

The Splendid Pages of British Art of 18th Century





Queen Anne of Great Britain

Queen Anne began her reign in 1702.
The War of the Spanish Succession began in the same year



John Churchill
1st Duke of Marlborough

Oil by Adriaen van der Weff



The Duke of Marlborough singing
Dispatch at Blenheim .

Oil by Robert Alexander Hillingford

Battle of Blenheim. Part of the
War of Spanish Succession.





The act of union between England and Scotland was passed in 1707. It made them one country, although the Scots kept their own legal system, church, and educational system



King Georg I of Great Britain

August I Georg, elector of Hannover
became King Georg I of Great Britain in 1714



In September 1714 the Highlands of Scotland rose in rebellion



James Francis Edward Stuart

Prince of Wales, son of
deposed James II of England

In an attempt to claim
the throne James Stuart
landed at Peterhead
in December 1714



Robert Walpole



1st Earl of Oxford,
the 1st Prime minister of Great
Britain

10 Downing Street became
the Prime Minister's official
residence in 1732

King George II of Great Britain and Ireland



Elector of Hannover,
Duke of Brunswick – Lüneburg

He was the last British king
to lead an army into battle



Prince Charles Edward Louis Philip Casimir Stuart, the Young Pretender

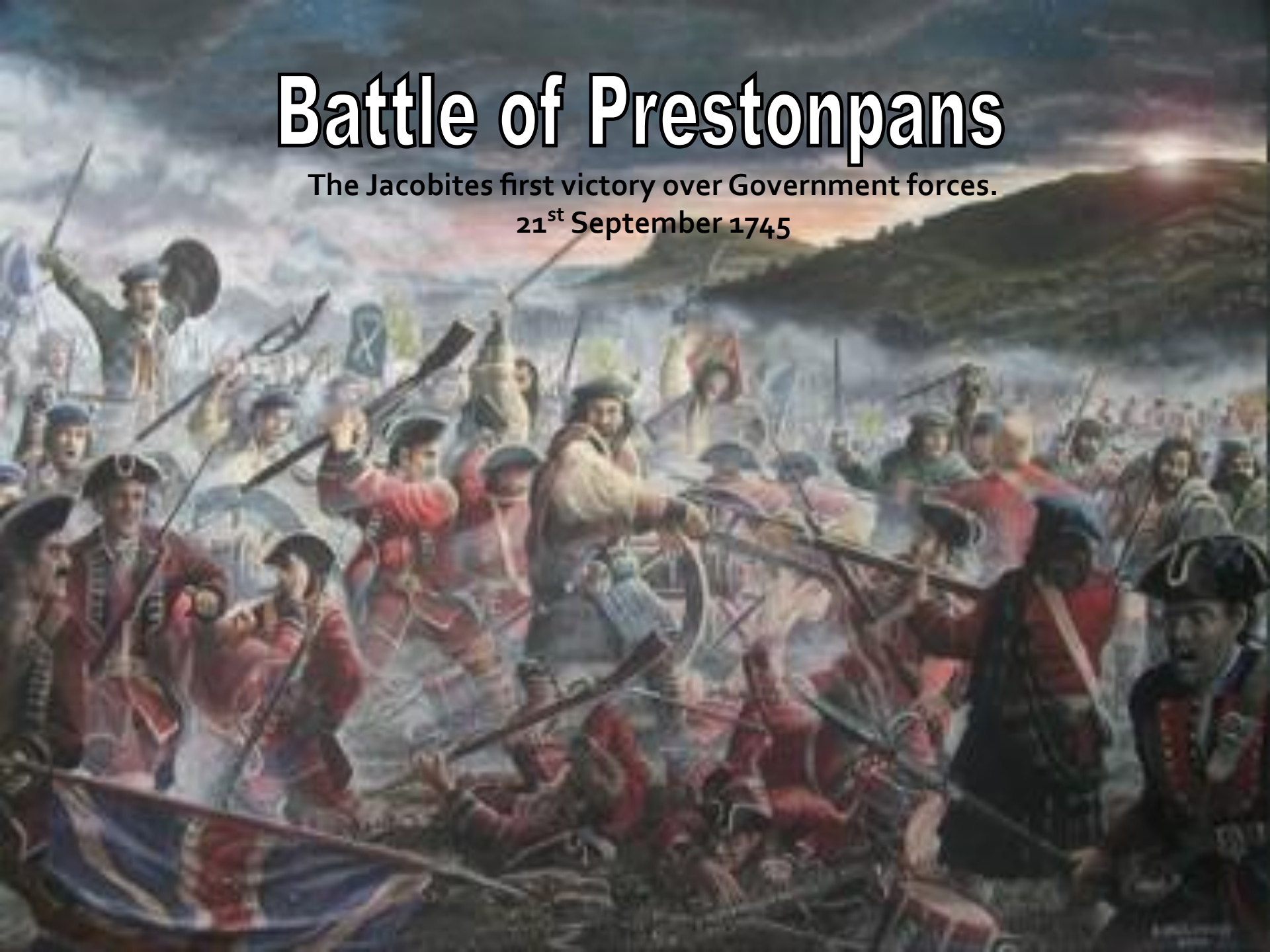


He had promised his father
James Stuart that he would capture
the throne

Battle of Prestonpans

The Jacobites first victory over Government forces.

21st September 1745





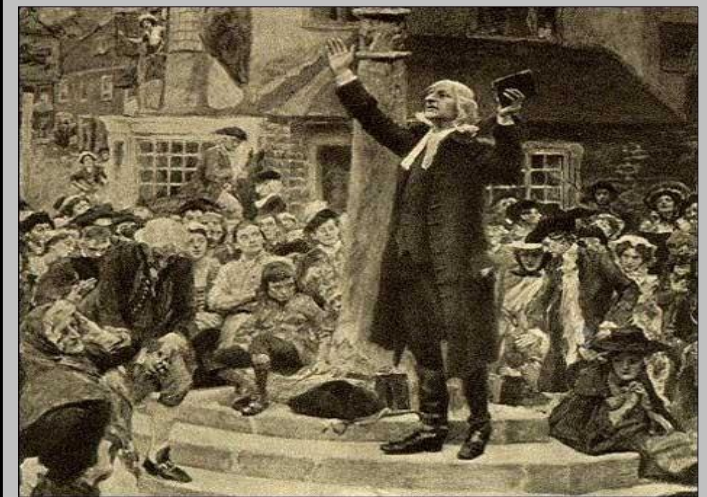
The early 18th century
England suffered
from an epidemic
of gin drinking

