MASTERPIECES OF ENGLISH PAINTING
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and

The Countess of Halifax

IN DEEP APPRECIATION OF THEIR FRIENDSHIP FOR

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EXHIBITION AVAILABLE TO THE PEOPLE OF

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21. Constable

National Gallery

The Hay-Wain
MASTERPIECES OF ENGLISH PAINTING

William Hogarth
John Constable
J. M. W. Turner

Lent by His Majesty The King,
the Museums and Collectors of Great Britain

THE ART INSTITUTE OF CHICAGO
October 15 to December 15, 1946
Cover Illustration

4. Hogarth, The Shrimp Girl

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Acknowledgments

The Art Institute of Chicago expresses its appreciation to the following for invaluable assistance in arranging the exhibition and for special aid in securing loans:

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Major A. A. Longden, D.S.O., O.B.E., Director of Fine Arts Department of the British Council; Mr. Philip James, Director of Art, and Miss M. C. Glasgow, Secretary-General, The Arts Council of Great Britain; Lord Wakehurst, K.C.M.G., Chairman, the English Speaking Union, and Lady Wakehurst.

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Note

The Art Institute of Chicago wishes to thank Mr. Leigh Ashton for his invaluable aid as Chairman of the Committee of Organization on the Exhibition and to express its appreciation to Sir Kenneth Clark for the introduction to the present catalogue. It is grateful to Mr. Philip Hendy, Director, and Mr. Martin Davies of the Staff, of the National Gallery, London, for permission to use material from the forthcoming catalogue of British paintings in that museum.

Notes on the individual pictures were prepared by Dr. Hans Huth of The Art Institute of Chicago.

Daniel Catton Rich, Director
THERE is a widespread belief that English art is essentially aristocratic, and that the chief quality of English painting is a kind of patrician elegance. Turner and Constable, both in vision and technique, were popular and revolutionary painters. Hogarth was a professional rebel. He found English art sycophantic, and determined to make it independent. Instead of working for a few rich patrons, he evolved the idea of making his living out of popular engravings of his pictures. He believed that the lack of a native school of painting was largely due to the fashions imposed on a credulous public by connoisseurs and critics and he waged continual war on taste and the Old Masters. His account of a visit to an art dealer may still be read with amusement and perhaps with profit by intending collectors. In an age when European painting existed to flatter great personages, he spent his life in depicting the vices and follies of the governing class. With Defoe, the first great journalist, he is one of the founders of modern democracy; and it is perfectly in keeping that his last great work, four scenes of an Election, should be a brutal and still relevant satire on the democratic method.

All critics of Hogarth, from Charles Lamb downwards, have spoken of him as if he were not an artist but a writer. He wished for this himself, and said that his pictures were to be read like books; but the accumulation of witty and dramatic details, however acutely observed, does not make great painting, and it was no gain to subsequent English art that Hogarth should have pursued so successfully his literary bent. In another way he foreshadowed both the merits and defects of English painting. He was resolutely anti-classical. In art training he disapproved of academic drawing from life, and advocated the use of memory. He himself had a memory for character and a sense of mimicry rarely equalled, and among a number of stock types—fops, bullies, hypocrites and idiots—we often come on a more subtle piece of observation. And he could paint beautifully when he chose. Some of his sketches have the ease and freshness of Fragonard, and even in his laboured
paintings, there are passages—a white apron, a little girl’s pale complexion—which show his real delicacy of perception. But a contempt for drawing from life has great drawbacks. Put a Hogarth beside a Dutch genre scene of the seventeenth century—a Terborch or a Jan Steen—and how poor it looks. There is none of that absorption, that detached but loving contemplation which makes a low subject great. So that, in spite of that irrepressible confidence in life and in himself which his best work displays, he remains a provincial master. England’s great and original contribution to the art of the world, the discovery that “light is the principal person in the picture,” was not made till almost a century later.

From 1800 to 1840 English painting left the charming backwater in which it had floated lazily, elegantly, decoratively, since the thirteenth century, and shot into the main stream of European art. In escaping Versailles, England had escaped the formalism of the seventeenth century; and after a very short period of doctrinaire classicism, the feeling that God is revealed by nature, which inspired the religious poets of the seventeenth century, begins to reassert itself. But in the eighteenth century English art was not yet sufficiently evolved to profit by this enraptured intimacy. To approach Nature without ceremony requires a long tradition of artifice. And so we must be content with a mixture of topography and poetical dream-drawing until the end of the century. By that time Turner was twenty-five and Constable twenty-four.

The great figures of history have the convenient habit of appearing, like Rousseau and Voltaire, in complementary pairs, perhaps because mankind cannot swallow one side of the truth without immediately requiring and inventing its antidote. Such were Turner and Constable.

Turner, the son of a barber, was born and brought up in a back street behind Covent Garden, London’s magnificent fruit market. Ruskin, in the Two Boyhoods, has described the sights which met his eyes: “dusty sunbeams up and down the street on summer mornings; deep-furrowed cabbage leaves at the greengrocer’s; magnificence of oranges in wheelbarrows round the corner; and Thames’ shore within three minutes’ race,” and contrasted them with those which met the eyes of the youthful Giorgione. He might equally have contrasted them with the surroundings of Constable, the son of a prosperous miller, brought up in one of the most beautiful parts of the English country. “These scenes,” said Constable, “made me a painter—and I am thankful;” and all through his life the intense images of his childhood contemplation, trees, meadows, “the sound of water,” he tells us, “escap-
ing from mill dams, willows, slimy posts and brick work” remained his most vivid and highly charged vehicles of expression. Turner had no such early saturation in the countryside; and rare visits to the park scenery of Hampton Court gave to trees and meadows a supernatural radiance. Real intimacy was limited to “the mysterious forest below London Bridge,” the forest of masts and flapping sails, inhabited “by glorious creatures, red-faced sailors appearing over the gunwales—the most angelic beings in the whole compass of the London world.” And then there was the sky. The narrow streets round Covent Garden could not altogether deprive him of “those pageants of sky built architecture which sometimes in summer, at noonday, and in all seasons about sunset, arrest or appal the meditative.” And so, throughout his work, whatever else may seem false or fanciful, the skies are true and intimately understood.

Early impressions, deeply secreted, are the spring of poetry; and Turner, in all the operations of his mind was a poet. But for a time these impressions were overlaid by too much talent. His old Dad, the barber, recognised his genius and exploited it with the thoroughness and devotion of a Leopold Mozart; and Turner found himself at work on the two most lucrative branches of landscape painting, topography and the picturesque. In satisfying the fashion for ruins, mountains and waterfalls, he was pleasing and nourishing himself. Ruined abbeys awoke his feelings of history and so charged his mind with the fallacies of hope that this became the title of a chaotic, illiterate epic from which, throughout his life, he quoted mottoes for his pictures. Turner’s head was not furnished for philosophical reflections, and the influence of history was not always fortunate. But mountains: that was a different matter. “Peace at last; no roll of cart wheel, nor mutter of sullen voices in the back shop . . . Freedom at last. Dead-wall, dark railing, fenced field, gated garden, all passed away like the dream of a prisoner.” Thus Ruskin, with loving imagination, pictures the first impact of wild scenery on the silent, awkward, industrious youth from Maiden Lane; and we may agree that contrast and a sense of liberation intensified Turner’s joy in wild scenery; though these early water colours lack the large solemnity and sense of solitude achieved by his fellow prodigy, Thomas Girtin, and are, in fact, little more than a very able expansion of the current picturesque style.

