

# Recap Quiz!

- 1. Who was the chief patron of Diego Velázquez?
- 2. Whose portrait did Velázquez paint on his 2<sup>nd</sup> trip to Italy in 1649-50?
- 3. What news was Apollo bringing to Vulcan in Velázquez' *Apollo in the Forge of Vulcan*?
- 4. What was the significance of having dwarves at the Spanish court?
- 5. What is the name of the Infanta in Las Meninas?
- BONUS QUESTION: Velázquez was made a knight of which chivalric order in 1658?

# Hogarth and the Hanovers: 18<sup>th</sup> Century English Painting

“English” Painting and Painters pre. 18<sup>th</sup>  
century



Unknown illuminator, *Ploughing/ Harowing*, The Luttrell Psalter, c.1340, illuminated manuscript, British Library, London



Unknown English/  
French (?) artist, *The  
Wilton Diptych*, 1395,  
tempera on oak,  
National Gallery



Sir Nicholas Hilliard, *Self Portrait*, 1577



John Riley, *Portrait of Bridget Holmes*, 1686, oil on canvas



Hans Holbein, Self Portrait, c.1542



Sir Anthony Van Dyck, Self Portrait,  
c.1633



Sir Godfrey Kneller, *Self portrait*,  
1685

# England under the Hanovers





Studio of John Closterman, *Portrait of Queen Anne*, c.1702, oil on canvas



Sir Godfrey Kneller, *King George I*, c.1714, oil on canvas



George II  
r. 1727-2760



George III (Mad King  
George)  
r. 1760-1820



George IV  
Prince Regent 1811 – 1820  
r. 1820 - 1830



William Hogarth



Sir Joshua Reynolds

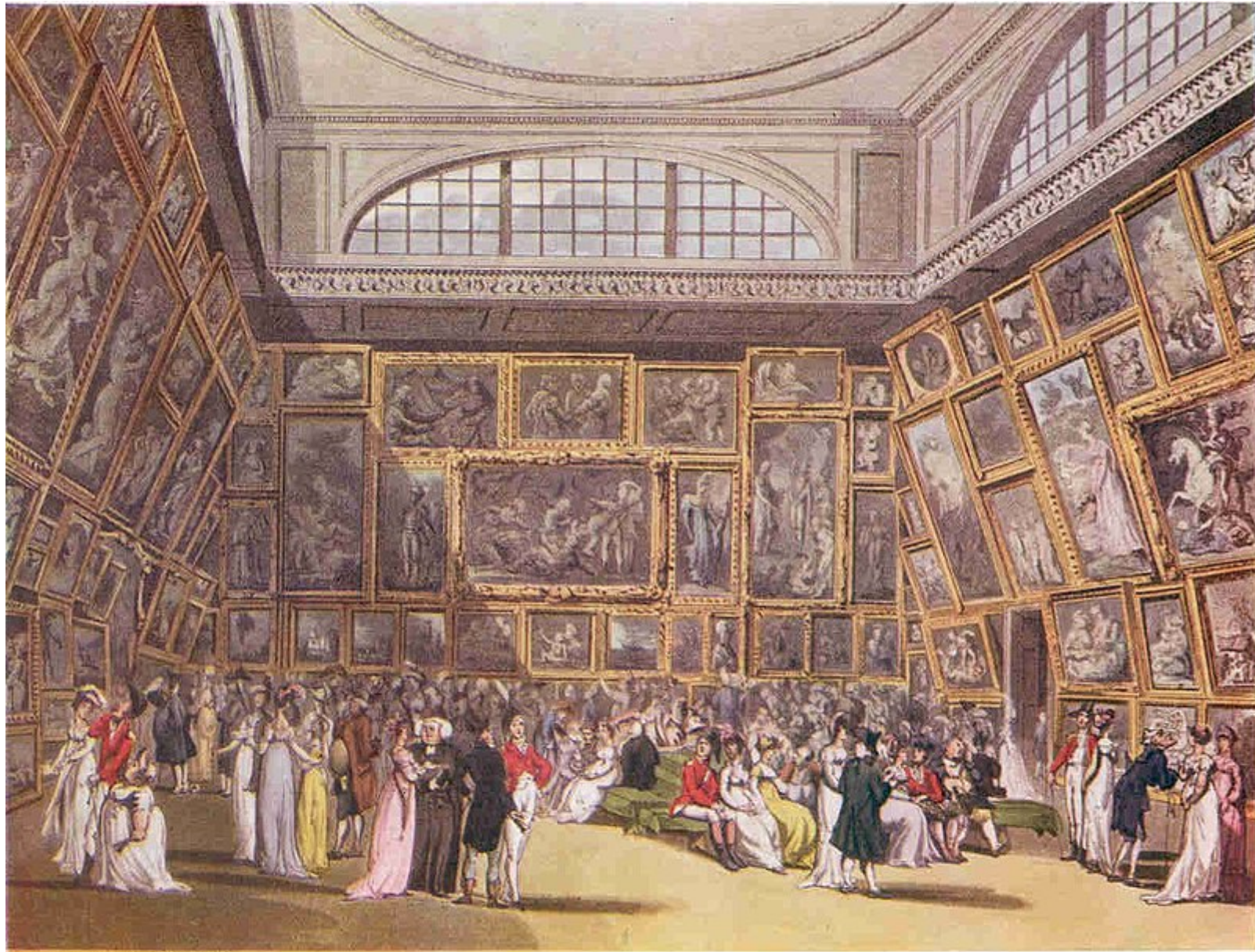
- 1. Establishment of the Royal Academy of Arts (1768)
  - 2. The Grand Tour
  - 3. The rise of the celebrity
    - 4. Theatre and leisure
  - 5. Exploration and Empire