William Hogarth
Gin Lane



John Wesley

He created a new
religious movement

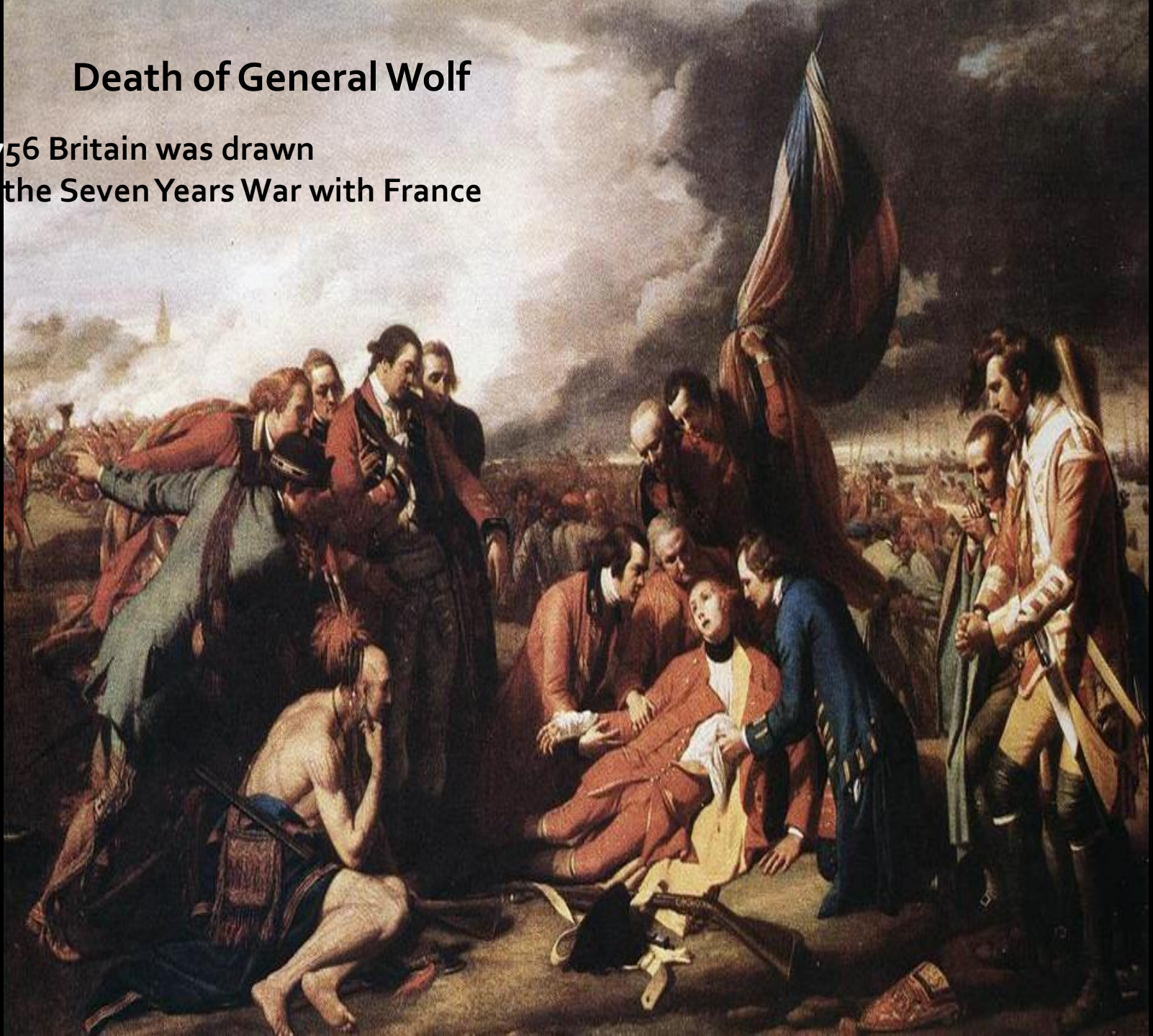


In the 18th century there was an agricultural revolution in England



Death of General Wolf

In 1756 Britain was drawn
into the Seven Years War with France





British King George III

He didn't leave power to the ministers like his predecessors, but tried to gain more power for himself.

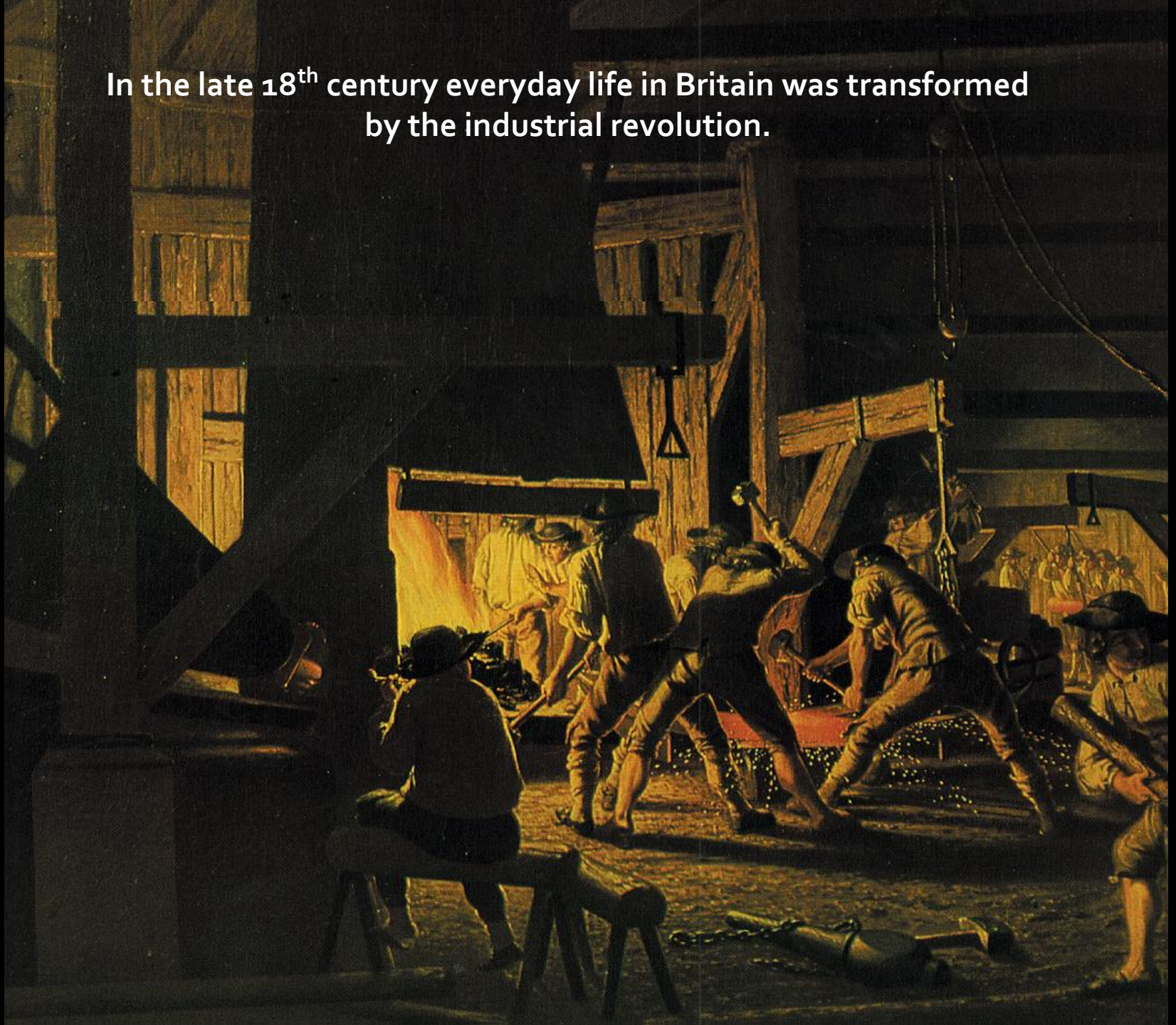
The Anti - Catholic Gordon Riots In London in 1780