In all this, Turner was completely at one with the taste of the time, so that from the first moment his work was known it was successful. His skilful drawings of architecture delighted the romantic antiquarians; his imitations of Claude won the
approval of the connoisseurs, and his paintings of the Lake District were the climax of the picturesque. His great picture of Buttermere was exhibited in 1798, the year in which Wordsworth and Coleridge published their Poems and Lyrical Ballads, and met with a far more favourable reception. In the following year he was made Associate of the Royal Academy, and never again was he so unanimously praised. Soon after 1800 the essentially unclassical nature of his painting became apparent to the connoisseurs; Sir George Beaumont found that "his foregrounds are mere blots." Nevertheless, in 1802, he was made a full Academician.

In the same year Constable exhibited his first oil painting, the Dedham Vale, now at the Victoria and Albert Museum. It is an extremely modest performance, small, shy, self-effacing. We cannot be surprised that no one noticed how delicately it tells the truth, still less that it is based on a study of Claude considerably more penetrating than that of the triumphant piratical Turner. For while Turner was taking Claude’s manner and using it to surpass his master in brilliancy and effectiveness, Constable was studying Claude’s underlying construction and adapting it to his own native vision. His aim was, in fact, precisely the same as Cézanne’s—"to do Poussin over again from nature," and the problem this presented made any easy success impossible. Both Constable and Cézanne were known as “clumsy” painters, that is to say painters who would not accept stylistic formulae which came between them and their vision. Turner welcomed such formulae, and was ready to try them all, wherever they came from. A catalogue of Turner’s pictures in the first twelve years of the century is like a list of Napoleonic victories—1801, the Ellesmere Sea piece, victory over Van de Velde; 1802, the Fifth Plague of Egypt, victory over Poussin; 1807, Sun rising through Vapour, victory over Cuyp and Teniers; 1814, the Premium landscape, final victory over Claude. During the same period Constable worked in obscurity, never sold a landscape, and eked out a tiny private income by painting a number of very unprofessional portraits. In 1806 a visit to the Lake District, centre of the picturesque, produced utter despondency and the most feebly prosaic of all his works. But in "his own places," he was producing those marvellous oil sketches in which we feel not only the truth of things seen but the ability to use visual impressions as a means of expressing emotion.

But to picture Turner during these years as entirely absorbed by public success, and Constable by private struggle, is a dangerous over-simplification. Although Turner’s Academy favourites seem to us much the same at the end as at the be-
ginning of the period, differing from year to year chiefly in order to secure the maximum of contrast, yet in fact, two important developments have taken place. The first is his visit to France and Switzerland, which took place in 1802, as soon as the Peace of Amiens had opened the continent for English travellers. As a rule, landscape-painters only succeed when the country is deeply familiar to them; but Turner was an exception to all rules, and, like a true romantic, was more familiar with dreams than with reality. During the years of immolation in Maiden Lane his inner eye had been solaced by dreams so extravagant that only the most spectacular scenery could equal them. In the Alps, reality draws level with his imagination, and the more prodigious his subject, the more real it becomes. There is much evidence to show that his whirlwinds, avalanches and snowstorms are based on accurate observation; it is his views of English watering places, Deal, or Margate, exaggerated out of impatience at their inadequacy, which become artificial.

The second development in Turner’s painting is the rising tone of his palette. This has always been recognised as one of his achievements, but is usually attributed to a later period of his life, partly because the large pictures of 1805–1815 are so darkened by time and a corrupt technique that we cannot gauge their original effect without reading contemporary criticism. If we do, we see that the great objection made to Turner was his high key of colour. He and his followers were known as “the white painters” in 1806, as were the Impressionists seventy years later, and even favourable critics felt bound to utter warnings against the seductive influence of his brilliant colouring.

Not all the critics were favourable. By 1815, when Turner exhibited Crossing the Brook, he was a famous and an extremely popular artist, but men of taste were shocked. Whether out of impatience at foolish criticism, or because he really felt himself to have reached a critical phase of his development, he withdrew, and for some years hardly exhibited at the Academy. It was during these years, 1815–1822, that Constable emerged from his long incubation.

In 1815 he exhibited Boat Building, Flatford, the first finished picture in which his assimilation of classical models is combined with his own vision, where the familiar forms of Stour barges have the effect of Poussin’s fallen columns. The actual handling is timid, and it would be hard to believe that his bold and vivid oil sketches were of the same date were it not for his habit of noting the hour, month and year in which they were painted. But in 1816, after a long courtship, he married, and his letters begin to take on a more confident tone. Soon he feels
strong enough to make his private convictions into public statements; and then comes the great problem: to preserve the vigour and integrity of his studies on a six foot canvas. To achieve this, Constable evolved the idea of a full size sketch. This was, in fact, his own picture, a first version painted without inhibitions or regard for the contemporary idea of finish. Constable justified himself in making the finished version by introducing “improvements” in the composition. They were genuine improvements from the academic point of view, but they do not begin to compensate for an inevitable loss of freshness, energy, brilliance and the power of communicating a single dominating idea. We may guess that Constable himself recognised this, from the affection with which he speaks of his “sketches,” and from the fact that they come more and more to be handled as if they were an end in themselves. The first version of The Hay-Wain (1821) is still in some senses a sketch; by 1825, the first version of The Leaping Horse is a finished picture.

These were Constable’s most successful works, and are perhaps the greatest pictures ever painted in England. They completely express the new attitude to nature which became the faith of the nineteenth century, the

“... sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man.”

They are painted with a directness of vision which came from complete humility before nature—“a painter must walk in the fields with a humble heart,” he said; and elsewhere “I never saw an ugly thing in my life.” But this apparent simplicity conceals a grasp of the principles of picture making; it is notable that no one since his time, not even the great Impressionists, has succeeded in painting naturalistic landscapes of this heroic size.

These masterpieces aroused little attention in the Academy. It remained for Géricault and Isabey, visiting the Academy of 1822, to discover that England had at last produced an artist who would turn the course of European painting. Native critics were either buried in false classicism or stunned by the brilliance and variety of Turner. It was in 1822, moreover, that Turner’s powers began to reassert themselves. In the preceding year he had paid his first visit to Italy, and the impact of Rome, Naples and Venice precipitated the crisis in his style. The effect of these
classic scenes was to establish once and for all the anti-classical character of his genius. He had painted a large number of Italian landscapes, before visiting Italy, taking his subjects from the works of Cozens, Wilson or Claude; but having seen with his own eyes he reacted violently against their formal vision. He filled his sketch books with accurate drawings—in Rome he made 1,500 during two months—but when he came to paint, the light, and colour, heat, and abundance of Italy rose like fumes of wine in his memory; and he gave up all attempt to keep the rules. Topography, taste, laws of composition, all were abandoned, and he set out on the solitary adventure which was to take him further from the European tradition than any painter before the present century.

Constable, also, moved farther from classicism. His dynamic style could not remain at the point of balance which produced The Hay-Wain. Too much passion, as the sketches show, was boiling behind that cheerful vision; too much nervous energy was expended in those hourly raptures of contemplation. “I have seen him,” said Leslie, “admire a fine tree with an ecstasy of delight, like that with which he would catch up a beautiful child in his arms.” To Constable, love of his family and love of nature were one, and when, in 1827, his wife died, nature began to show him a darker and more menacing aspect. “Every ray of sunshine is blasted for me,” he wrote, and from Hadleigh Castle onwards, all his truly expressive work has a tragic twist and darkness. The apparent impressionism of his middle years was only provisional, a means to an end. “Painting is, for me, but another word for feeling,” and after 1830 he is clearly what we would call an expressionist. As in the last Cézannes, nature becomes the vehicle of emotion and is used as freely as the instruments in a late Beethoven quartette; yet we know that in both what seems to us distortion is the fruit of humble and searching scrutiny.