Johann Zoffany, *The Academicians of the Royal Academy*, 1771-2, oil on canvas, The Queen's Gallery, Buckingham Palace



Thomas Rowlandson, *The Exhibition Stare Case*, c.1800



*Rawlston & Pugin, dell. et sculp.*

EXHIBITION ROOM, SOMERSET HOUSE.



Sir Joshua Reynolds  
1723-92



Thomas Gainsborough  
1727-88



Angelica Kauffmann  
1741-1807





Johann Zoffany, *The Tribuna of the Uffizi*, 1772-8, oil on canvas, Royal Collection

# The Hierarchy of Genres

- History Painting
  - Portraits
- Genre Scenes
  - Landscape
- Animal Painting
  - Still Life



John Singleton  
Copley, *The Death  
of Major Peirson,  
6<sup>th</sup> January 1781,*  
1783



Caravaggio, *The Entombment*, 1603-4



Benjamin West, *The Death of General Wolfe*, 1770

# Key Points: The Royal Academy

- Founded in 1768 by a group of 40 artists with a Royal Charter from George III
- The first president was Sir Joshua Reynolds
- The Royal Academy was based loosely on the French Académie Royale (founded 1648) in the adoption of the hierarchy of genres in painting
- Women were permitted occasionally to join the Academy but were strictly prohibited from taking part in life drawing, thereby effectively barring them from creating effective history painting.

# The Grand Tour



Giovanni Paolo Panini, *Roman Capriccio: The Pantheon and Other Monuments*,  
1735, oil on canvas



Pompeo Batoni,  
*Francis Bassett, 1778*

Pompeo Batoni, *The Holy Roman Emperor Joseph II with his Brother Grand Duke Leopold in Rome, 1769, oil on canvas*







Canaletto,  
*San Marco  
from the  
Punta della  
Dogana*,  
c.1740-5

# Key Points: The Grand Tour

- A “gap year” for wealthy and aristocratic men to travel on the continent and absorb art and culture as well as visiting the ‘attractions’ of Paris, Rome and Venice.
- Essential sites included Rome where the influences of classical antiquity were in abundance – this sparked a fashion for all things classically inspired in art, interiors and architecture.
- One of the main reasons why there is so much Italian and European art in England

# The Rise of the Celebrity



Joshua Reynolds, *David Garrick Between Comedy and Tragedy*,  
1760-1, oil on canvas, Tate Britain



William Hogarth, *David Garrick as Richard III*, 1745, oil on canvas

# The TATLER.

By Isaac Bickerstaff Esq;

*Quicquid agunt Homines nostri Farrago Libelli.*

From Tuesday April 26. to Thursday April 28. 1709.