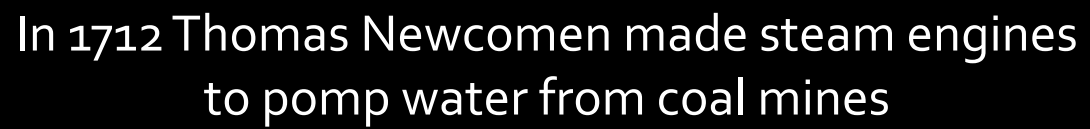
*The Devastations occasioned by the RIOTERS of LONDON Firing the New Goal of NEWGATE
and burning, M^r. Akerman's Furniture, &c. June 6. 1780*

In the late 18th century everyday life in Britain was transformed by the industrial revolution.





A number of technological advantages made the industrial revolution possible. In 1709 Abraham Darby began using coke to melt iron ore.



In 1712 Thomas Newcomen made steam engines to pump water from coal mines

James Watt

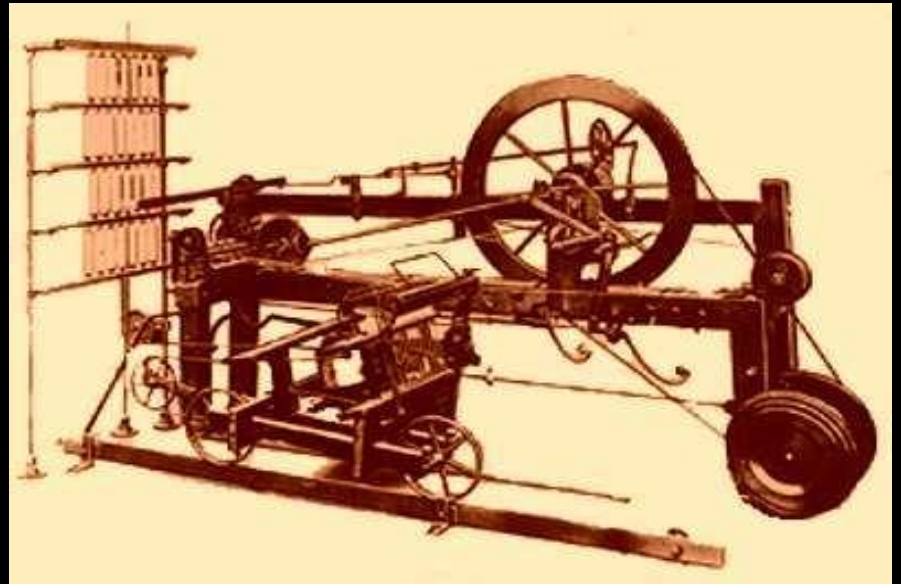
James Watt patented a more efficient steam engine and in the 1780th it was adopted to driving machinery



Sir Richard Arkwright

In 1771 Richard Arkwright opened cotton-spinning mill with a machine called a water frame, which was powered by a water mill.





In 1779 Samuel Compton
invented a new cotton – spinning
machine called a spinning mule.

In the early 18th century most towns did not have a purpose built theatres



In the late 18th century theatres were built in most towns.



THE COTTON T

DEPRESSION ALM THROUGHOUT THE

(FROM OUR CORRESPOND

MANCHESTER.

The cotton trade almost the world continues to be depressed in a short time is being worked in all countries. Official reports received from the International Federation of Master Spinners' Associations show that the trade in the cotton spinning countries follows:—

AUSTRIA.—Spinning industry is depressed during the past year. This applies to the price level, which did not cover production.

BELGIUM.—Spinners accepting poor prices rather than reduce production. Owing to higher cost of raw cotton, a 5 per cent. increase on October 1 and a 10 per cent. on December 1.