Constable died in 1837. It was at about this time that Turner reached his most glorious period. Completely liberated, impervious to the astonishment and abuse of his contemporaries, freed from the ambition to imitate and excel, he set about those chromatic fantasies which are amongst the few genuinely original productions in the history of art. His exhibited pictures, with their grotesque titles, are not all satisfactory, and where literary concepts were concerned he was entirely devoid of a critical faculty. As pendant to the grave and beautiful Burial of Sir David Wilkie, he painted the ludicrous Exile and the Rock Limpet. But the unexhibited pictures of this date, the so-called studies, in which he was not committed to an ostensible subject, are without exception beautiful. They are essences of
natural phenomena expressed in colour, and appear to be as abstract colouristically as a great piece of classic architecture is abstract formally. Yet, in some inexplicable way, they give a more vivid feeling of nature than do his earlier works, in which the shapes and colours of natural objects are so minutely described.

It is often considered paradoxical that the youthful Ruskin, in defending these strange productions against contemporary criticism, should have taken his stand on truth to nature. But in the last analysis Ruskin was right. These are the greatest Turners, because the truest to his imagination; and his imagination only shines when illuminated directly by the light of the sun, not by the reflected light of art.

To compare the relative merits of Turner and Constable is a dangerous and inconclusive exercise. Those grounded in the classic tradition no doubt prefer Constable, and agree with the French view that he is the one English painter of European importance. To them, Turner will seem a sort of aurora borealis on the rim of the known world. His paintings arouse in the French the same feelings as did the Charge of the Light Brigade—"C'est magnifique, mais ce n'est pas la guerre." In fact, both painters had a decisive influence in France. That of Constable came first and was the more far reaching. His pictures were exhibited in the Paris Salon of 1825, and revolutionised French painting, causing Delacroix to repaint his Massacre of Chios. The pity is that he saw only Constable's finished pictures, and not his sketches. Turner in his lifetime was too irrational for French taste; but when Monet, in his struggle to depict the vibration of light, was forced to abandon the tonality of Courbet, he accepted Turner's key of colour, though he never achieved Turner's ethereal delicacy of texture.

From one point of view the history of European art has been a gradual realisation that what we see is not substance but light; which means in fact a progression from form to colour. In this movement the classicism of the late eighteenth century, was a retrograde step. It was archaic, artificial, an art for pedants. That painting was set back on its course, back in the current of feeling expressed by the science, poetry and philosophy of the time, was due to the liberating genius of Turner and Constable.
1. Marriage à la Mode

1744

A series of six paintings, oil on canvas, each 27 x 35 in.
Lent by the Tate Gallery, London (Nos. 113–118)

In 1731–2 Hogarth surprised the public with The Harlot’s Progress, his first series of paintings. Engravings after this set which were put on the market immediately by the artist, had enormous success. According to Hogarth, this use of a moral subject was a “novel mode . . . and a field . . . not broken up in any country or age.” The Rake’s Progress followed in 1733–35 and in 1744 the artist produced Marriage à la Mode. This latest series presented a variety of “Modern Occurrences in High-Life.” The engravings gained the widest recognition for Hogarth but the original paintings were destined to be known and appreciated for decades by only a very small number of connoisseurs.

a. THE MARRIAGE CONTRACT

Plate 2

The first painting shows a newly rich Alderman arranging a marriage between his daughter and Viscount Squanderfield. He has “bought” the contract from the insolvent Earl sitting opposite him, in exchange for a mortgage on a building which is seen under construction through the open window. The saddened bride is being consoled for her loveless match by Counsellor Silvertongue, while the groom, completely disinterested in the shameful bargain, diverts himself by taking a pinch of snuff.

b. SHORTLY AFTER THE MARRIAGE

Plate 3

The Viscount has returned from a night of dissipation to find that his wife has been entertaining rough and noisy company. A servant is lazily replacing the furniture and a steward is leaving the scene, realizing this is no time to get payment for the bills he has presented. A typical Hogarthian note is a girl’s frilled cap, peeping from the pocket of the husband, in which the dog takes suspicious interest.
c. The Visit to the Quack Doctor

The husband's philandering has impaired his health and in company with a little wench, he seeks out a quack doctor. The doctor's pills have proved no remedy and neither the Viscount's light-hearted complaints or the wench's some-what hypocritical tears, seem to impress the quack or his virago assistant.

It was the custom of the time for such an office to be fitted out as a kind of "museum." We see a "unicorn" (a narwal horn, employed in powdered form against certain ailments but here mounted like a barber's pole), giant's bones, mummies, skulls, a stuffed alligator, and pseudo-scientific machines of various kinds.

d. The Countess' Dressing Room

This elegant scene is one of the most spectacular of the series. Here we see Counselor Silvertongue making an appointment with the Countess for a masquerade ball. At the same time an Italian singer renders an aria to the company sipping chocolate and is greeted with varying degrees of attention. Only the little colored page senses the plot. He grins as he points out the antlers on a figure of Acteon which the Countess has just bought at auction.

e. The Duel and the Death of the Earl

This canvas presents the climax of the drama. The hero, having learned that his wife and the Counselor would retire to the Turk's Head after the ball, has challenged the adulterer on the spot, but in turn is fatally stabbed by his rival while his wife implores forgiveness.

f. The Death of the Countess

In misery and disgrace the Countess has returned to her father's home. Here she commits suicide with laudanum, procured with the help of a half-witted valet. While an elderly nurse holds up a rickety daughter for the mother's last kiss, the old Alderman callously draws a ring from his daughter's finger. As if to let in some fresh air, a window is opened, permitting a view of old London Bridge and the Thames. Here life goes on unmoved by the sordid drama on which the curtain is about to close.

Intended as a moral piece to entertain or to instruct Hogarth's contemporaries, Marriage à la Mode has become an epic in which manners, customs, and style of the age are depicted with the fidelity of a chronicler and the power of a master.
2. O the Roast Beef of Old England (Calais Gate)

1748

Oil on canvas, 31 x 37 ¼ in.
Lent by the National Gallery, London (No. 1464)

“CENTRE, the lean cook of Madame Grandsire (of the Lion d’Argent Hotel) is staggering with a sirloin of British beef, the cloth under which is labelled For Mad’.—Grandsire— at Calais. A fat Franciscan is fingering the meat. To the right, two French soldiers, one being an Irish mercenary—and both in tatters —look up greedily from their soup, and two other French soldiers carry a cauldron, also full of soup. In the right foreground, a miserable Jacobite refugee. To the left, some other figures, including Hogarth himself sketching the Porte de la Mer at Calais; a hand and pike appearing behind him indicate his imminent arrest. The gate has the arms of France and England several times; through it is seen a procession of priests carrying the Host along a street.” (Martin Davies in the National Gallery Catalogue.)

About August, 1748, Hogarth went to Paris with several friends. On his return to Calais he was arrested as a suspected spy when attempting to sketch the so-called English Gate. Writing of the adventure and the composition which followed, the artist says: “The first time an Englishman goes from Dover to Calais, he must be struck with the different face of things at so little a distance. The friars are dirty, slick and solemn; the soldiery is lean, ragged and tawdry; and as to the fish women—their faces are absolutely leather. I was prompted to make a sketch . . . being observed, I was taken into custody (and sent home to England).”

