

Images are displayed throughout the lecture.

- The painting you can see on the screen is chiefly famous for its title, "When Did You Last See Your Father?" which has become a kind of catchphrase in the English language. Painting itself was so popular, so loved by the great mass of the English population that until 1989, there was a wax work mockup of it on display at Madame Tussauds. I'm not sure if the younger generation would be likely to be familiar with the picture. It's probably a mark of age amongst all of us those of you who know it. And my guess is, even if you know the painting, you probably won't know the name of the artist, which is, or with this audience, I'm sure there will be somebody who does. But the name of the artist is William Frederick Yeames, Y-E-A-M-E-S. Now, it was painted in 1878.

So, it's rather extraordinary to think that these two pictures are exactly contemporary with one another. This is Monet's painting of the public holiday in Paris dating from 1878. Now, I don't know what people will think about the aesthetic merits of "When Did You Last See Your Father?" I'm sure there'll be some people, I'm not going to argue one way or another, but I'm sure there'll be some people who think it's beautiful and who think it's touching, and there'll be other people who just think it's a completely worthless piece of kitsch. What I would say about it is that in its way, it is just as interesting as the Monet in what it tells us about the 19th century. Well, you may say, "Well, it doesn't depict the 19th century." No, it depicts a story of the English Civil War dating from the 1640s.

But no one looking at this picture, despite the very correct recreation of a 17th century interior and costumes, you look at this painting, you know immediately it can only be Victorian. It can only be 19th century. It's telling a story. And the Victorian's love pictures that told a story. And the story is of a cavalier household, a royalist household, that's been captured by the Puritans. And the father of the household is hiding and the Puritans are cross-examining his son. And they say to him, "When did you last see your father?" Now this, it's a cliff hanger because this little boy, of course, has been brought up to tell the truth. But so is he going to tell the truth and reveal the whereabouts of his father or is he smart enough to tell a lie? 'Cause we don't know. We have to speculate about that.

So, Victorian's reign, just to remind you, is 64 years, very, very long reign. And not all the art produced in her reign would we normally describe as Victorian. Nobody's going to use the word Victorian for a late Turner like this, on the left hand side. That dates from the 1840s. And you'd be very unlikely to use the word Victorian for an Aubrey Beardsley produced in the 1890s.

So, I'm talking about today about the art that was popular. An art was more popular with a wider public than it had ever been before. I'm talking about the art mainly that was shown at the Royal Academy Summer Exhibition in May and June every year.

This is a painting by Frith on the left hand side that shows how the pictures were displayed, framed floor to ceiling. Cause the opening of the Royal Academy that happened in the Season, with a capital S. The Season, I'm sure you know, is the mating season of the English aristocracy. Unlike various European aristocracy, the English aristocracy really lived most of their lives in the countryside. Of course, they had their townhouses, often much more modest than the town palaces in continental cities. But they spent most of their time in the countryside, hunting, shooting, fishing. And then in May and June, they congregated in London for lots of social events and to introduce their boys and girls to one another so that the aristocracy could continue. So, the opening the Royal Academy was a great social event. And in the pages of Punch, which I strongly recommend to you. Fascinating social document, Punch, of English attitudes in the 19th century. They were always in May and June.

Lots and lots and lots of caricatures of what went on at the Royal Academy. So, there were days where it was a very smart event, but there were days where it was much cheaper to attend or even free. And over the season in, by the 1880s, you could have well over 400,000 visitors. So it was reaching a very, very wide public indeed. And it reached an even wider public through mass circulation newspapers that I talked about a week ago, and also through new methods of mass production prints. Again, I'll talk about that in a minute.

So, this was reaching a wide public and it was a big money. This is a painting by William Powell Frith that was shown in 1862. It's at Royal Holloway College. And it shows, the interior, Paddington Station. And the leading dealer, Flatow, paid breath the enormous sum of 3,750 pounds. That really, really, you could live a life time on that amount of money. He paid it to him not to exhibit it at the Royal Academy. And he paid it in addition to the money he paid for the picture itself and the copyright, and which was 4,500 pounds. So, we're talking over 8,000 pounds that the artist was paid for this. Simply immense, immense sums of money in the 19th century.

And so, this is another painting that was very, very popular, Holman Hunt, "The Light of the World," There're actually three different versions of this. The one I'm showing you is the one from Balliol College in Oxford. And a painting like this was mass entertainment. So, it was not just shown at the Royal Academy. It was shown around the country. People paid to see it. It toured the provinces. It toured the empire, went to Australia, where apparently 4/5 of the entire Australian population saw it when it was on tour there.