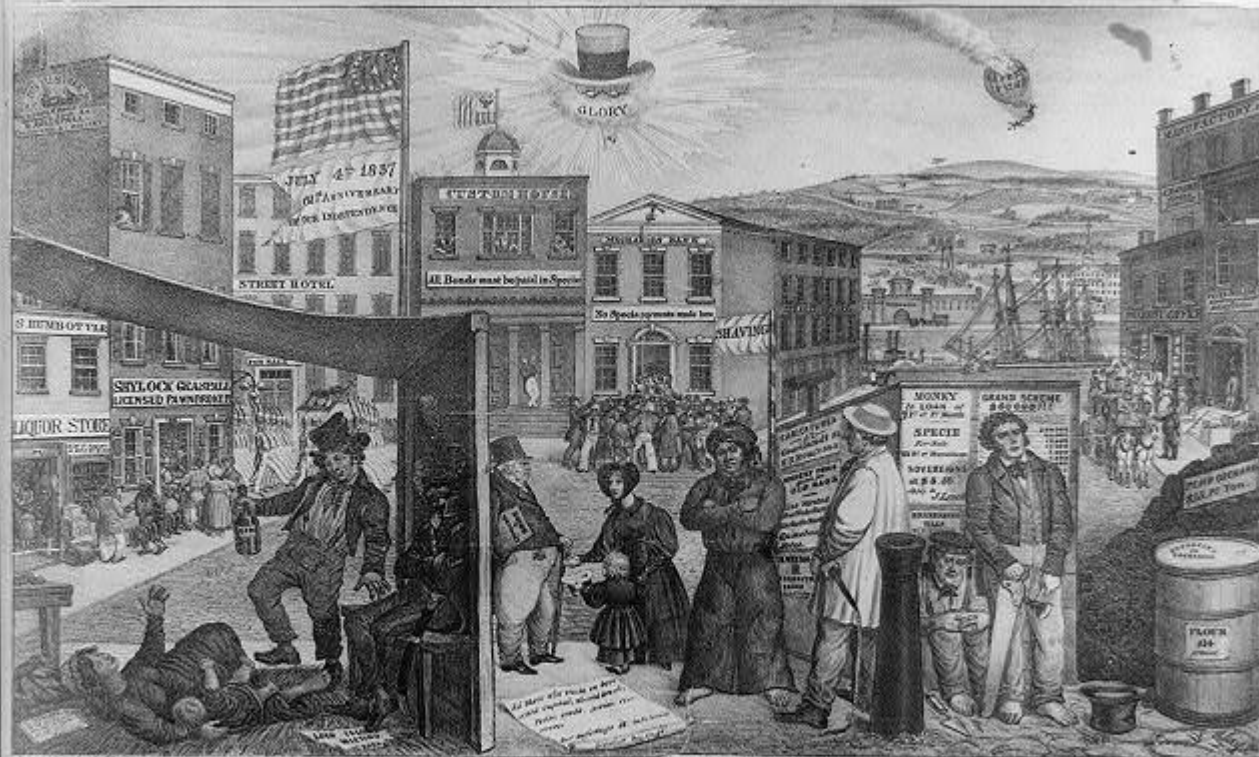
BRAZIL.—Owing to the high price of cotton on hand at mills amounting to 50 per cent. of cotton goods. Government has revised duties on imports and prohibited imports for five years.

CHINA.—Cotton in demand during a period of unusually high prices for years.

The first daily newspaper in England was printed in 1702 and The Times began in 1785



Published at the 'Art Directors' 1797 & 1798



THE TIMES.

Deposited at the Station Office of the South District of New York July 8, 1891



“... a great, learned, polite and commercial nation...”