3. Heads of Six of Hogarth’s Servants

About 1750–60

Oil on canvas, 24½ x 29½ in.
Lent by the National Gallery, London (No. 1374)

Here Hogarth seems to return to the theme of his early conversation pieces, though without the complicated settings and attitudes he first employed. His main interest is in the character of his sitters and he concentrates on highly individualized portrait heads. Though undated, the painting probably belongs to Hogarth’s last years.
4. **The Shrimp Girl**

   **Sketch, about 1750-60**
   Oil on canvas, 25 x 20\(\frac{3}{4}\) in.
   Lent by the National Gallery, London (No. 116.2)

   **Cover**

   Nothing is known about the origin of this painting. Presumably it was a swift sketch, executed in Hogarth’s last period and it remained in the studio until his death. In 1781 J. Nichols had called it “a most spirited sketch in oil of a young fishwoman” but a few years later it sold for no more than £ 4 10 s. Its brilliance of handling denies Horace Walpole’s harsh verdict that Hogarth had “but slender merit” as a painter.

5. **The Country Dance**

   **Sketch, about 1753**
   Oil on canvas, 26\(\frac{3}{4}\) x 35 in.
   Lent by the South London Art Gallery, Borough of Camberwell

   **Plate 8**

   A sketch for a picture of a Country Dance. Presumably from the definitive painting an engraving was made which Hogarth used to illustrate his Analysis of Beauty (published 1753) in explaining the chapter “on attitudes.” Here the artist shows how actions and movements of the human body can be abstracted into an interplay of lines and curves. While Hogarth interprets these “figures and actions mostly of the ridiculous kind” in very scholarly fashion, it is probable that the sketch was originally executed to serve another purpose. As a counterpart to Marriage à la Mode, Hogarth intended to paint a series of the Happy Marriage and it is likely that this subject was to form part of the story. In any case the painting, though often confused with another picture, has nothing to do with a conversation piece, The Wanstead Assembly, completed after 1731, and now in the Smithsonian Institution, Washington, D. C.

6. **David Garrick and His Wife**

   **1757**
   Oil on canvas, 50\(\frac{3}{4}\) x 39\(\frac{3}{4}\) in.
   Lent by His Majesty the King, Windsor Castle

   **Plate 1**

   David Garrick (1717–1779) the great actor and theatrical manager, was one of Hogarth’s intimate friends and an early collector of his paintings. In 1749 he had married “Mademoiselle Violette,” an Austrian whose real name was Eva Maria Veigel and who had earned fame as a dancer. The picture shows Garrick writing a prologue to Samuel Foote’s comedy, *Taste*. He is about to be disturbed by the intrusion of his muse (in the character of his pretty wife,
“the best of women and wives”) who tries to take away his pen. Since Garrick passed some unfavorable remarks on the picture, Hogarth angrily brushed out the eyes but kept the canvas. After the painter’s death, his widow had the picture restored and gave it to Garrick.

7. Hogarth Painting the Comic Muse

Not later than 1758
Oil on canvas, 15\(\frac{3}{4}\) x 14\(\frac{3}{4}\) in.
Lent by the National Portrait Gallery (No. 289)

This is the second of Hogarth’s self-portraits. Here the artist gives an unflattering representation of himself as a short blue-eyed man. His cap is jauntily perched on his head and the painter is absorbed in studying a picture on his easel—a ludicrous version of the Comic Muse.

John Constable (1776-1837)

8. Malvern Hall, Warwickshire, from the Garden Side

Sketch, 1809 or later
Oil on canvas, 20\(\frac{3}{4}\) x 30 in.
Lent by the National Gallery, London (No. 2653)

In August, 1809, Constable toured Warwickshire and sketched Malvern Hall, once owned by the father-in-law of Lord Dysart, his patron. As he later revisited the spot, it has recently been suggested that the painting belongs to about 1820.

9. View near Dedham, Suffolk

Sketch, about 1810
Oil on paper, 9\(\frac{3}{4}\) x 12 in.
Lent by the Victoria and Albert Museum, London (No. 134-88)

Dedham Valley, with the winding Stour River, is the region where Constable passed the “scenes of his boyhood,” and which, as he used to say, “made him a painter.” While Sir Thomas Lawrence, as a representative of the older generation, considered Constable’s painting the “humblest class of landscape,” Constable felt that it was “by far the most lovely department of painting as well as of poetry,” though he held “the genuine pastoral feel of landscape to be very rare and difficult of attainment.”
10. Barges on the Stour, Dedham Church in the Distance

Sketch, about 1810
Oil on paper, 10¼ x 12¾ in.
Lent by the Victoria and Albert Museum, London (No. 325-88)

This is the kind of painting by Constable which probably interested Pissarro and Monet when they visited London in 1870. According to one of Pissarro’s letters they studied works by Turner, Constable, and Crome. Though certainly admiring the great portraitists, they were chiefly struck by the landscape painters who shared “our aim with regard to ‘plein air,’ light, and fugitive effects” (Pissarro in a letter to Dewhurst). While we learn that Constable’s work, nearly half a century after The Hay-Wain, was still powerful enough to exercise its influence on the Impressionists of 1870, we may well accept Pissarro’s criticism that, while Turner and Constable “taught us something, they showed us in their works that they had no understanding of the analysis of shadow.” (Pissarro to his son Lucien.)

11. Village Fair

Sketch, about 1811
Oil on paper, 6¾ x 14 in.
Lent by the Victoria and Albert Museum, London (No. 128-88)

12. Locks and Cottages on the Stour

Sketch, about 1811
Oil on paper, 10 x 12 in.
Lent by the Victoria and Albert Museum, London (No. 135-88)

There are at least three other versions of this subject taken from the neighborhood of Flatford Mill, in Constable’s home district.

13. Boatbuilding, near Flatford Mill

Exhibited, Royal Academy, 1815
Oil on canvas, 20½ x 24½ in.
Lent by the Victoria and Albert Museum, London (No. 37)

Constable painted this canvas entirely in the open air, a rather unconventional approach for the period. Though extremely realistic in all its details, it is much more conservative in its technique than the sketches of the same period which are the genuine forerunners of the later “open air” movement in painting.
14. Stem of an Elm Tree
Sketch, about 1815
Oil on paper, 12 x 9 3/4 in.
Lent by the Victoria and Albert Museum, London (No. 786-88)

Leslie saw Constable “admire a fine tree with an ecstasy of delight like that with which he would catch up a beautiful child in his arms. The ashes were his favorite, and all who are acquainted with his pictures cannot fail to have observed how frequently it is introduced as a near object, and how beautifully its distinguishing peculiarities are marked. I remember his pointing out to me in an avenue of Spanish chestnuts the great elegance given to their trunks by the spiral direction of the lines of the bark.”