And many, many millions more people got to know it through steel engravings. This was a new method of reproduction in the 19th century. Very tough steel plates that didn't wear out. There's a very limited number of prints that you can make from an etching plate or an even a woodcut is relatively limited. But a steel engraving, the numbers could be in their millions. And so remember when I was a child, I used to love going to junk shops and they're always full of these steel engravings with heavy Victorian frames that usually they were a bit musty, and foxed, and mildewy. And they cost a couple of shillings.

You can get them today, of course, but from galleries. They'll cost you more than a few shillings, cost you a few hundred pounds or maybe even to the thousands in some cases. And if anybody is interested in buying this kind of thing, I didn't put it on my list, but I will tell you now, the best gallery, of course in London for Victorian art, where you can either buy paintings at the top end of the market or you can buy these steeling engravings is the Maas Gallery, that's M-A-A-S, in Clifford Street, just off Bond Street. And I do recommend that. It's a wonderful gallery to go to. They're always very friendly and very happy to explain things to you.

This is Holman Hunt. Again, I will be talking about this picture in a lot more detail next week, when I get to the Pre-Raphaelites. It's a fascinating story how he came to paint it. He went to the Holy Land to paint it and had to contend with a lot of hostility from the local Jewish population while he was painting it. And I'll tell you more about that next time. The reason I'm showing it to you this time is that it was bought by a rival dealer of Flatow. The other really top dealer, a man called Gambart, who paid again, an immense sum, 5,500 guineas. A guinea, for those of you who don't know or don't remember, aren't old enough to remember is a pound and a shilling. So, he paid 5,500 guineas and immediately resold it for 1,500 pounds, a lot less, but still made an absolute killing, because the real money was in either the exhibition rights or in the reproduction rights.

And here is the steel. If you want one of these, I'm sure you can get one from the Maas Gallery.

The other big factor in the popularisation of art in the Victorian period was art journalism and mass circulation newspapers. On the left is a portrait of Ruskin, again, I'll talk more about it next week, by Millais. He was the most powerful art journalist of the 19th century, actually even beyond the British Isles. He was very influential in France and in America as well. And all he had to do was praise an artist and that artist was made. Of course, the reverse was sometimes true as well. And you can see bottom right is a picture called "The Opinion of the Press." And you see a young artist in despair, because he's got a bad review in a mass circulation newspaper. And in the background, you can see his top hatted patron has deserted him and refused to buy his picture. The top, you can see a picture that celebrates the popularity of art in the 19th century. The title is "One Touch of Nature Makes the Whole World Kin." And you can see it's an expensive picture in a heavy gold frame. Well, we don't see the picture itself. It's in a shop window. And we can see how people crowd around the shop window. They're so delighted by this picture.

And so at the, it's very similar to, of course, a situation at the Paris Salon. And if you had a huge success either at the Royal Academy or the Paris Salon, you were made for life, you could ask very high prices. And there would be pictures, which were the pictures of the year that all the critics enthused about. And the public would crowd around the picture. And in certain cases, when the public interest was so strong in these pictures, Royal Academy would have to hire a policeman and put a rail in front of the picture. And they'd hire a policeman to stand beside, stop people getting too close and damaging the picture. And on the right hand side, you can see a caricature from Punch of an artist who's had a happy thought. He dresses up as a policeman and stands beside his own picture to attract the attention of the crowd.

Another picture by Frith dating from 1848 called "Derby Day." This was the first of six occasions that a painting by Frith earned the honour of a rail and a policeman standing beside it. And he boasted in his autobiography that he'd had more rails and more policemen than any other British artist.

But of course there's a price to pay. I'm very aware of it myself actually. You know, doing these kind of lectures where you are talking actually to quite a wide audience, sometimes it can be a thousand or more people. You've got to be so careful. I'm not really a very careful person. You know, so its a bit, sometimes you think, oh my God, I'm walking on eggshells. You can attract, you know, attract quite hostile comments sometimes. And it was the same with these artists. I mean, they were courting popularity and so, but sometimes they were on thin ice.

This painting is an example of that. It's by an artist called Abraham Solomon. He was a very reputed, popular Victorian artist, member of a very distinguished Jewish dynasty of artists. There were several important artists in the family. And he sent this picture to the Royal Academy of 1854 with the title, "First Class: The Meeting," cause railways were a new thing. And railways brought people together in new ways and required really a whole new kind of etiquette when you are in a fairly confined space with somebody you've never met before or never may meet again.