**William
Hogarth**

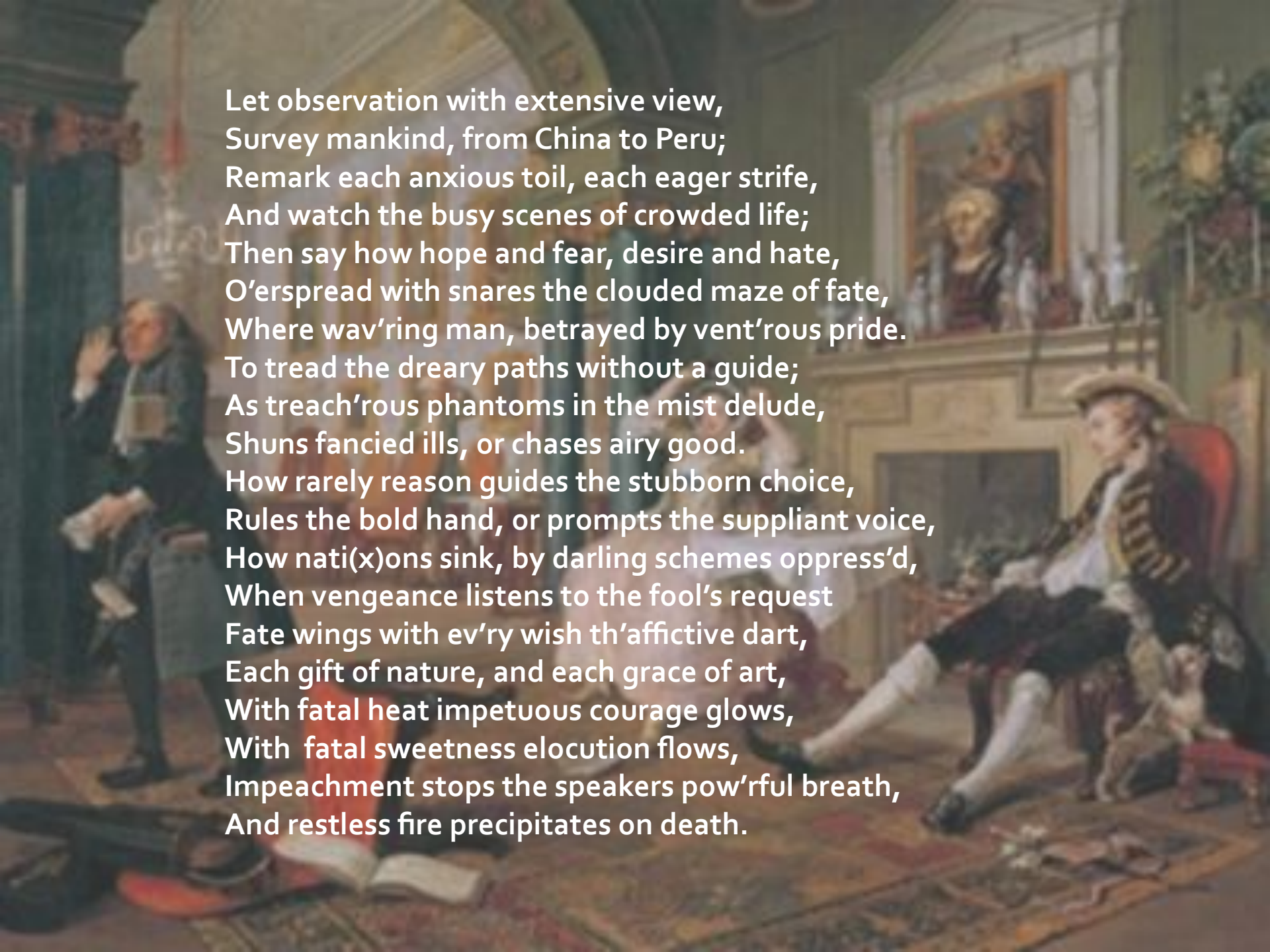


Sir Joshua Reynolds



**Thomas
Gainsborough**





Let observation with extensive view,
Survey mankind, from China to Peru;
Remark each anxious toil, each eager strife,
And watch the busy scenes of crowded life;
Then say how hope and fear, desire and hate,
O'erspread with snares the clouded maze of fate,
Where wav'ring man, betrayed by vent'rous pride,
To tread the dreary paths without a guide;
As treach'rous phantoms in the mist delude,
Shuns fancied ills, or chases airy good.
How rarely reason guides the stubborn choice,
Rules the bold hand, or prompts the suppliant voice,
How nati(x)ons sink, by darling schemes oppress'd,
When vengeance listens to the fool's request
Fate wings with ev'ry wish th'affictive dart,
Each gift of nature, and each grace of art,
With fatal heat impetuous courage glows,
With fatal sweetness elocution flows,
Impeachment stops the speakers pow'rful breath,
And restless fire precipitates on death.



**William
Hogarth**



The new gate prison



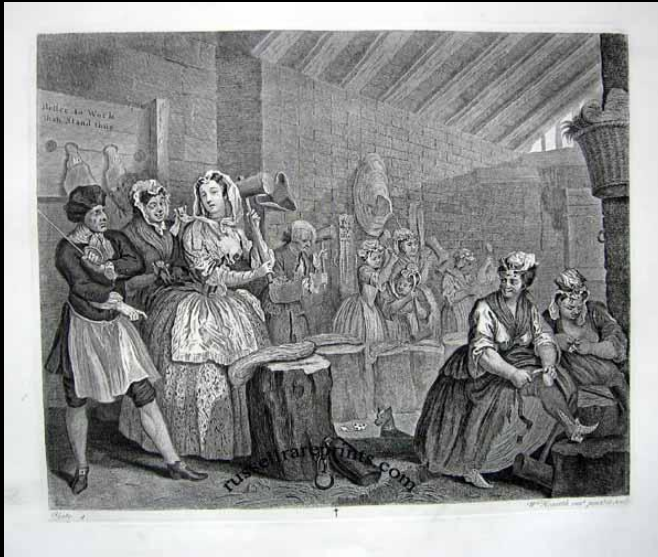
Prisoners



Hogarth
started his
earliest art
as an engraver.



Harlot's Progress



Harlot's Progress



Hogarth made this series in 1735. He showed in eight pictures the reckless life of Tom Rakewell, the son of a rich merchant, who wasted all his money on luxurious living.

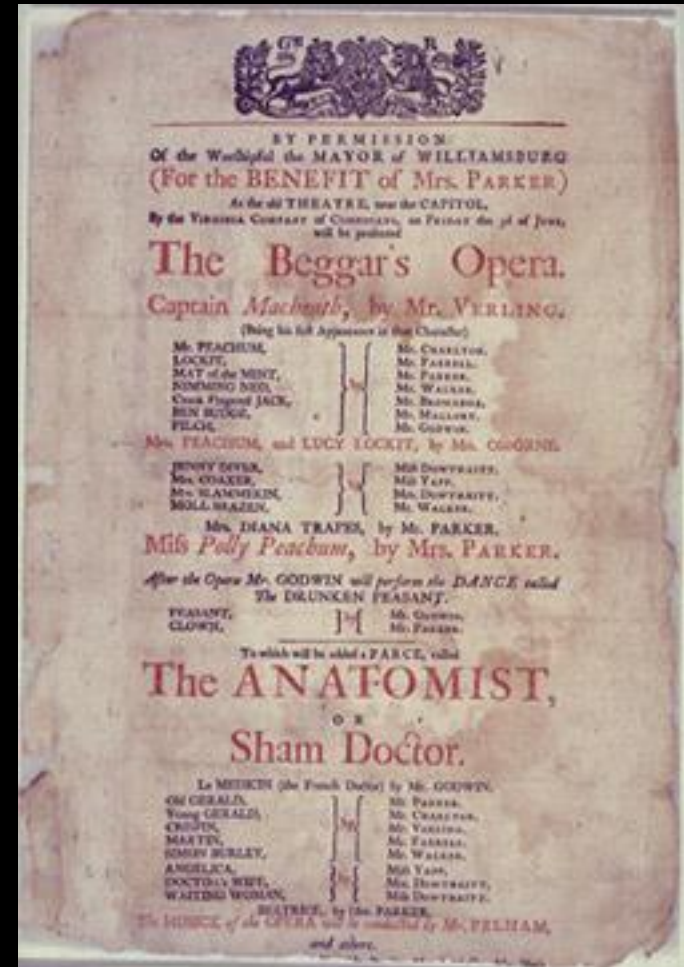
A Racke's progress


Beggar's Opera





John Gay





Through all the Employments of Life
Each Neighbour abuses his Brother;
Whore and Rogue they call Husband and Wife:
All Professions be-rogue one another:
The Priest calls the Lawyer a Cheat,
The Lawyer be-knaves the Divine:
And the Statesman, because he's so great,
Thinks his Trade as honest as mine.



Beggar's opera (fragments)

Captain Macheath stands in shackles. His wife Polly is imploring her father Peachum, a criminal mastermind and fence, to intervene on Macheath's behalf.



Lusy Lockit kneels before her father, who wears keys on his belt.