*Will's Coffee-house, April 26.*

**T**HE Play of *The London Cuckolds* was acted this Evening before a suitable Audience, who were extremely well diverted with that Heap of Vice and Absurdity. The Indignation which *Eugenio*, who is a Gentleman of a just Taste, has, upon Occasion of seeing Human Nature fall so low in their Delights, made him, I thought, expatiate upon the Mention of this Play very agreeably. Of all Men living, said he, I pity Players, (who must be Men of good Understanding to be capable of being such) that they are oblig'd to repeat and assume proper Gestures for representing Things, of which their Reason must be asham'd. and which they must

can irresistibly enter our Hearts, what may not be brought to pass by seeing generous Things perform'd before our Eyes? *Eugenio* ended his Chat, by recommending the apt Use of a Theatre, as the most agreeable and easie Method of making a Polite and Moral Gentry, which would end in rendering the rest of the People regular in their Behaviour, and ambitious of laudable Undertakings.

*St. James's Coffee-house, April 27.*

Letters from *Naples* of the 9th Instant, *N. S.* advise, That Cardinal *Grimani* had order'd the Regiment commanded by General *Pate* to march towards *Final*, in order to embark for *Catalonia*, whether also a Thousand Horse are to be transported from *Sardinia*.



Designed by J. Johnson

Engraved by J. Johnson

Engraved by J. Johnson

# VAUX-HALL

London: Published by J. Johnson, No. 7, St. Paul's Church-Yard, 1774.



Thomas Gainsborough,  
*Georgiana, Duchess of  
Devonshire*, 1783, oil on  
canvas, Chatsworth House

Sir Joshua Reynolds, *Sarah  
Siddons as the Tragic Muse*,  
1789





# Key points: The Rise of the Celebrity

- The 18<sup>th</sup> century saw an increased interest in the fashion and antics of the upper classes as well as the leading actors and actresses of the day.
- David Garrick and Sarah Siddons were among the most famous of the actors in the 18<sup>th</sup> century and figures such as the Duchess of Devonshire caused a sensation with her fashion choices.
- The Royal Academy annual exhibitions allowed for portraits of these ‘celebrities’ to be exhibited for a wide ranging audience
- The Tatler and the Bystander were founded in this period as the earliest fashion/ gossip magazines.

William Hogarth



William Hogarth, *The Painter and his Pug*, 1745, oil on canvas, Tate Britain, London