Well, you may think, "Well, so what was the problem here with this picture?" Well, a lot of people were absolutely scandalised by this picture that here is a young lady with her father or her guardian, of course. No respectable woman will be in public without a male escort. And in the same carriage is a young man who's falling in love with her. And people thought, "Oh, what a, how absolutely disgusting. How absolutely shocking that this young man would even think of looking at a young woman while her male guardian is asleep." So, there was a lot of very, very hostile comment. People wrote nasty letters. And Abraham Solomon was very chastened by this. and he removed the picture with multiple apologies.

And he repainted it and re-exhibited it the next year in a much more decorous form, where the young man is actually still, I think, falling in love with the girl, but he's doing it in through the intermediary of her guardian, who is now awake.

This is the same artist. He was obviously had his finger on the pulse. He knew what the Victorian public liked. And as I said, they love a story, they love a drama, and they love a cliffhanger. And this is the ultimate cliff hanger. This painting is called "Awaiting the Verdict." And we talk about last minute cliff hanging. In the background, we can see that the verdict has just been delivered. And the door is opening and they're coming out to give the family of the man on trial the result of the verdict. You see his worried father, even the dog. Oh, that's so Victorian. Even the dog is worried about the verdict on the left hand side, trying to comfort the old father who's desperate with anxiety and the young wife who's got red rimmed eyes and so on.

So when the Victorian public saw this picture, they went mad. The artist, Abraham Solomon, got sackfuls of mail saying, "Please, please, please, you've got to tell us. Oh, please tell us. Is he guilty? He must be innocent. Please tell us the verdict, the verdict." Well, he wouldn't. Well, it took him two years to paint the verdict. And of course, he knew his public, they wanted a happy ending. So, this is the painting, which he entitled "Not Guilty."

Now, so you may think, "Hmm, it's all a bit craven really, isn't it, trying so desperately to please the Great British public?" But there's big money in all of this. High Victorian artists could earn fabulous sums of money. And this painting on the right hand side, also Royal Holloway College, it's a great place if you like this kind of art. And I know it's really my stuff. I haven't got many questions so far, but I fully expect at the end people to either love it or hate it. This is at Royal Holloway College. It's by Edwin Long. It's called the "Babylonian Marriage Market."

A lot of the pictures I'm talking about now, in my last years at Christie's, I had a lot of young women students who are really interested in these paintings for what they tell you about attitudes to women. Well, you could give a whole lecture about the attitude to women in this painting by Edwin Long. I won't go there today. But it was sold and it's a rather extraordinary thing to think that it was sold at Christie's, in fact, for the immense sum of 6,300 pounds. And so in fact, we're a little bit back there. I mean, for most of the 20th century, it was rare for living artists to be sold at Christie's, until there is the top Bolton houses. But we're back there now with, you know, artists like Banksy and so on, fetching huge sums of money. Damien Hirst in auctions at Christie's. But on the left hand side, you can see the painting, which is probably the most valuable painting in the British Isles. I would think if the National Gallery could sell its collection, I would think this would be the top price. And it was actually bought for the National Gallery in the reign of Queen Victoria for the relatively modest sum of 600 pounds. So, less than a tenth of the value of the Edwin Long "Babylonian Marriage Market."

And as I said, if you could please Victorian public, you could earn a lot of money. You could have a very, very nice living indeed and you could build yourself a palatial London house. Here are three examples. Top left, a house that was for a long time the house of the film producer Michael Winner, but it was actually built, it was commissioned from Richard Norman Shaw by an artist called Luke Fildes, who rather ironically made a fortune through painting pictures of terrible poverty. Out on the right hand side is Layton House. Somebody asked about it at the end of the last lecture and I said do go there if you have a chance. It's wonderful. It is the most magnificent artist's house in the British Isles. In fact, Layton, well, he earned very nicely, quite obviously, or he wouldn't be able to build a house like this, but he wasn't in amongst the very top earners.

The absolute top earner was John Everett Millais and this is his townhouse you see bottom left. There's a very famous story of him being invited to dinner by then Prince of Wales, later Edward VII. And he had invited the top doctor, the top lawyer, and Millais as the top artists. And very interested in money, rather vulgar, you may think, but he asked, he wanted to know each in what they earned and what the top, very top earning power in their profession would be. And the top doctor said, "Well, the absolute top income from a doctor would be 15,000 pounds a

year." And the lawyer, not surprisingly, could beat him. He said, "Well, the absolute top income for a lawyer will be 20,000 pounds." And then Millais rather smugly said, "Well, I took three months off last year and so I only earned a mere 30,000 pounds." So it's interesting that an artist could earn more than the top lawyer or the top doctor.