15. Weymouth Bay
Sketch, about 1816
Oil on canvas, 21 x 29 1/2 in.
Lent by the National Gallery, London (No. 2652)

On October 2, 1816, Constable was married to Miss Maria Bicknell by his friend John Fisher, later Archdeacon of Berkshire. Following his invitation, the newlywed couple spent their honeymoon at the Reverend’s house at Osmington on Weymouth Bay. The clergyman had told Constable that the country in Dorsetshire was “wonderfully wild and sublime, and well worth a painter’s visit. My house commands a singularly beautiful view, and you may study from my very window. You shall have a plate of meat set by the side of your easel, without your sitting down to dinner.” These were the congenial surroundings in which Constable painted Weymouth Bay in the fluid style characterizing those pictures done in the years following his marriage. When Mrs. Leslie wished to have a proof of the mezzotint after this picture, Constable inscribed it with this line “This sea in anger and that dismal shore,” taken from Wordsworth, who had thus memorialized Weymouth Bay, the place where his brother had perished in the wreck of the Abergavenny.

16. Cottage in a Cornfield
1817
Oil on canvas, 24 1/2 x 20 3/4 in.
Lent by the Victoria and Albert Museum, London (No. 1651)

“The cottage in this little picture is closely surrounded by the corn, which on the side most shaded from the sun, remains green, while over the rest of the
field it has ripened; one of many circumstances that may be discovered in Constable’s landscapes, which mark them as the productions of an incessant observer of nature. But these and other latent beauties passed wholly unnoticed in the Exhibitions; indeed, the pictures that contained them were for the most part unheeded, while more showy works by artists whose very names are now nearly forgotten were the favorites of the day.” (Leslie, Memoirs of the Life of John Constable, 1845.)

17. Weymouth Bay

Sketch, about 1819
Oil on paper, 8 x 9 3/4 in.
Lent by the Victoria and Albert Museum, London (No. 330-88)

Several paintings and sketches show the interest Constable took in the landscape of Southern Dorsetshire after he first came to the region in 1816. This sketch, done about 1819, appears to be more dramatic in expression than the earlier one. The subject is even more dramatized in the mezzotint Lucas made after it under Constable’s supervision.

18. Dedham Mill, Essex

1820
Oil on canvas, 21 1/4 x 30 in.
Lent by the Victoria and Albert Museum, London (No. 34)

This is probably the picture Constable exhibited at the Royal Academy in 1820. Several sketches for the fully worked out picture are known. According to Leslie’s comment, “the appearance of Dedham Mill is greatly improved in every picture Constable painted of it, by his showing the water-wheel which in reality is hidden.”

19. Horses and Cart with Carter and Dog

Sketch, about 1820
Oil on paper, 6 1/2 x 9 1/4 in.
Lent by the Victoria and Albert Museum, London (No. 326-88)

20. Salisbury Cathedral from the Meadows

Sketch, about 1820
Oil on canvas, 9 7/8 x 11 3/4 in.
Lent by the Victoria and Albert Museum, London (No. 319-88)
in the summer of 1820 Constable visited Salisbury where he made this sketch of the Cathedral. Since he was much liked by the Bishop of Salisbury, Dr. Fisher, who had patronized him for years, and the Bishop’s Chaplain (also the Bishop’s nephew) was his old friend John Fisher, the painter always took special interest in the Cathedral of Salisbury, and the various aspects it provided; the painter’s first sketches of the building date from 1812.

21. The Hay-Wain

1821
Oil on canvas, 51 3/4 x 73 in.
Lent by the National Gallery, London (No. 1207)

This painting, one of the landmarks in art history, was Constable’s third large picture. Exhibited at the Royal Academy in 1821, it was shown three years later in the Paris Salon where it excited the interest of the young French artists and won a gold medal for the painter. (See frame.)

As the contemporary, French painter Paul Huet (1804-1869) commented, “the admiration of the younger school, a small minority it is true, was boundless. It was by their effortless originality, by their truth, and verve that his two canvases particularly shone . . . it was perhaps the first time that one felt the freshness, saw the luxuriance of nature, in all her greenery, without blackness, or crudity or mannerism.” Remaining in a French collection until 1838, The Hay-Wain was often seen with other pictures by Constable and helped to influence the Romantic and Barbizon painters. Delacroix was so stirred by Constable’s original method of laying on greens that he repainted a portion of his Massacre at Chios. (Salon, 1824.) A number of preliminary sketches exist as well as the full-size sketch in the Victoria and Albert Museum. “The Hay-Wain has a serene fullness of nature which is eternally refreshing. Few pictures express more completely that confidence of nature which was the chief faith of the nineteenth century.” (Sir Kenneth Clark.)

22. View at Hampstead Heath

Sketch, 1821
Oil on paper 9 3/4 x 11 3/4 in.
Lent by the Victoria and Albert Museum, London (No. 164-88)

Inscribed on the back by the artist: Nov 2nd, 1821/ Hampstead Heath/ Windy Afternoon/
23. Buildings on Rising Ground, near Hampstead

   Sketch, 1821
   Oil on paper, $9\frac{3}{4} \times 11\frac{3}{4}$ in.
   Lent by the Victoria and Albert Museum (No. 781-88)

   Constable inscribed this sketch on the back: Octf-13th, 1821/ 4 to 5 afternoon/ very fine—with gentle wind at N.E. The completeness of these statements on many of his sketches indicates the way the painter organized his work to accomplish mastership in the use of the data he collected incessantly.

24. Study of Sky and Trees

   Sketch, about 1821
   Oil on paper, $9\frac{3}{4} \times 11\frac{3}{4}$ in.
   Lent by the Victoria and Albert Museum, London (No. 162-88)

   "I have done a good deal of sky... That landscape painter who does not make his skies a very material part of his composition neglects to avail himself of one of his greatest aids. . . . I have often been advised to consider my sky as 'a white sheet thrown behind the objects. . . . ' It must and always shall with me make an effectual part of the composition. It will be difficult to name a class of landscape in which the sky is not the key note, the standard scale, and the chief organ of sentiment." (Constable in a letter to John Fisher, Oct. 23rd, 1821.)

25. Salisbury Cathedral from the Bishop's Garden

   Exhibited, Royal Academy, 1823
   Oil on canvas, $34 \times 43\frac{3}{4}$ in.
   Lent by the Victoria and Albert Museum, London (No. 33)

   This picture was painted upon request of the Bishop of Salisbury, Constable’s benevolent patron. Constable took great pains in executing this work, even accepting from his "kind monitor" some suggestions for corrections after the work was finished, though the Bishop was no great art expert. When exhibited, however, at the Royal Academy in 1823, it was much admired. Later Archdeacon Fisher commented upon it in a letter to Constable dated July 1, 1826: "The Cathedral looks splendidly over the chimney-piece. The picture requires a room full of light. Its internal splendour comes out of all its power, and the spire sails away with the thunder-clouds. The only criticism I pass on it is that it does not go out well with the day. The light is of unpleasant shape by dusk. I am aware how severe a remark I make."

   For reasons unknown, Constable took the picture back and it was in his studio at his death.
26. Study of Trees

Sketch, 1823
Oil on paper, 9\(\frac{1}{2}\) x 11\(\frac{1}{4}\) in.
Lent by the Victoria and Albert Museum, London (No. 151-88)

In his last lecture Constable showed some beautiful studies of trees. He spoke of a tall elegant ash as "a young lady" which his friends would probably remember as standing at the entrance to Hampstead Village. The painter continued to refer to this tree as to a human being: "It is scarcely too much to say that she died of a broken heart."

27. View at Hampstead Heath

Sketch, about 1823
Oil on paper, 9\(\frac{1}{2}\) x 11\(\frac{5}{8}\) in.
Lent by the Victoria and Albert Museum (No. 122-88)

AFTER 1820, when Constable had settled down at Hampstead, he sketched heath scenes very frequently. Here, as the painter confessed, he spent his most serene hours, "in the open air with his palette on his hand."

