *War: the Exile and the Rock Limpet* (No. 529), 1842.

With this change of aim came a change in method of painting; washes of transparent colour over a white ground replaced solid, opaque paint, and towards the end of his life he recklessly used any trick to heighten the brilliance of his effects, glazing with water-colour and using vermilion in his shadows to make them strong and yet bright, often thus endangering the durability of his work. With the license which he allowed himself, a certain innate, garish taste, which the severe schooling of his earlier training had kept in check, showed itself, as in *The Marriage of the Adriatic*, 1837. His later work tended to fall into two categories: pictures of Light and Colour, such as *Hero of a Hundred Fights* (No. 551), 1847; *War* (No. 529), 1842; *Angel standing in the Sun* (No. 550), 1846; and pictures of Shade and Darkness, such as *Snowstorm* (No. 530), 1842; *Peace* (No. 528), 1842; and *Undine* (No. 549), 1846.

Turner's oil paintings, however, give an incomplete view of his art, and it is necessary to study also the exquisite drawings in the smaller Galleries VIII–X, where many of the best of the 19,000 sketches left in his will to the nation are exhibited in succession: beginning with the strangely childish efforts of 1787, *Folly Bridge* (I. A); *Nuneham Park* (I, B); *Views on the Avon* (VI, 23 and 24), he went on to humble topographical drawings

recalling Dayes, Hearne and Rooker, such as *Tom Tower, Oxford* (XIV, B); *Gateway* (XXVI, 93); and *Old Church* (XXIII, H).

Turner had, however, an exquisite feeling for architecture, and his studies of buildings are unsurpassed, as may be seen in *Kirkstall* (XXXV, 2), *Durham* (XXXV, 15), *Fountains Abbey* (XXXV, 80).

Later came the strong influence of Girtin: *Valle Crucis Abbey* (XXVIII, R), *Weir Bridge, Ludlow* (XXXVIII, 89), and *Cattle in a Stream* (LXX, J), which led to his achieving a freer, broader method of using water-colour.

He owed much in his earlier Swiss drawings to the work of J. R. Cozens, with which Dr. Monro had familiarized him, in such drawings as *Mont Blanc* (LXXV, 16) and *Italian Landscape* (CCCLXXX, 19); and something to Samuel Scott in his *Westminster River Subjects* (XXXIII, M and W) and, in *Contamines* (LXXV, 24) and *Loch Long* (LX, G), we have a particularly beautiful phase, inspired by the solid pigment and rich tones of Wilson. There are very few of the water-colour studies for the classical subjects at Millbank, but a study for the *Golden Bough* (No. CCLXIII, 323) affords one excellent example.

Then come the *Roman Studies* of 1820 (Portfolio CLXXXIX); the body-colour sketches on the Meuse, Rhine and Moselle (Portfolios CCXVI, CCXVII and CCXX), 1826; the 'French River' subjects (Portfolios CCLVIII, CCLIX), 1826-1833; the Swiss and Alpine subjects (Portfolios CCCXXXII, 1841, CCCLIX, 1845, and CCCLXIV, various dates after 1830), and finally the Venetian work of 1837-1841 (Portfolios CCCXV and CCCXVI).

From 1820, the date of his first Italian tour, to 1840 most of Turner's water-colour work was done for engravers for such publications as *The Rivers of England*, 1823-27; *Ports of England*, 1826-28; *Picturesque Views in England and Wales*, 1827-38; *The Keepsake*, 1828-37; *The Rivers of France*, 1833-35; Turner's *Annual Tour*, 1833-35; Rogers's *Poems*, 1834;

and Byron's *Life and Works*, 1832-34. Some of this work is less interesting in quality, as, for instance, the pretty vignettes for Rogers's *Italy*, while the drawings he sold were highly, sometimes even over-finished, but for his own use he constantly painted colour sketches of extraordinary freshness and brilliance; and when he ceased to illustrate, he devoted himself to painting, 1838-1845, such water-colours, chiefly at Venice and in the Alpine valleys (Portfolio CCCLXIV).

Turner's was a hearty, somewhat coarse nature; short and stout of figure, with a hawk-like nose, blue eyes and weather-beaten complexion, he had a superb physique that no labours, physical or mental, unduly strained; Leslie described him as looking like the captain of a river steamer. The young Turner, as we see him in the portrait of himself (No. 458) painted about 1798, and in the drawing by George Dance of 1800, which belongs to the Royal Academy, is not strikingly individual; his character was slow in maturing, but, as a middle-aged and elderly man, in the oil portrait by Charles Turner, and in that by W. Parrott, painted about 1839 (Ruskin Museum, Sheffield), and in the sketch by Count D'Orsay, 1851 (J. E. T. Allen Collection) we get a vivid idea of his sturdy genius, with its superficial air of homeliness, but underlying keen intensity of imaginative observation. He had little education, but possessed a genuine taste for literature and was constantly jotting down scraps of romantic poetry for his *Fallacies of Hope*—a work which was never published—and he owed much to the romantic poetry of Scott and Byron. He enjoyed the society of intimate friends and of his fellow-artists, and was a generous critic of their work, but he was impatient of the forms of society, while his passionate devotion to his work left him little time for more than his official duties in connexion with the Academy, to which he attended with great conscientiousness.

He was capable of generosity, and cherished projects of imaginative disinterestedness, which happily resulted in the nation inheriting the bulk of his work, but his homely origin and lack of education, perhaps, accounted for a curious parsimoniousness, which led him to treat his engravers and subscribers with an ill-judged meanness that thwarted his own interests, and for a certain commonness of taste which crops up at times in his passion for garish splendour; like Rembrandt, he had a taste for somewhat tawdry bric-à-brac, but both were able to turn the dust to gold in their art.

His character was typically British, but British raised to the *n*th power; his giant genius, with its wide circle to complete, developed slowly, and the youthful Turner was not the equal of Girtin during the short time up to 1802 that their courses ran together, as their paintings and Turner's own admissions prove; the power, however, was there, and Turner trained himself with untiring labour until his memory was stored with every natural form, so that he could make his trees and mountains grow from within, every line a true tree line, but yet a picture line, for his powerful brain controlled the whole composition—a motive of form, once evolved, being pursued, varied and repeated like the master theme of some great musical composition or architectural work.

Turner stands out amongst British artists as one who not only had great imaginative visions, but also the power to realize them completely; he is the peer of the very greatest painters of the world, such men as Michael Angelo, Rembrandt and Rubens, by his union of keen observation with assured execution, the whole guided by a lofty imagination and a lucid brain. He painted sea and mountain as Rembrandt painted men, with a firm grasp of structure and the alert, flexible touch and rich paste of paint that gives the requisite texture of each substance.

The nation is specially fortunate, in the case of Turner, in that it possesses not only so many of the finished works which he exhibited—what he himself, with the inevitably somewhat dated and circumscribed taste of his day, considered final works—but also the great mass of his first impressions and visions of nature, as they struck his unique, subconscious receptivity; and this is specially valuable, as the early Victorians had a predilection for over-finish, which Turner did not always escape, so that, to have preserved, what most artists of the time destroyed as mere worthless studies for their final works,—in Turner's case, sketches so infinitely precious —is a stroke of rare good fortune.

INDEX OF ARTISTS

Where there are several references to one artist, figures in leaded type indicate the chief reference.