Now, what was training for artists like in the 19th century? Well, it was not, it was similar to what you would've found in almost any major capital in the western world. In many artists, the three pre-Raphaelites I'm talking about next week. They're all enrolled at the Royal Academy, which had been founded nearly a century earlier. And the training was drawing from plaster class, initially, drawing from the nude, they're always the male nude at this time. And it might surprise you to know that the drawing from the plaster class is by Turner and the rather inadequate drawing, the male nude, I would say is by Constable.

Female nude. Well, I'm just reading a really fascinating book. I'm going to see if I can, this, can you read that or is it back to front? It's called "Victorians Undone," by Kathryn Hughes. I'm only about halfway through it, but I'm absolutely loving it. And the first chapter really is about changes of attitudes really towards sex around about the time that Victoria came to the throne. The early part of the 19th century had been notoriously lush and loose moraled period of the Prince Regent. And of course, George IV and William IV had many mistresses and openly had illegitimate children. And the English aristocracy anyway were a pretty loose lot at the beginning of the 19th century. And this is an artist called William Etty, who actually lived until 1849.

So for the last 12 years of his career, he was a Victorian artist. And what he's really good at was painting very, very sexy female nudes. They're very sensuous and very gorgeous, indeed. My favourite story about him is him recommending a model to John Constable. And she arrived at his studio in Charlotte Street in Fitzrovia, rang the doorbell. He opened the door. There she was, nice young woman, and she had a letter from Etty to Constable saying, "Dear, Constable, please use this model. She is all in front memorably fine." Well, Constable is amused because he was a landscape painter. He didn't need a model who was all in front memorably fine. So, they are actually wonderful pictures.

They're slightly pornographic I suppose, but they're very gorgeously. This is what the French would call *del peinture*. And I, you know, I don't think French, many French people would ever expect pictures of this degree of sensuality to come from the brush of an English painter. He was certainly aware of Velasquez. This is the "Rokeby Venus," that had recently arrived in Britain. And it's pretty obvious from the Etty on the left hand side, you know, the curtain in the background, and the treatment of the flesh, and the whole sensuality that he's very, very aware of the work of Velasquez. Well, he's an odd artist 'cause I mean these studies are so good. They're so wonderful. But rather like anger, even to a great degree, he completely lacked the ability to create a coherent, multi-figured composition. I mean let's face it, this is a bit of a disaster. Anyway, by the time he died, of course, nobody was having pictures like these over their mantelpiece.

There's a nice story about of John Morritt of Rokeby Hall, who bought the so-called "Rokeby Venus." And he wrote a letter at the time saying, "Terrible trouble hanging this picture." He said, "Because I have it, I want it in my dining room and I dunno what level to hang it. Because if I hang it too low, women can't avoid looking at it and it's offensive to a woman to see a naked body." He said, "If I hang it too high, it's pretty obvious that all the way through dinner, men are craning their necks to look upwards." So when Etty died, there was a studio sale and his pictures were effectively unsalable. He's a very, very prolific artist. The pictures come up for sale. Actually, they still don't fetch huge sums of money, I think, considering their quality.

Now, one of the mysteries is, well, I sometimes I wonder about the English. How do they manage to keep going? How do they reproduce themselves with the attitude to sex that developed in the Victorian period of, you know, no sex, please, we're English, lie back and think of England, and all those sorts of clichés about the English and the inability to deal with sex. So if there would, if you'd could have, if we could have a time machine and we could go back to the months of May or June in the middle of the 19th century, it'd been very interesting to go to the Royal Academy, catch the boat train, and the next day see the Salon. And if you went to the Salon, you would've found floor to ceiling, frame to frame sexy female nudes. In the middle here, you can see a Daumier caricature. Underneath it says, "As if there were or more and more of these Venuses, always Venuses." See the bourgeois women being rather disgruntled than saying "As though there are women who actually look like that," they say. And so examples, these all solo pictures. There was acres and acres and acres of this stuff. But between, I would say 1850 and 1890, the female nude totally disappears from the walls of the Royal Academy. No female nudes to be seen really, hardly any.

Instead they're replaced by an awful lot of pictures of young boys with no clothes on. And that might raise a few eyebrows today, but nobody thought about it at the time. Oh, it was all good, clean, healthy, fun boy scouts and all that kind of thing. Nice young boys with no clothes on. I don't think anybody at the time, I mean especially an artist like Henry Scott Duke who made a career of it. And he had a long career over many, many decades, never sent anything to the Royal Academy a set pictures of adolescent boys with no clothes on. As I said, I think we might raise an eyebrow or two.