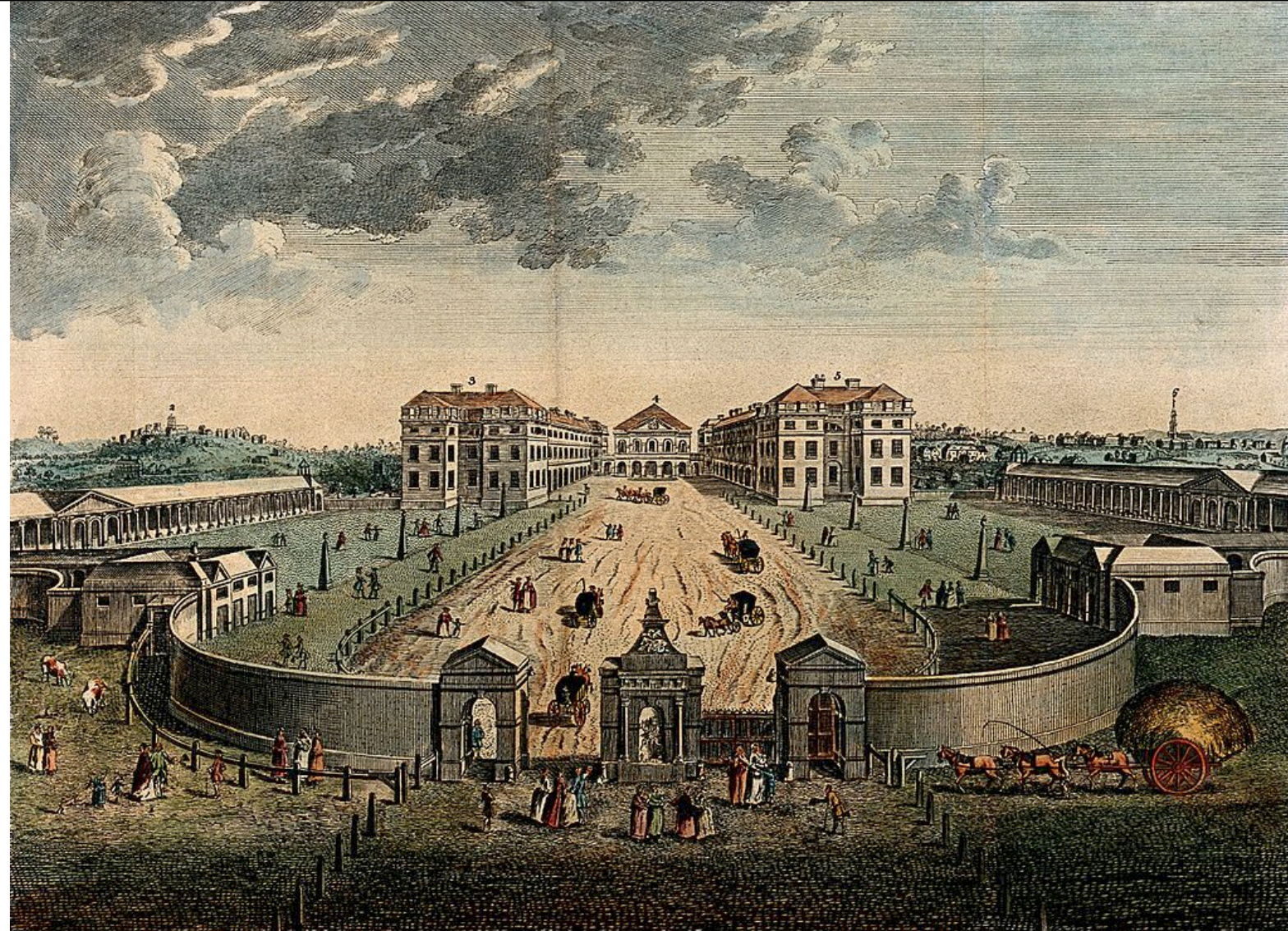




William Hogarth, *Hogarth's Servants*, c.1750



William Hogarth, *The Shrimp Girl*,  
c.1740



A View of the Foundling Hospital (now demolished)

William Hogarth, *Captain Thomas Coram*, 1740, oil on canvas



BEER STREET.



*Beer, happy Producers of our Isle  
Can never be brought to rest,  
And wear'd with Fatigue and Toil  
Can cheer each manly Heart.*

*Labour and Art uphold by Thee  
Successfully advances,  
We quaff Thy' baby Juice with Glee  
And Water leave to France.*

*Gonns of Health thy grateful Taste  
Rivals the Cup of Love,  
And warm our English generous Breast  
With Liberty and Love.*

Designed by W. Hogarth

Published according to Act of Parliament 7th & 8th 1751

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William Hogarth, Beer Street, 1751

GIN LANE.



*Gin cur'd Plend, with Fury haught,  
Makes human Race a Prey,  
It enters by a slowly Drugg'd Gate,  
And steals our Life away.*

*Virtue and Truth, driv'n to Despair,  
By Force compell'd to fly,  
But, obsequious, with Hellish Cure,  
Teach Murder, Purgury.*