28. Hampstead, Looking due East

Sketch, about 1823
Oil on paper, 8\(\frac{3}{4}\) x 10 in.
Lent by the Victoria and Albert Museum, London (No. 154-88)

DATED on the back Aug. 6th, 1823.

29. Brighton Beach, Colliers

Sketch, 1824
Oil on paper, 5\(\frac{3}{4}\) x 9\(\frac{3}{4}\) in.
Lent by the Victoria and Albert Museum, London (No. 591-88)

DATED on the back, July 19, 1824.

30. Brighton Beach, Fishing Boat and Crew

Sketch, 1824
Oil on paper, 9\(\frac{5}{8}\) x 11\(\frac{3}{4}\) in.
Lent by the Victoria and Albert Museum, London (No. 782-88)

IN 1824 when this sketch was made, Constable wrote John Fisher: "I am busy here, but I dislike the place... The magnificence of the sea... is drowned in
there is nothing here for a painter but the breakers and the sky, which have been lovely indeed, and always are varying. The fishing boats are picturesque ... but these subjects are so hackneyed in the Exhibition, and are in fact so little capable of the beautiful sentiment that belongs to Landscape, that they have done a great deal of harm. They form a class of art much easier than landscape and have, in consequence, almost surplanted it, and have in consequence drawn off many who would have encouraged the growth of a pastoral feel in their own minds."

31. Willy Lott’s House, near Flatford Mill

Sketch, about 1824
Oil on paper, 9 ¼ x 7 in.
Lent by the Victoria and Albert Museum, London (No. 166-88)

"OLD WILLY LOTT’S PLACE,” close to Flatford Mill, on the Stour near East Bergholt, was one of the standard motifs which Constable used in pictures showing his native scene. It occurs on the left side of The Hay-Wain (See Frontispiece.) The spot is now under the custody of the British National Trust, a singular honor to the painter’s model.

32. Waterloo Bridge: the State Opening, June 18, 1817

Sketch, about 1824
Oil on millboard, 10 ¼ x 19 ¾ in.
Lent by the Victoria and Albert Museum, London (No. 322-88)

one of the sketches for a composition on which Constable labored for years. A large version was exhibited in 1832 and generally pronounced a failure though, as Leslie commented, “a glorious one.” The artist’s extreme use of the palette knife was disliked in the large picture. Between 1819, when Constable made the first sketch, and 1832, he often took up and laid aside the projected picture “with many alternations of hope and fear. The expanse of sky and water tempted him to go on with it, while the absence of all rural associations made it distasteful to him; and when at last it came forth, though possessing very high qualities—composition, breadth and brightness of colour, it wanted . . . sentiment—and it was condemned by the public . . . perhaps for want of finish.”
33. The Leaping Horse

Exhibited, Royal Academy, 1825
Oil on canvas, 53½ x 71 in.
Lent by the Royal Academy, London

"The chief object in [the foreground] is a horse surmounted by a boy leaping one of the barriers which cross the towing paths along the Stour ... to prevent the cattle from quitting their bounds ... [the horse's] harness ornamented over the collar with crimson fringe adds to the picturesque appearance and Constable, by availing himself of these advantages, and relieving the horse, which is of dark colour, upon a bright sky, made him a very imposing object." (Leslie.) Quoting Constable, a comment written on his painting of The Lock (1824), might also be applied to The Leaping Horse. Here the painter says that his work represents the "light of nature ... the mother of all that is valuable in poetry, painting or anything else, where an appeal to the soul is required. The language of the heart is the only one that is universal; and Sterne says, he disregards all rules, but makes his way to the heart as he can. But my execution annoys most of them, and all the scholastic ones. Perhaps the sacrifices I make for lightness and brightness is too much, but these things are the essence of landscape, and any extreme is better than white-lead and oil and dado painting." Among preliminary sketches should be noted the full-scale study in the Victoria and Albert Museum.

34. Marine Parade and Chain Pier, Brighton

Exhibited, Royal Academy, 1827
Oil on canvas, 49⅔ x 71½ in.

Though this picture was "admired on the walls" at the time of its exhibition, Constable did not sell it. After he had lost his wife in 1828, his friend John Fisher tried to comfort the painter by exhorting him "to look within himself," and find satisfaction by putting Brighton, "on your easel by your side, Claude fashion, and mellow its ferocious beauties. Calm your own mind and your sea at the same time, and let in sunshine and serenity." Constable did not follow this advice, but the fact that it could be offered to him by a friend who knew him so well, proves the kind of "moral feeling" in landscape painting, Constable cherished as one of his artistic beliefs.
35. Heath Scene with Pond, Hampstead
   Sketch, about 1827
   Oil on paper 10 x 16 in.
   Lent by the Victoria and Albert Museum, London (No. 125-88)

36. Hadleigh Castle: The Mouth of the Thames
   Sketch, before 1829
   Oil on canvas, 48\(\frac{3}{4}\) x 66 in.
   Lent by the National Gallery, London (No. 4810)
   “In June-July 1814, Constable went on a tour in Essex, and made drawings of various places, including Hadleigh Castle... no other visit by Constable to the district is known, and the drawing seems to be the basis for a large picture exhibited at the Royal Academy in 1829 with the following entry in the Catalogue: Hadleigh Castle. The mouth of the Thames—morning, after a stormy night—‘The desert joys/ Wildly, through all his melancholy bounds/ Rude ruins glitter; and the briny deep/ Seen from some pointed promontory’s top,/ Far to the dim horizon’s utmost verge/ Restless, reflects a floating gleam’. Thomson’s Summer.” (Martin Davies in the National Gallery Catalogue.)
   This is a full-size sketch for the exhibited picture.

37. The Close, Salisbury
   Sketch, 1829
   Oil on paper, 10\(\frac{3}{4}\) x 8 in.
   Lent by the Victoria and Albert Museum, London

38. Dell in Helmingham Park
   1830
   Oil on canvas, 24\(\frac{3}{4}\) x 29\(\frac{3}{4}\) in.
   Lent by the Tate Gallery, London (No. 2660)

   Constable was intimately acquainted with Helmingham Park, since it was close to his native East Bergholt. He painted several aspects of the Dell, one of which was on exhibition at the Royal Academy in 1830.
39. Hampstead Heath
Exhibited, Royal Academy, 1830
Oil on canvas, 24 x 31 in.
Lent by the Victoria and Albert Museum, London (No. 35)

Constable deemed this picture important enough to be incorporated in his English Landscape, a publication of prints which was intended to show the characteristics of English scenery in its various aspects, “in order to increase the interest for and promote the study of the Rural Scenery of England with all its endearing association, its amenities, and even in its most simple localities.” So far as art was concerned the influence of light and shadow was to be shown as a medium of expression and to “give ‘to one brief moment, caught from fleeting time,’ a lasting and sober experience.” (From Constable’s introduction to the publication.)

40. Study of Tree Stems
Sketch, about 1830
Oil on paper, 9½ x 11½ in.
Lent by the Victoria and Albert Museum, London (No. 323-88)

“Constable’s manner is good and great, but being unable to draw even a log of wood, much more a trunk of a tree or a stone, he left his work destitute of substance, mere studies of effect without any expression of specific knowledge; (even what is great in his studies has encouraged) the most superficial qualities of the English school.” This is one of Ruskin’s deprecating judgments concerning Constable. In the same year (1846) in which Ruskin published this statement, Delacroix wrote in his diary: “Constable says that the superiority of the green of his meadows is due to the fact that it is composed of a multitude of different greens. The lack of intensity and of life in the green of ordinary landscapists is due to their use of uniform colors. What Constable says about green might apply to all the other tones.”