Another factor in the Salon or in the Royal Academy rather, also in the Salon to an extent, is the breakdown of the traditional hierarchy of genres. Actually in France, it still, I suppose it was history paintings, big paintings with nude figures and so on that were the most esteemed and valued. But of course in the 18th century, animal painters, people like Stubbs, of course, and Chardin. They painted animals and people liked them, but it wasn't art with a capital A. So, a big change. The English people love animals. They torture them and kill them and shoot them and hunt them, but they love them. And it's significant that the highest paid artist of the first half of Victoria's reign and the most esteemed artist was an animal specialist and that is Sir Edwin Landseer.

I'm sure you all know this picture, "The Monarch of the Glen." And this picture, which is actually it's normally in the Victoria and Albert Museum. At the moment, it's in a special exhibition. Oh

my God, the tears that must have been shed over this picture, which is called, "The Old Shepherd's Chief Mourner." And I must say it brings a little bit of a tear to my eye. So, when he's really switched on, Landseer is really an absolutely marvellous painting a dog's fur. And this one, oh God, there's a very odd side to Landseer. The last time there was a big Landseer show, which must be about 30 years ago, I think, at the TAPE, it didn't really go down very well with the public 'cause he veers between either nauseating sentimentality or really even more nauseating sadism and cruelty. I think you've got both in this picture, which is, it's called the "Random Shot." And you can see a little deer trying to breastfeed from the mother that's been shot. A typical Landseer detail here, the bloody marks in the snow. And I won't dwell on these 'cause they're so nasty. Actually, they're kind of, you know, the heat clearly was in a, I think, a rather sick way, totally fascinated by cruelty to animals.

This was a painting commission by Queen Victoria of a famous circus owner, what is his name again? I hesitate to these days to ask questions of you. But he has a Dutch name and it's not coming to me. But anyway, he was a very, very famous circus owner, but also notorious for his terrible cruelty to the animals. So, it's amazing that none of them eat him. Now, the woman question. This is another major, as I said in my last years at Christie's and University of Glasgow, every year we had a lot of women students who were looking at these kind of issues in Victorian painting. And as I've said before, nowadays, anybody wanting to say that something is unjust towards women will say, "Oh, that's positively Victorian." But in this case, I would really defend the Victorians in the sense that they were the first people to realise that women had a raw deal and that there was huge injustice towards women. And this is something that gathers pace through the century from the 1840s onwards. The fact that women had very no way to earn a living really working class women.

This is a painting called "Sempstress," by Richard Redgrave, who rather specialised in these pictures. And there was a poem published in the newspaper that today we would say went viral and it just became incredibly popular called "The Song of the Shirt." And it's about a woman who has to, who's going blind because she's having to work through the night sewing, sewing, repairing shirts, making shirts. And so we see in this, we can see that it's dawn. I presume it's 10 past five in the morning from the clock on the wall. We can just see dawn breaking and she's been working through the night. So, this is a working class woman. This is a middle class educated woman, but obviously she has no money. She's being orphaned. And what can she do but be a governess. And we know how hard and how insecure that was. And in this picture, her fate is contrasted with those of the children of the wealthy family. She's just received a letter which has got a black border on it, which tells her that somebody she loves has died.

And this is actually by woman artist Emily Osborne. And it's such an interesting document 'cause you know, it was very hard, of course, for women to sell their work until already the last generation. I suppose women's work tended to sell for less money regardless of the quality. It was very hard to sell it at all. So, there's so much to be said about this picture. Actually the title is nameless and Friendless. So, she doesn't have a reputation. She's trying to sell a picture. Of course, she doesn't have an adult male relative to escort her. So, she's had to take her younger

brother as her escort. And she's exposed to very unpleasant things going out more or less on her own.

You can see the evil looking men on the right hand side, lustfully looking at her. I dunno whether you can see that we know what type of men they are because they're actually looking at drawings of ballet dancers. And we know about ballet dancers in the 19th century. So, these are reprobate rogue types. Notice, as I said, the way they're looking at her. Also notice their beards. They'll more about that in a minute.