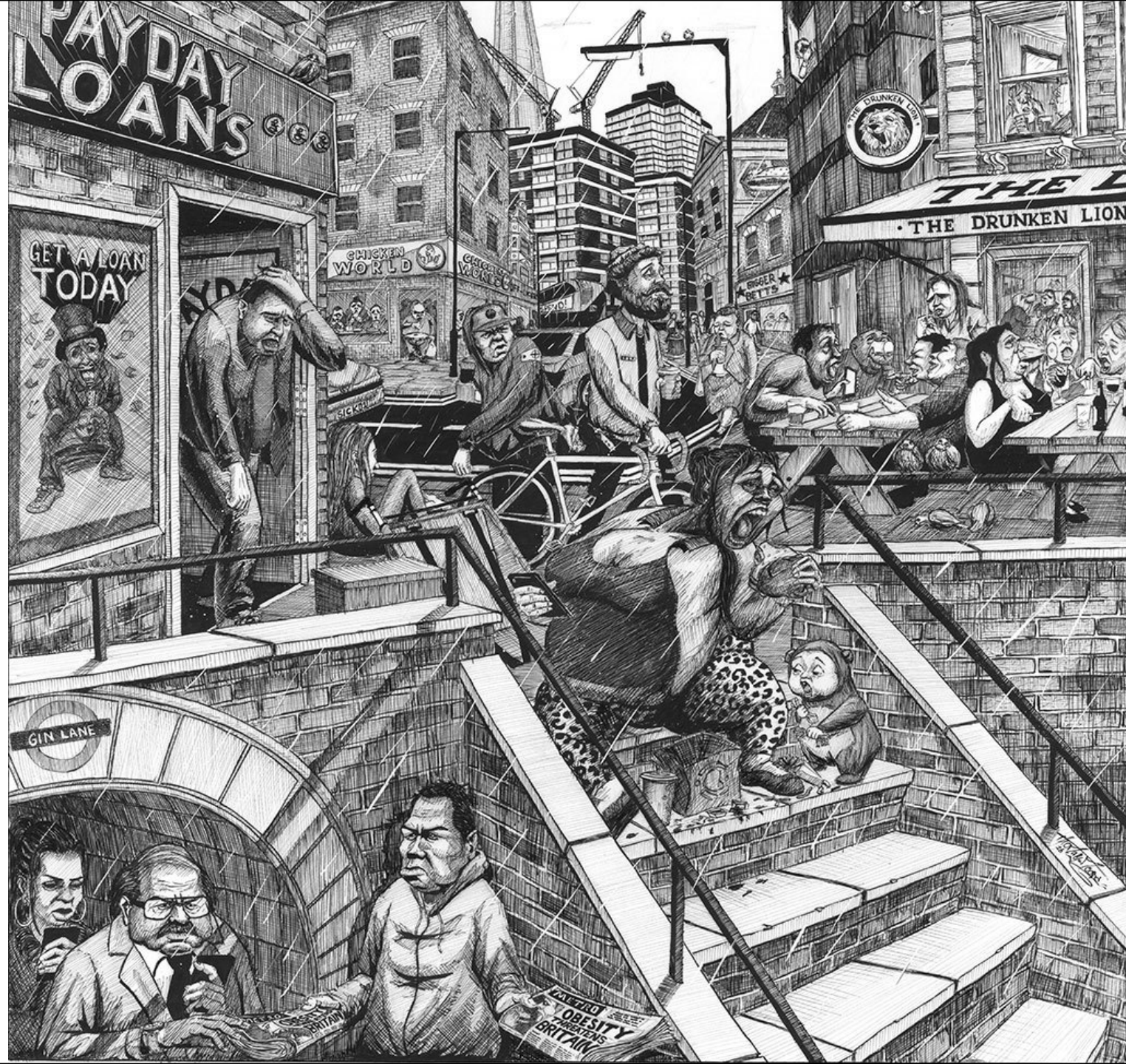
*Damn'd Cup! that on the Filthiest prey,  
That liquid Fire contains,  
Which Madness to the Heart conveys,  
And rolls it thro' the Veins.*

Designed by W. Hogarth

Published according to Act of Parliament 7th & 8th 1751

William Hogarth, Gin Lane, 1751





# Key Points: William Hogarth

- Born in London, Hogarth is best known for his series of paintings of 'modern moral subjects'
- He went on to create a series of paintings satirising contemporary customs, but based on earlier Italian prints, of which the first was '*The Harlot's Progress*' (1731), and perhaps the most famous '*The Rake's Progress*'.
- From the start Hogarth played an active role in the affairs of the Foundling Hospital and when the buildings were completed in 1745 he persuaded a group of fellow artists to join him in contributing paintings as edifying decoration. Their cooperative effort produced the first public exhibition of contemporary art in England and was a vital step toward the foundation of the Royal Academy in 1768.