The other figures are not actors, but theatre patrons who, according to custom, were privileged to sit on the stage



Miss Lavinia Fenton

Miss Lavinia Fenton
premiered the lead role
of Polly in the Beggar's Opera
in 1728



Marriage a la mode



Marriage a la mode



The visit
to the Quack doctor



The Countess's
Morning Levee



Killing of the Earl



The Lady's Death

Mrs Georgiana Cavendish



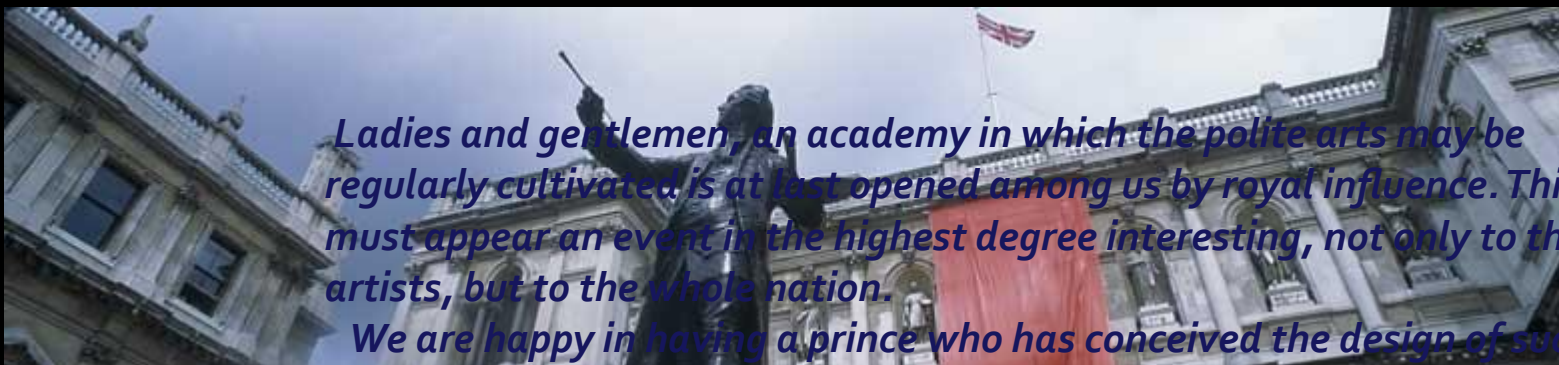


Duchess of Devonshire

by sir Joshua Reynolds

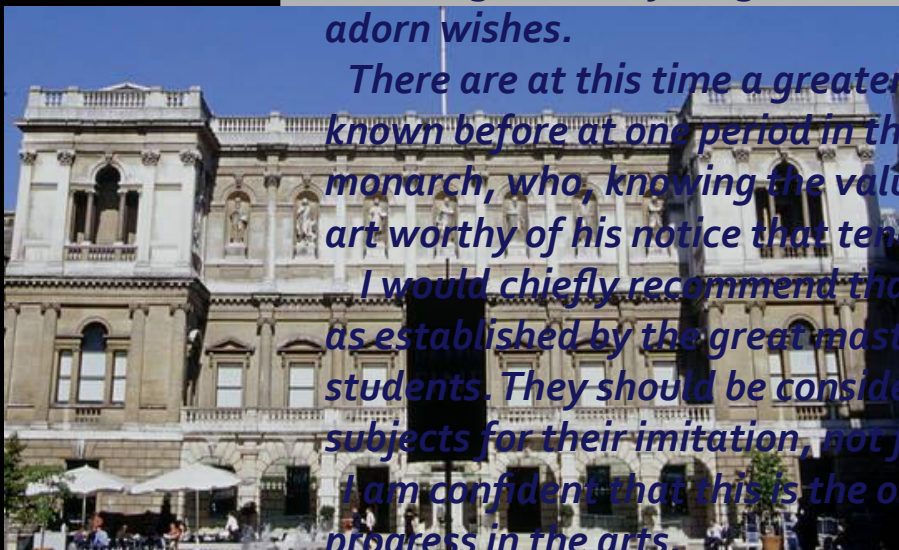
Joshua Reynolds





Ladies and gentlemen, an academy in which the polite arts may be regularly cultivated is at last opened among us by royal influence. This must appear an event in the highest degree interesting, not only to the artists, but to the whole nation.

We are happy in having a prince who has conceived the design of such an institution, according to its true dignity, and promotes the arts, as the head of a great, a learned, a polite, and a commercial nation; and I can now congratulate you, gentlemen, on the accomplishment of your long and adorn wishes.



There are at this time a greater number of excellent artists than were ever known before at one period in this nation. And we are patronized by a monarch, who, knowing the value of science and of elegance thinks every art worthy of his notice that tends to soften and humanize the mind.

I would chiefly recommend that an implicit obedience to the rules of art, as established by the great masters, should be exacted from the young students. They should be considered as perfect and infallible guides as subjects for their imitation, not for criticism.

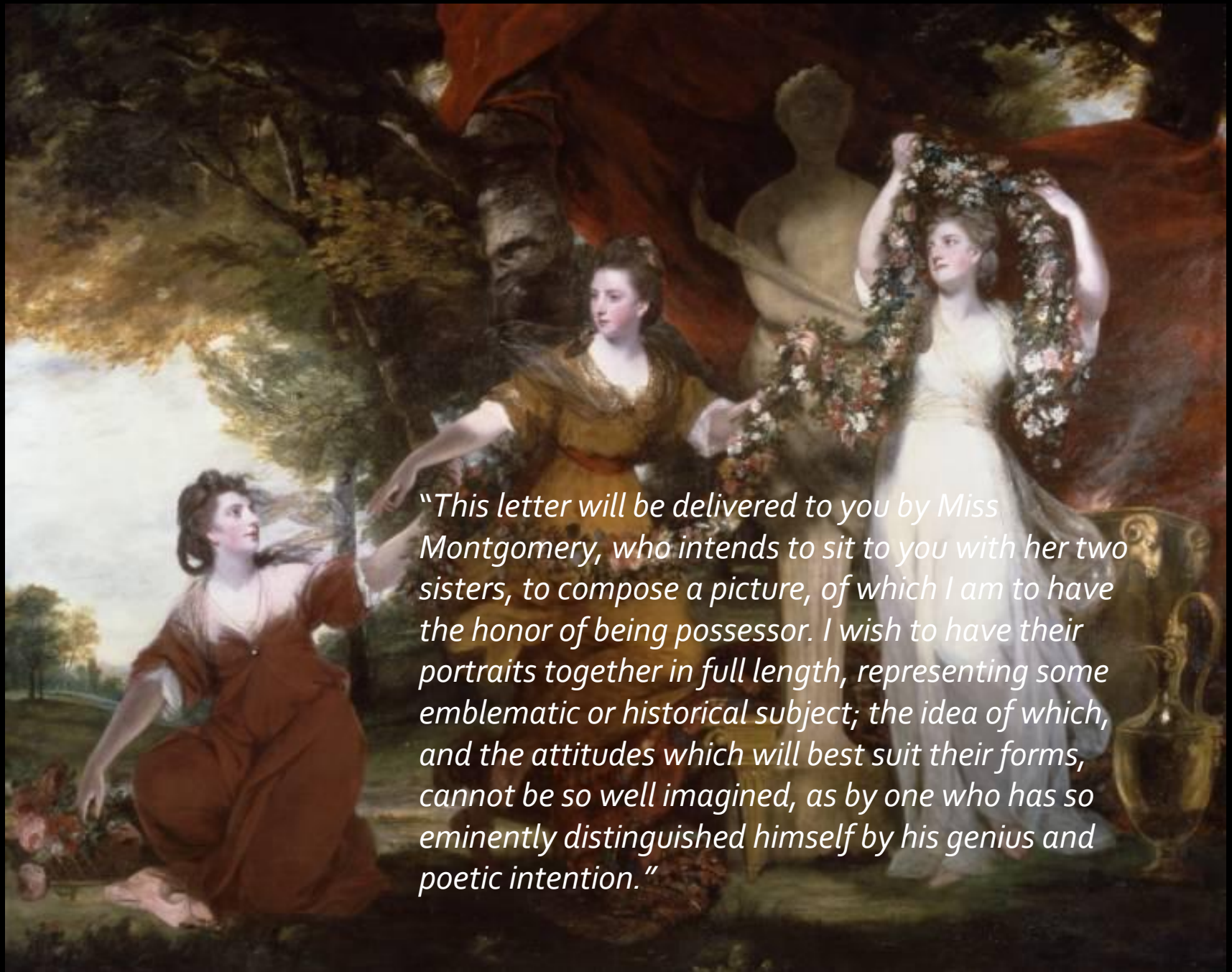
I am confident that this is the only efficacious method of making a progress in the arts.