Again, if we could go back in our time machine and we could cross the channel in 1863, on the right hand side is Manet's "Le Dejeuner sur l'herbe," very scandalous picture even in France that was actually rejected from the official Salon. But there was such a fuss that the Emperor Napoleon arranged for a salon for the rejected pictures, Salon des Refuses, that's often taken as a sort of symbolic starting point called the history of modern art. But we could cross the channel back again to London Royal Academy. We could see this painting by George Elgar Hicks. Again, you could write a, you could write, I'm sure many undergrad, postgraduates have written whole thesis about this picture, about the relationship between the man and the woman. The title of the picture is "Woman's Mission: Companion of Manhood." So, got it. That's your mission in life. Just to be a helpmate, companion to a man. Very bourgeois interior. You could spend a lot of time analysing that. He's again received, he's been bereaved. He's received a letter telling him of the death of somebody he loves. You can see it's a black edge letter. And the whole sort of submissive body language of the woman. She's just there, as I said, to be his helpmate. Unlike the shameless hussy, who stares out at us coolly from Manet's painting, "Le Dejeuner sur l'herbe." This painting is up at the moment in the Tate in the current hang.

This is really an extraordinary picture by Augustus Egg. It's one of three pictures. As I told you, the English like pictures that tell stories and often they like going back to Hogarth, they like pictures in series that where the story could be developed. And so, one of the things I mentioned earlier, of course, was the importance of press attention in a newspaper like the Times. Every day throughout the Royal Academy Summer exhibition, over two months, there would be a full page of comment and they would go through the exhibition. And there'd be immensely detailed analysis of these pictures in a way that's very foreign to any kind of art review today. But the emphasis is on the story, what's going on. They'll tell you about the people as though they're real people. And they'll tell you about their earlier life and what they think is going to happen to them later and so on and so on. And that's why these reviews of course are fascinating source of information about these pictures.

Ruskin wrote a very detailed review of this picture. According to Ruskin, this is a middle class man who has a job in the city, but it's a very hard job with long hours. We can see the clock on the mantelpiece. We can see it's 10 to seven. He's probably been at work since eight o'clock in the morning. He comes home and he opens the Christmas bills. He opens the mail. And in amongst them, he finds a love letter to his wife, proving her infidelity. And according to Ruskin, I dunno how he knows this, the man is grinding, there's a miniature portrait in the letter and the man is grinding it under his foot. And according to Ruskin, it's a portrait of a sham French count

with a moustache, just to show you what a cad, awful person he is, being French and having a moustache. So, she collapses on the ground and you can see her bracelet suggests that she's in manacles. She's now a prisoner of her sin.

Over on the left hand side, again, this, so you could go on for an hour about this picture. It's so interesting from the point of view of the interior decoration actually. The plate glass mirror, that's a new feature in a bourgeois household. The pictures on the wall in the background, it's the expulsion from paradise on the left and a ship wreck called *The Abandoned* on the right. Commenting on the situation of the woman. With the little girls are playing, they made a card castle and you can, it's on a Victorian chair, you know, the made from glued paper machine. And the card castle, which represents the fragility of their domestic happiness, is resting on a novel. And on the back of the novel, you can see the name Balzac. So, it's a French novel. And another critic commented, "Well, what do you expect? You know, if you allow your wife to read French, this sort of thing will happen."

And on the floor is she's just opened an apple. And in the apple is rotten in the core, like the marriage. And then, two more pictures in the series, but they are moment several years later. We can see that the little girls in the first picture have grown up and they're looking at the moon with a cloud underneath it. And they're thinking their father has just died. We are told this. And they're thinking of the mother they can never see again. And at the same moment, in another part of London down by the Thames, there is the mother. And you can see, she's got an illegitimate child in her arms. She's looking up at the same moon and regretting her wicked sin. And you can see in the background, there are posters. Interesting 'cause posters at this stage only had writing on them. They didn't have images on them. You can see "Victims, a cure for love."

And in the middle, you can see, "Pleasure excursions to Paris." Here now, you see the detail, the pleasure, Paris of course had such a unbelievably wicked reputation as though you know that you can't do anything in London that you can do in Paris. So, the theme of the endless paintings of falling women, fallen women. The one on the left is called "On the Brink." It's a woman who's just about to step away from the path of virtue. On the right, the famous Holman Hunt. I'll talk about that in more detail next time of a woman regretting having left the path of virtue. Here is a woman, who's of course left the path of virtue, is now absolutely desperate and she's contemplating suicide. Here is a woman who's actually committed suicide. And you think, "Hmm, there is a certain sort of, wait, there is a theme here, isn't there? And warning and a certain gloating, I suppose."