# Marriage à la Mode



William Hogarth, *Marriage à la Mode, No.1 The Marriage Settlement*, 1743-5, oil on canvas, National Gallery, London



William Hogarth, Marriage à la Mode, No.2 The Tête à Tête, 1743-5, oil on canvas, National Gallery, London



William Hogarth, Marriage à la Mode, No.3 The Inspection, 1743-5, oil on canvas, National Gallery, London



William Hogarth, *Marriage à la Mode, No.4 The Toilette*, 1743-5, oil on canvas, National Gallery, London



William Hogarth, *Marriage à la Mode, No.5 The Bagnio*, 1743-5, National Gallery, London





William Hogarth, Marriage à la Mode, *No.6 The Lady's Death*, 1743-5, oil on canvas, National Gallery, London

# Key Points: Marriage à la Mode

- Marriage à-la-Mode illustrates the disastrous consequences of marrying for money rather than love.
- The basic story is of a marriage arranged by two self-seeking fathers – a spendthrift nobleman who needs cash and a wealthy City of London merchant who wants to buy into the aristocracy. It was Hogarth's first moralising series satirising the upper classes.
- The six pictures were painted in about 1743 to be engraved and then offered for sale after the engravings were finished.
- Published in 1745, the engravings were offered to subscribers at a guinea a set. They proved instantly popular and gave Hogarth's work a wide audience.