41. Water Meadows, near Salisbury
About 1830
Oil on canvas, 18 x 21¾ in.
Lent by the Victoria and Albert Museum, London (No. 38)

Constable sent this picture for exhibition to the Royal Academy in 1830. By mistake it was brought before the jury, of which Constable was a member himself. Since some of the judges, unaware of Constable’s authorship, called
the picture “a nasty green thing,” and since Constable kept silent, the picture was rejected. Though the error was discovered and amends were made, the artist would not allow it to be accepted and withdrew it.

42. View at Stoke-by-Nayland

Sketch, about 1831
Oil on paper 9¾ x 13 in.
Lent by the Victoria and Albert Museum, London (No. 150-88)

ONE of the sketches connected with the Stoke-by-Nayland motif. A mezzotint of this sketch, published in *English Landscape* of 1830, shows a “noonday” scene while the large canvas gives an early morning impression.

43. Part of a Rustic Building

Sketch, about 1834
Oil on paper, 12½ x 10½ in.
Lent by the Victoria and Albert Museum, London (No. 133-88)

IN the summer of 1834, Constable saw Arundel Castle and Petworth. Near the former the painter “stumbled on an old barn situated amid trees of immense size . . . of the time of King John.” Here he further enjoyed old houses “rich beyond all things of that sort.” This sketch may represent one of such subjects.

44. Stoke-by-Nayland

1836
Oil on canvas, 49 x 66 in.
Owned by the Art Institute of Chicago (No. 22-4453)

“... a summer morning . . . July or August, at 8 or 9 o’clock, after a light shower during the night, to enhance the deep in the shadowed part of the picture, under ‘hedge-row, elms, and hillocks green.’ Then the plough, cart, horse, gate, cows, donkey, etc., are all good paintable material for the foreground, and the size of the canvas sufficient to try one’s strength and keep one at full collar.” This is what Constable told his friend William Parton (Feb. 6th, 1836) concerning the picture of Stoke-by-Nayland which he was about to paint after carrying out a number of preparatory sketches. This canvas painted in Constable’s last phase is a passionate expression of his desire to capture the qualities of “light—dews—breezes—bloom—and freshness” in his picture, “not one of which has yet been perfected on the canvas of any painter in the world.” (The artist in a letter to Leslie, 1833.)
Joseph Mallord William Turner (1775-1851)

45. Calais Pier, with French Poissards Preparing for Sea: an English Packet Arriving

Exhibited, Royal Academy, 1803
Oil on canvas, 67 3/4 x 94 3/8 in.
Lent by the National Gallery, London (No. 472)

After the signing of the Treaty of Amiens in March 1802, Turner set out for Paris. He found the passage exceedingly rough on the day he crossed the Channel. Managing to get ashore in a small boat, the painter arrived in time to see his packet approaching the pier, fiercely struggling with the heavy gale. According to Ruskin “that is what he saw when he had landed and ran back directly to the pier to see what had become of the brig. The weather got still worse, the fisherwomen were being blown about in a distressful manner on the pierhead.” He immediately made a number of direct sketches on the spot and worked them up in the painting shown at the Royal Academy in 1803. (Just beyond the pier is the so-called English Gate shown in Hogarth’s, O the Roast Beef of Old England, No. 2 of the present exhibition.) While it was noted that the picture reflected the influence of Dutch marine painting, the critics of the day were most impressed by the novelty of the style as shown in Turner’s passionate handling of paint. They felt that he was “debauching the taste of the young artists” chiefly through his lack of “finishing” and his “dabbing of garish colors.”

46. Sun Rising through Vapour: Fishermen Cleaning and Selling Fish

Exhibited, Royal Academy, 1807
Oil on canvas, 53 x 70 1/2 in.
Lent by the National Gallery, London (No. 479)

Calmer in mood than the Calais Pier of four years earlier, this painting was well received by the public of 1807. Though the artist sold it to Sir John Leicester in 1818 for 350 guineas, he was glad to buy it back again in 1827 for 490 guineas. “The biddings for it, which were most exciting, also produced great applause, and Mr. Turner, on becoming the purchaser, received the congratulations of his friends.”

Turner recognized its dependence on the tradition of Claude Lorraine when
he bequeathed the picture to the nation, along with his Dido Building Carthage, on condition that it should “be hung, kept and placed, that is to say, Always, between the two pictures painted by Claude, The Seaport and Mill.”

47. Windsor, Tree Tops and Sky

About 1807

Oil on wood veneer, 10 3/4 x 28 1/2 in.

Lent by the Tate Gallery, London (No. 2309)

This and the following panel (No. 48) are complete studies or sketches, painted in the open air. They belong to a rare group of Turner’s work painted in a punt on the Thames while the artist was travelling between Walton and Windsor or on the River Wey. As early as 1770 the Reverend Gilpin had also observed and sketched out-of-doors on the River Wey, but he had been in search of “picturesque beauty,” while Turner now was seeking to sketch untrammeled nature. Later the Barbizon painters (notably Corot and Daubigny) would work out of doors in much the same way. The generation of the Impressionists would go one step further and endeavor to complete their pictures in the open air. There is, however, no direct influence of Turner’s out-of-door sketching upon French practice, since this particular group of studies remained hidden in the artist’s studio during his lifetime and was kept in museum storage until about 1906.

48. Windsor, from Lower Hope

About 1807

Oil on wood veneer, 12 1/2 x 28 1/4 in.

Lent by the Tate Gallery, London (No. 2678)

49. Frosty Morning

Exhibited, Royal Academy, 1813

Oil on canvas, 44 1/4 x 68 1/2 in.

Lent by the National Gallery, London (No. 492)

Exhibited with a line from Thomson’s “Autumn:” The rigid hoar frost melts before his beam. “The frost piece” as Turner called it, was the success of the exhibition. Constable’s friend, Archdeacon Fisher, referred to it as “a picture of pictures” and the critic of The Morning Chronicle (May 3, 1813) thought that its “silvery brightness of effect is equal to the richest production of Cuyp or Claude.” With all this praise, the painting remained unsold.
50. The Bay of Baiae, with Apollo and the Sibyl.
“Waft me to Sunny Baiae’s Shore.”

Exhibited, Royal Academy, 1823
Oil on canvas, 57½ x 93½ in.
Lent by the Tate Gallery, London (No. 505)

This painting is the fruit of Turner’s Italian travels of 1819 and is based on the beautiful landscape in the neighborhood of Naples. Here under Lake Averno the Ancients located the entrance to Hades, world of the dead, and here in a grotto near Cumae lived the Sibyl, to whom Apollo had promised everlasting life as long as she held grains of sand in her hands. Though classical in theme, the picture shows Turner’s developing interest in atmospheric color and subtle changes of light. The public misunderstood such passionate analysis and felt that the painter was growing artificial through employing colors so light in key and so brilliant in effect.

51. Interior at Petworth

Unfinished, 1830 or later
Oil on canvas, 35½ x 47½ in.
Lent by the National Gallery, London (No. 1988)

We see the interior of a room which in this form never existed at Petworth. The furniture is flung about and a number of dogs seem to be running round the room. The intentional vagueness, where everything is subdued to the theme of light, creates one of those paintings well described by Constable as made up of “tinted steam, so evanescent and airy.”