Dr. Beattie



The Three Ladies, Adorning the Term of Hymen

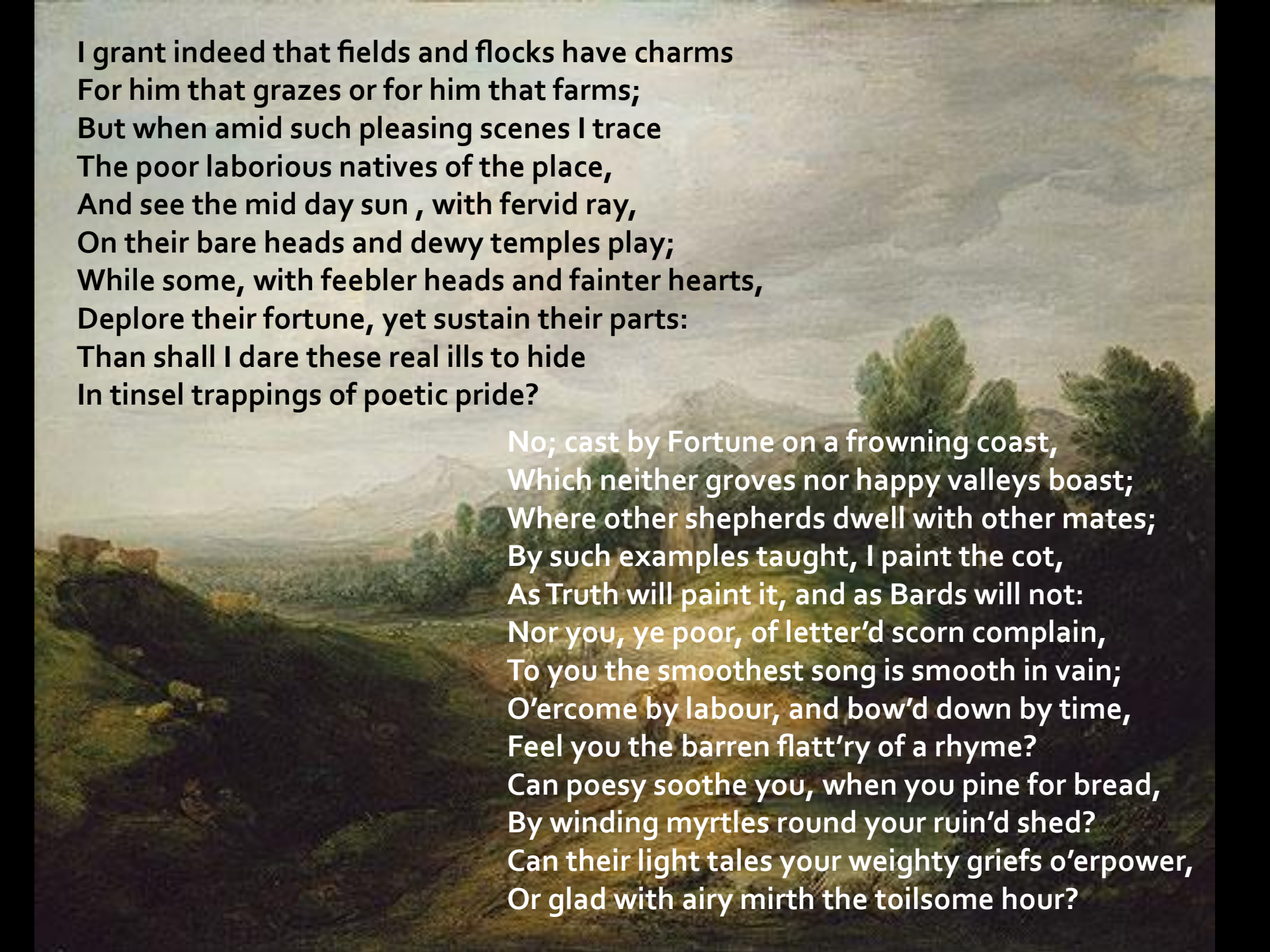


"This letter will be delivered to you by Miss Montgomery, who intends to sit to you with her two sisters, to compose a picture, of which I am to have the honor of being possessor. I wish to have their portraits together in full length, representing some emblematic or historical subject; the idea of which, and the attitudes which will best suit their forms, cannot be so well imagined, as by one who has so eminently distinguished himself by his genius and poetic intention."

Mrs. Siddons as a Tragic Muse





The background is a Romantic-style landscape painting. It depicts a wide, green valley with a river or stream winding through it. In the distance, there are rolling hills and mountains under a soft, hazy sky. The foreground shows a dark, rocky outcrop on the left, with some small trees and bushes. The overall mood is serene and majestic, typical of 19th-century landscape art.

I grant indeed that fields and flocks have charms
For him that grazes or for him that farms;
But when amid such pleasing scenes I trace
The poor laborious natives of the place,
And see the mid day sun , with fervid ray,
On their bare heads and dewy temples play;
While some, with feebler heads and fainter hearts,
Deplore their fortune, yet sustain their parts:
Than shall I dare these real ills to hide
In tinsel trappings of poetic pride?