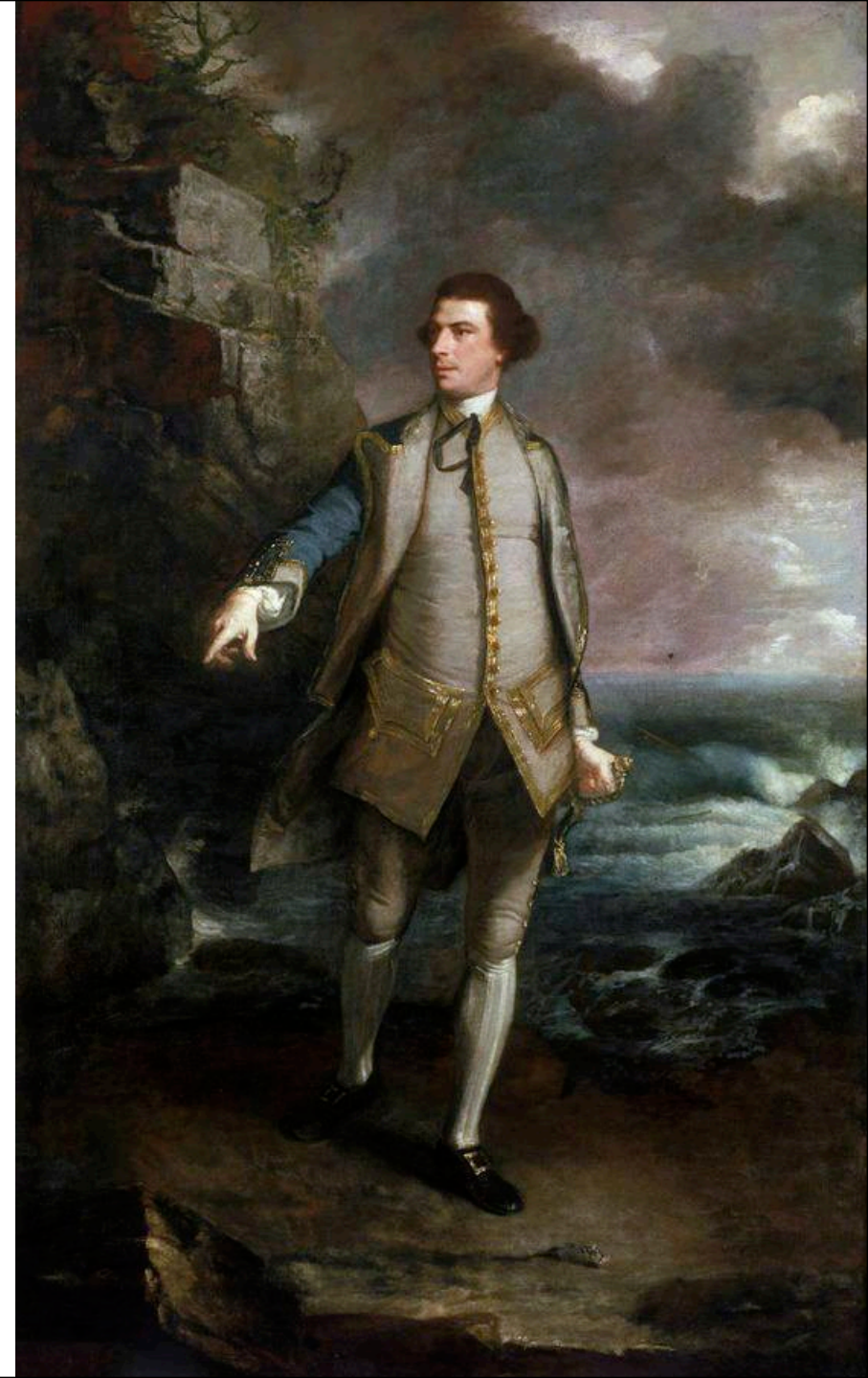
Sir Joshua Reynolds





Sir Joshua  
Reynolds,  
*Colonel  
Acland and  
Lord Sydney:  
The Archers,*  
1769

Sir Joshua  
Reynolds, *Captain  
the Honourable  
Lord Augustus  
Keppel in the Pose  
of the Apollo  
Belvedere,* 1753





Sir Joshua Reynolds, *Three Ladies Adorning a Term of Hymen: The Montgomery Sisters*, 1773

Sir Joshua Reynolds, *Lady Elizabeth Delmé and her Children*, 1779

# Key Points: Sir Joshua Reynolds

- Reynolds was the leading English portraitist of the 18th century.
- Through study of ancient and Italian Renaissance art, and of the work of Rembrandt, Rubens and Van Dyck, he brought great variety and dignity to British portraiture.
- He spent 1749-52 abroad, mainly in Italy, and set up practice in London shortly after his return.
- He was a key figure in the intellectual life of London, and a friend of Dr Johnson. When the Royal Academy was founded in 1768, Reynolds was elected its first President. Although believing that history painting was the noblest work of the painter, he had little opportunity to practise it, and his greatest works are his portraits.

# Portrait of Omai





Joshua Reynolds, *Portrait of Omai*, c.1776, oil on canvas



Sir Nathaniel Dance-Holland, *Captain James Cook*, c.1775, National Maritime Museum, Greenwich



William Hodges, *HMS Resolution and HMS Adventure in Matavi Bay, Tahiti*,  
1776, oil on canvas



William Hodges, *A view taken in the Bay of Oaite Peha (Tahiti Revisited)*, 1775, oil on canvas, National Maritime Museum, Greenwich



Joshua Reynolds, *Portrait of Omai*, c.1776, oil on canvas



*Chief of the Friendly Isles*





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**OMIAH.**

*A Native of Otahite, brought to England by Capt. Fourneaux.*



**OMAI a Native of ULAIETEA.**

*Brought into England in the Year 1774, by John Stewart Esq. Commander of His Majesty's Ship Adventure, who was sent to the South Sea, by the Order of His Majesty King George III. in consequence of a Voyage of Discovery, undertaken by His Majesty's most devoted Servant, the late Admiral Sir James Cook, in the Years 1769, 1770, and 1771.*