So, everything changes in 1848. It's all changed with the Pre-Raphaelites. But actually this is Dante Gabriel Rossetti. Millais' caricature of Raphael and Post-Raphaelites Art. And I'm not going to talk about this today 'cause I'm running out of time. And also I will be able to talk about it next time. So back to Frith. And this picture, which was such a huge success in 1858 at the Royal Academy. It's like a vast sprawling novels by Dickens that's full of vivid, brilliantly characterised minor characters and lots of little, so as I said, the Victorians like storytelling. There's an enormous amount of storytelling in this picture. You can see in the middle here of

this detail is a little boy who's had been cheated. He's been playing the game, is it Hunt the Thimble, Hunt the Lady? I can't remember the game. Used to see it in Oxford Street. You still see it on the pavement sometimes in Paris. And I always think, "Why does anybody fall for that one? They must know it's rigged."

And you can see the nice young farmer and his anxious wife. He's going about to be lured into sun skullduggery. She's pulling him away. Oh, here is the little boy and there is the game. All this gambling and cheating that's going on. There's acrobats. And Victorians are always very keen on getting things right. I think that's actually a very English characteristic. So, Frith thought, well, I better, he hired some an actual family of acrobats to pose for him, but they couldn't stay still. So, he just took their costumes and he had to get professional models in the end. And you see a little boy here who's hungry and he's looking at this unbelievable picnic that's been laid out for this couple.

Now, this is very interesting here because there's an underlying racism, I think antisemitism here, 'cause it's very clear that this feckless new, rich, irresponsible, unpleasant young couple. The young man with a moustache and the cigar and the sport. Young women, you know, they're given jet black hair. They're clearly not inverted commoner English and I think they're meant to be Jewish new rich intruders. We get the same theme actually coming into his other very famous panoramic picture of is all of life is here. You know, again, it's a huge sprawling novel. They've got the character, again, very clearly meant to be I think an oriental Jew who's being, who's refusing to... He's mean. He's refusing to give a tip to the guy who's carried the luggage for him. I think I'll move on. Yes, realism. Realism in the 19th century is a catch word. Everybody wants greater reality in their art, but there are different ways of doing it. There's a French way with Degas, bottom left, and the Victorian English way. The Victorian English way is to overload you with information and detail. Whereas, Degas is just giving you a little snapshot, really of a moment where the carriage passes and you just get a glimpse of these elegant ladies in the open carriage, disappearing out of view.

Realism French style. On the left, you can almost smell the inside of that carriage. And a rather, what can you say, cleaned up, deodorised version of urban travel in a Victorian painting on the right. This is Luke Fildes. This is a painting from 1874. So, think of that the same year as the first impressionist show. It's a kind of crusading picture, I suppose, about the terrible poverty in the east end of London. It shows people queuing in winter for an overnight shelter. But as I said, there's a kind of an irony that he made immense sums of money from. These pictures of poverty enough to buy his wonderful house. So, it's '70s. There's a certain kind of social realism that becomes popular.

This is a German artist, but he's always regarded as Victorian. Spent all his time, his career in England. This is Hubert von Herkomer and the painting is called "Hard Times." So this is urban poverty and this is rural poverty. If you want the top end of society, the great commentator is James Tissot who's though he's a French artist and he was a friend of Degas, he fled to England during the Paris Commune and spent most of his career in England, did his best paintings in

England. And they're very delightful. They're very wonderful. It's a very French, cool, slightly cynical view of the English really.

So, this painting is entitled "Too Early." And you can see the elegant hostess. She's chatting with her musicians in the corner. And here are some middle class people who are a little bit above their station really and they don't really understand the etiquette and the rules of high society. And so, they've arrived too early and they're embarrassed. And I think Tissot understands that is the great English emotion, isn't it? I remember an Australian saying to me, rather jokingly I think, but he said, "Oh, you English, emotion, embarrassment, that's the only ever emotion you ever, sincere emotion you ever see on an English person's face." And you can see the servants in the background who are laughing at the embarrassment of these people. And he does this wonderful, I mean he's so good at recording the costume of the 1870s, you know, with the elaborate bustles.

This again to make the comparison of what's going on on either side of the channel. So, these two pictures exactly contemporary from 1874. And this one, I may have to finish because I'm going to run out of time. I could talk about this stuff forever I suppose, but this is quite a nice one to finish on. This is James Tissot. Again, of course, having a rather naughty private joke at the expense of the English. 'Cause this was sent to the Royal Academy Summer exhibition and the title is the "Calcutta." Well, of course, if you pronounce "Calcutta," with a French accent, "Calcutta," it means what an ass. And it's very obvious that of course the 1870s, it's that everything is focused really on the woman's backside. All the dress and so on is emphasising the woman's backside. And you can see everything, all the lines, all the curves in this picture, everything is leading us towards this yellow ribbon on the backside of this woman.