No; cast by Fortune on a frowning coast,
Which neither groves nor happy valleys boast;
Where other shepherds dwell with other mates;
By such examples taught, I paint the cot,
As Truth will paint it, and as Bards will not:
Nor you, ye poor, of letter'd scorn complain,
To you the smoothest song is smooth in vain;
O'ercome by labour, and bow'd down by time,
Feel you the barren flatt'ry of a rhyme?
Can poesy soothe you, when you pine for bread,
By winding myrtles round your ruin'd shed?
Can their light tales your weighty griefs o'erpower,
Or glad with airy mirth the toilsome hour?



**Thomas
Gainsborough**

Sudbury in Suffolk





“... Nature was his teacher
and the woods of Suffolk
his academy...”





Mr. and Mrs. Andrews









Peasant girl
gathering sticks



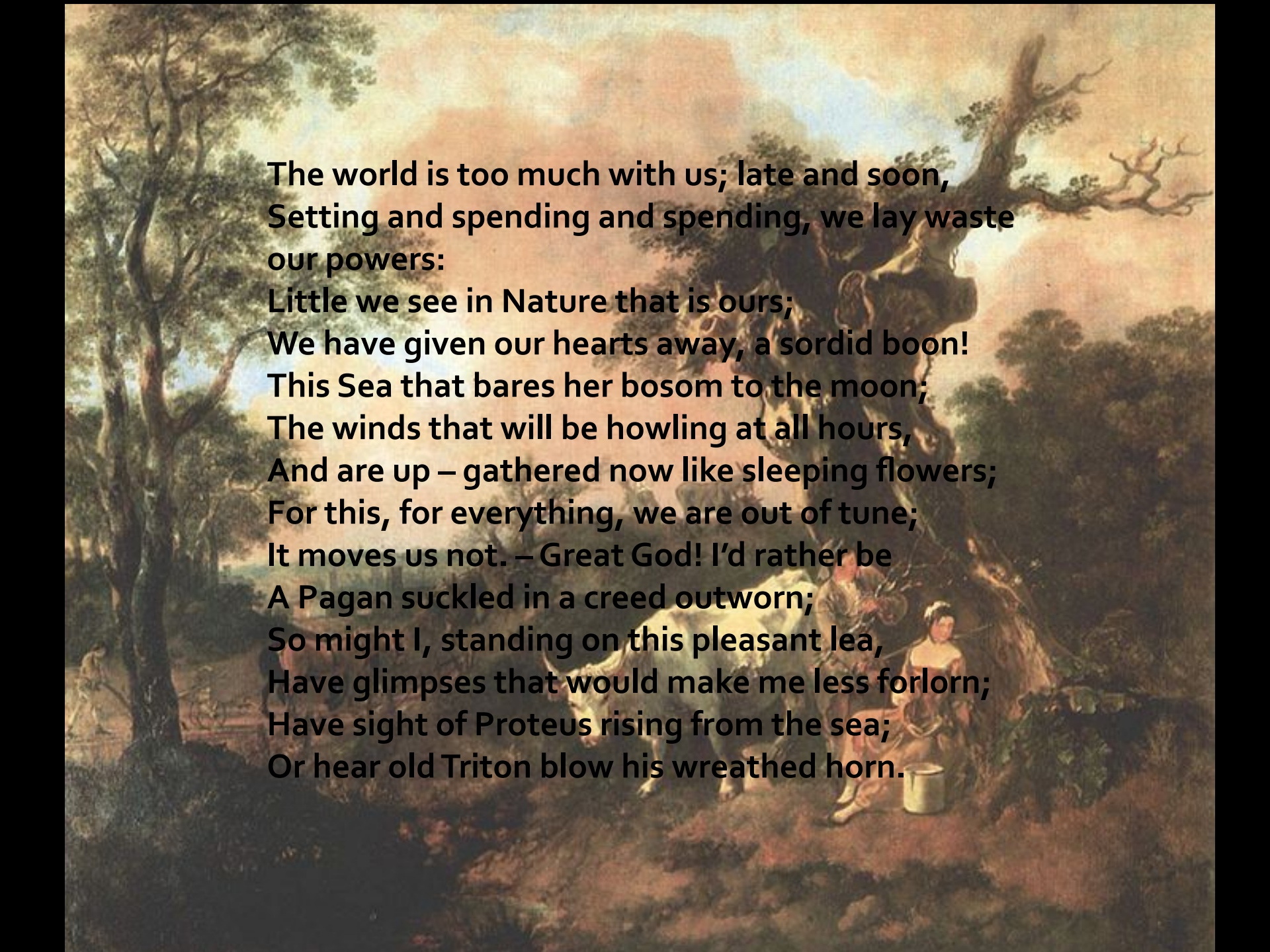
The Blue Boy



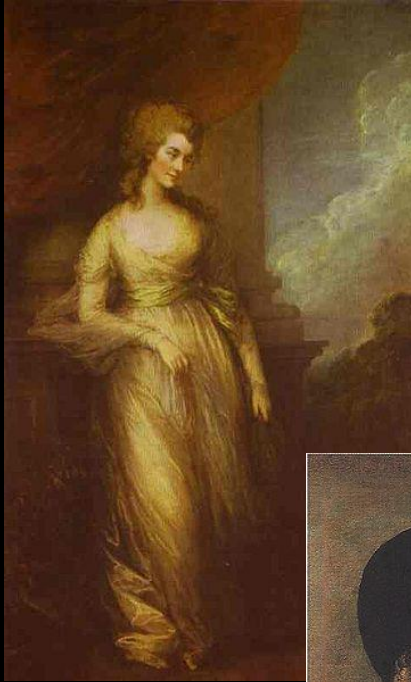
*Sir Joshua
Reynolds*



**Thomas
Gainsborough**

The background is a Romantic-style landscape painting. It depicts a dense forest with tall, slender trees and a path leading into the distance. In the foreground, a man in a dark coat and hat stands near a woman who is seated on the ground, holding a white bucket. The scene is bathed in a warm, golden light, suggesting a sunset or sunrise. The overall mood is contemplative and nostalgic.

The world is too much with us; late and soon,
Setting and spending and spending, we lay waste
our powers:
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up – gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. – Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.





Mrs Richard Brinsley Sheridan



William Reynolds
Thomas Gainsborough

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