*Engraved by G. Bartolozzi.*



Sir Joshua Reynolds, *Lord Clive and his Family with an Indian Maid*, 1765

John Singleton Copley, *Head of a Negro*, 1777-8

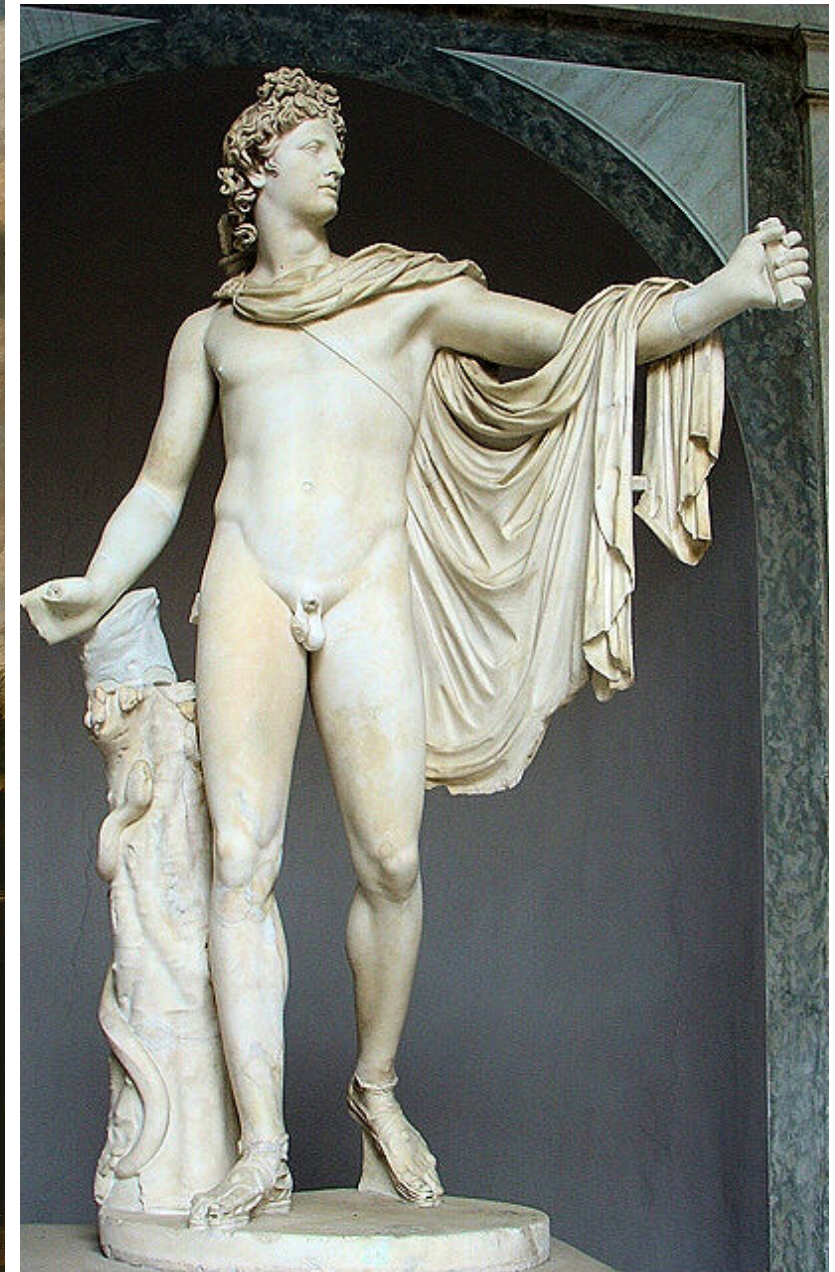




Sir Joshua Reynolds, *Captain the Honourable Lord Augustus Keppel in the Pose of the Apollo Belvedere*, 1753



Diego Velázquez, *Pablo de Valladolid*, 1636-7



*The Apollo Belvedere*, marble, 120-130AD



Joshua Reynolds, *Portrait of Omai*, c.1776, oil on canvas

# Key Points: Portrait of Omai

- Omai was from the island of Raiatea and left with Commander Tobias Furneaux on his ship *HMS Adventure* in 1773. Furneaux's ship had left England in 1772, accompanying Captain James Cook on his second voyage of discovery in the Pacific.
- Omai arrived in England on Furneaux's ship in July 1774 and was admired by London society, staying with the President of the Royal Society Sir Joseph Banks and meeting King George III and other English celebrities.
- Portrait shows Omai in an idealised landscape wearing classicised/ idealised clothing and in the pose of the *Apollo Belvedere*.
- His tattoos are visible but not prominent and his facial features have been somewhat idealised.

Next week....



Jacques- Louis David, *The Oath of the Horatii*, 1784



Joseph Wright of Derby, *An Experiment with a Bird in the Air Pump*, 1768, oil on canvas, National Gallery