52. Petworth Park: Tillington Church in the Distance

Unfinished, 1830–31
Oil on canvas, 25 x 55 in.
Lent by the Tate Gallery, London (No. 559)

Turner was a frequent guest at Petworth (Sussex), a mansion owned by George O’Brien Wyndham, Third Earl of Egremont. From December, 1830, to January, 1831, he stayed there and painted four pictures which were to adorn the panels of the Carved Chamber, surrounded by rich frames by Grinling Gibbons. This is a somewhat different version of one of these views, showing Petworth Park from the terrace with dogs setting out to the left and tame deer on the right.
53. Fire at Sea

Unfinished, about 1834
Oil on canvas, 67 x 93 in.
Lent by the Tate Gallery, London (No. 558)

While Calais Pier represents a marine largely painted from actual experience, the late Fire at Sea is one of Turner’s great imaginary compositions which completely transforms the subject into a romantic vision. Pictures of this type Turner did not care to show to his contemporaries. They came to be known only after 1906, when Turner’s bequest to the nation was made more accessible to the public.

54. Norham Castle, Sunrise

About 1835
Oil on canvas, 35½ x 47½ in.
Lent by the Tate Gallery, London (No. 1981)

A water color exhibited at the Royal Academy in 1798 showed Turner’s first version of Norham Castle. The painter took up the subject in at least three other water colors painted between 1820 and 1833, one of which was used for an engraving. Such prints helped to make Turner famous all over Europe. In its personal handling of color and light this version differs vastly from the earlier more objective renderings which had been so popular.

55. The Arch of Constantine, Rome

After 1840
Oil on canvas, 35½ x 47½ in.
Lent by the Tate Gallery, London (No. 2066)

This picture originated after Turner’s last visit to Rome in 1839. In contrast to Turner’s earlier Italian paintings, the composition has now become completely arbitrary, with the subject matter and local color neglected.

56. Snowstorm: Steamboat off a Harbor’s Mouth Making Signals in Shallow Water and Going by the Lead

Exhibited, Royal Academy, 1842
Oil on canvas, 35½ x 47½ in.
Lent by the Tate Gallery, London (No. 530)

To the title is added, “The author was in this storm on the night the Ariel left Harwich.” Turner stated that he painted this picture to show what such a
scene was like; “I got the sailors to lash me to the mast to observe it; I was lashed for four hours and I did not expect to escape but I felt bound to record it if I did. But no one had any business to like it.” Such a picture was sure to be unpopular with the public and it was dismissed as “a frantic puzzle” and a mass of “soapsuds and whitewash.”

57. Rain, Steam and Speed—The Great Western Railway

Exhibited, Royal Academy, 1844
Oil on canvas, 35¾ x 48 in.
Lent by the National Gallery, London (No. 538)

“The ’40’s was the period of the ‘railway mania.’ The scene is most probably between Taplow and Maidenhead.” (Martin Davies in the National Gallery Catalogue.)
PLATES
6. Hogarth

His Majesty the King

David Garrick and his Wife
1a. Hogarth

Marriage à la Mode: The Marriage Contract

Tate Gallery
1b. Hogarth

Marriage à la Mode: Shortly After the Marriage

Tate Gallery
J. Hogarth

Marriage à la Mode: The Visit to the Quack Doctor

Tate Gallery
1d. Hogarth

Marriage à la Mode: The Countess' Dressing Room

Tate Gallery
Marriage à la Mode: The Duel and the Death of the Earl

Tate Gallery
1f. Hogarth

Marriage à la Mode: The Death of the Countess

Tate Gallery
5. Hogarth

South London Art Gallery

The Country Dance
2. Hogarth

National Gallery

O the Roast Beef of Old England
7. Hogarth

Hogarth Painting the Comic Muse

National Portrait Gallery
3. Hogarth

Heads of Six of Hogarth's Servants

National Gallery
15. Constable

Weymouth Bay (Sketch)

National Gallery
8. Constable

National Gallery

Malvern Hall, Warwickshire (Sketch)
18. Constable

Victoria and Albert Museum

Dedham Mill, Essex
13. CONSTABLE

Victoria and Albert Museum

BOATBUILDING, NEAR FLATFORD MILL
36. Constable

National Gallery

Hadleigh Castle (Sketch)
33. Constable

Royal Academy

The Leaping Horse
39. Constable

Victoria and Albert Museum

Hampstead Heath
41. Constable

Victoria and Albert Museum

Water Meadows, near Salisbury
16. CONSTABLE

Cottage in a Cornfield

Victoria and Albert Museum
20. Constable

Salisbury Cathedral from the Meadows (Sketch)

Victoria and Albert Museum
25. Constable

Salisbury Cathedral from the Bishop's Garden

Victoria and Albert Museum
44. Constable

The Art Institute of Chicago

Stoke-by-Nayland

Plate 25
30. Constable

**BRIGHTON BEACH, FISHING BOAT AND CREW (Sketch)**

*Victoria and Albert Museum*

29. Constable

**BRIGHTON BEACH, COLLIES (Sketch)**

*Victoria and Albert Museum*
28. Constable
Hampstead, Looking due East (Sketch)
Victoria and Albert Museum

11. Constable
Village Fair (Sketch)
Victoria and Albert Museum
31. Constable  
Willy Lott's House (Sketch)  
*Victoria and Albert Museum*

14. Constable  
Stem of an Elm Tree (Sketch)  
*Victoria and Albert Museum*
43. Constable  
**Part of a Rustic Building**  
*Victoria and Albert Museum*

37. Constable  
**The Close, Salisbury (Sketch)**  
*Victoria and Albert Museum*
38. Constable

DELL IN HELMINGHAM PARK

Tate Gallery

19. Constable

HORSES AND CART WITH CARTER AND DOG (Sketch)

Victoria and Albert Museum
26. Constable

STUDY OF TREES (Sketch)

Victoria and Albert Museum

9. Constable

VIEW NEAR DEDHAM, SUFFOLK (Sketch)

Victoria and Albert Museum
40. Constable
Study of Tree Stems (Sketch)
Victoria and Albert Museum

27. Constable
View at Hampstead Heath (Sketch)
Victoria and Albert Museum
23. Constable  
**Buildings on Rising Ground, near Hampstead (Sketch)**

*Victoria and Albert Museum*

17. Constable  
**Weymouth Bay (Sketch)**

*Victoria and Albert Museum*
22. Constable
View at Hampstead Heath (Sketch)
Victoria and Albert Museum

10. Constable
Barges on the Stour (Sketch)
Victoria and Albert Museum
12. Constable

Locks and Cottages on the Stour (Sketch)

Victoria and Albert Museum

24. Constable

Study of Sky and Trees (Sketch)

Victoria and Albert Museum
35. Constable
Heath Scene with Pond, Hampstead (Sketch)
Victoria and Albert Museum

32. Constable
Waterloo Bridge (Sketch)
Victoria and Albert Museum
48. Turner

*Windsor, from Lower Hope*

*Tate Gallery*

47. Turner

*Windsor, Tree Tops and Sky*

*Tate Gallery*
46. Turner

National Gallery

Sun Rising through Vapour
50. Turner

Tate Gallery

The Bay of Baiae
51. Turner

*National Gallery*

*Interior at Petworth*
53. Turner

Tate Gallery

Fire at Sea
56. Turner

Tate Gallery

Snowstorm
54. Turner

Norham Castle

Tate Gallery
57. Turner

Rain, Steam and Speed

National Gallery