Q&A and Comments:

So, I'm going to, what else is there? Well, I think, no, I'm not going to get into all of this. It's too much, so I'm just going to open up and see what you have to say.

Oh, is it moved to Duke Street? Haven't been there for a while, Maas Gallery. Oh, it's Ron. Thank you, Ron. Yes, Rupert Maas who now runs it. You probably know him 'cause he appears on "Antiques Roadshow." He's utterly charming and engaging and it's huge enthusiast. I mean if he thinks you are interested, enthusiast, fantastic. He will take an awful lot of time to explain things to you.

Q: "What was the method for etching on steel engraving?"

A: I don't actually, because it's going to have to be something really, really powerful isn't it, to impact on the steel. But I don't, I'm not well informed on the actual details.

"Black and white looked very different from the brightly coloured paintings." Yes, that is true.

Q: "Did Victorian attitudes cripple creativity?"

A: Interesting question. I'd really had to think about that. Not all. In some cases, certainly. Yeah, I think, you know, sexual repression. But on the other hand, you could say that sometimes sexual repression causes creativity to take new forms. I think that's the case with the Pre-Raphaelites that I'm going to be talking about next time.

"This is Irene, who is lucky enough to live in a house, a Richard Norman Shaw house for Edwin Long." Goodness. Well, probably that notorious painting was painted in your former house.

"Price quotes in today's value." I mean you could probably find that out on the internet. But when I say that a picture sold for 6,000 pounds, well, we're talking millions today really the equivalent. Thank you, Judith.

"What would be the income of the top artists come from?" Well firstly, the paintings themselves were going for these very large sums of money. There wouldn't have been royalties as such, but of course, they could sell the rights to the dealers, like Gambart and Flatow. And also, yes, there were paying exhibitions. Paintings of very popular paintings toured the country and people paid to see them.

"Margaret has an Etty." Oh, you gave it away. That's a pity. And it's a pity she was closed 'cause his really, she's best I think painting. Oh, you gave it to the York Museum that they have very, he came from York and York has the best collection of his. York Art Gallery has the best collection of his work. Yes, women's that's a lecture in itself really is how women's shapes have changed in different periods. They changed very radically in over the 19th century, from decade to decade, and also once again in the 20th century. That yes, the show, I did go and see the show of dog paintings. First room has got some wonderful things in it. There were a bit too many Landseer for my taste and I didn't think they were very good ones actually.

Oh right, I don't Catherine Harris, I remember seeing her at the Ueno many years ago. That yes, that I suppose the English have been stronger really on the whole as writers than they have in the visual arts. Although, I would defend Victorian painting and there were certainly many great painters in the 19th century.

Thank you, James. And thank you, Jennifer and Sharon. Art does not appear, there are ways, Kathrine, I would say that the art does reflect the changes. I mean it's quite complicated. And that would be another lecture in itself to try and show how the art did actually show the changes brought about by the Industrial Revolution.

Thank you, Margaret and Rita. And certainly as particularly in the 1870s, there's a whole group of artists who are addressing the issue of poverty and social issues. I could do if we, if there's time for it and if we can fit it in, I could happily do. I could expand actually the later part 'cause I think that there's a whole section I would've talked about Victorian Classicism and that could make a lecture in itself.

"James Tissot conspiracy of the Jews." I'm not quite sure what you are referring to there. Fred, he was, yes. And he's a better artist than he's often given credit for actually. When he's a lot better technically than some of the other artists I've shown you today. Despite, of course, Oscar Wild had a very nasty putdown of him or was it, no, it was Whistler, I think. Whistler who said that he was an artist who had reduced painting to the level of a photography, of photography. And that was not meant to be a compliment.

Q: Should I talk about Tuke and the attitudes to that?

A: I mean, it's a very interesting subject certainly. I have got a lecture, I did a lecture once on that. I'd have to really dig it out. I've got endless lectures on the 19th century. It's my special period. So, I mean at some point I suppose I could really do an expanded series of lectures. "Herkomer lived at Bushey." That's true. And he was a very influential teacher. Lots of important artists studied with him, yeah.

And that seems to be it. Thank you all very, very much. And I'm on to the Pre-Raphaelites on Sunday. Thank you. Bye-bye.